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Architecture is an experience – with the intellect and with all our senses, in motion, and in use. But in order to actually discuss and assess it with relevance, a clarification of terms is essential in order to avoid the vagueness that often prevails when talking about architecture. This dictionary provides a vocabulary that allows the architecture discourse to go beyond the declaration of constructive relationships or the description of architectonic forms in familiar terms like “roof,” “base,” “wall,” and “axis” or “proportion”. The point is to describe the experience of architecture: how exactly does it contribute to the experience of a situation? For instance, the staging of an entrance situation, or the layout and visitor routes through a museum. From “context,” through “guidance,” “readability,” “patina,” “spatial structure,” “symmetry” and “tectonics,” to “width” (and “narrowness”) or “window,” the most important terms in architectural language are explained precisely and in detail.

Drawing Futures brings together international designers and artists for speculations in contemporary drawing for art and architecture. Despite numerous developments in technological manufacture and computational design that provide new grounds for designers, the act of drawing still plays a central role as a vehicle for speculation. There is a rich and long history of drawing tied to innovations in technology as well as to revolutions in our philosophical understanding of the world. In reflection of a society now underpinned by computational networks and interfaces allowing hitherto unprecedented views of the world, the changing status of the drawing and its representation as a political act demands a platform for reflection and innovation. Drawing Futures will present a compendium of projects, writings and interviews that critically reassess the act of drawing and where its future may lie. Drawing Futures focuses on the discussion of how the field of drawing may expand synchronously alongside technological and computational developments. The book coincides with an international conference of the same name, taking place at The Bartlett School of Architecture, UCL, in November 2016. Bringing together practitioners from many creative fields, the book discusses how drawing is changing in relation to new technologies for the production and dissemination of ideas.

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.

This report focuses on how human development can be ensured for everyone, now and in future. It starts with an account of the hopes and challenges of today's world, envisioning where humanity wants to go. This vision draws from and builds on the 2030 Agenda and the Sustainable Development Goals. It explores who has been left behind in human development progress and why. It argues that to ensure that human development reaches everyone, some aspects of the human development framework and assessment perspectives have to be brought to the fore. The Report also identifies the national policies and key strategies to ensure that will enable every human being achieve at least basic human development and to sustain and protect the gains.

Study describes in chronological order how the various trade ornaments (material culture) were used from initial contact to circa 1900 by representative tribes of the seven major native groups of Canada. Based on extensive search of published and manuscript sources, supplemented by examination of historical paintings, photographs and ethnographical specimens.

Jocelyn Crane presents a survey of the members of the genus *Uca*, with special reference to their morphology, social behavior, and evolution. Her account is firmly based on numerous field studies along the world's warmer shores and on comparative work in laboratories and museums. Originally published in 1975. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Decolonising the Human examines the ongoing project of constituting 'the human' in light of the durability of coloniality and the persistence of multiple oppressions. The 'human' emerges as a deeply political category, historically constructed as a scarce existential resource. Once weaponised, it allows for the social, political and economic elevation of those who are centred within its magic circle, and the degradation, marginalisation and immiseration of those excluded as the different and inferior Other, the less than human. Speaking from Africa, a key site where the category of the human has been used throughout European modernity to control, exclude and deny equality of being, the contributors use decoloniality as a potent theoretical and philosophical tool, gesturing towards a liberated, pluriversal world where human difference will be recognised as a gift, not used to police the boundaries of the human. Here is a transdisciplinary critical exploration of a wide range of subjects, including history, politics, philosophy, sociology, anthropology and decolonial studies.

The Shadow and Its Shadow is a classic collection of writings by the Surrealists on their mad love of moviegoing. The forty-odd theoretical, polemical, and poetical re-visions of the seventh art in this anthology document Surrealism's scandalous and nonreductive take on film. Writing between 1918 and 1977, the essayists include such names as André Breton, Louis Aragon, Robert Desnos, Salvador Dalí, Luis Buñuel, and man Ray, as well as many of the less famous though equally fascinating figures of the movement. Paul Hammond's introduction limns the history of Surrealist cinemania, highlighting how these revolutionary poets, artists, and philosophers sifted the silt of commercial-often Hollywood-cinema for the odd fleck of gold, the windfall movie that, somehow slipping past the censor, questioned the dominant order. Such prospecting pivoted around the notion of lyrical behavior-as depicted on the screen and as lived in the movie house. The representation of such behavior led the Surrealists to valorize the manifest content of such denigrated genres as silent and sound comedy, romantic melodrama, film noir, horror movies. As to lived experience, moviegoing Surrealists looked to the spectacle's latent meaning, reading films as the unwitting providers of redemptive sequences that could be mentally clipped out of their narrative context and inserted into daily life-there, to provoke new adventures. Hammond's book is a reminder of the wealth and range of surrealist writings on the cinema. . . . [T]he work represented here is still challenging and genuinely eccentric, locating itself in an 'ethic' of love, reverie and revolt. --Sight & Sound Hammond, who is the author of the invaluable anthology *The Shadow and its Shadow: Surrealist Writing on the Cinema* (1978), writes about cinema independently of the changing academic and cultural fashions of film theory and abhors the dogmas of contemporary border-patrol thought. His magnetically appealing free-wheeling form of erudite film-critical writing is recognisable for its iconoclastic humour, non-authoritarian verve and playful witty discursivity. --John Conomos, *Senses of Cinema* Paul Hammond is a writer, editor, and translator living in Barcelona. He is the author of *Constellations of Miró, Breton* which was published by City Lights.

This book provides an overview of marginality or marginalization, as a concept, characterizing a situation of impediments – social, political, economic, physical, and environmental – that impact the abilities of many people and societies to improve their human condition. It examines a wide range of examples and viewpoints of societies struggling with poverty, social inequality and marginalization. Though the book will be especially interesting for those looking for insights into the situation and position of ethnic groups living in harsh mountainous conditions in the Himalayan region, examples from other parts of the world such as Kyrgyzstan, Israel, Switzerland and Finland provide an opportunity for comparison of marginality and marginalization from around the world. Also addressed are issues such as livelihood, outmigration and environmental threats, taking into account the conditions, scale and perspective of observation. Throughout the text, particular attention is given to the context and concept of 'marginalization', which sadly remains a persistent reality of human life. It is in this context that this book seeks to advance our global understanding of what marginalization is, how it is manifested and what causes it, while also proposing remedial strategies.

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