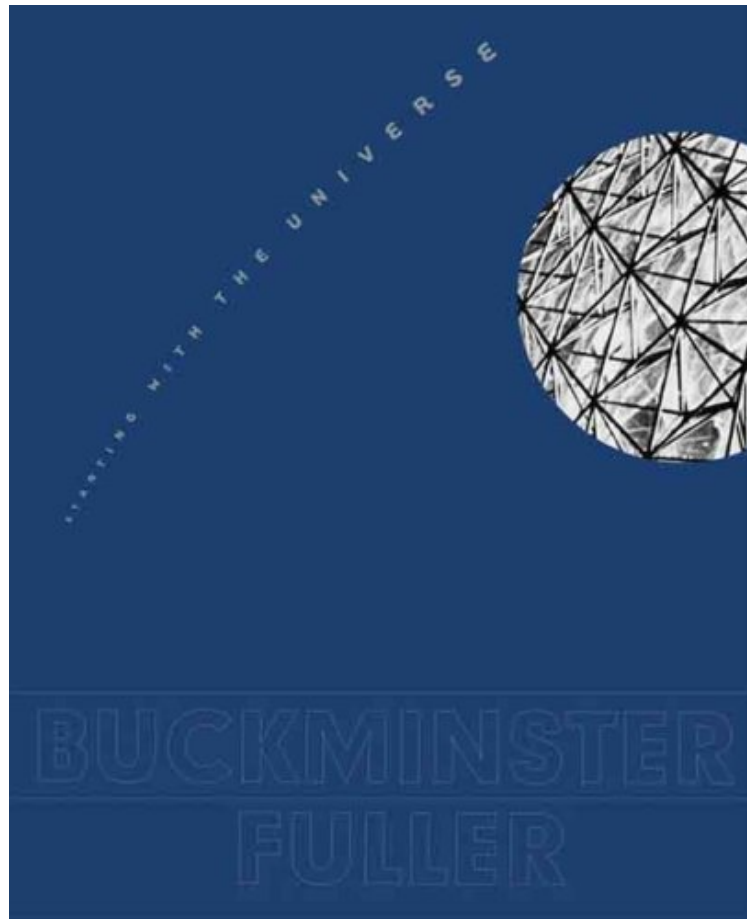


(Download pdf) Buckminster Fuller: Starting with the Universe (Whitney Museum of American Art Book)

Buckminster Fuller: Starting with the Universe (Whitney Museum of American Art Book)

K. Michael Hays, Dana Miller

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K. Michael Hays, Dana Miller : Buckminster Fuller: Starting with the Universe (Whitney Museum of American Art Book) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Buckminster Fuller: Starting with the Universe (Whitney Museum of American Art Book):

5 of 5 people found the following review helpful. A Catalog Becomes an Art Book By Caroling Wholeo The book has 258 pages, 44 figures, and 175 plates. The parts are: foreword, acknowledgements, introduction, five essay/articles, plates, selected contextual chronology, selected bibliography, exhibition checklist, lenders, and index. The essays are: "Fuller's Geological Engagements with Architecture" (by K. Michael Hays, co-curator), "Thought Patterns: Buckminster Fuller the Scientist-Artist" (by Dana Miller, co-curator), "Fuller's Avatars: a view from the Present" (by Antoine Picon), and "The Comprehensivist: Buckminster Fuller and Contemporary Artists" (by Elizabeth A. T. Smith). A reprint of the 1966 New Yorker magazine article is: "In the Outlaw Area" (by Calvin Tomkins). I learned many things about Fuller in this book. I also learned how he fits into our world, then and now. An essay covers artists

that have been influenced by Fuller, showing how his work has a continuing impact. Like the exhibit, the catalogue focuses on his visual output: his designs for cars, structures, cities, books, and how they were built. His views on math and his starting point, the universe, aren't much in sight. It shows where he ended up as of now. In an interview in Metropolis Magazine, Michael Hays said, "We thought about calling the exhibition "shapes of the universe" because Bucky thought that a geodesic dome was what the universe looked like in some diagrammatic way. And now we know that nanotechnology actually does use that kind of geometry." On the contrary, in his essay Antoine Picon says, "Of course, we no longer believe that the universe obeys at a fundamental level the laws of synergetic geometry." Presented with such widely divergent views I'm forced, as Bucky often recommended, to do my own thinking. And it is deepened reading this book, looking at its many figures and plates, and following its leads as a valuable addition to a library of other Fuller books (both by and about). I paid \$50 for the catalog at the museum. It costs considerably less online. 3 of 3 people found the following review helpful. Inspirational! By Neal M. Katz This book is the perfect companion to an inspirational exhibit. For those who saw it this is a perfect way to revisit the exhibit. For those who can't attend this is a great introduction to Bucky Fuller and his universal view.

From his geodesic dome to books popularizing the terms spaceship earth and synergetics, the life mission of R. Buckminster Fuller (1895-1983) was to create living environments that minimized consumption of the earth's resources while maximizing interconnections with global systems of information and transportation. This book explores Fuller's extraordinary body of work focusing on his wide-ranging and sometimes controversial role within the worlds of art, architecture, and utopian thought. The book chronicles Fuller's profound, often prophetic contributions, including his environmentally sensitive building designs. The essays illuminate the underappreciated thematic interactions of many sculptors, painters, musicians, and architects with this self-described comprehensive anticipatory design scientist, including contemporary artists wrestling with Fuller's legacy today. Reproductions of original drawings and models including those for Fuller's 4D house, Wichita House, the Montreal Expo dome, and the sole extant Dymaxion car plus a reprinted 1966 New Yorker profile on Fuller by Calvin Tomkins, complete the fascinating tribute.

About the Author K. Michael Hayes is Adjunct Curator of Architecture at the Whitney Museum of American Art and Professor of Architectural Theory at the Graduate School of Design, Harvard University. Dana A. Miller is Associate Curator at the Whitney Museum of American Art.