

CONTENTS

AUTHOR'S PREFACE	ix
I. CULTURE AS COMMUNICATION	1
II. DISTANCE REGULATION IN ANIMALS	7
Spacing Mechanisms in Animals	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
III. 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
IX. 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
XIII. 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
APPENDIX	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