Reading Architecture A Visual Lexicon By O Hopkins

This innovative and unique book is a visual guide to the buildings that surround us, naming all the visible architectural features. Unlike other architectural dictionaries, the reader doesn't have to know the name before looking it up. An original and accessible take on the architectural dictionary, this book takes you on a visual tour of the buildings and structures around us.

A visual lexicon of colorful slang terms coined by real estate developers and designers offers insight into land-use practices and the physical elements of American sprawl, in a volume that features color aerial photographs and an analysis of the impact of excessive development.

Pictures the interiors and exteriors of owner-built, woodland homes, built from salvaged or handcrafted materials

Both a primer on visual language and a visual dictionary of the fundamental aspects of graphic design, this text deals with every imaginable visual concept, making it an indispensable reference for beginners and seasoned visual thinkers alike.

This is a historical and technical guide to the materials and techniques of European sculpture, based on the collections at the V&A. Casting,

carving and modelling practices are explored within a historical perspective, from medieval times onwards. Each chapter concentrates on a specific material or category, including terracotta, bronze, alabaster, plasters, wood, marble and stone, ivory, bone, medals, cameos, rock crystal, amber, jet and waxes. Beautiful colour photography highlights the collections and illustrates contemporary workshop practices. This is an essential guide for anyone with an interest in sculpture and is also a lasting souvenir of the recently-opened Gilbert Bayes Gallery of Sculpture at the V&A.

Over the last twenty years a major area of cognitive psychology has developed centred upon research into the issues of how visually presented words are processed so that they can be read and understood. The focus has been on how words are stored in the mental lexicon and retrieved during the reading process. If we possessed no mental lexicon, we would be unable to read. This book dedicates itself to a critical evaluation of the ideas that have emerged from this body of research. The text outlines the major models of lexical processing that have been put forward in the literature, and how they explain the basic empirical findings that have been reported. It then goes on to consider the possible influence that sentential context has on lexical processing, the impact of the pronunciation of a word on its visual processing, and the role played by

internal word structure (i.e., syllables and morphemes) in the recognition of a word. A connectionist style model emerges during the course of the evaluation of these issues. This book is suitable for advanced students and researchers, and is intended to serve as a springboard for discussion and an inspiration for empirical research. Architecture's Historical Turn traces the hidden history of architectural phenomenology, a movement that reflected a key turning point in the early phases of postmodernism and a legitimating source for those architects who first dared to confront history as an intellectual problem and not merely as a stylistic question.Jorge Otero-Pailos shows how architectural phenomenology radically transformed how architects engaged, theorized, and produced history. In the first critical intellectual account of the movement, Otero-Pailos discusses the contributions of leading members, including Jean Labatut, Charles Moore, Christian Norberg-Schulz, and Kenneth Frampton. For architects maturing after World War II, Otero-Pailos contends, architectural history was a problem rather than a given. Paradoxically, their awareness of modernism's historicity led some of them to search for an ahistorical experiential constant that might underpin all architectural expression. They drew from phenomenology, exploring the work of Bachelard, Merleau-Ponty, Heidegger, and Ricoeur, which they translated for architectural audiences.

Initially, the concept that experience could be a timeless architectural language provided a unifying intellectual basis for the stylistic pluralism that characterized postmodernism. It helped give theory—especially the theory of architectural history—a new importance over practice. However, as Otero-Pailos makes clear, architectural phenomenologists could not accept the idea of theory as an end in itself. In the mid-1980s they were caught in the contradictory and untenable position of having to formulate their own demotion of theory.Otero-Pailos reveals how, ultimately, the rise of architectural phenomenology played a crucial double role in the rise of postmodernism, creating the antimodern specter of a historical consciousness and offering the modern notion of essential experience as the means to defeat it. This innovative and unique book is a visual guide to the buildings that surround us, naming all the visible architectural features so that, unlike other architectural dictionaries, the reader doesn't have to know the name before looking it up. Clear line drawings and extensive colour photographs illustrate each of the main building types, from forts to churches, stately homes to skyscrapers. The individual structural elements and materials common to all buildings are then explained, whether in Classical, Gothic or Modernist style, before delving into the inner architectural details such as doors and

windows, roofs and staircases. A comprehensive glossary completes the book. An original and accessible take on the architectural dictionary, this book takes you on a visual tour of the buildings around us, and will be useful not only to students but to anyone with a general interest in architecture. Architects are facing a crisis of agency. For decades, they have seen their traditional role diminish in scope as more and more of their responsibilities have been taken over by other disciplines within the building construction industry. Once upon a time, we might have seen the architect as the conductor of the orchestra; now he or she is but one cog in a vast and increasingly complex machine. In an attempt to find a way out of this crisis, there is growing debate about how architects might reassert the importance of their role and influence. On one side of this argument are those who believe that architects must refocus their attention on the internal demands of the discipline. On the other are those who argue that architects must, instead, reacquaint themselves with what many still believe to be the discipline's core mission of advancing social progress and promoting the public good, and at the same time the scope of their traditional disciplinary remit. At root, this question is fundamentally about freedom, about whether architects still possess it – if they have ever done – and whether it is possible to find the professional, disciplinary and individual autonomy to

be able to define the spheres of their own practice. Presenting a variety of views and perspectives, this issue of AD takes us to the heart of what freedom means for architecture as it adapts and evolves in response to the changing contexts in which it is practised in the 21st century. Contributors include: Phillip Bernstein, Peggy Deamer, Adam Nathaniel Furman, Kate Goodwin, Charles Holland, Anna Minton, Patrik Schumacher, Alex Scott-Whitby, Ines Weizman, and Sarah Wigglesworth. Featured architects: Atelier Kite, ScottWhitbyStudio, C+S Architects, Anupama Kundoo, Noero Architects, Umbrellium, and Zaha Hadid Architects. Architects are facing a crisis of agency. For decades, they have seen their traditional role diminish in scope as more and more of their responsibilities have been taken over by other disciplines within the building construction industry. Once upon a time, we might have seen the architect as the conductor of the orchestra; now he or she is but one cog in a vast and increasingly complex machine. In an attempt to find a way out of this crisis, there is growing debate about how architects might reassert the importance of their role and influence. On one side of this argument are those who believe that architects must refocus their attention on the internal demands of the discipline. On the other are those who argue that architects must, instead, reacquaint themselves with what many still believe to be the discipline's core

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The debate surrounding hand drawing versus
computer-generated imagery has become a hot
topic. Having grown up with computers, today's
interior design and architecture students are
extremely adept at creating computer imagery, but
often lack confidence in their freehand sketching
skills, or do not know how to sketch at all. Sketching,
and the careful observation that it entails, is essential
for the successful development of the next

generation of designers. Forty-five step-by-step exercises take the student from the simple three-dimensional forms of furniture, to interiors, to complex building exteriors, and cityscapes. Technical topics covered include tools, line weights, perspective, proportion, composition, shading, serial views, and context. Exercises are illustrated with beautiful sketches specially created by the author. Sketching for Architecture + Interior Design is an indispensable and practical guide for students wishing to master the art of looking and sketching. Drawings and sequential images are an integral part of human expression dating back at least as far as cave paintings, and in contemporary society appear most prominently in comics. Despite this fundamental part of human identity, little work has explored the comprehension and cognitive underpinnings of visual narratives-until now. This work presents a provocative theory: that drawings and sequential images are structured the same as language. Building on contemporary theories from linguistics and cognitive psychology, it argues that comics are written in a visual language of sequential images that combines with text. Like spoken and signed languages, visual narratives use a lexicon of systematic patterns stored in memory, strategies for combining these patterns into meaningful units, and a hierarchic grammar governing the combination of sequential images into coherent expressions. Filled

with examples and illustrations, this book details each of these levels of structure, explains how cross-cultural differences arise in diverse visual languages of the world, and describes what the newest neuroscience research reveals about the brain's comprehension of visual narratives. From this emerges the foundation for a new line of research within the linguistic and cognitive sciences, raising intriguing questions about the connections between language and the diversity of humans' expressive behaviours in the mind and brain.

This book provides a thorough analysis of terpsichorean lexis in Renaissance drama. Besides considering not only the Shakespearean canon but also the Bard's contemporaries (e.g., dramatists as John Marston and Ben Jonson among the most refined Renaissance dance aficionados), the originality of this volume is highlighted in both its methodology and structure. As far as methods of analysis are concerned, corpora such as the VEP Early Modern Drama collection and EEBO, and corpus analysis tools such as #LancsBox are used in order to offer the widest range of examples possible from early modern plays and provide co-textual references for each dance. Examples from Renaissance playwrights are fundamental for the analysis of connotative meanings of the dances listed and their performative, poetic and metaphoric role in sixteenth- and seventeenth-century drama.

This study will be of great interest to Renaissance researchers, lexicographers and dance historians. DIVLearning a new discipline is similar to learning a new language; in order to master the foundation of architecture, you must first master the basic building blocks of its language – the definitions, function, and usage. Language of Architecture provides students and professional architects with the basic elements of architectural design, divided into twenty-six easy-to-comprehend chapters. This visual reference includes an introductory, historical view of the elements, as well as an overview of how these elements can and have been used across multiple design disciplines./divDIV /divDIVWhether you're new to the field or have been an architect for years, you'll want to flip through the pages of this book throughout your career and use it as the go-to reference for inspiration, ideas, and reminders of how a strong knowledge of the basics allows for meaningful, memorable, and beautiful fashions that extend beyond trends./divDIV /divDIVThis comprehensive learning tool is the one book you'll want as a staple in your library./divDIV /div Constructing the Persuasive Portfolio helps you learn the art of designing a compelling and effective architectural portfolio. Margaret Fletcher categorizes the architectural portfolio design process into a step-by-step method that you can manage and understand. The full-color book includes 400

portfolio examples from 55 designers, along with more than 50 diagrams, and a set of 48 design actions that are marked throughout. You will learn how to: -Identify your readership -Collect, document, and catalog your work -Organize your portfolio -Visually structure your portfolio -Design your layout -Manage both printed and digital portfolio formats As your ultimate persuasive tool, your portfolio is the single most important design exercise of your academic and professional career. Constructing the Persuasive Portfolio shows you everything you need to know to create your portfolio and is the only portfolio design book you will ever need! On-line information -- and free text in particular -- has emerged as a major, yet unexploited, resource available in raw form. Available, but not accessible. The lexicon provides the major key for enabling accessibility to on-line text. The expert contributors to this book explore the range of possibilities for the generation of extensive lexicons. In so doing, they investigate the use of existing on-line dictionaries and thesauri, and explain how lexicons can be acquired from the corpus -- the text under investigation -- itself. Leading researchers in four related fields offer the latest investigations: computational linguists cover the natural language processing aspect; statisticians point out the issues involved in the use of massive data; experts discuss the limitations of current technology; and

lexicographers share their experience in the design of the traditional dictionaries.

Reading ArchitectureA Visual LexiconLaurence King Publishing

A curated collection of Postmodern architecture in all its glorious array of vivid non-conformity This unprecedented book takes its subtitle from Postmodernist icon Robert Venturi's spirited response to Mies van der Rohe's dictum that 'less is more'. One of the 20th century's most controversial styles, Postmodernism began in the 1970s, reached a fever pitch of eclectic non-conformity in the 1980s and 90s, and after nearly 40 years is now enjoying a newfound popularity. Postmodern Architecture showcases examples of the movement in a rainbow of hues and forms from around the globe.

This issue of AD posits that this re-examination and redeployment of postmodernist approaches is the architectural attempt to reflect, grapple with and make sense of the current political and economic situation. The term 'ad hoc' is used to describe a resistance to stylistic conformity and predictability that embraces individuality, and which conceives architecture in a broader cultural space. As a mode of practice marked by stylistic divergence, the links, shared interest and continuities that exist among a range of architects are often overlooked. It will explore and provide a critical analysis of the design tactics and the strategies that inform them, and will investigate some key questions: What is it that has led architects to adopt tactics that have long been vilified within architectural culture? What connections exist between our present moment and the postmodern one, architecturally and in terms of the broader political shifts, in particular our present moment's return of the grand narrative – whether of populist nationalism, identity or climate change?

What do these tactics represent, how do they reflect this situation, and what do they offer in articulating a position for architects and the public role of their profession? This issue brings together a range of architects and critical voices to reflect on these questions and offer some answers. Essays by historians and critics situate practice in relation to postmodernism and its legacies. Following these will be essays by architects situating their work in relation to the ideas posited by the thematic introduction, and the broader contexts in which it operates and proceeds. The issue will be completed by interviews with early career architects, reflecting on their work thus far, its influences, pressures and future directions.

Architectural Topographies is a critical dictionary for architects and landscape architects in which the graphic lexicon can be read from a beginning, the ground, to a conclusion, the specific case studies. Meant as a tool to help you recognise, analyse, choose, and invent solutions, the book's key words refer to the physical and material relationship between construction and ground; to where and how the link is built; to the criteria, methods, and tools used to know and transform the ground; and to the possible approaches to the place and their implications on the way the earth is touched. Fifty case studies by forty-six of the greatest architects of the previous hundred years are represented throughout in sectional drawings which place the buildings along the same ground plane to illustrate how the key words might be combined and to show each architect's position on their built work in relation to all the others. Includes projects by Alvar Aalto; Tadao Ando; Gunnar Asplund; Atelier Bow-Wow; João Batista Vilanova Artigas; Patrick Berger; Mario Botta; Marcel Breuer; Erik Bryggman; Gonçalo Byrne; David Chipperfield; Le Corbusier; Sverre Fehn; Aurelio Galfetti, Flora Ruchat, and Ivo Trumpy; Dick Van Gameren; Herzog

and De Meuron; Steven Holl; Arne Jacobsen; Kengo Kuma; Anne Lacaton and Jean Philippe Vassal; Adalberto Libera; Frank Lloyd Wright; Paulo Mendes da Rocha; Ludwig Mies van der Rohe; Enric Miralles and Carme Pinos; Glenn Murcutt; Juan Navarro Baldeweg; Sheila O'Donnell and John Tuomey; Jan Olav Jensen and Børre Skodvin; John Pawson; Giuseppe Perugini, Mario Fiorentino, and Nello Aprile; Renzo Piano; Georges-Henry Pingusson; Rudolph Schindler; Roland Simounet; Alvaro Siza; Luigi Snozzi; Alejandro de la Sota; Eduardo Souto de Moura; Alison Smithson and Peter Smithson; Fernando Tavora; Jørn Utzon; Livio Vacchini; Francesco Venezia, Roberto Collovà, and Marcella Aprile; Amancho Williams; and Peter Zumthor.

This book covers the wide spectrum of subjects relating to obtaining and using building stones, starting with their geological origin and then describing the nature of granites, volcanics, limestones, sandstones, flint, metamorphic stones, breccias and conglomerates, with emphasis being placed on how to recognise the different stones via the many illustrated examples from Great Britain and other countries. The life of a building stone is explained from its origin in the quarry, through its exposure to the elements when used for a building, to its eventual deterioration. The structure of stone buildings is then discussed, with explanations of the mechanics of pillars, lighthouses and walls, arches, bridges, buttresses and roof vaults, plus castles and cathedrals. The sequence of the historical architectural styles of stone buildings is explained—from the early days through to postmodern buildings. Special attention is paid to two famous architects: the Roman Vitruvius and the English Sir Christopher Wren who designed and supervised the construction of St. Paul's Cathedral in London. To demonstrate many of the concepts presented, two exemplary stone buildings are described in detail: the Albert Memorial in

London and Durham Cathedral in northern England. The former building is interesting because it is comprised of a cornucopia of different building stones and the latter building because of its architecture and sandstone decay mechanisms. In the final Chapter, ruined stone buildings are discussed—the many reasons for their decay and the possibility of their 'rebirth' via digital recording of their geometry. The book has over 350 pages and is illustrated with more than 450 diagrams and colour photographs of both the various stones and the associated stone buildings. Readers' knowledge of the subject will be greatly enhanced by these images and the related explanatory text. A wide-ranging references and bibliography section is also included. Illustrated throughout with detailed line drawings and full-color photographs, this pocket-sized field guide to domestic architecture explains the aesthetics of house forms and provides a visual vocabulary to help readers recognize house types, materials and parts in a wide range of architectural styles. Original.

This caustically funny Webster's of the workplace cuts to the true meaning of the inane argot spouted in cubicles and conference rooms across the land. It's time to face the facts: We live in the Golden Age of Bullshit. And as anyone who has ever worked in an office knows, the corporate world is a veritable sea of B.S.—and we are all drowning in it. Thank God for Lois Beckwith, an actual human being with the courage and moral fiber to cut through the crap (so to speak) and give us citizens of the working world the lowdown on what all this corporate lingua franca actually means. Breathe easy. The Dictionary of Corporate Bullshit will make your job a whole lot easier, telling you how to get ahead (kissing ass, playing golf), avoid annoying colleagues (use caller ID), and ride the elevator without ruining your career (if you gossip, use pronouns, and never talk to the CEO). If you have ever

wondered what a mindshare is (some kind of drug?), puzzled
over the meaning of words like impactful or incentivize
(here's a clue: those are not actual words), or been faced
with a glassy-eyed zombie of a coworker singing the praises
of synergy, then The Dictionary of Corporate Bullshit is for
you! Forget what you learned in Bschool—this handy
reference guide will teach you everything you need to know
about the empty, enraging, and just plain stupid
gobbledygook that masquerades as "communication" in the
working world.
'Lost Futures' casts a detailed look at the wide range of
buildings constructed in Britain between 1945 and 1979.
Although their bold architectural aspirations reflected the
forward-looking social ethos of the postwar era, many of
these structures have since been either demolished or altered
beyond recognition. In this volume, photographs taken at the
time of the buildings' completion are accompanied by expert
research examining their design and creation, the ideals they
embodied and the reasons for their eventual destruction. 'Lost
Futures' covers many buildings, from housing to factories,
commercial spaces to power stations, and presents the work
of both iconic and lesser-known architects. The author charts
the complex reasons that led to the loss of these postwar
projects' ambitious futures, and assesses whether some
might one day be restored. AUTHOR: British architecture
historian and curator Owen Hopkins is the author of several
popular architecture books, including 'Reading Architecture: A
Visual Lexicon', 'Architectural Styles: A Visual Guide' and
'Mavericks: Breaking the Mould of British Architecture'. His
scholarly interests have ranged from Nicholas Hawksmoor's
Baroque grandeur to Alison and Peter Smithson's Brutalism,
taking in everything in between.
Visited by millions around the world every year, discover the
untold story of the history of the institution of the museum,

one of mankind's most essential creations. Using examples of the greatest cultural institutions to shape the narrative, this book outlines the history of the museum movement, tracking the evolution from princely collections in Europe and the Enlightenment's classically inspired temples of curiosities, via the public museums of the late nineteenth century, on to today's global era oficonic buildings designed by the world's leading architects. Over the course of five chapters filled with stunning imagery that highlights the beauty of these venerated buildings, the origins of key institutions are revealed, including: Louvre Metropolitan Museum of Art British Museum Tate Modern Hermitage Guggenheim Smithsonian Institute Acropolis Museum Also outlined are the motivations of the architects, curators and patrons who have shaped how we experience the modern museum, a cast that includes names such as King George II, Napoleon, Henry Clay Frick, Peggy Guggenheim, Andrew Carnegie, Alfred Barr, Frank Lloyd Wright, Le Corbusier, Frank Gehry, Richard Rogers, Nicholas Serota and Zaha Hadid. By examining how these venues became intrinsic to our shared cultural experience, analysing the changing roles they play in society and questioning what the future holds in a digital age, this book is for anyone who has stood in awe at the spectacle of a museum.

This substantial and ambitious dictionary explores the languages and cultures of visual studies. It provides the basis for understanding the foundations and motivations of current theoretical and academic discourse, as well as the different forms of visual culture that have come to organize everyday life. The book is firmly placed in the context of the 'visual turn' in contemporary thought. It has been designed as an interdisciplinary or transdisciplinary introduction to the vocabularies and grammars of

visuality that inform thinking in the arts and humanities today. It also offers insight into the philosophical frameworks which underpin the field of visual culture. A central theme that runs throughout the entries is the task of moving away from a narrow understanding of visuality inherited from traditional philosophy toward a richer cultural and multi-sensorial philosophy of concrete experience. The dictionary incorporates intertextual links that encourage readers to explore connections between major themes, theories and key figures in the field. In addition the author's introduction provides a comprehensive and critical introduction which documents the significance of the visual turn in contemporary theory and culture. It is accompanied by an extensive bibliography and further reading list. As both a substantive academic contribution to this growing field and a useful reference tool, this book offers a theoretical introduction to the many languages of visual discourse. It will be essential reading for graduate students and scholars in visual studies, the sociology of visual culture, cultural and media studies, philosophy, art history and theory, design, film and communication studies. Architecture is all around us – it is part of our lives, and its development is a central theme in the history of mankind. Learning to read a building is the route to understanding a major part of our cultural inheritance. Collins Need to Know? How to Read a Building shows you how to analyse and interpret architectural features with confidence. An exploration of the trademark: its history, development, style and relevance.

Everything is getting more complex. It is easy to be overwhelmed by the amount of information we encounter each day. Whether at work, at school, or in our personal endeavors, there's a deepening (and inescapable) need for people to work with and understand information.Information architecture is the way that we arrange the parts of something to make it understandable as a whole. When we make things for others to use, the architecture of information that we choose greatly affects our ability to deliver our intended message to our users.We all face messes made of information and people. I define the word "mess" the same way that most dictionaries do: "A situation where the interactions between people and information are confusing or full of difficulties." — Who doesn't bump up against messes made of information and people every day?This book provides a seven step process for making sense of any mess. Each chapter contains a set of lessons as well as workbook exercises architected to help you to work through your own mess.

Shortlisted for the BAAL Book Prize 2017 Emoji have gone from being virtually unknown to being a central topic in internet communication. What is behind the rise and rise of these winky faces, clinking glasses and smiling poos? Given the sheer variety of verbal communication on the internet and English's still-controversial role as lingua mundi for the web, these icons have emerged as a compensatory universal language. The Semiotics of Emoji looks at what is officially the world's fastest-growing form of communication. Emoji, the colourful symbols and glyphs

that represent everything from frowning disapproval to red-faced shame, are fast becoming embedded into digital communication. Controlled by a centralized body and regulated across the web, emoji seems to be a language: but is it? The rapid adoption of emoji in such a short span of time makes it a rich study in exploring the functions of language. Professor Marcel Danesi, an internationally-known expert in semiotics, branding and communication, answers the pertinent questions. Are emoji making us dumber? Can they ultimately replace language? Will people grow up emoji literate as well as digitally native? Can there be such a thing as a Universal Visual Language? Read this book for the answers. Nicholas Hawksmoor (1662–1736) is one of English history's greatest architects, outshone only by Christopher Wren, under whom he served as an apprentice. A major figure in his own time, he was involved in nearly all the grandest architectural projects of his age, and he is best known for his London churches, six of which still stand today. Hawksmoor wasn't always appreciated, however: for decades after his death, he was seen as at best a second-rate talent. From the Shadows tells the story of the resurrection of his reputation, showing how over the years his work was ignored, abused, and altered—and, finally, recovered and celebrated. It is a story of the triumph of talent and of the power of appreciative admirers like T. S. Eliot, James Stirling, Robert Venturi, and Peter Ackroyd, all of whom played a role in the twentieth-century recovery of Hawksmoor's reputation.
The classic, bestselling reference on architecture now

revised and expanded! An essential one-volume reference of architectural topics using Francis D.K. Ching's signature presentation. It is the only dictionary that provides concise, accurate definitions illustrated with finely detailed, hand-rendered drawings. From Arch to Wood, every concept, technology, material and detail important to architects and designers are presented in Ching's unique style. Combining text and drawing, each term is given a minimum double-page spread on large format trim size, so that the term can be comprehensively explored, graphically showing relations between concepts and sub-terms A comprehensive index permits the reader to locate any important word in the text. This long-awaited revision brings the latest concepts and technology of 21st century architecture, design and construction to this classic reference work It is sure to be by the side of and used by any serious architect or designer, students of architecture, interior designers, and those in construction.

An inspired, engaging look at what architecture is and how we live and work in it--by the acclaimed author of Home and The Most Beautiful House in the World. Rybczynski discusses buildings like the Wexner Center for the Visual Arts, demonstrates how architecture actually works, and more.

For most of his career, architect Mario Gandelsonas has been exploring the American city through his writings, designs, lectures, and, above all, through a series of remarkable analytical drawings. X-Urbanism raises questions about the form of the city by examining various configurations of urban space, analyzing them in ways that blur the traditional

opposition between figure and ground. This title serves as a visual lexicon of the formal properties of American urbanism-fabric, void, grid, wall-that reveal the hidden structure of the cities New York, Los Angeles, Boston, Chicago, New Haven, Des Moines, and Atlantic City. In the process, X-Urbanism confounds our expectations: it shows us the subtle order of chaotic Los Angeles, and the disruptions of New York's rigorous grid. X-Urbanism carefully reproduces Gandelsonas's drawings, which range from crisp, elegant pen-and-ink to colorful computer renderings and are as beautiful as they are instructive.

A family relocates to a small house on Ash Tree Lane and discovers that the inside of their new home seems to be without boundaries

Have you ever wondered what the difference is between Gothic and Gothic Revival, or how to distinguish between Baroque and Neoclassical? This guide makes extensive use of photographs to identify and explain the characteristic features of nearly 300 buildings. The result is a clear and easy-to-navigate guide to identifying the key styles of western architecture from the classical age to the present day.

The statement, "The Right Hemisphere (RH) processes language"--while not exactly revolutionary--still provokes vigorous debate. It often elicits the argument that anything the RH does with language is not linguistic but "paralinguistic." The resistance to the notion of RH language processing persists despite the fact that even the earliest observers of Left Hemisphere (LH) language specialization posited some role for the RH in language processing, and evidence attesting to various RH language processes has steadily accrued for more than 30 years. In this volume, chapters pertain to a wide, but by no means, exhaustive set of language comprehension processes for which RH contributions have been demonstrated. The sections are

organized around these processes, beginning with initial decoding of written or spoken input, proceeding through semantic processing of single words and sentences, up to comprehension of more complex discourse, as well as problem solving. The chapters assembled here should begin to melt this resistance to evidence of RH language processing. This volume's main goal is to compile evidence about RH language function from a scattered literature. The editorial commentaries concluding each section highlight the relevance of these phenomena for psycholinguistic and neuropsychological theory, and discuss similarities and apparent discrepancies in the findings reported in individual chapters. In the final chapter, common themes that emerge from the enterprise of studying RH language and future challenge for the field are reviewed. Although all chapters focus only on "typical" laterality of right handed people, this work provides a representative sample of the current state of the art in RH language research. Important features include: * a wide range of coverage from speech perception and reading through complex discourse comprehension and problem-solving; * research presented from both empirical and theoretical perspectives; and * commentaries and conclusions integrating findings and theories across sub-domains, and speculating on future directions of the field. Packed with stunning imagery and featuring the world's most celebrated cultural institutions, architectural historian and museum curator Owen Hopkins looks at the fascinating history of The Museum.

This innovative book is the first to provide a fun, interactive way to learn about architecture. Filled with an array of beautiful and elegant drawings, it poses all manner of architectural challenges for the user: from designing your own skyscraper, to drawing an island house or creating a Constructivist monument, plus many others more. Aimed at

anyone who loves drawing buildings, it encourages the user to imagine their own creative solutions by sketching, drawing and painting in the pages of the book. In so doing, they will learn about a whole range of significant architectural issues, such as the importance of site and materials, how to furnish a space, how to read plans, how to create sustainable cities and so on. The book also includes numerous examples of works and ideas by major architects to draw inspiration from and will appeal to everyone from children to students to architects.

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