The turn of the 1960s-70s, characterized by the rapid acceleration of globalization, prompted a radical transformation in the perception of urban and natural environments. The urban revolution and related prospect of the total urbanisation of the planet, in concert with rapid population growth and resource exploitation, instigated a surge in environmental awareness and activism. One implication of this moment is a growing recognition of the integration and interconnection of natural and urban entities. The present collection is an interdisciplinary inquiry into the changing modes of representation of nature in the city beginning from the turn of the 1960s/70s. Bringing together a number of different disciplinary approaches, including architectural studies and aesthetics, heritage studies and economics, environmental science and communication, the collection reflects upon the changing perception of socio-natures in the context of increasing urban expansion and global interconnectedness as they are/were manifest in specific representations. Using cases studies from around the globe, the collection
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offers a historical and theoretical understanding of a paradigmatic shift whose material and symbolic legacies are still accompanying us in the early 21st century. The Architecture of the Well-Tempered Environment presents the fundamental aspects of the architecture of the well-tempered environment. This book considers what architects had taken to be the proper use and exploitation of mechanical environmental controls, and shows how this had manifested itself in the design of their buildings. Organized into 12 chapters, this book begins with an overview of the history of the mechanization of environmental management. This text then explains the accumulation of capital goods and equipment needed to produce a moderate level of civilized culture in pre-technological societies, which requires that building materials be treated as if valuable and permanent. Other chapters consider that it is necessary not only to create habitable environments, but to conserve them. This book discusses as well the kind of technology of environment in the 19th century. The final chapter deals with the liberation of architecture from the ballast of structure. This book is a valuable resource for architects.

At the Precipice explores the question many of us have asked ourselves: What kind of world are we leaving to our children? The realities of climate change consume the media and keep us up at night worrying about the future. But in New Mexico and the larger Southwest, climate change has been silently wreaking havoc: average temperatures in the Upper Rio Grande Basin are increasing at double the global average, super fires like Las Conchas have devastated mountains, and sections of the Rio Grande are drying up. Laura Paskus has tracked the issues of climate change at both the state and federal levels. She shares the frightening truth, both in terms of what is happening in nature and what is not happening to counteract the mounting crisis. She writes, “I wonder about the coming world. Which trees will grow, which birds will have survived. . . . The door to that new world has opened. And there’s no going back.” And yet our future is not yet determined—or is it? A sparkling anthology of several centuries worth of the world's best travel writing, assembled by the legendary Eric Newby, the author of A Short Walk in the Hindu Kush and Love and War in the Apennines, and one of Britain's pre-eminent
and best-loved travel-writers. In 1985 Eric Newby compiled an immensely successful anthology of travel-writing called Travellers Tales that was distinguished by its originality and the genuine affection with which each entry had been chosen and described. Newby’s enthusiasm and love for the subject shone out on every page, and the book became a travel-writing classic. Now, nearly 20 years later, Newby returns with a collection even more far-ranging and delightfully entertaining. A virtually endless treasure-trove of the bizarre, the touching, the profound and the farcical, A Book of Lands and Peoples is a collection of staggering scope and range. From Herodotus to Wilfred Thesiger, from Christopher Columbus to Paul Theroux, from Nick Danziger to Marco Polo, Eric Newby has brought together the absolute cream of the travel-writing crop into one beautiful and fascinating volume. There is simply no other book like it.

"An enthralling work of popular history that vividly resurrects the web of everyday Germans who resisted Nazi rule"--In the 1950s, Las Vegas, Nevada materialized in the desert, seemingly all at once, as the center of both gambling and atomic weapons testing in the United States. As it did, Las Vegas also became a hyperbolic representation of the peculiarly obsessive dialectic of sin and redemption in American culture. During what has been called its Golden Age, from approximately 1946 to 1958, Las Vegas was consciously constructed, as place and as image, in a remarkably short time in a remarkably unpromising place. The story of Las Vegas is that of a no place in the middle of nowhere that became a very important and quintessentially American place in the second half of the twentieth century. Las Vegas in the 1950s embodied several critical strains of United States cultural, political, and economic life, represented here by the Mob, the Bomb, and the Chamber of Commerce. The interweaving of those strains with each other and with their physical environment, the Southern Nevada desert, speaks eloquently of the ways in which time and place, history and geography, constitute each other. This dissertation examines the necessarily contested process by which this place was made, connecting the political economy of the built landscape with the moral and discursive economy of the iconic landscape Las Vegas became. Every 3rd issue is a quarterly cumulation. The
architecture and interior design of 1920s and 1930s Los Angeles is celebrated in this delightful photographic tour of fabulously detailed residential, commercial, and public buildings. The distinctive Southern California version of the Art Deco style is revealed, from the hilltop Griffith Observatory to the houses designed by Lloyd Wright, among many others. An insightful introduction by respected architectural historian David Gebhard discusses the history of the style as it was adopted in the sunny, rather sleepy region during the early decades of the twentieth century. As a guidebook to extant architecture of the period in Los Angeles, L.A. Deco offers the latest look at these historic buildings, through the lens of Carla Breeze, a New York City-based photographer and the author of Pueblo Deco.

Arid Waters is a photographic response to the growing crisis of water scarcity, which exists because our culture thinks of water as a commodity, or an abstract legal right, rather than the most basic physical source of life. The Water in the West Project began as a collaborative effort designed to present an artistic response to water as a social issue. Photography historian Ellen Manchester and the photographers - Mark Klett, Terry Evans, Laurie Brown, Peter Goin, Robert Dawson, Martin Stupich, Gregory Conniff, and Wanda Hammerbeck - address the question: How can photography contribute to the urgent public debate over water use and allocation? Project members prepared an exhibition of their work, defining it as a laboratory and emphasizing the process of working through ideas. Contact prints and numerous work prints were displayed on the walls of the Sheppard Fine Art Gallery at the University of Nevada, Reno, and simultaneously the Nevada Humanities Committee sponsored a conference entitled "Water in the Arid West." Participants included historians, writers, ranchers, politicians, lawyers, students, and community members. Arid Waters documents the evolution of the Water in the West Project from its inception as a group collaboration to the foundation of an archive. Ellen Manchester, codirector of the Water in the West Project, has written an informative introduction that provides a historical perspective for the collaboration. Including 59 photographs from the eight photographers, Arid Waters is a testimony to the role photography has played in western
Beyond the dense urbanism of Mumbai (Bombay) or the IT centers of Bangalore and Hyderabad lies the Ganges River basin--today home to over one-quarter of India's billion-plus population--a space historically defined by a mythological constellation of terrestrial sites imbued with celestial significance. Not only is it one of the most densely populated river basins in the world, but it also undergoes dramatic physical changes with the onslaught of the wet monsoon, where over one-meter of rainfall occurs in the span of three months. This book focuses on the intersection of these two observations. It is an atlas of built and unbuilt projects designed to transform the river into a giant water machine. Since the middle of the nineteenth century, this mythical watercourse has functioned as a laboratory to test and build a new civilization around the culture of water. Jointly authored by people and nature, the Ganges River is today a monstrous water machine in which the entire basin became a workshop of human-made experience, defined by a hydrological system best described as a supersurface: a surface engineered from the scale of the soil to the scale of the nation. Everything from diffuse urban projects and green revolutions to colossal public works programs and architectural transformations constitute the genesis of the Ganges Water Machine. Whether to thwart massive peasant uprisings or to redirect monsoonal rains to productive ends, never before has a river that inspired the realization of unbelievable architectural and infrastructural projects received as little scrutiny as the Ganges river basin. Reaching through the very heart of some of India's most densely populated cities, small towns, industrial zones, sacred sites, and mountainous forests, Ganges Water Machine by Anthony Acciavatti, composed of eight years of field and archival research, explores and theorizes the people and infrastructures that shaped this territory. Ganges Water Machine is an atlas of the enterprise to make the Ganges River basin into a highly engineered landscape: it reveals the narratives and explanations that allowed engineers and planners to realize fantasies previously only imaginable on paper or in myth. The author surveys the Spanish architecture of Florida, New Mexico, Texas, Louisiana, Arizona, and California prior to 1846 and offers an assessment of Hispanic architecture in the following years; describing the
forms and styles of churches, forts, simple houses, and other structures; while shedding light on the social contexts within which they were built. In addition to numerous black and white photographs, 16 color plates show examples of the structures discussed. "This catalogue to accompany the museum exhibition traces the emergence of the artistic impulses to use the earth as material, land as medium, and to locate works in remote sites, beyond familiar art contexts. Significantly, "Ends of the Earth" challenges many myths about Land art--that it was primarily a North American phenomenon, that it was foremost a sculptural practice, and that it exceeds the confines of the art system. Featuring over 100 artists hailing from countries including Great Britain, Germany, Iceland, Israel, Japan, the Netherlands, and the United States, the exhibition constitutes the most comprehensive survey of Land art to date"--Provided by publisher. A long-sought reprint of this classic of architectural history and criticism, surveying a movement that would inspire architects, fantasists, and filmmakers alike. It is an architectural concept as alluring as it is elusive, as futuristic as it is primordial. Megastructure is what it sounds like: a vastly scaled edifice that can contain potentially countless uses, contexts, and adaptations. Theorized and briefly experimented with in built form in the 1960s, megastructures almost as quickly went out of fashion in the profession. But Reyner Banham's 1976 book compiled the origin stories and ongoing mythos of this visionary movement, seeking to chart its lively rise, rapid fall, and ongoing meaning. Now back in print after decades and with original editions fetching well over $100 on the secondary market, Megastructure: Urban Futures of the Recent Past is part of the recent surge in attention to this quixotic form, of which some examples were built but to this day remains--decades after its codification--more of a poetic idea than a real architectural type. Banham, among the most gifted and incisive architectural critics and historians of his time, sought connections between theoretical origins in Le Corbusier's more starry-eyed drawings to the flurry of theories by the Japanese Metabolist architects, to less intentional examples in military architecture, industry, infrastructure, and the emerging instances in pop culture and art. Had he written the book a few years later he would find an
abundance of examples in speculative art and science fiction cinema, mediums where it continues to provoke wonder to this day. A long-sought study by an author who combined imagination, wit, and pioneering scholarship, the republication of Megastructure is an opportunity for scholars and laypeople alike to return to the origins of this fantastic urban idea. A pioneering architectural study of the seventy-mile-square city and the historical process which has made it unique as a human settlement. "Let us listen to the counsels of American engineers. But let us beware of American architects!" declared Le Corbusier, who like other European architects of his time believed that he saw in the work of American industrial builders a model of the way architecture should develop. It was a vision of an ideal world, a "concrete Atlantis" made up of daylight factories and grain elevators. In a book that suggests how good Modern was before it went wrong, Reyner Banham details the European discovery of this concrete Atlantis and examines a number of striking architectural instances where aspects of the International Style are anticipated by US industrial buildings. As many places around the world confront issues of globalization, migration and postcoloniality, travel writing has become a serious genre of study, reflecting some of the greatest concerns of our time. Encompassing forms as diverse as field journals, investigative reports, guidebooks, memoirs, comic sketches and lyrical reveries; travel writing is now a crucial focus for discussion across many subjects within the humanities and social sciences. An ideal starting point for beginners, but also offering new perspectives for those familiar with the field, The Routledge Companion to Travel Writing examines: Key debates within the field, including postcolonial studies, gender, sexuality and visual culture Historical and cultural contexts, tracing the evolution of travel writing across time and over cultures Different styles, modes and themes of travel writing, from pilgrimage to tourism Imagined geographies, and the relationship between travel writing and the social, ideological and occasionally fictional constructs through which we view the different regions of the world. Covering all of the major topics and debates, this is an essential overview of the field, which will also encourage new and exciting directions for study. Contributors: Simon Bainbridge, Anthony Bale,
Shobhana Bhattacharji, Dúnlaith Bird, Elizabeth A. Bohls, Wendy Bracewell, Kylie Cardell, Daniel Carey, Janice Cavell, Simon Cooke, Matthew Day, Kate Douglas, Justin D. Edwards, David Farley, Charles Forsdick, Corinne Fowler, Laura E. Franey, Rune Graulund, Justine Greenwood, James M. Hargett, Jennifer Hayward, Eva Johanna Holmberg, Graham Huggan, William Hutton, Robin Jarvis, Tabish Khair, Zoë Kinsley, Barbara Korte, Julia Kuehn, Scott Laderman, Claire Lindsay, Churnjeet Mahn, Nabil Matar, Steve Mentz, Laura Nenzi, Aedín Ní Loingsigh, Manfred Pfister, Susan L. Roberson, Paul Smethurst, Carl Thompson, C.W. Thompson, Margaret Topping, Richard White, Gregory Woods. Is the American West in Sergio Leone’s spaghetti westerns? the same American West we find in Douglas Coupland’s Generation X? In Jim Jarmusch’s movies? In Calexico’s music? Or is the American West, as this book tells us, a constantly moving, mutating idea within a complex global culture? And what, precisely (or better yet, imprecisely) does it mean? Using Gilles Deleuze and Félix Guattari’s concept of the rhizome, Neil Campbell shows how the West (or west-ness) continually breaks away from a mainstream notion of American rootedness? and renews and transforms itself in various cultural forms. A region long traversed by various transient peoples (from tribes and conquerors to immigrants, traders, and trappers), the West reflects a mythic quest for settlement, permanence, and synthesis?even notions of a national or global identity?at odds with its rootless history, culture, and nature. Crossing the concept of roots with routes, this book shows how notions of the West?in representations ranging from literature and film to photography, music, and architectural theory?give expression to ideas about identity, nationhood, and belonging in a world increasingly defined by movement across time and borders. The Rhizomatic West offers a new vision of the American West as a hybrid, performative space, a staging place for myriad intersecting and constantly changing identities. The first in-depth study of the life and works of Augurello, Italian alchemist, poet and art connoisseur from the time of Giorgione. The cult-y pocket-size field guide to the strange and intriguing secrets of the Mojave—its myths and legends, outcasts and oddballs, flora, fauna,
and UFOs—becomes the definitive, oracular book of the desert. For the past five years, Desert Oracle has existed as a quasi-mythical, quarterly periodical available to the very determined only by subscription or at the odd desert-town gas station or the occasional hipster boutique, its canary-yellow-covered, forty-four-page issues handed from one curious desert zealot to the next, word spreading faster than the printers could keep up with. It became a radio show, a podcast, a live performance. Now, for the first time—and including both classic and new, never-before-seen revelations—Desert Oracle has been bound between two hard covers and is available to you. Straight out of Joshua Tree, California, Desert Oracle is “The Voice of the Desert”: a field guide to the strange tales, singing sand dunes, sagebrush trails, artists and aliens, authors and oddballs, ghost towns and modern legends, musicians and mystics, scorpions and saguaros, out there in the sand. Desert Oracle is your companion at a roadside diner, around a campfire, in your tent or cabin (or high-rise apartment or suburban living room) as the wind and the coyotes howl outside at night. From journal entries of long-deceased adventurers to stray railroad ad copy, and musings on everything from desert flora, rumored cryptid sightings, and other paranormal phenomena, Ken Layne's Desert Oracle collects the weird and the wonderful of the American Southwest into a single, essential volume. In literary and cinematic representations, deserts often betoken collapse and dystopia. Reading Aridity in Western American Literature offers readings of literature set in the American Southwest from ecocritical and new materialist perspectives. This book explores the diverse epistemologies, histories, relationships, futures, and possibilities that emerge from the representation of American deserts in fiction, film, and literary art, and traces the social, cultural, economic, and biotic narratives that foreground deserts, prompting us to reconsider new, provocative modes of human/nonhuman engagement in arid ecogeographies. The opalescent deserts of the American Southwest have become romantic icons in the public imagination through the words of writers, the images of artists and photographers, and the visual storytelling of filmmakers. In this spirited, personal, beautifully written book, Peter Wild explores the lives and works of
sixteen writers whose words have shaped our visions of the opal desert. Wild begins with Cabeza de Vaca, whose Relación of his desert wanderings sent treasure-hungry Spaniards searching for cities of gold. He goes on to discuss the works of both widely read and lesser-known nineteenth- and twentieth-century authors, including such luminaries as Mary Austin, Joseph Wood Krutch, Edward Abbey, Ann Zwinger, and Charles Bowden. He links all the writers as explorers of one kind or another, searching for tangible or intangible treasures, some finding and some losing their dreams in the opal desert. Three centuries ago, the Los Angeles River meandered through marshes and forests of willow and sycamore. Trout spawned in its waters and grizzly bears roamed its shores. The bountiful environment the river helped create supported one of the largest concentrations of Indians in North America. Today, the river is made almost entirely of concrete. Chain-link fence and barbed wire line its course. Shopping carts and trash litter its channel. Little water flows in the river most of the year, and nearly all that does is treated sewage and oily street runoff. On much of its course, the river looks more like a deserted freeway than a river. The river's contemporary image belies its former character and its importance to the development of Southern California. Los Angeles would not exist were it not for the river, and the river was crucial to its growth. Recognizing its past and future potential, a potent movement has developed to revitalize its course. The Los Angeles River offers the first comprehensive account of a river that helped give birth to one of the world's great cities, significantly shaped its history, and promises to play a key role in its future.