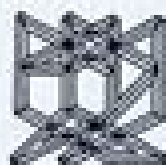


in squares, but in cubes and hyper-cubes, is one of the recreations of the science of mathematics.\*

The artist, impatient of concept, but questing the beautiful, will care little about the mathematical aspect of the matter, but it should interest him to know that the magic lines of magic squares are rich in decorative possibilities.

# AN HINDU SQUARE

|    |    |    |    |
|----|----|----|----|
| 13 | 10 | 3  | 6  |
| 4  | 5  | 16 | 2  |
| 14 | 11 | 2  | 7  |
| 1  | 8  | 15 | 12 |



20

A magic line is that endless line formed by following the numbers of a magic square in their natural sequence from cell to cell and returning to the point of departure. Because most magic squares are developed by arranging the numbers in their natural order in the form of a square and then subjecting them to certain rotations, the whole thing may be compared to the formation of string figures—the cat's cradle of one's childhood—in which a loop of string is made to assume various intricate and often amazing patterns—magic lines in space.

\*See Philip Henry Wynne's *Magic Tesserae* in the author's *Primer of Higher Space*.

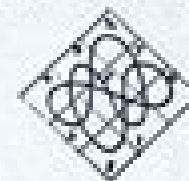
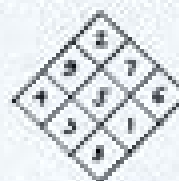
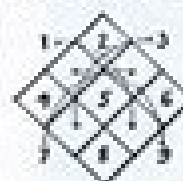
## THEIR FORMATION

Without going at all deeply into the arcana of the subject it will not be amiss to suggest one of the methods of magic square formation by the simplest possible example, the magic square of 3. Arrange the digits in sequence in three horizontal lines, and relate them to the cells of a square as shown in Figure 22. This will leave four cells empty and four numbers outside the perimeter. Dispose these numbers, not in the empty cells which they adjoin, but in the ones opposite; in other words, rotate the outside numbers in a direction at right angles to the plane of the paper, about the lines which



21

## FORMATION OF THE MAGIC SQUARE OF THREE



22

49

# Projective Ornament Inscribed

**National Gallery of Art (U.S.), Dora  
Wiebenson, Claire Baines, Robin  
Middleton**



## **Projective Ornament Inscribed:**

**Projective Ornament** Claude Fayette Bragdon, 1915      **Norman Bel Geddes** Nicolas P. Maffei, 2018-02-22 Norman Bel Geddes has long been considered the founder of American industrial design. During his long career he worked on everything from theatre design, world fairs and cars to houses and product and packaging design. Nicolas P. Maffei's magisterial biography draws on original material from the archive at the Harry Ransom Center, University of Texas at Austin, and places Bel Geddes' work within the fast-changing cultural and intellectual contexts of his time. Maffei shows how Bel Geddes' futuristic but pragmatic style, his notion of practical vision, was central to his work and highly influential on the professional practice of American industrial design in general.

**Perspective and Projective Geometries** James C. Morehead (Jr.), 1955      **Histories of Ornament** Gülru Necipoğlu, Alina Payne, 2016-03-08 This lavishly illustrated volume is the first major global history of ornament from the Middle Ages to today. Crossing historical and geographical boundaries in unprecedented ways and considering the role of ornament in both art and architecture, *Histories of Ornament* offers a nuanced examination that integrates medieval, Renaissance, baroque, and modern Euroamerican traditions with their Islamic, Indian, Chinese, and Mesoamerican counterparts. At a time when ornament has re-emerged in architectural practice and is a topic of growing interest to art and architectural historians, the book reveals how the long history of ornament illuminates its global resurgence today. Organized by thematic sections on the significance, influence, and role of ornament, the book addresses ornament's current revival in architecture, its historiography, and theories of its transcontinental mobility in medieval and early modern Europe and the Middle East, and its place in the context of industrialization and modernism. Throughout, *Histories of Ornament* emphasizes the portability and politics of ornament, figuration versus abstraction, cross-cultural dialogues, and the constant negotiation of local and global traditions. Featuring original essays by more than two dozen scholars from around the world, this authoritative and wide-ranging book provides an indispensable reference on the histories of ornament in a global context. Contributors include Michele Bacci (Fribourg University), Anna Contadini (University of London), Thomas B. F. Cummins (Harvard), Chanchal Dadlani (Wake Forest), Daniela del Pesco (Università degli Studi Roma Tre), Vittoria Di Palma (USC), Anne Dunlop (University of Melbourne), Marzia Faietti (University of Bologna), Maria Judith Feliciano (independent scholar), Finbarr Barry Flood (NYU), Jonathan Hay (NYU), Christopher P. Heuer (Clark Art Institute), Rami Labrusse (Université Paris Ouest Nanterre-la Défense), Gülru Necipoğlu (Harvard), Marco Rosario Nobile (University of Palermo), Oya Pancaroğlu (Bosphorus University), Spyros Papapetros (Princeton), Alina Payne (Harvard), Antoine Picon (Harvard), David Pullins (Harvard), Jennifer L. Roberts (Harvard), David J. Roxburgh (Harvard), Hashim Sarkis (MIT), Robin Schuldenfrei (Courtauld), Avinoam Shalem (Columbia), and Gerhard Wolf (KHI Florence).

*Claude Bragdon & the Beautiful Necessity* Claude Fayette Bragdon, Andrea G. Reithmayr, 2010. Claude Bragdon (1866–1946) was a first-generation modernist architect as well as an illustrator, critic, theorist, and theater designer. Bragdon practiced architecture in Rochester, New York, throughout the Progressive Era. Although his

masterpiece the New York Central Railroad Station was demolished in the 1960s 70s the First Universalist Church the Bevier Memorial Building the Peterborough Bridge near Toronto and nearly 100 residences remain today A prolific and influential writer Bragdon published more than twenty books and hundreds of articles He was nationally known for his graphic art his writing on the fourth dimension his Song Light Festivals of 1915 1918 and his role in theater s New Stagecraft He had technical and artistic expertise in many disciplines making it difficult to categorize his work into a specific stylistic trend Bragdon s work as an early modernist is important both in its own right and as a key to other 20th Century architects work The book includes a complete bibliography of Bragdon s published work a timeline and an index Contributors Eugenia Victoria Ellis Paul Emmons Marcia Feuerstein Marie Frank Jean France Joscelyn Godwin Linda Dalrymple Henderson Christina Malathouni Jonathan Massey Mary Nixon Joan Ockman Andrea Reithmayr and Richard Guy Wilson The Architect and Contract Reporter ,1910 **Architect** ,1909 **Projective Ornament** Claude Fayette Bragdon,1924 Projective Ornament Claude Fayette Bragdon,1998 *Mark J Millard Architectural Collection 01 French Books* National Gallery of Art (U.S.),Dora Wiebenson,Claire Baines,Robin Middleton,1993 A comprehensive history of French architecture from the **The Melencolia Manifesto** David Finkelstein,2017-01-01 Few artworks have been the subject of more extensive modern interpretation than Melencolia I by renowned artist mathematician and scientist Albrecht Dürer 1514 And yet did each of these art experts and historians miss a secret manifesto that Dürer included within the engraving This is the first work to decrypt secrets within Melencolia I based not on guesswork but Dürer s own writings other subliminal artists that inspired him i e Leonardo da Vinci the Jewish and Christian Bibles and books that inspired Dürer De Occulta Philosophia and the Hieroglyphica To read the covert message of Melencolia I is to understand that Dürer was a humanist in his interests in mathematics science poetry and antiquity This book recognizes his unparalleled power with the burin his mathematical skill in perspective his dedication to precise language and his acute observation of nature Melencolia I may also be one of the most controversial and at the time most criminal pieces of art as it hid Dürer s disdain for the hierarchy of the Catholic Church the Kaiser and the Holy Roman Empire from the general public for centuries This book closely ties the origins of philosophy science and the work of a Renaissance master together and will be of interest for anyone who loves scientific history art interpretation and secret manifestos **International Congress on Architectural Education, 28 July to 2 August, 1924** Royal Institute of British Architects,1925 **Maurice Merleau-Ponty** Maurice Merleau-Ponty,2004 This is the first volume to bring together a comprehensive selection of Merleau Ponty s writing It presents a cross section of his work that clearly shows the historical progression of his ideas and influence *Bodies under Siege* Armando R. Favazza,2011-05-02 A quarter century after it was first published Bodies under Siege remains the classic authoritative book on self mutilation Now in its third edition this invaluable work is updated throughout with findings from hundreds of new studies discussions of new models of self injury an assessment of the S A F E Self Abuse Finally Ends program and the Bill of

Rights for People Who Self harm Armando Favazza s pioneering work identified a wide range of forces many of them cultural and societal that compel or impel people to mutilate themselves This new edition examines the explosive growth in the incidence of self injurious behaviors and body modification practices Favazza critically assesses new and significant biological ethnological social and psychological findings regarding self injury presents current understandings of self injurious acts from cultural and clinical perspectives and places self mutilation in historical and contemporary context

*Early Printed Books, 1478-1840: A-D.* c1994 British Architectural Library. Early Imprints Collection,1994 *Proceedings*,1925 *Projective Ornament* Claude Bragdon,2014-03 This Is A New Release Of The Original 1915 Edition

**Architecture and Spectacle** Gevork Hartoonian,2012 Focusing on six leading contemporary architects Peter Eisenman Frank Gehry Bernard Tschumi Zaha Hadid Rem Koolhaas and Steven Holl this book puts forward a unique and insightful analysis of neo avant garde architecture It discusses the spectacle and excess which permeates contemporary architecture in reference to the present aesthetic tendency for image making but does so by applying the tectonic of theatricality discussed by the nineteenth century German architect Gottfried Semper In doing so it breaks new ground by opening up a dialogue between the study of the past and the design of the present [The Merleau-Ponty Aesthetics Reader](#) Maurice

Merleau-Ponty,Michael B. Smith,1993 Merleau Ponty s essays on aesthetics are some of the major accomplishments of his philosophical career and rank even today among the most sophisticated reflections on art in all of twentieth century philosophy His essays on painting Cezanne s Doubt 1945 Indirect Language and the Voices of Silence 1952 and Eye and Mind 1960 have inspired new approaches to epistemology ontology and the philosophy of history Galen A Johnson has gathered these essays for the first time into a single volume and augmented them with essays by distinguished scholars and artists including M C Dillon Mikel Dufrenne and Ren Magritte Together the essays demonstrate the continuing significance of Merleau Ponty s ideas about art for contemporary philosophy on both sides of the Atlantic **Chronotopes of the**

**Uncanny** Petra Eckhard,2014-03-15 Using the theoretical frameworks of Freud Todorov and Bahktin this book explores how American writers of the late 20th century have translated the psychoanalytical concept of the uncanny into their novelistic discourses The two texts under scrutiny Paul Auster s City of Glass and Toni Morrison s Jazz show that the uncanny has developed into a crucial trope to delineate personal and collective fears that are often grounded on the postmodern disruption of spatio temporal continuities and coherences

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