

1. Record Nr.	UNINA9910782461803321
Autore	Rosenberg Alexander <1946->
Titolo	Darwinian reductionism, or, How to stop worrying and love molecular biology [[electronic resource] /] / Alex Rosenberg
Pubbl/distr/stampa	Chicago, : University of Chicago Press, 2006
ISBN	1-281-96637-1 9786611966379 0-226-72731-9
Descrizione fisica	1 online resource (275 p.)
Classificazione	CC 3700
Disciplina	572.8
Soggetti	Molecular biology - Philosophy Biology - Philosophy Reductionism
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references (p. [239]-247) and index.
Nota di contenuto	Frontmatter -- Contents -- Preface -- Introduction. Biology's Untenable Dualism -- 1. What Was Reductionism? -- 2. Reductionism and Developmental Molecular Biology -- 3. Are There Really Informational Genes and Developmental Programs? -- 4. Dobzhansky's Dictum and the Nature of Biological Explanation -- 5. Central Tendencies and Individual Organisms -- 6. Making Natural Selection Safe for Reductionists -- 7. Genomics, Human History, and Cooperation -- 8. How Darwinian Reductionism Refutes Genetic Determinism -- References -- Index
Sommario/riassunto	After the discovery of the structure of DNA in 1953, scientists working in molecular biology embraced reductionism-the theory that all complex systems can be understood in terms of their components. Reductionism, however, has been widely resisted by both nonmolecular biologists and scientists working outside the field of biology. Many of these antireductionists, nevertheless, embrace the notion of physicalism-the idea that all biological processes are physical in nature. How, Alexander Rosenberg asks, can these self-proclaimed physicalists also be antireductionists? With clarity and wit, Darwinian Reductionism navigates this difficult and seemingly intractable dualism

with convincing analysis and timely evidence. In the spirit of the few distinguished biologists who accept reductionism-E. O. Wilson, Francis Crick, Jacques Monod, James Watson, and Richard Dawkins-Rosenberg provides a philosophically sophisticated defense of reductionism and applies it to molecular developmental biology and the theory of natural selection, ultimately proving that the physicalist must also be a reductionist.

2. Record Nr.	UNINA9910818122703321
Titolo	Scale : imagination, perception and practice in architecture // edited by Gerald Adler, Timothy Brittain-Catlin and Gordana Fontana-Giusti
Pubbl/distr/stampa	Abingdon, Oxon [England] ; ; New York, N.Y. : , : Routledge, , 2012
ISBN	1-135-74975-2 0-203-72290-6 1-283-96878-9 1-135-74968-X
Descrizione fisica	1 online resource (257 p.)
Collana	Critiques : critical studies in architectural humanities ; ; 7
Altri autori (Persone)	AdlerGerald <1955-> Brittain-CatlinTimothy Fontana-GiustiGordana
Disciplina	720
Soggetti	Architecture - Composition, proportion, etc Architectural design
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	"A project of the Architectural Humanities Research Association." Selected papers from the AHRA Annual International Conferences.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	ScaleImagination, Perception andPractice in Architecture; Copyright; Contents; Illustration credits; Contributors; Acknowledgements; Introduction; Excursus 1: The scale of the detail; Scale before the twentieth century; The role of small-scale images by Wenceslaus Hollar: the rebuilding of London in the late seventeenth century; Mildendo and Masdar: a tale of two cities; 'Examining the knots . . . counting the bricks': John Ruskin's innocent eye; The worm's eye as a measure of

man: Choisy's development of axonometry in architectural representation

Excursus 2: Scale in recent projects by MVRDVScale in art and perception; Colour scales; Scales of interaction: aligning the qualitative with the quantitative in music and architecture; Architectural scale: psychoanalysis and Adrian Stokes; Sublime indifference; Measuring up: measurement pieces and the redefinition of scale in conceptual art; Scaling haptics - haptic scaling: studying scale and scaling in the haptic design process of two architects who lost their sight; Scale adjustment in architecture and music; Excursus 3: Complex ordinariness in Oxford: 'House after Two Years of Living'

Scale in the twentieth century and beyondEthos pathos logos: architects and their chairs; 'Halfway between the electron and the universe': Doxiadis and the Delos Symposia; Little boxes; Scale and identity in the housing projects of Coderch; Politics and the deliquescence of scale: the Columbaria of Brodsky and Utkin; Bibliography; Index

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Sommario/riassunto

Scale is a word which underlies much of architectural and urban design practice, its history and theory, and its technology. Its connotations have traditionally been linked with the humanities, in the sense of relating to human societies and to human form. 'To build in scale' is an aspiration that is usually taken for granted by most of those involved in architectural production, as well as by members of the public; yet in a world where value systems of all kinds are being questioned, the term has come under renewed scrutiny. The older, more particular, meanings in the humanities, pertainin

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