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3FOPUS - HOWARD JILLIAN

Cities, initially a product of the manufacturing era, have been thoroughly remade in the image of consumer society. Competitive spending among affluent households has intensified the importance of style and design at every scale and design professions have grown in size and importance, reflecting distinctive geographies and locating disproportionately in cities most intimately connected with global systems of key business services. Meanwhile, many observers still believe good design can make positive contributions to people's lives. Cities and Design explores the complex relationships between design and urban environments. It traces the intellectual roots of urban design, presents a critical appraisal of the imprint and effectiveness

of design professions in shaping urban environments, examines the role of design in the material culture of contemporary cities, and explores the complex linkages among designers, producers and distributors in contemporary cities, for example: fashion and graphic design in New York; architecture, fashion and publishing in London; furniture, industrial design, interior design and fashion in Milan; haute couture in Paris and so on. This book offers a distinctive social science perspective on the economic and cultural context of design in contemporary cities, presenting cities themselves as settings for design, design services and the 'affect' associated with design.

This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we

know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

No Marketing Blurb

The study of human body measurements

on a comparative basis is known as anthropometrics. Its applicability to the design process is seen in the physical fit, or interface, between the human body and the various components of interior space. *Human Dimension and Interior Space* is the first major anthropometrically based reference book of design standards for use by all those involved with the physical planning and detailing of interiors, including interior designers, architects, furniture designers, builders, industrial designers, and students of design. The use of anthropometric data, although no substitute for good design or sound professional judgment should be viewed as one of the many tools required in the design process. This comprehensive overview of anthropometrics consists of three parts. The first part deals with the theory and application of anthropometrics and includes a special section dealing with physically disabled and elderly people. It provides the designer with the fundamentals of anthropometrics and a basic understanding of how interior design standards are established. The second part contains easy-to-read, illustrated anthropometric tables, which provide the most current data available on human

body size, organized by age and percentile groupings. Also included is data relative to the range of joint motion and body sizes of children. The third part contains hundreds of dimensioned drawings, illustrating in plan and section the proper anthropometrically based relationship between user and space. The types of spaces range from residential and commercial to recreational and institutional, and all dimensions include metric conversions. In the Epilogue, the authors challenge the interior design profession, the building industry, and the furniture manufacturer to seriously explore the problem of adjustability in design. They expose the fallacy of designing to accommodate the so-called average man, who, in fact, does not exist. Using government data, including studies prepared by Dr. Howard Stoudt, Dr. Albert Damon, and Dr. Ross McFarland, formerly of the Harvard School of Public Health, and Jean Roberts of the U.S. Public Health Service, Panero and Zelnik have devised a system of interior design reference standards, easily understood through a series of charts and situation drawings. With *Human Dimension and Interior Space*, these standards are now accessible to all design-

ers of interior environments.

"Because Eden's genius resides in imagination, it is a mobile spirit; always found in place but never confined by place. The spirit of Eden migrates within us, animated through our imaginative responses to actual places in the material world, in our roles as gardeners and poets, painters and photographers." --from the introduction *What did Eden look like? In Imagining Eden* the photographer Lyle Gomes observes landscapes that represent the idea of locus amoenus--the pleasant place. The tradition of locus amoenus goes back to the idyllic descriptions of fictional locations, often called Arcadia, in the writings of Sappho, Apollonius, and Virgil, in the imagined period of the Golden Age. We also recognize this concept in Eden, of course, where it suggests a loss that still haunts our imaginations. It is an idea distinctly different from that of wilderness, for we feel protected in these places--even provided for, though there is no sign of toil. The chance that this Eden might somehow be regained gives the concept its consolatory power. For fifteen years, Gomes has traveled across America and Europe to find exam-

ples of this enduring ideal of place in parks, English gardens, even golf courses. Gomes's search took him to Mount Auburn cemetery, Central Park, Monticello, the San Francisco Presidio, villa gardens near Italy's Lake Como, Melbourne Hall in Derbyshire, and private gardens such as Biltmore and Dumbarton Oaks. *Imagining Eden* includes an eloquent introductory essay in which the landscape historian Denis Cosgrove explores how the concept of the *locus amoenus* relates to Gomes's work, and the photographs are accompanied by an evocative selection of quotes by the various settings' designers and by inspired observers. The book concludes with an extensive interview in which Gomes discusses how he balances craft and inspiration, the role of research in preparing a shoot, his preference for black-and-white over color ("I was completely, and immediately, enamored with the silver image"), and a sense of discovery as a chief motivation in all his work.

Explores London's Millennial follies and asks how and where London might now channel its energies.

Extraordinary architecture addresses so much more than mere practical considera-

tions. It inspires and provokes while creating a seamless experience of the physical world for its users. It is the rare writer that can frame the discussion of a building in a way that allows the reader to see it with new eyes. *Writing About Architecture* is a handbook on writing effectively and critically about buildings and cities. Each chapter opens with a reprint of a significant essay written by a renowned architecture critic, followed by a close reading and discussion of the writer's strategies. Lange offers her own analysis using contemporary examples as well as a checklist of questions at the end of each chapter to help guide the writer. This important addition to the *Architecture Briefs* series is based on the author's design writing courses at New York University and the School of Visual Arts. Lange also writes a popular online column for *Design Observer* and has written for *Dwell*, *Metropolis*, *New York* magazine, and *The New York Times*. *Writing About Architecture* includes analysis of critical writings by Ada Louise Huxtable, Lewis Mumford, Herbert Muschamp, Michael Sorkin, Charles Moore, Frederick Law Olmsted, and Jane Jacobs. Architects covered include Marcel Breuer, Diller Scofi-

dio + Renfro, Field Operations, Norman Foster, Frank Gehry, Frederick Law Olmsted, SOM, Louis Sullivan, and Frank Lloyd Wright.

A familiarity with the work of Bernard Lassus, the leading French landscape architect, is essential for anyone seriously interested in contemporary landscape experience and design. Now, with this first collection of his writings to be translated into English, the contributions of Lassus can finally be fully appreciated by a wider audience. Perhaps best known for the speculative base that sustains his work and thought, Lassus is an artist whose philosophical concerns precede and determine his design work. For him, attention to the interactive nature of the landscape underlies all projects. He approaches each site in pursuit of the particular opportunities and challenges it presents and is ever mindful of the way in which observers will experience the space. He does not allow experience to be relegated to by-product of design. Instead, as one of his close collaborators explained, for Lassus form is not primary, it is induced from the articulation of intention. The essays in *The Landscape Approach* afford readers a look into

some of Lassus's most important projects--the Butterfly Bridge at Istres, the highway rest area at Nimes-Caissargues, the Park of Duisburg-Nord, the Garden of Returns for the Corderie Royale at Rochefort, and the Tuileries in Paris--and furnish provocative insight into Lassus's unique bonding of theory and practice. As is the case with his garden designs, Bernard Lassus's volume is a true experience. It is sure to become a classic in the field.

The first in - depth and authoritative treatment of a key concept in Le Corbusier's work

New York calls to mind many things: the Chrysler Building with its innovative design and sunburst pattern, the Empire State building with its amazing views and dominating size, Rockefeller Center seamlessly merging commerce and art. Each of these cherished pieces of New York were created during one of the city's most stylish and dazzling decades: the 1920s and 30s. New York Deco profiles this magnificent period of creativity in architecture when art deco thrived with its emphasis on machinetooled elegance and sleek lines. Many of the New York City landmarks were

born of this age, as well as dozens of lesser-known office buildings and apartment houses. Together, they make the skyline of the Big Apple what it is today. Richard Berenholtz's "extraordinary" and "voluptuous" photographs have offered the best of New York in the large scale New York New York and Panoramic New York and now brilliantly highlight the finest examples of NYC's art deco architecture. Berenholtz's photography is accompanied by text from writers, artists, and personalities of the era, including F. Scott Fitzgerald, Dorothy Parker, Edna St. Vincent Millay, Ogden Nash, and Frank Lloyd Wright to create a wonderful celebration of the era. A perfect gift for the New Yorker and tourist alike, this gem of a book is a window into one of city's most divine periods. This new edition is deluxe in every way: it is 25% larger, has a cloth case with foil stamping encased in a cloth slipcase, also with foil stamping, and a hand-tipped image, with shrinkwrapping. It contains six gatefolds not included in the original edition, bringing the new page count to 184 from 160 pages. Includes a limited edition print of the Chrysler Building, signed and numbered by the photographer. Limited to

5,000 copies.

Otl Aicher's idea for Isny was to create something unlike any other in the region: no typical colour photography of mountains, cows and farmhouses. In fact, no colour at all. He called it the "antithesis of the postcard mentality." With stops at the Ulm School and Aicher's former studio in Rotis, this book delves into how this Alpine town shed photography of its postcard-perfect landscapes in favour of presenting itself through a modernist ideal: stark, reductive and entirely black and white.

Jonathan Crary's *Techniques of the Observer* provides a dramatically new perspective on the visual culture of the nineteenth century, reassessing problems of both visual modernism and social modernity. This analysis of the historical formation of the observer is a compelling account of the prehistory of the society of the spectacle. In *Techniques of the Observer* Jonathan Crary provides a dramatically new perspective on the visual culture of the nineteenth century, reassessing problems of both visual modernism and social modernity. Inverting conventional approaches, Crary considers the problem of visibility not through the study of art works and images, but by

analyzing the historical construction of the observer. He insists that the problems of vision are inseparable from the operation of social power and examines how, beginning in the 1820s, the observer became the site of new discourses and practices that situated vision within the body as a physiological event. Alongside the sudden appearance of physiological optics, Crary points out, theories and models of "subjective vision" were developed that gave the observer a new autonomy and productivity while simultaneously allowing new forms of control and standardization of vision. Crary examines a range of diverse work in philosophy, in the empirical sciences, and in the elements of an emerging mass visual culture. He discusses at length the significance of optical apparatuses such as the stereoscope and of precinematic devices, detailing how they were the product of new physiological knowledge. He also shows how these forms of mass culture, usually labeled as "realist," were in fact based on abstract models of vision, and he suggests that mimetic or perspectival notions of vision and representation were initially abandoned in the first half of the nineteenth century within a variety of pow-

erful institutions and discourses, well before the modernist painting of the 1870s and 1880s.

The University of Alabama: A Guide to the Campus and Its Architecture is a richly illustrated guidebook to the architecture and development of the University of Alabama's campus as it has evolved over the last two centuries. In 1988 the University of Alabama Press published Robert Oliver Mellow's *The University of Alabama: A Guide to the Campus*, a culmination of a decade's worth of research into both the facts and the legends surrounding the architecture, history, and traditions of the Capstone. Over twenty years later, this new guide brings to light the numerous additions, expansions, and renovations the university has undergone on its spacious grounds in Tuscaloosa. In addition to updated sections devoted to the university's historic landmarks—such as Foster Auditorium, where "the stand in the schoolhouse door" occurred; Denny Chimes, where the handprints and footprints of famous Tide athletes are memorialized in concrete; and the Gorgas House, which withstood the destruction of Union troops at the end of the

Civil War—new sections account for the acquisition of Bryce Hospital's campus, the expansions at Bryant-Denny Stadium to accommodate the growing Crimson Tide fan base, and the burgeoning student recreation facilities, playing fields, and residential communities. Chapters are arranged into various campus tours for walking or driving—Antebellum, Victorian, Early Twentieth-Century, East Quad, West Quad, Science and Engineering Corridor, Student Life, Bryce, Medical, Southeast, Athletics, and Off Campus. Alumni, prospective students and their parents, new faculty, out-of-state visitors, and foreign dignitaries will all welcome this useful, compact, and colorful guide to one of the most beautiful campuses in the country.

Architectural Graphics focuses on the techniques, methodologies, and graphic tools used in conveying architectural ideas. The book takes a look at equipment and materials, architectural drafting, and architectural drawing conventions. Discussions focus on drawing pencils, technical drawing pens, set squares/templates, circle templates/compasses, line weight/line types, drafting technique, drawing circular elements, floor plan, doors and windows in

plan, stairs, wall indications, plan grids, and site boundaries. The manuscript examines rendition of value and context and graphic symbols and lettering. Topics include tonal values, media and techniques, value/texture rendition, material rendition, shades and shadows, people, furniture, graphic representation symbols, and hand lettering. The text explores freehand drawing and architectural presentations, including freehand sketching, graphic diagramming, and sketching equipment. The publication is a valuable reference for architects interested in doing further studies in architectural graphics.

Salary surveys worldwide regularly place software architect in the top 10 best jobs, yet no real guide exists to help developers become architects. Until now. This book provides the first comprehensive overview of software architecture's many aspects. Aspiring and existing architects alike will examine architectural characteristics, architectural patterns, component determination, diagramming and presenting architecture, evolutionary architecture, and many other topics. Mark Richards and Neal Ford—hands-on practitioners who have taught software architecture classes pro-

fessionally for years—focus on architecture principles that apply across all technology stacks. You'll explore software architecture in a modern light, taking into account all the innovations of the past decade. This book examines: Architecture patterns: The technical basis for many architectural decisions Components: Identification, coupling, cohesion, partitioning, and granularity Soft skills: Effective team management, meetings, negotiation, presentations, and more Modernity: Engineering practices and operational approaches that have changed radically in the past few years Architecture as an engineering discipline: Repeatable results, metrics, and concrete valuations that add rigor to software architecture

The British terrain is a gold mine for the student of architecture. Ranging in era from ancient times to the present day--from Stonehenge to the Millennium Dome--this volume's 76 entries include palaces, castles, bridges, churches, country houses, and various public buildings and monuments, as well as such well-known features of British architecture and design as terraced houses, suburban semi-detached houses, and public telephone kiosks. De-

tailed yet accessible to nonspecialist readers, the alphabetical entries also provide cross-references and lists of additional information sources in both print and electronic formats. Appendixes list the entries by location, architectural style, and architect/designer; explain the defining characteristics of major British architectural styles; and discuss the importance of the Crown, peerage, and Parliament in British architectural history. Besides a detailed subject index, the volume includes a timeline, a general bibliography, a glossary of architectural terms, and an introduction that traces the development of British architecture from prehistoric and Roman times to the 21st century. Written by an associate professor of architecture at Oklahoma State University, *Architecture of England, Scotland, and Wales*, part of Greenwood's Reference Guides to National Architecture series, presents architectural biographies of these countries' most famous and significant structures.

Francis Palmer Smith was the principal designer of Atlanta-based Pringle and Smith, one of the leading firms of the early twentieth-century South. Smith was an academic

eclectic who created traditional, history-based architecture grounded in the teachings of the *cole des Beaux-Arts*. As *The Architecture of Francis Palmer Smith* shows, Smith was central to the establishment of the *Beaux-Arts* perspective in the South through his academic and professional career. After studying with Paul Philippe Cret at the University of Pennsylvania, Smith moved to Atlanta in 1909 to head the new architecture program at the Georgia Institute of Technology. He would go on to train some of the South's most significant architects, including Philip Trammell Shutze, Flippen Burge, Preston Stevens, Ed Ivey, and Lewis E. Crook Jr. In 1922 Smith formed a partnership with Robert S. Pringle. In Atlanta, Savannah, Chattanooga, Jacksonville, Sarasota, Miami, and elsewhere, Smith built office buildings, hotels, and Art Deco skyscrapers; buildings at Georgia Tech, the Baylor School in Chattanooga, and the Darlington School in Rome, Georgia; Gothic Revival churches; standardized bottling plants for Coca-Cola; and houses in a range of traditional "period" styles in the suburbs. Smith's love of medieval architecture culminated with his 1962 masterwork, the

Cathedral of St. Philip in Atlanta. As his career drew to a close, Modernism was establishing itself in America. Smith's own modern aesthetic was evidenced in the more populist modern of Art Deco, but he never embraced the abstract machine aesthetic of high Modern. Robert M. Craig details the role of history in design for Smith and his generation, who believed that architecture is an art and that ornament, cultural reference, symbolism, and tradition communicate to clients and observers and enrich the lives of both. This book was supported, in part, by generous grants from the Graham Foundation for Advanced Studies in the Fine Arts and the Georgia Tech Foundation, Inc.

Comprehensive, practical and independent guide to all aspects of making weather observations for both amateurs and professionals alike.

A new approach to late Ottoman visual culture and its relationship with the West.

This volume is a magnificent grand tour of Palladio's monumental villas, palaces, and churches, plus many famous and striking buildings in Great Britain and America that show Palladian influence.

The Open Access version of this book, available at <https://www.taylorfrancis.com/books/e/9781351765633>, has been made available under a Creative Commons Attribution-Non Commercial-No Derivatives 4.0 license. In the 21st century, Norway, Denmark and Sweden remain the icons of fair societies, with high economic productivity and quality of life. But they are also an enigma in a cultural-evolutionary sense: though by no means following the same socio-economic formula, they are all cases of a "non-hubristic", socially sustainable modernity that puzzles outside observers. Using Nordic welfare states as its laboratory, Sustainable Modernity combines evolutionary and socio-cultural perspectives to illuminate the mainsprings of what the authors call the "well-being society". The main contention is that the Nordic uniqueness is not merely the outcome of one particular set of historical institutional or political arrangements, or sheer historical luck; rather, the high welfare creation inherent in the Nordic model has been predicated on a long and durable tradition of social cooperation, which has interacted with global competitive forces. Hence the socially

sustainable Nordic modernity should be approached as an integrated and tightly orchestrated ecosystem based on a complex interplay of cooperative and competitive strategies within and across several domains: normative-cultural, socio-political and redistributive. The key question is: Can the Nordic countries uphold the balance of competition and cooperation and reproduce their resilience in the age of globalization, cultural collisions, the digital economy, the fragmentation of the work/life division, and often intrusive EU regulation? With contributors providing insights from the humanities, the social sciences and evolutionary science, this book will be of great interest to students and scholars of political science, sociology, history, institutional economics, Nordic studies and human evolution studies.

Every morning, the architect and writer Michael Sorkin walks downtown from his Greenwich Village apartment through Washington Square to his Tribeca office. Sorkin isn't in a hurry, and he never ignores his surroundings. Instead, he pays careful, close attention. And in Twenty Minutes in Manhattan, he explains what he sees, what he imagines, what he knows—

giving us extraordinary access to the layers of history, the feats of engineering and artistry, and the intense social drama that take place along a simple twenty-minute walk.

The metaphor of the palimpsest has been increasingly invoked to conceptualize cities with deep, living pasts. This volume seeks to think through, and beyond, the logic of the palimpsest, asking whether this fashionable trope slyly forces us to see contradiction where local inhabitants saw (and see) none, to impose distinctions that satisfy our own assumptions about historical periodization and cultural practice, but which bear little relation to the experience of ancient, medieval or early modern persons. Spanning the period from Constantine's foundation of a New Rome in the fourth century to the contemporary aftermath of the Lebanese civil war, this book integrates perspectives from scholars typically separated by the disciplinary boundaries of late antique, Islamic, medieval, Byzantine, Ottoman and modern Middle Eastern studies, but whose work is united by their study of a region characterized by resilience rather than rupture. The volume includes an introduction and eighteen con-

tributions from historians, archaeologists and art historians who explore the historical and cultural complexity of eastern Mediterranean cities. The authors highlight the effects of the multiple antiquities imagined and experienced by persons and groups who for generations made these cities home, and also by travelers and other observers who passed through them. The independent case studies are bound together by a shared concern to understand the many ways in which the cities' pasts live on in their presents.

This book examines how a historic and so-called 'traditional' city quietly evolved into one that was modern in its own terms; in form, use and meaning. Through a focused study of Delhi, the author challenges prevalent assumptions in architecture and urbanism to identify an interpretation of modernism that goes beyond conventional understanding. Part one reflects on transformations and discontinuities in built form and spatial culture and questions accepted notions of the static nature of what is normally referred to as traditional and non-Western architecture. Part two is a critical discussion of Delhi in the nineteenth and early twentieth centuries, redefining mod-

ernism in a way that separates the city's architecture and society from the objectified realm of the exotic whilst acknowledging non-Western ideas of modernity. In the final part the author considers 'indigenous modernities': the irregular, the uneven and the unexpected in what uncritical observers might call a coherent 'traditional' society and built environment.

With *Learning JavaScript Design Patterns*, you'll learn how to write beautiful, structured, and maintainable JavaScript by applying classical and modern design patterns to the language. If you want to keep your code efficient, more manageable, and up-to-date with the latest best practices, this book is for you. Explore many popular design patterns, including Modules, Observers, Facades, and Mediators. Learn how modern architectural patterns—such as MVC, MVP, and MVVM—are useful from the perspective of a modern web application developer. This book also walks experienced JavaScript developers through modern module formats, how to namespace code effectively, and other essential topics. Learn the structure of design patterns and how they are written Understand

different pattern categories, including creational, structural, and behavioral Walk through more than 20 classical and modern design patterns in JavaScript Use several options for writing modular code—including the Module pattern, Asynchronous Module Definition (AMD), and CommonJS Discover design patterns implemented in the jQuery library Learn popular design patterns for writing maintainable jQuery plugins "This book should be in every JavaScript developer's hands. It's the go-to book on JavaScript patterns that will be read and referenced many times in the future."—Andrée Hansson, Lead Front-End Developer, presis!

As far back as the earliest Greek temples, color has been an integral part of architecture but also one of its least understood elements. Color theory is rarely taught in architecture schools, leaving architects to puzzle out the hows and whys of which colors to select and how they interact, complement, or clash. *Color for Architects* is profusely illustrated and provides a clear, concise primer on color for designers of every kind. This latest volume in our *Architecture Briefs* series combines the theoretical and practical, providing the basics on

which to build a fuller mastery of this essential component of design. A wealth of built examples, exercises, and activities allows students to apply their learning of color to real-world situations.

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.

So much writing about architecture tends to evaluate it on the basis of its intentions:

how closely it corresponds to the artistic will of the designer, the technical skills of the builder, or whether it reflects the spirit of the place and time in which it was built, making it not much more than the willful (or even subconscious) assemblage of objects that result from design and construction techniques. Renowned writer and thinker David Leatherbarrow, in this groundbreaking new book, argues for a richer and more profound, but also simpler, way of thinking about architecture, namely on the basis of how it performs. Not simply how it functions, but how it acts, "its manner of existing in the world," including its effects on the observers and inhabitants of a building as well as on the landscape that situates it. In the process, Leatherbarrow transforms our way of discussing buildings from a passive technical or programmatic assessment to a highly active and engaged examination of the lives and performances, intended and otherwise, of buildings.

An unprecedented homage to modernist architecture from the 1920s up to the present day *Ornament Is Crime* is a celebration and a thought-provoking reappraisal

of modernist architecture. The book proposes that modernism need no longer be confined by traditional definitions, and can be seen in both the iconic works of the modernist canon by Le Corbusier, Mies van der Rohe, and Walter Gropius, as well as in the work of some of the best contemporary architects of the twenty-first century. This book is a visual manifesto and a celebration of the most important architectural movement in modern history.

A classic examination of superb design through the centuries. Widely regarded as a classic in the field, *Experiencing Architecture* explores the history and promise of good design. Generously illustrated with historical examples of designing excellence—ranging from teacups, riding boots, and golf balls to the villas of Palladio and the fish-feeding pavilion of Beijing's Winter Palace—Rasmussen's accessible guide invites us to appreciate architecture not only as a profession, but as an art that shapes everyday experience. In the past, Rasmussen argues, architecture was not just an individual pursuit, but a community undertaking. Dwellings were built with a natural feeling for place, materials and use, resulting in "a remarkably suitable comeli-

ness." While we cannot return to a former age, Rasmussen notes, we can still design spaces that are beautiful and useful by seeking to understand architecture as an art form that must be experienced. An understanding of good design comes not only from one's professional experience of architecture as an abstract, individual pursuit, but also from one's shared, everyday experience of architecture in real time—its particular use of light, color, shape, scale, texture, rhythm and sound. *Experiencing Architecture* reminds us of what good architectural design has accomplished over time, what it can accomplish still, and why it is worth pursuing. Wide-ranging and approachable, it is for anyone who has ever wondered "what instrument the architect plays on."

Lavishly illustrated guide presents gardening basics, landscaping, special gardens, and charts of over 800 plants, diseases, and pests.

What makes the city of the future? How do you heal a divided city? In *Radical Cities*, Justin McGuirk travels across Latin America in search of the activist architects, maverick politicians and alternative communities already answering these questions.

From Brazil to Venezuela, and from Mexico to Argentina, McGuirk discovers the people and ideas shaping the way cities are evolving. Ever since the mid twentieth century, when the dream of modernist utopia went to Latin America to die, the continent has been a testing ground for exciting new conceptions of the city. An architect in Chile has designed a form of social housing where only half of the house is built, allowing the owners to adapt the rest; Medellín, formerly the world's murder capital, has been transformed with innovative public architecture; squatters in Caracas have taken over the forty-five-story Torre David skyscraper; and Rio is on a mission to incorporate its favelas into the rest of the city. Here, in the most urbanised continent on the planet, extreme cities have bred extreme conditions, from vast housing estates to sprawling slums. But after decades of social and political failure, a new generation has revitalised architecture and urban design in order to address persistent poverty and inequality. Together,

these activists, pragmatists and social idealists are performing bold experiments that the rest of the world may learn from. *Radical Cities* is a colorful journey through Latin America—a crucible of architectural and urban innovation.

The surprising ways nature has influenced architecture. It may come as a surprise to learn that architects have found solutions to all kinds of design challenges in nature! Some have looked to nature to solve a structural problem, like creating an earthquake-proof bridge by mimicking the extremely long roots of a special type of grass. Others have turned to nature for artistic inspiration, designing buildings and bridges that evoke the movement of swimming fish or a bird in flight. When it comes to style and structure, nature and architecture make perfect partners! From cactuses to birds' wings, termite towers to honeycombs, inspiration for ingenious design is everywhere around us!

The classic work on the evaluation of city

form. What does the city's form actually mean to the people who live there? What can the city planner do to make the city's image more vivid and memorable to the city dweller? To answer these questions, Mr. Lynch, supported by studies of Los Angeles, Boston, and Jersey City, formulates a new criterion—imageability—and shows its potential value as a guide for the building and rebuilding of cities. The wide scope of this study leads to an original and vital method for the evaluation of city form. The architect, the planner, and certainly the city dweller will all want to read this book.

Manchester's historic warehouses still dominate the character of large parts of the city today: a city which is often thought of as a great industrial centre, but which had equal importance as a commercial one.

Covering architecture, interiors and design, this unique book is stuffed full of amazing concepts and revolutionary products, all chosen by the team behind Dezeen, the world's most influential online architecture and design magazine.