
Notion D Architecture

A History of Architecture in All Countries

Bernard Tschumi

Economics and Art Theory

History of the Modern Styles of Architecture ... Second Edition, Forming the Fourth Volume of the New Edition of The 'History of Architecture.' With 332 Engravings

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Notion D Architecture

WATTS SHANE

A History of Architecture in All Countries Routledge

The quality of 'monumentality' is attributed to the buildings of few historical epochs or cultures more frequently or consistently than to those of the Roman Empire. It is this quality that has helped to make them enduring models for builders of later periods. This

extensively illustrated book, the first full-length study of the concept of monumentality in Classical Antiquity, asks what it is that the notion encompasses and how significant it was for the Romans themselves in moulding their individual or collective aspirations and identities. Although no single word existed in antiquity for the qualities that modern authors regard as making up that term, its Latin derivation - from monumentum, 'a monument' - attests plainly to the presence of the concept in

the mentalities of ancient Romans, and the development of that notion through the Roman era laid the foundation for the classical ideal of monumentality, which reached a height in early modern Europe. This book is also the first full-length study of architecture in the Antonine Age - when it is generally agreed the Roman Empire was at its height. By exploring the public architecture of Roman Italy and both Western and Eastern provinces of the Roman Empire from the point of view of the benefactors who funded such buildings, the architects who designed them, and the public who used and experienced them, Edmund Thomas analyses the reasons why Roman builders sought to construct monumental buildings and uncovers the close link

between architectural monumentality and the identity and ideology of the Roman Empire itself.

Bernard Tschumi Taylor & Francis
Digitalization has transformed the discourse of architecture: that discourse is now defined by a wealth of new terms and concepts that previously either had no meaning, or had different meanings, in the context of architectural theory and design. Its concepts and strategies are increasingly shaped by influences emerging at the intersection with scientific and cultural notions from modern information technology. The series Context Architecture seeks to take a critical selection of concepts that play a vital role in the current discourse and put them up for discussion. When Vitruvius described the architect as a

"uomo universale," he gave rise to the architect's conception of him- or herself as a generalist who shapes a complex reality. The architectural concept of complexity, however, failed to keep pace with industrial and social reality, becoming instead an increasingly formal and superficial notion that could ultimately be applied to almost anything. Against it, architectural modernism set the watchword of simplification: "less is more." In this situation, Robert Venturi reintroduced the notion of complexity into architectural discourse: his goal was not just to restore the complexity of architectonic forms and their history but also to explore the concrete reality of the existing built environment. Today it is complexity studies, with their starting point in physics, that define the current

approach to the concept of complexity. They have established a new connection between the natural sciences and information technology and have thus become a central premise of computer-based approaches to design.

Economics and Art Theory John Wiley & Sons

This book can be first considered as a complete synthesis of the EcCoGen ANR project (2011-2012), involving researchers from different French labs (including MAP) and domains, breaking major difficulties of the real-time generative design in the early stages of a pre-architectural project. Then the scope becomes larger, and the authors introduce major prospects following recent advances on natural and artificial evolution.

History of the Modern Styles of Architecture ... Second Edition, Forming the Fourth Volume of the New Edition of The History of Architecture. With 332 Engravings "O'Reilly Media, Inc."

"Offers an intense scholarly experience in its comprehensiveness, its variety of voices and its formal organization... the editors took a risk, experimented and have delivered a much-needed resource that upends the status-quo." -

Architectural Histories, journal of the European Architectural History Network
 "Architectural theory interweaves interdisciplinary understandings with different practices, intentions and ways of knowing. This handbook provides a lucid and comprehensive introduction to this challenging and shifting terrain, and will be of great interest to students,

academics and practitioners alike." - Professor Iain Borden, UCL Bartlett School of Architecture
 "In this collection, architectural theory expands outward to interact with adjacent discourses such as sustainability, conservation, spatial practices, virtual technologies, and more. We have in The Handbook of Architectural Theory an example of the extreme generosity of architectural theory. It is a volume that designers and scholars of many stripes will welcome." - K. Michael Hays, Eliot Noyes Professor of Architectural Theory, Harvard University
 The SAGE Handbook of Architectural Theory documents and builds upon the most innovative developments in architectural theory over the last two decades. Bringing into dialogue a range of geographically, institutionally and

historically competing positions, it examines and explores parallel debates in related fields. The book is divided into eight sections:

Power/Difference/Embodiment

Aesthetics/Pleasure/Excess

Nation/World/Spectacle

History/Memory/Tradition

Design/Production/Practice

Science/Technology/Virtuality

Nature/Ecology/Sustainability

City/Metropolis/Territory. Creating

openings for future lines of inquiry and establishing the basis for new directions for education, research and practice, the book is organized around specific case studies to provide a critical, interpretive and speculative enquiry into the relevant debates in architectural theory.

Authorship Routledge

Once condemned by Modernism and compared to a 'crime' by Adolf Loos, ornament has made a spectacular return in contemporary architecture. This is typified by the works of well-known architects such as Herzog & de Meuron, Sauerbruch Hutton, Farshid Moussavi Architecture and OMA. There is no doubt that these new ornamental tendencies are inseparable from innovations in computer technology. The proliferation of developments in design software has enabled architects to experiment afresh with texture, colour, pattern and topology. Though inextricably linked with digital tools and culture, Antoine Picon argues that some significant traits in ornament persist from earlier Western architectural traditions. These he defines as the 'subjective' – the human

interaction that ornament requires in both its production and its reception – and the political. Contrary to the message conveyed by the founding fathers of modern architecture, traditional ornament was not meant only for pleasure. It conveyed vital information about the designation of buildings as well as about the rank of their owners. As such, it participated in the expression of social values, hierarchies and order. By bringing previous traditions in ornament under scrutiny, Picon makes us question the political issues at stake in today's ornamental revival. What does it tell us about present-day culture? Why are we presently so fearful of meaning in architecture? Could it be that by steering so vehemently away from symbolism,

contemporary architecture is evading any explicit contribution to collective values?

The Inhabitable Flesh of Architecture Lit Verlag

Authorship critically examines emergent themes in contemporary architecture by revisiting the seemingly defunct notion of design authorship. As we revel in the death of the master architect, how do we come to terms with the shifting role of creativity in architecture's cultural production? In *Authorship*, a cross-disciplinary group of designers and scholars explores this topic through a myriad of lenses. Subjects include the impact of digital tools and computational scripts on the conception of buildings in the age of robotics, the current climate of appropriation and sampling as a

counter-form of authorship, and the rise of reauthored materials in a postdigital age. These questions are cast against alternative ideas of authorship that, in turn, reposition the history of architecture. Featured essays investigate the separation between the personal and the authored while other contributions expose meaning, symbolism, and iconography as the subjects of authority—not authorship. Ultimately, this book dismantles, realigns, and reassembles disparate architectural conditions to form new ways of thinking. Discourse is a biannual publication series that presents timely themes on and around architecture. A selective compilation of essays, interviews, roundtable discussions, featured exhibitions, photo-essays, and

collateral materials—such as architectural models, sketches, and built works—highlight architectural culture, practice, and theory.

Complexity U of Minnesota Press
Architecture's Historical Turn traces the hidden history of architectural phenomenology, a movement that reflected a key turning point in the early phases of postmodernism and a legitimating source for those architects who first dared to confront history as an intellectual problem and not merely as a stylistic question. Jorge Otero-Pailos shows how architectural phenomenology radically transformed how architects engaged, theorized, and produced history. In the first critical intellectual account of the movement, Otero-Pailos discusses the contributions of leading

members, including Jean Labatut, Charles Moore, Christian Norberg-Schulz, and Kenneth Frampton. For architects maturing after World War II, Otero-Pailos contends, architectural history was a problem rather than a given. Paradoxically, their awareness of modernism's historicity led some of them to search for an ahistorical experiential constant that might underpin all architectural expression. They drew from phenomenology, exploring the work of Bachelard, Merleau-Ponty, Heidegger, and Ricoeur, which they translated for architectural audiences. Initially, the concept that experience could be a timeless architectural language provided a unifying intellectual basis for the stylistic pluralism that characterized

postmodernism. It helped give theory—especially the theory of architectural history—a new importance over practice. However, as Otero-Pailos makes clear, architectural phenomenologists could not accept the idea of theory as an end in itself. In the mid-1980s they were caught in the contradictory and untenable position of having to formulate their own demotion of theory. Otero-Pailos reveals how, ultimately, the rise of architectural phenomenology played a crucial double role in the rise of postmodernism, creating the antimodern specter of a historical consciousness and offering the modern notion of essential experience as the means to defeat it.

Theory of Architecture
LiturgyTrainingPublications

Seminar paper from the year 2013 in the subject Art - Architecture / History of Construction, grade: -, Technical University of Darmstadt, language: English, abstract: Charles-Édouard Jeanneret-Gris, born October, 6th 1887, is known as one of the most important architects of the last century. Otherwise, he is also seen extremely controversial in-between his artistic municipality. According to his point of view of architecture as a complex art of construction, he also dealt with architectural theory, city planning, sculpture and designing of furniture. Additionally, he was creative in drawing and painting. In "L'Esprit Nouveau" - an artistic magazine published since 1920 - he began to use the pseudonym Le Corbusier. Due to architecture, Le

Corbusier's so-called "Five Points of a new Architecture" are very important. These principles point out a radical architectural change in order to react to the accelerating progress of mechanization and its influence on social change. As a result, Le Corbusier especially dealt with the construction of accommodations to implement his complex theory consistently. So-called "Doppelhaus in der Weißenhofsiedlung in Stuttgart" - designed by Pierre Jeanneret and Le Corbusier - seems to be an example. To give his theories and visions a suited area, Le Corbusier academically worked in architectural societies like "Congrès Internationaux d'Architecture Moderne" (CIAM). However, the architect was one of CIAM's co-founders. Until the mid 1920s,

Le Corbusier was both, a social and an artistic supporter of capitalism. “Ville Contemporaine” (1922) with its forced authority, clear structure and geometry is an important evidence for his ideal. Since the beginning of the crisis of global economy in 1929, Le Corbusier has changed his point of view in a more radical one. The architect became an infernal supporter of so-called French syndicalism. Le Corbusier died on August, 27th 1965.

The Sociology of Architecture Ashgate Publishing, Ltd.

As the digital economy changes the rules of the game for enterprises, the role of software and IT architects is also transforming. Rather than focus on technical decisions alone, architects and senior technologists need to combine

organizational and technical knowledge to effect change in their company’s structure and processes. To accomplish that, they need to connect the IT engine room to the penthouse, where the business strategy is defined. In this guide, author Gregor Hohpe shares real-world advice and hard-learned lessons from actual IT transformations. His anecdotes help architects, senior developers, and other IT professionals prepare for a more complex but rewarding role in the enterprise. This book is ideal for: Software architects and senior developers looking to shape the company’s technology direction or assist in an organizational transformation Enterprise architects and senior technologists searching for practical advice on how to navigate technical and

organizational topics CTOs and senior technical architects who are devising an IT strategy that impacts the way the organization works IT managers who want to learn what's worked and what hasn't in large-scale transformation
Contemporary Perspectives on Architectural Organicism John Wiley & Sons

Architecture is a creative art with a lot of science embedded into this art. Being the mother of all art forms, the responsibility of an Architect is much more in the society at large. His creations will be standing there and no one can avoid seeing it. But Architectural design is also a science driven process. The purpose of this book is to share and note down the various aspects of this process of going through the exercise of

Architectural Design. How much added Services and Engineering knowledge is required for an Architect to captain his project? What are the dos and don'ts of this process? How to avoid making mistakes and latter correcting them at someone else's' cost. There is a theory to this entire game of dreams, which I call the Theory of Architecture : C2C.

What are the various steps that lead us from one to another? This book tries to document this process and share the experience that I have gained in my exposure to this grand industry.

A History of Architecture in All Countries:

A history of architecture in all countries.

1874 Routledge

Design education in architecture and allied disciplines is the cornerstone of design professions that contribute to

shaping the built environment of the future. In this book, design education is dealt with as a paradigm whose evolutionary processes, underpinning theories, contents, methods, tools, are questioned and critically examined. It features a comprehensive discussion on design education with a focus on the design studio as the backbone of that education and the main forum for creative exploration and interaction, and for knowledge acquisition, assimilation, and reproduction. Through international and regional surveys, the striking qualities of design pedagogy, contemporary professional challenges and the associated sociocultural and environmental needs are identified. Building on twenty-five years of research and explorations into design pedagogy

in architecture and urban design, this book authoritatively offers a critical analysis of a continuously evolving profession, its associated societal processes and the way in which design education reacts to their demands. Matters that pertain to traditional pedagogy, its characteristics and the reactions developed against it in the form of pioneering alternative studio teaching practices. Advances in design approaches and methods are debated including critical inquiry, empirical making, process-based learning, and Community Design, Design-Build, and Live Project Studios. Innovative teaching practices in lecture-based and introductory design courses are identified and characterized including inquiry-based, active and experiential

learning. These investigations are all interwoven to elucidate a comprehensive understanding of contemporary design education in architecture and allied disciplines. A wide spectrum of teaching approaches and methods is utilized to reveal a theory of a 'trans-critical' pedagogy that is conceptualized to shape a futuristic thinking about design teaching. Lessons learned from techniques and mechanisms for accommodation, adaptation, and implementation of a 'trans-critical' pedagogy in education are conceived to invigorate a new student-centered, evidence-based design culture sheltered in a wide variety of learning settings in architecture and beyond.

Theory of Architecture: Concept to Commissioning Taylor & Francis

During the last 30 years, Advanced Architecture has consolidated an interactive and informational logic that differs from that of Modernity and Postmodernity. This logic is threefold; it is modulated through three coexisting protocols -modes of action- whose peaks of intensity occur in three different decades: Conformative Protocols (1990-2000), Distributive Protocols (2000-2010) and Expansive Protocols (2010-2020). This work proposes a threefold cultural narrative whose interactive and informational logic differs from that of modernity and postmodernity. It positions three different ethos by critically approaching the architectural side of a cultural mutation that has been affecting the Western experimental areas of

knowledge and practice since the end of the last century. A transformative process constituted by a constellation of transdisciplinary manifestations, accelerations, turns, shortcuts and clusterizations that by no means can be read under one single epistemological umbrella. In this sense, rather than approaching the practice of architecture focusing on its disciplinary inner specificity, this book approaches the research of experimental architecture focusing on its extra-disciplinary entanglements. It argues that a vast multiplicity of fields of knowledge participates in a cultural endeavour modulated through three protocols - forms of action- that singularize three decades: Conformative Protocols (1990-2000), Distributive Protocols

(2000-2010) and Expansive Protocols (2010-2020). These three periods shouldn't be read as three hermetic and concatenated monades, but as three different modulations of the same narrative, that is, as three overlapping and coexisting systems whose peaks of intensity occur in three different decades. However, the main purpose of this book is not limited to unveiling the ethos of these three conjugations. It also aims at using this framework as a "time-field", a narrative map that moves from the classificatory to the cartographical in order to vectorize the last 30 years of experimental architecture. In this sense, this book argues that this threefold set of protocols represents the progressive attempt to constitute critical interiorities "looking for" and "produced through"

interactions that are increasingly more intimate and whose agents are increasingly more diverse. A tendency oriented towards the consolidation of an “intimacy between strangers” that highly resonates with the cultural and technological landscape in which experimental architecture operates.

The Ethical Function of Architecture

Taylor & Francis

Drawing on sociological theories to assist understanding of how political power operates in the cultural sphere, *The Sociology of Architecture* frames the discipline as a field of symbolic and material conflict over social identities. This volume contests the notion of architecture as an apolitical endeavor and suggests that major architectural projects can act as tangible expressions

of the ultimately contested nature of collective identities, thus shedding light on how those with power both legitimate and mark their position in the world.

Contemporary Art About Architecture
Routledge

Can architecture help us find our place and way in today's complex world? Can it return individuals to a whole, to a world, to a community? Developing Giedion's claim that contemporary architecture's main task is to interpret a way of life valid for our time, philosopher Karsten Harries answers that architecture should serve a common ethos. But if architecture is to meet that task, it first has to free itself from the dominant formalist approach, and get beyond the notion that its purpose is to produce endless variations of the

decorated shed. In a series of cogent and balanced arguments, Harries questions the premises on which architects and theorists have long relied—premises which have contributed to architecture's current identity crisis and marginalization. He first criticizes the aesthetic approach, focusing on the problems of decoration and ornament. He then turns to the language of architecture. If the main task of architecture is indeed interpretation, in just what sense can it be said to speak, and what should it be speaking about? Expanding upon suggestions made by Martin Heidegger, Harries also considers the relationship of building to the idea and meaning of dwelling. Architecture, Harries observes, has a responsibility to community; but its ethical function is

inevitably also political. He concludes by examining these seemingly paradoxical functions.

Catholic Church Architecture and the Spirit of the Liturgy John Wiley & Sons Travel, Space, Architecture defines a new theoretical territory in architectural and urban scholarship that frames the processes of spatial production through the notion of travel. By aligning architectural thinking with current critical theory debates, this book explores whether dissociating culture from place and identity, and detaching the idea of architecture from both, can reframe our understanding of spatial and architectural practices. The book presents seventeen key case studies from a diverse range of perspectives including historical, theoretical, and

praxis-based, and range from interrogations of architectural travel and notions of belonging and nationhood to challenging established geopolitical hierarchies.

Eco-generative Design for Early Stages of Architecture John Wiley & Sons

Transgression suggests operating beyond accepted norms and radically reinterpreting practice by pushing at the boundaries of both what architecture is, and what it could or even should be. The current economic crisis and accompanying political/social unrest has exacerbated the difficulty into which architecture has long been sliding: challenged by other professions and a culture of conservatism, architecture is in danger of losing its prized status as one of the pre-eminent visual arts.

Transgression opens up new possibilities for practice. It highlights the positive impact that working on the architectural periphery can make on the mainstream, as transgressive practices have the potential to reinvent and reposition the architectural profession: whether they are subverting notions of progress; questioning roles and mechanisms of production; aligning with political activism; pioneering urban interventions; advocating informal or incomplete development; actively destabilising environments or breaking barriers of taste. In this new dispersed and expanded field of operation, the balance of architectural endeavour is shifted from object to process, from service to speculation, and from formal to informal in a way that provides

both critical and political impetus to proactively affect change. Contributors: Can Altay, Edward Denison and Guangyu Ren, Kim Dovey, Chris Jenks, David Littlefield, Silvia Loeffler, Alistair Parvin, Louis Rice, Patrik Schumacher and Robin Wilson. Featured architects: atelier d'architecture autogérée, Lina Bo Bardi, Construire/La Machine, EXYZT, Didier Faustino/Bureau des Mésarchitectures, Lacaton & Vassal, N55, Catie Newell/*Alibi Studio, Wang Shu, Superflex and Bernard Tschumi. *Le Corbusier and the radiant city concept* Actar D, Inc.

An important resource for scholars of contemporary art and architecture, this volume considers contemporary art that takes architecture as its subject. Concentrated on works made since

1990, *Contemporary Art About Architecture: A Strange Utility* is the first to take up this topic in a sustained and explicit manner and the first to advance the idea that contemporary art functions as a form of architectural history, theory, and analysis. Over the course of fourteen essays by both emerging and established scholars, this volume examines a diverse group of artists in conjunction with the vernacular, canonical, and fantastical structures engaged by their work. I? Mangano-Ovalle, Matthew Barney, Monika Sosnowska, Pipo Nguyen-duy, and Paul Pfeiffer are among those considered, as are the compelling questions of architecture's relationship to photography, the evolving legacy of Mies van der Rohe, the notion of an

architectural unconscious, and the provocative concepts of the unbuilt and the unbuildable. Through a rigorous investigation of these issues, *Contemporary Art About Architecture* calls attention to the fact that art is now a vital form of architectural discourse. Indeed, this phenomenon is both pervasive and, in its individual incarnations, compelling - a reason to think again about the entangled histories of architecture and art.

Systemic Architecture Ashgate Publishing, Ltd.

Where does architecture belong in the larger scheme of things? Is it a liberal art? Is it related to painting, music, medicine, or horse training? Is it timeless, or does it have a beginning? To pursue such questions, Stephen Parcell

investigates four historical definitions of Western architecture: as a *techné* in ancient Greece, a mechanical art in medieval Europe, an art of *disegno* in Renaissance Italy, and a fine art in eighteenth-century Europe. These definitions situated architecture within larger classifications of knowledge, establishing alliances between architecture and other disciplines. They also influenced elements of architectural practice that we now associate with three characters (designer, builder, and dweller) and three things (material, drawing, and building). Guided by current architectural questions, Parcell examines writings in these historical periods and focuses on practical implications of texts by Hugh of St Victor, Leon Battista Alberti, and

Etienne-Louis Boullée. Four Historical Definitions of Architecture shows how the concept of architecture and elements of architectural practice have evolved over time. Even the word "architecture" has ambiguous roots.

The Production Sites of Architecture
Routledge

This project is born out of similar questions and discussions on the topic of organicism emergent from two critical strands regarding the discourse of organic self-generation: one dealing with the problem of stopping in the design processes in history, and the other with the organic legacy of style in the nineteenth century as a preeminent form of aesthetic ideology. The epistemologies of self-generation outlined by enlightenment and critical

philosophy provided the model for the discursive formations of modern urban planning and architecture. The form of the organism was thought to calibrate modernism's infinite extension. The architectural organicism of today does not take on the language of the biological sciences, as they did in the nineteenth and twentieth centuries, but rather the image of complex systems, be they computational/informational, geo/ecological, or even ontological/aesthetic 'networks'. What is retained from the modernity of yesterday is the ideology of endless self-generation. Revisiting such a topic feels relevant now, in a time when the idea of endless generation is rendered more suspect than ever, amid an ever increasing speed and complexity of

artificial intelligence (AI) networks. The essays collected in this book offer a variety of critiques of the modernist idea of endless growth in the fields of architecture, literature, philosophy, and the history of science. They range in scope from theoretical and speculative to analytic and critical and from studies of the history of modernity to reflections of our contemporary world. Far from advocating a return to the romantic forms of nineteenth-century naturphilosophie, this project focuses on probing organicism for new forms of critique and emergent subjectivities in a contemporary, 'post'-pandemic constellation of neo-naturalism in design, climate change, complex systems, and information networks. This book will be of interest to a broad range of

researchers and professionals in architecture and art history, historians of science, visual artists, and scholars in the humanities more generally.

Architect BookRix

This is a manual investigating the subject of urban ecology and systemic development from the perspective of architectural design. It sets out to explore two main goals: to discuss the contemporary relevance of a systemic practice to architectural design, and to share a toolbox of informational design protocols developed to describe the city as a territory of self-organization. Collecting together nearly a decade of design experiments by the authors and their practice, ecoLogicStudio, the book discusses key disciplinary definitions such as ecologic urbanism, algorithmic

architecture, bottom-up or tactical design, behavioural space and the boundary of the natural and the artificial realms within the city and architecture. A new kind of "real-time world-city" is illustrated in the form of an operational design manual for the assemblage of proto-architectures, the incubation of proto-gardens and the coding of proto-interfaces. These prototypes of machinic architecture materialize as synthetic hybrids embedded with biological life (proto-gardens), computational power,

behavioural responsiveness (cyber-gardens), spatial articulation (coMachines and fibrous structures), remote sensing (FUNclouds), and communication capabilities (Ecological Footprint Grotto). Supporting the authors' own essays and projects are contributions from key innovators in contemporary architecture and urban design: Michael Batty, Andrew Hudson-Smith, Michael Weinstock and Patrik Schumacher.