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f.2 M. King Hubbert, *Nuclear Energy and the Fossil Fuels* (Houston: Shell Development Co., 1956), fig. 11; Eugene Ayres, *Energy Sources: The Wealth of the World* (New York: McGraw-Hill, 1952), fig. 5, p. 164.
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Martin Bressani

Viollet-le-Duc's Organic Machine

- f.1 [Eugène Emmanuel] Viollet-le-Duc, *Histoire d'un dessinateur: Comment on apprend à dessiner* (Paris: J. Hetzel, [1879]), fig. 60. Private collection.
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Carlotta Darò

Sound Conduits: Displaying the Architecture of Telecommunication

- f.1/f.2/f.3/f.4 *Planning for Home Telephone Conveniences: For the Use of Architects, Engineers, Builders, Owners* (American Telegraph and Telephone Company, 1928), figs. 13, 18–20, 26, 27.
f.5/f.6/f.7 *Modern Telephone Service for the Home* (American Telegraph and Telephone Company, [192?]).
f.8/f.9 Advertising brochure for AT&T. Warsaw Collection of Business Americana, Archives Center, National Museum of American History, Smithsonian Institution.
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Vitaglass: A Modern Boundary Technology between Laboratory Research, Architecture, Public Health and Environmentalism in the 1920s and 1930s

- f.1/f.6 Walter Eddy, "The Use of Ultra-Violet Light Transmitting Windows," *American Journal for the Public Health and the Nation's Health*, 18, no. 12 (1928), pp. 1470–9; here p. 1477, p. 1475.
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f.5 Das Jenaer Uviolglas 1908–1930, Schott Archive Jena 18/12.
f.7 Fritz Kahn, *Das Leben des Menschen: Eine volkstümliche Anatomie, Biologie, Physiologie und Entwicklungsgeschichte des Menschen*, vol. 4 (Stuttgart: Franckh, 1926), plate XXVII.

Sabine von Fischer

Tapping Machines: Listening to Difference, 1928–1956

- f.1 Karl Willy Wagner, *Das lärmfreie Wohnhaus* (Berlin: VDI-Verlag, 1934), fig. 4.
f.2 a–c V. L. Chrisler and W. F. Snyder, "Transmission of Sound Through Wall and Floor Structures," *Bureau of Standards Journal of Research*, 2 (1928), pp. 541–59, fig. 4; Arnold Schoch, *Die physikalischen und technischen Grundlagen der Schalldämmung im Bauwesen* (Leipzig: Hirzel, 1937), p. 104; Leo L. Beranek, *Acoustic Measurements* (New York: Wiley, 1949), fig. 19.28.
f.3 Michael Bienert, *Moderne Baukunst in Haselhorst: Geschichte, Bewohner und Sanierung der Reichsforschungssiedlung in Berlin-Spandau* (Berlin: Berlin Story, 2015), p. 43.
f.4 a–b From Fritz Ingerslev, *Acoustics in Modern Building Practice* (London: The Architectural Press, 1952), p. 237; Werner Bürck, *Die Schallmessfibel für die Lärmbekämpfung*. 2nd ed. (Munich: Oldenbourg, 1960), p. 105.
f.5/f.6 Bernhard Wedler, *Baut ruhige Wohnungen* (Bad Godesberg: Bundesminister für Wohnungsbau, 1957), p. 3, cover.

John Harwood

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- f.1/f.3 Alfred H. Barr Jr. and Philip Johnson, *Machine Art* (New York: Museum of Modern Art, 1934), cover, fig. 26.
f.2 Arthur Drexler and Greta Daniel, *Introduction to Twentieth Century Design from the Collection of the Museum of Modern Art* (Garden City, NY: Doubleday, 1958), fig. 132. Courtesy of the Museum of Modern Art, New York.
f.4 Charles Wheatstone, "On the Transmission of Musical Sounds through Solid Linear Conductors, and on their Subsequent Reciprocation," *Journal of the Royal Institution of Great Britain*, 2 (1831), pp. 223–38; here p. 231.
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f.3 Bernard Forest de Bélidor, *Architectura hydraulica* (Augsburg: Johann Georg Merz, 1743), vol. 3, chap. 4, plate 8. Werner Oechslin Library Einsiedeln.

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Susanne Jany

Making Buildings Work

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"The Mechanization of Adornment" Revisited; or, The History of the Ornament-Machine

f.1/f.3/f.4/f.6/f.8 Sigfried Giedion, *Mechanization Takes Command: A Contribution to Anonymous History* (New York: Oxford University Press, 1948), pp. 349, 351, 358–9, 362–3, 386–7.

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Georg Vrachliotis

The Model as a Machine: Frei Otto's Architectonic Experimental Systems

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