

THE HIDDEN DIMENSION

CONTENTS

AUTHOR'S PREFACE	ix
I. CULTURE AS COMMUNICATION	1
n. DISTANCE REGULATION IN ANIMALS	7
Spacing Mechanisms in <u>Animal*</u>	10
<i>Flight Distance</i>	11
<i>Critical Distance</i>	12
<i>Contact and Non-Contact Species</i>	13
<i>Personal Distance</i>	13
<i>Social Distance</i>	14
Population Control	15
The Stickleback Sequence	16
Malthus Reconsidered	18
The Die-off on James Island	19
Predation and Population	21
HI. CROWDING AND SOCIAL BEHAVIOR IN ANIMALS	23
Calhoun's Experiments	23
<i>Design of the Experiment</i>	25
<i>Development of the Sink</i>	26
<i>Courting and Sex</i>	27
<i>Nest Building</i>	28
<i>Care of the Young-</i>	28
<i>Territoriality and Social Organization</i>	29
<i>Physiological Consequences of the Sink</i>	30
<i>Aggressive Behavior</i>	30
<i>The Sink that Didn't Develop</i>	31
<i>Summary of Calhoun's Experiments</i>	31

	The Biochemistry of Crowding	32
	<i>Exocrinology</i>	33
	<i>The Sugar-Bank Model</i>	-34
	<i>The Adrenals and Stress</i>	35
	<i>The Uses of Stress</i>	39
IV.	PERCEPTION OF SPACE: DISTANCE RECEPTORS- EYES, EARS, AND NOSE	41
	Visual and Auditory Space	42
	Olfactory Space	45
	<i>The Chemical Basis of Olfaction</i>	46
	<i>Olfaction in Humans</i>	49'
V.	PERCEPTION OF SPACE: IMMEDIATE RECEPTORS —SKIN AND MUSCLES	51
	Hidden Zones in American Offices	52
	Thermal Space	54
	Tactile Space	60
VI.	VISUAL SPACE	65
	Vision as Synthesis	66
	The Seeing Mechanism	70
	Stereoscopic Vision	73
VII.	ART AS A CLUE TO PERCEPTION	77
	Contrast of Contemporary Cultures	79
	Art as a History of Perception	80
VIII.	THE LANGUAGE OF SPACE	91
	Literature as a Key to Perception	94
DC	THE ANTHROPOLOGY OF SPACE: AN ORGANIZ- ING MODEL	101
	Fixed-Feature Space	103
	Semifixed-Feature Space	108
	Informal Space	111

X.	DISTANCES IN MAN	113
	The Dynamism of Space	114
	Intimate Distance	116
	Personal Distance	119
	Social Distance	121
	Public Distance	123
	Why "Four" Distances?	125
XI.	PROXEMICS IN A CROSS-CULTURAL CONTEXT: GERMANS, ENGLISH, AND FRENCH	131
	The Germans	131
	<i>Germans and Intrusions</i>	132
	<i>The "Private Sphere"</i>	134
	<i>Order in Space</i>	136
	The English	138
	<i>Using the Telephone</i>	140
	<i>Neighbors</i>	141
	<i>Whose Room Is the Bedroom?</i>	142
	<i>Talking Loud and Soft</i>	142
	<i>Eye Behavior</i>	143
	The French	144
	<i>Home and Family</i>	144
	<i>French Use of Open Spaces</i>	146
	<i>The Star and the Grid</i>	146
XII.	PROXEMICS IN A CROSS-CULTURAL CONTEXT: JAPAN AND THE ARAB WORLD	149
	Japan	149
	<i>How Crowded Is Crowded?</i>	152
	<i>The Japanese Concept of Space Including the Ma</i>	152
	The Arab World	154
	<i>Behavior in Public</i>	154
	<i>Concepts of Privacy</i>	157
	<i>Arab Personal Distances</i>	159
	<i>Facing and Not Facing</i>	160
	<i>Involvement</i>	162

	<i>Feelings about Enclosed Spaces</i>	162
	<i>Boundaries</i>	163
Xm.	CITIES AND CULTURE	165
	The Need for Controls	167
	Psychology and Architecture	169
	Pathology and Overcrowding	171
	Monochronic and Polychronic Time	173
	The Automobile Syndrome	174
	Contained Community Buildings	177
	Prospectus for City Planning of the Future	178'
XIV.	PROXEMICS AND THE FUTURE OF MAN	181
	Form vs. Function, Content vs. Structure	182
	Man's Biological Past	184
	The Need for Answers	186
	You Can't Shed Culture	188
APPENDK		191
	Summary of James Gibson's Thirteen Varieties of Perspective as Abstracted from <i>The Perception of the Visual World</i>	
BIBLIOGRAPHY AND REFERENCES		197
INDEX		209