
Online Library Concrete And Culture A Material History

Thank you for reading **Concrete And Culture A Material History**. Maybe you have knowledge that, people have look hundreds times for their favorite books like this Concrete And Culture A Material History, but end up in harmful downloads. Rather than enjoying a good book with a cup of tea in the afternoon, instead they cope with some malicious virus inside their laptop.

Concrete And Culture A Material History is available in our digital library an online access to it is set as public so you can download it instantly.

Our digital library hosts in multiple countries, allowing you to get the most less latency time to download any of our books like this one.

Merely said, the Concrete And Culture A Material History is universally compatible with any devices to read

SEQQ5H - STEPHANY SARAI

Imagine what the world would be like without concrete: there'd be no high-rises, no grand irrigation projects, no lettuce from southern climes in the winter, no multi-lane highways crisscrossing continents, a shortage of electricity, more mud in some places, more solitude in others. But because of the fossil fuels and other resources required to make concrete, there also would be less CO2 in the atmosphere and less dramatic climate change. In *Concrete: From Ancient Origins to a Problematic Future*, Soderstrom tells the story of concrete's glorious past, extravagant present, and uncertain future

with careful research, lively anecdotes, and thoughtful reflection. The framework for this exploration is one the Romans--famous for concrete structures that are still strong--would understand: the four elements of Earth, Fire, Water, and Air. "[For] those of us who are thinking about, and educating for, deep cultural change, . . . for those of us that care about what it means to be good, in the deepest sense; to participants in an earth-system that is failing at human hands, in the context of recognizing the repercussions of the Anthropocene." --Laura Sewall, author of *Sight and Sensibility: The Ecopsychology of Perception* Connolly argues that Americans, immigrants,

and even indigenous people, between the 1890s and the 1960s, made tremendous investments in racial apartheid, largely in an effort to govern growing cities and to unleash the value of land as real estate. Through a focus on South Florida, the book illustrates how entrepreneurs used land and debates over property rights to negotiate the workings of Jim Crow segregation.

A world-leading materials scientist presents an engrossing collection of stories that explain the science and history of materials, from the plastic in our appliances to the elastic in our underpants, revealing the miracles of engineering that seep into our everyday lives.

25,000 first printing. Concrete is a fascinating material in the hands of a creative person. The Direct Concrete Technique, illustrated in this book, empowers anyone to make furniture or sculpture by hand without molds or forms. The key to this method is the use of a steel armature covered with wires. With 296 vivid color photos and precise text, you can learn the steps necessary to use concrete as a fine art material to create innovative and imaginative furniture, from initial concept and the creation of the armature to the application of concrete and finishing the artwork. Bold and elegant designs of lightweight curvilinear elements can be fashioned with this method. The advantages of concrete and the direct technique are numerous, and the results are immediate and durable. Skills to make free-formed objects of concrete are easily mastered and creative opportunities abound throughout the process. A furniture gallery is provided for further inspiration.

Post-war Europe and Asia have seen the rapid development of German and Japan from a war torn countries into two of the most

powerful nations in the world. Their achievement is nothing short of miraculous. However, as the two most populated countries; China and India, transform themselves into Asia powerhouses, cement and concrete will be their brick and mortar to sustain their double digit growth in economy. This book summarizes the history and development of cement and concrete. From prehistoric period to today, from ancient Egypt and Rome period to China, over tens of thousands of years of human civilization in the form of the gelled material (cement, concrete). The book is divided into seven chapters, including more than 300 references. Chapter 1 introduces the prehistoric gelled material development; Chapter 2 is about the birth of Portland cement and the technological application; Chapter 3 introduces the important role that concrete played in the human society developing process; Chapter 4 subdivides the performance and the wide application of different function of cement and concrete; Chapter 5 focuses on northern Europe, especially the history of Norwegian cement; Chapter 6 elaborates the development of concrete in China

and its impact in the world's ancient civilizations history; Chapter 7 describes the development prospect of cement and concrete.

Very Good, No Highlights or Markup, all pages are intact.

Folding as a method of generating forms for architecture, products and fashion.

An Instant USA Today Bestseller! "Our favourite chaos demon & stern brunch daddy return in this delicious, ridiculous, and often poignant rom-com about all the ways love can grow." —Talia Hibbert, New York Times and USA Today bestselling author WANTED: One (very real) husband, nowhere near perfect but desperately trying his best In BOYFRIEND MATERIAL, Luc and Oliver met, pretended to fall in love, fell in love for real, dealt with heartbreak and disappointment and family and friends...and somehow figured out a way to make it work. Now it seems like everyone around them is getting married, and Luc's feeling the social pressure to propose. But it'll take more than four weddings, a funeral, and a hotly contested rainbow balloon arch to get these two from "I don't know what I'm doing" to "I do". Good

thing Oliver is such perfect HUSBAND MATERIAL. "Brilliance on every single page."—Christina Lauren, New York Times and USA Today bestselling author, for Boyfriend Material "The apotheosis of the rom-com."—Entertainment Weekly, A+ Review, for Boyfriend Material "Every once in a while you read a book that you want to SCREAM FROM ROOFTOPS about. I'm screaming, people!"—Sonali Dev, award-winning author, for Boyfriend Material "FAKE DATING, REAL FEELINGS, BEST JOKES."—Olivia Waite, award-winning author, for Boyfriend Material "Fresh and vibrant."—Annie Carl, The Neverending Bookshop (Edmonds, WA), for Boyfriend Material

A historical anthropology of material transformations of homes in Hungary from the 1950s to the 1990s. Material culture in Eastern Europe under state socialism is remembered as uniformly gray, shabby, and monotonous—the worst of post-war modernist architecture and design. *Politics in Color and Concrete* revisits this history by exploring domestic space in Hungary from the 1950s through the 1990s and reconstructs the multi-textured and politicized aesthetics of daily life through the objects, spaces, and colors that made up this lived environment. Krisztina Féherváry shows that contemporary standards of living and ideas about normalcy have roots in late socialist consumer culture and are not merely products of postsocialist transitions or neoliberalism. This engaging study decenters conventional perspectives on consumer capitalism, home ownership, and citizenship in the new Europe. "A major reinterpretation of Soviet-style socialism and an innovative model for analyzing consumption." —Katherine Verdery, The Graduate Center, City University of New York "Politics in Color and Concrete explains why the everyday is important, and shows why domestic aesthetics embody a crucially significant politics." —Judith Farquhar, University of Chicago "The topic is extremely timely and relevant; the writing is lucid and thorough; the theory is complex and sophisticated without being overly dense, or daunting. I thoroughly enjoyed reading it." —Brad Weiss, College of William and Mary

Based on a wealth of data that includes university

curricula, laboratory and company records, organizational proceedings, blueprints, and promotional materials as well as a rich body of physical evidence such as tools, instruments, building materials, and surviving reinforced-concrete buildings, this book tests the thesis that modern mass production in the United States came about not simply in answer to manufacturers' search for profits, but as a result of a complex of occupational and cultural agendas.

The first title in a new series aimed at sharing best practices in the conservation of modern heritage. This timely volume brings together fourteen case studies that address the challenges of conserving the twentieth century's most ubiquitous building material—concrete. Following a meeting of international heritage conservation professionals in 2013, the need for recent, thorough, and well-vetted case studies on conserving twentieth-century heritage became clear. *Concrete: Case Studies in Conservation Practice* answers that need and kicks off a new series, *Conserving Modern Heritage*, aimed at sharing best practices. The projects selected represent a range

of building typologies, building uses, and project sizes, from the high-rise housing blocks of Le Corbusier's Unité d'Habitation and public buildings such as the London's National Theatre to small monuments such as the structures at Dudley Zoological Gardens and a sculpture by Donald Judd. The projects also represent a range of environmental and economic contexts. Some projects benefit from high levels of heritage protection and access to funding, while others have had to negotiate conservation with stringent cost limitations. All follow a rigorous conservation approach, beginning with a process of investigation and diagnosis to identify causes and target repairs and balancing these with conservation requirements to preserve significance. Written by architects, engineers, conservators, scholars, and other professionals in the field, these highly detailed and well-illustrated studies demonstrate sound practice, rigorous methodology, and technological innovation and represent the vibrancy of the field as it stands today. This book has something to offer anyone interested in the conservation of modern heritage.

In *The Interpretation of Cultures*, the most original anthropologist of his generation moved far beyond the traditional confines of his discipline to develop an important new concept of culture. This groundbreaking book, winner of the 1974 Sorokin Award of the American Sociological Association, helped define for an entire generation of anthropologists what their field is ultimately about.

This richly illustrated book is a monument to modern urban construction in Naples. It features some fifty new photos by celebrated French photographer Cyrille Weiner as well as historic images and drawings of important architectural details, and an atlas of eighteen significant buildings dating from 1930-1960 illustrated with site and floor plans, elevations, and sections. It reveals how this southern Italian metropolis developed its own form of modernism, one that combined Mediterranean culture with local materials and a strong internationalist spirit. The topical essays and concise descriptions of the documented buildings, together with the lavish illustrations make for a hugely attractive and lively portrait of Naples. This fascinating ci-

ty is both famous and infamous--but its qualities and individuality in terms of architecture and urban development really should be better known.

You can use this book to design a house for yourself with your family; you can use it to work with your neighbors to improve your town and neighborhood; you can use it to design an office, or a workshop, or a public building. And you can use it to guide you in the actual process of construction. After a ten-year silence, Christopher Alexander and his colleagues at the Center for Environmental Structure are now publishing a major statement in the form of three books which will, in their words, "lay the basis for an entirely new approach to architecture, building and planning, which will we hope replace existing ideas and practices entirely." The three books are *The Timeless Way of Building*, *The Oregon Experiment*, and this book, *A Pattern Language*. At the core of these books is the idea that people should design for themselves their own houses, streets, and communities. This idea may be radical (it implies a radical transformation of the architectural profession) but it comes simply from

the observation that most of the wonderful places of the world were not made by architects but by the people. At the core of the books, too, is the point that in designing their environments people always rely on certain "languages," which, like the languages we speak, allow them to articulate and communicate an infinite variety of designs within a forma system which gives them coherence. This book provides a language of this kind. It will enable a person to make a design for almost any kind of building, or any part of the built environment. "Patterns," the units of this language, are answers to design problems (How high should a window sill be? How many stories should a building have? How much space in a neighborhood should be devoted to grass and trees?). More than 250 of the patterns in this pattern language are given: each consists of a problem statement, a discussion of the problem with an illustration, and a solution. As the authors say in their introduction, many of the patterns are archetypal, so deeply rooted in the nature of things that it seems likely that they will be a part of human nature, and human

action, as much in five hundred years as they are today.

Coral and Concrete, Greg Dvorak's cross-cultural history of Kwajalein Atoll, Marshall Islands, explores intersections of environment, identity, empire, and memory in the largest inhabited coral atoll on earth. Approaching the multiple "atollscapes" of Kwajalein's past and present as Marshallese ancestral land, Japanese colonial outpost, Pacific War battlefield, American weapons-testing base, and an enduring home for many, Dvorak delves into personal narratives and collective mythologies from contradictory vantage points. He navigates the tensions between "little stories" of ordinary human actors and "big stories" of global politics—drawing upon the "little" metaphor of the coral organisms that colonize and build atolls, and the "big" metaphor of the all-encompassing concrete that buries and co-opts the past. Building upon the growing body of literature about militarism and decolonization in Oceania, this book advocates a layered, nuanced approach that emphasizes the multiplicity and contradictions of Pacific Islands histories as an antidote to Ameri-

can hegemony and globalization within and beyond the region. It also brings Japanese, Korean, Okinawan, and American perspectives into conversation with Micronesians' recollections of colonialism and war. This transnational history—built upon a combination of reflective personal narrative, ethnography, cultural studies, and postcolonial studies—thus resituates Kwajalein Atoll as a pivotal site where Islanders have not only thrived for thousands of years, but also mediated between East and West, shaping crucial world events. Based on multi-sited ethnographic and archival research, as well as Dvorak's own experiences growing up between Kwajalein, the United States, and Japan, *Coral and Concrete* integrates narrative and imagery with semiotic analysis of photographs, maps, films, and music, traversing colonial tropical fantasies, tales of victory and defeat, missile testing, fisheries, war-bereavement rituals, and landowner resistance movements, from the twentieth century through the present day. Representing history as a perennial struggle between coral and concrete, the book offers an Oceanian paradigm for decol-

onization, resistance, solidarity, and optimism that should appeal to all readers far beyond the Marshall Islands.

"Expressive-opulent at times and minimalist-clear at others? concrete is always new, exciting, and startling. Whether visible or invisible, delicate or powerful, the constantly evolving technological developments and especially sophisticated new materials allow phenomenal innovative designs with the highest possible artistic quality. This volume sheds light on all the different faces of concrete, presenting an overview of the great variety of outstanding contemporary projects. It highlights the extensive scope of design possibilities as well as the immense potential incorporated in this unique building material."--Publisher's website.

Orphaned siblings create a macabre secret world for themselves in this "irresistibly readable" novel by the New York Times bestselling author (The New York Review of Books). This "powerful and disconcerting" novel by the Booker Prize-winning author of *The Children Act* and *Atonement* (The Daily Telegraph) tells the story of a dying family who live

in a dying part of the city. A father of four children decides, in an effort to make his garden easier to control, to pave it over. In the process, he has a heart attack and dies, leaving the cement garden unfinished and the children to the care of their mother. Soon after, the mother too dies and the children, fearful of being separated by social services, decide to cover up their parents' deaths: they bury their mother in the cement garden. The story is told from the point of view of Jack, one of the sons, who is entering adolescence with all of its attendant curiosity and appetites. Julie, the eldest, is almost a grown woman. Sue is rather bookish and observes all that goes on around her. And Tom is the youngest and the baby of the lot. The children seem to manage in this perverse setting rather well—until Julie brings home a boyfriend who threatens their secret by asking too many questions. "[A] beautiful but disturbing novel."—The AV Club "McEwan's evocative detail and perfect British prose lend a genteel decorum to the death and decay that surround the family."—The New Yorker A novel interpretation of architecture, ugliness, and

the social consequences of aesthetic judgment. When buildings are deemed ugly, what are the consequences? In *Ugliness and Judgment*, Timothy Hyde considers the role of aesthetic judgment—and its concern for ugliness—in architectural debates and their resulting social effects across three centuries of British architectural history. From eighteenth-century ideas about Stonehenge to Prince Charles's opinions about the National Gallery, Hyde uncovers a new story of aesthetic judgment, where arguments about architectural ugliness do not pertain solely to buildings or assessments of style, but intrude into other spheres of civil society. Hyde explores how accidental and willful conditions of ugliness—including the gothic revival Houses of Parliament, the brutalist concrete of the South Bank, and the historicist novelty of Number One Poultry—have been debated in parliamentary committees, courtrooms, and public inquiries. He recounts how architects such as Christopher Wren, John Soane, James Stirling, and Ludwig Mies van der Rohe have been summoned by tribunals of aesthetic judgment. With his

novel scrutiny of lawsuits for libel, changing paradigms of nuisance law, and conventions of monarchical privilege, he shows how aesthetic judgments have become entangled in wider assessments of art, science, religion, political economy, and the state. Moving beyond superficialities of taste in order to see how architectural improprieties enable architecture to participate in social transformations, *Ugliness and Judgment* sheds new light on the role of aesthetic measurement in our world.

Regarded as one of the most influential management books of all time, this fourth edition of *Leadership and Organizational Culture* transforms the abstract concept of culture into a tool that can be used to better shape the dynamics of organization and change. This updated edition focuses on today's business realities. Edgar Schein draws on a wide range of contemporary research to redefine culture and demonstrate the crucial role leaders play in successfully applying the principles of culture to achieve their organizational goals.

International phenomenon Angie Thomas revisits Garden Heights seventeen

years before the events of *The Hate U Give* in this searing and poignant exploration of Black boyhood and manhood. A Printz Honor Book! If there's one thing seventeen-year-old Maverick Carter knows, it's that a real man takes care of his family. As the son of a former gang legend, Mav does that the only way he knows how: dealing for the King Lords. With this money he can help his mom, who works two jobs while his dad's in prison. Life's not perfect, but with a fly girlfriend and a cousin who always has his back, Mav's got everything under control. Until, that is, Maverick finds out he's a father. Suddenly he has a baby, Seven, who depends on him for everything. But it's not so easy to sling dope, finish school, and raise a child. So when he's offered the chance to go straight, he takes it. In a world where he's expected to amount to nothing, maybe Mav can prove he's different. When King Lord blood runs through your veins, though, you can't just walk away. Loyalty, revenge, and responsibility threaten to tear Mav apart, especially after the brutal murder of a loved one. He'll have to figure out for himself what it real-

ly means to be a man.

In the sixties, architecture fell in love with concrete. Architecture has since shifted its fondness to glass and steel, and concrete buildings have fallen out of favor and into disrepair. But they represent an exciting era of faith in architecture and technical innovation that has yet to be documented. *Concrete Toronto* acts as a guidebook to the city's extensive concrete heritage. Architects, journalists, professors, concrete experts, and even the original architects use a wealth of new and archival photos, drawings, interviews, articles, and case studies to celebrate Toronto's concrete past.

How much further should the affluent world push its material consumption? Does relative dematerialization lead to absolute decline in demand for materials? These and many other questions are discussed and answered in *Making the Modern World: Materials and Dematerialization*. Over the course of time, the modern world has become dependent on unprecedented flows of materials. Now even the most efficient production processes and the highest practical rates of recycling may not be enough to re-

sult in dematerialization rates that would be high enough to negate the rising demand for materials generated by continuing population growth and rising standards of living. This book explores the costs of this dependence and the potential for substantial dematerialization of modern economies. *Making the Modern World: Materials and Dematerialization* considers the principal materials used throughout history, from wood and stone, through to metals, alloys, plastics and silicon, describing their extraction and production.

Available again, a wholly original study of the complex relationship between architecture and language that has changed and enriched the way we think and talk about architecture. The words we use when we talk and write about architecture describe more than just bricks and mortar they direct the ways we think of and live with buildings. This groundbreaking book is the first thorough examination of the complex relationship between architecture and language as intricate social practices. Six rigorously argued chapters investigate the language of modernism, language and drawing,

masculine and feminine architecture, language metaphors, science in architecture, and the social properties of architecture. There follows a vocabulary of key words such as Character, Form, History and Space, locating each word's modern meaning within an historical and theoretical framework, and setting out clearly its development and relevance for architects, historians, philosophers, critics and the users of the buildings themselves. Architects should be made to read *Words and Buildings Architecture Today* Unusually clear and accessible. Students of all kinds will love this book. *The Architectural Review* A forceful, clear and sophisticated exposition of the role of conceptual thought in architectural discourse. *The Architects Journal*

What is the place of materiality—the expression or condition of physical substance—in our visual age of rapidly changing materials and media? How is it fashioned in the arts or manifested in virtual forms? In *Surface*, cultural critic and theorist Giuliana Bruno deftly explores these questions, seeking to understand materiality in the contemporary world. Arguing that materiality is not a question of the mate-

rials themselves but rather the substance of material relations, Bruno investigates the space of those relations, examining how they appear on the surface of different media—on film and video screens, in gallery installations, or on the skins of buildings and people. The object of visual studies, she contends, goes well beyond the image and engages the surface as a place of contact between people and art objects. As Bruno threads through these surface encounters, she unveils the fabrics of the visual—the textural qualities of works of art, whether manifested on canvas, wall, or screen. Illuminating the modern surface condition, she notes how façades are becoming virtual screens and the art of projection is reinvented on gallery walls. She traverses the light spaces of artists Robert Irwin, James Turrell, Tacita Dean, and Anthony McCall; touches on the textured surfaces of Isaac Julien's and Wong Kar-wai's filmic screens; and travels across the surface materiality in the architectural practices of Diller Scofidio + Renfro and Herzog & de Meuron to the art of Doris Salcedo and Rachel Whiteread, where the surface tension

of media becomes concrete. In performing these critical operations on the surface, she articulates it as a site in which different forms of mediation, memory, and transformation can take place. Surveying object relations across art, architecture, fashion, design, film, and new media, *Surface* is a magisterial account of contemporary visual culture.

A collection of essays from leading figures in numerous fields exploring the ways human beings have perceived, shaped, and interpreted the material world

This Handbook presents an overview and analysis of the international 'state-of-the-field' of mathematics education at the end of the 20th century. The more than 150 authors, editors and chapter reviewers involved in its production come from a range of countries and cultures. They have created a book of 36 original chapters in four sections, surveying the variety of practices, and the range of disciplinary interconnections, which characterise the field today, and providing perspectives on the study of mathematics education for the 21st century. It is first and foremost a reference work, and will

appeal to anyone seeking up-to-date knowledge about the main developments in mathematics education. These will include teachers, student teachers and student researchers starting out on a serious study of the subject, as well as experienced researchers, teacher educators, educational policy-makers and curriculum developers who need to be aware of the latest areas of knowledge development.

An interdisciplinary account of the environmental history and changing landscape of New York City. In this innovative account of the urbanization of nature in New York City, Matthew Gandy explores how the raw materials of nature have been reworked to produce a "metropolitan nature" distinct from the forms of nature experienced by early settlers. The book traces five broad developments: the expansion and redefinition of public space, the construction of landscaped highways, the creation of a modern water supply system, the radical environmental politics of the barrio in the late 1960s and early 1970s, and the contemporary politics of the environmental justice movement. Drawing on political econo-

my, environmental studies, social theory, cultural theory, and architecture, Gandy shows how New York's environmental history is bound up not only with the upstate landscapes that stretch beyond the city's political boundaries but also with more distant places that reflect the nation's colonial and imperial legacies. Using the shifting meaning of nature under urbanization as a framework, he looks at how modern nature has been produced through interrelated transformations ranging from new water technologies to changing fashions in landscape design. Throughout, he considers the economic and ideological forces that underlie phenomena as diverse as the location of parks and the social stigma of dirty neighborhoods.

Concrete: We use it for our buildings, bridges, dams, and roads. We walk on it, drive on it, and many of us live and work within its walls. But very few of us know what it is. We take for granted this ubiquitous substance, which both literally and figuratively comprises much of modern civilization's constructed environment; yet the story of its creation and development features a cast of fascinat-

ing characters and remarkable historical episodes. Featuring a new epilogue on the Surfside condominium collapse and the current state of infrastructure in America, this book delves into this history, opening readers' eyes at every turn. In a lively narrative peppered with intriguing details, author Robert Courland describes how some of the most famous personalities of history became involved in the development and use of concrete—including King Herod the Great of Judea, the Roman emperor Hadrian, Thomas Edison (who once owned the largest concrete cement plant in the world), and architect Frank Lloyd Wright. Courland points to recent archaeological evidence suggesting that the discovery of concrete directly led to the Neolithic Revolution and the rise of the earliest civilizations. Much later, the Romans reached extraordinarily high standards for concrete production, showcasing their achievement in iconic buildings like the Coliseum and the Pantheon. Amazingly, with the fall of the Roman Empire, the secrets of concrete manufacturing were lost for over a millennium. The author explains that when concrete was redis-

covered in the late eighteenth century it was initially viewed as an interesting novelty or, at best, a specialized building material suitable only for a narrow range of applications. It was only toward the end of the nineteenth century that the use of concrete exploded. During this rapid expansion, industry lobbyists tried to disguise the fact that modern concrete had certain defects and critical shortcomings. It is now recognized that modern concrete, unlike its Roman predecessor, gradually disintegrates with age. Compounding this problem is another distressing fact: the manufacture of concrete cement is a major contributor to global warming. *Concrete Planet* is filled with incredible stories, fascinating characters, surprising facts, and an array of intriguing insights into the building material that forms the basis of the infrastructure on which we depend.

Collins provides a thorough history of the new nineteenth century material and goes on to examine the theories on its architectural expression, focussing on determining role of the reinforced concrete frame. He argues that Perret provides the

first rational and effective expression of classical principles in modern construction. Published in 1959 and out of print since 1975, this new edition of *Concrete* includes a foreword by Kenneth Frampton, a scholarly introduction by Réjean Legault, and several additional essays on Perret by Peter Collins. From the Foreword by Kenneth Frampton: "Concrete remains a valuable historical text that in many respects has never been given its due. It is an unmatched pioneering history of the development of reinforced concrete up to 1914. It records and analyses the densely articulated, if provincial, English debate with respect to the aesthetic challenge posed by the increasing popularity of concrete from around 1870 onwards. Finally, until very recently it was the only readily available monograph on Auguste Perret in English. In this regard it is particularly valuable as a thorough and perceptive assessment of Perret's life and career, one that still stands as a point of departure for all current attempts to situate this seminal architect within the wider trajectory of twentieth-century culture."

A historical account of our

most versatile building material, beginning in ancient Egypt and ending on the moon.

Concrete has been used in arches, vaults, and domes dating as far back as the Roman Empire. Today, it is everywhere—in our roads, bridges, sidewalks, walls, and architecture. For each person on the planet, nearly three tons of concrete are produced every year. Used almost universally in modern construction, concrete has become a polarizing material that provokes intense loathing in some and fervent passion in others. Focusing on concrete's effects on culture rather than its technical properties, *Concrete and Culture* examines the ways concrete has changed our understanding of nature, of time, and even of material. Adrian Forty concentrates not only on architects' responses to concrete, but also takes into account the role concrete has played in politics, literature, cinema, labor-relations, and arguments about sustainability. Covering Europe, North and South America, and the Far East, Forty examines the degree that concrete has been responsible for modernist uniformity and the debates engendered by it. The first

book to reflect on the global consequences of concrete, *Concrete and Culture* offers a new way to look at our environment over the past century.

Hiroshima is the story of six people—a clerk, a widowed seamstress, a physician, a Methodist minister, a young surgeon, and a German Catholic priest—who lived through the greatest single man-made disaster in history. In vivid and indelible prose, Pulitzer Prize-winner John Hersey traces the stories of these half-dozen individuals from 8:15 a.m. on August 6, 1945, when Hiroshima was destroyed by the first atomic bomb ever dropped on a city, through the hours and days that followed. Almost four decades after the original publication of this celebrated book, Hersey went back to Hiroshima in search of the people whose stories he had told, and his account of what he discovered is now the eloquent and moving final chapter of *Hiroshima*.

What are the imagined communities that compel men to kill or to die for an idea of a nation? This notion of nationhood had its origins in the founding of the Americas, but was then adopted and transformed by populist move-

ments in nineteenth-century Europe. It became the rallying cry for anti-Imperialism as well as the abiding explanation for colonialism. In this scintillating, groundbreaking work of intellectual history Anderson explores how ideas are formed and reformulated at every level, from high politics to popular culture, and the way that they can make people do extraordinary things. In the twenty-first century, these debates on the nature of the nation state are even more urgent. As new nations rise, vying for influence, and old empires decline, we must understand who we are as a community in the face of history, and change.

Architecture and urbanism have contributed to one of the most sweeping transformations of our times. Over the past four decades, neoliberalism has been not only a dominant paradigm in politics but a process of bricks and mortar in everyday life. Rather than to ask what a neoliberal architecture looks like, or how architecture represents neoliberalism, this volume examines the multivalent role of architecture and urbanism in geographically variable yet interconnected processes of neoliberal

transformation across scales—from China, Turkey, South Africa, Argentina, Mexico, the United States, Britain, Sweden, and Czechoslovakia. Analyzing how buildings and urban projects in different regions since the 1960s have served in the implementation of concrete policies such as privatization, fiscal reform, deregulation, state restructuring, and the expansion of free trade, contributors reveal neoliberalism as a process marked by historical contingency. Neoliberalism on the Ground fundamentally re-frames accepted narratives of both neoliberalism and postmodernism by demonstrating how architecture has articulated changing relationships between state, society, and economy since the 1960s. *Material Cultures of Music Notation* brings together a collection of essays that explore an essential question in the current landscape of musicology: how can writing and reading music be understood as concrete, material practices in a wider cultural context? Drawing on interdisciplinary approaches from musicology, media studies, performance studies, and more, the chapters in this volume offer a wide array of new

perspectives that center the materiality of music notation. From digital scores to the transmission of manuscripts in the Middle Ages, the volume deliberately disrupts boundaries of discipline, historical period, genre, and tradition, by approaching notation's materiality through four key interrelated themes: knowledge, the body, identity, and technology. Together, the chapters capture vital new work in an essential emerging area of scholarship.

This book provides a comprehensive account of how the modern expertise in building with concrete arose in Germany, during the first three quarters of the 19th century. Based on careful analyses of ancient documents and literature, it reconstructs an engaging history of master builders, engineers, architects, theoreticians, chemists and inventors, which developed against the backdrop of the general modernisation process of Germany. The account follows three parallel paths: firstly, the evolution of the cement-based conglomerates, from the early uses of pebbles and mortar mixtures in foundations to the arduous concrete hydraulic foundations; secondly, the evolu-

tion of the theory and practice of cement production; and finally takes into account experiments and attempts at producing moulded artificial stones and other objects, made of cement-based compounds. The book represents an original literary contribution as this is the first time the early history of concrete in Germany has been investigated to such an extent, also taking into account influences coming from neighbouring countries

National Matters investigates the role of material culture and materiality in defining and solidifying national identity in everyday practice. Examining a range of "things"—from art objects, clay fragments, and broken stones to clothing, food, and urban green space—the contributors to this volume explore the importance of matter in making the nation appear real, close, and important to its citizens. Symbols and material objects do not just reflect the national visions deployed by elites and consumed by the masses, but are themselves important factors in the production of national ideals. Through a series of theoretically grounded and empirically rich case studies,

this volume analyzes three key aspects of materiality and nationalism: the relationship between objects and national institutions, the way commonplace objects can shape a national ethos, and the everyday practices that allow individuals to enact and embody the nation. In giving attention to the agency of things and the capacities they afford or foreclose, these cases also challenge the methodological orthodoxies of cultural sociology. Taken together, these essays highlight how the "material turn" in the social sciences pushes conventional understanding of state and nation-making processes in new directions. Concrete Concept takes architecture admirers on a tour of the world's most impressive, celebrated and controversial Brutalist buildings.

Often problematically labeled as "Brutalist" architecture, the concrete buildings that transformed Boston during 1960s and 1970s were conceived with progressive-minded intentions by some of the

world's most influential designers, including Marcel Breuer, Le Corbusier, I. M. Pei, Henry Cobb, Araldo Cossutta, Gerhard Kallmann and Michael McKinnell, Paul Rudolph, Josep Lluís Sert, and The Architects Collaborative. As a worldwide phenomenon, building with concrete represents one of the major architectural movements of the postwar years, but in Boston it was deployed in more numerous and diverse civic, cultural, and academic projects than in any other major U.S. city. After decades of stagnation and corrupt leadership, public investment in Boston in the 1960s catalyzed enormous growth, resulting in a generation of bold buildings that shared a vocabulary of concrete modernism. The period from the 1960 arrival of Edward J. Logue as the powerful and often controversial director of the Boston Redevelopment Authority to the reopening of Quincy Market in 1976 saw Boston as an urban laboratory for the exploration of concrete's structural and sculptural qualities. What emerged

was a vision for the city's widespread revitalization often referred to as the "New Boston." Today, when concrete buildings across the nation are in danger of insensitive renovation or demolition, Heroic presents the concrete structures that defined Boston during this remarkable period—from the well-known (Boston City Hall, New England Aquarium, and cornerstones of the Massachusetts Institute of Technology and Harvard University) to the already lost (Mary Otis Stevens and Thomas F. McNulty's concrete Lincoln House and Studio; Sert, Jackson & Associates' Martin Luther King Jr. Elementary School)—with hundreds of images; essays by architectural historians Joan Ockman, Lizabeth Cohen, Keith N. Morgan, and Douglass Shand-Tucci; and interviews with a number of the architects themselves. The product of 8 years of research and advocacy, Heroic surveys the intentions and aspirations of this period and considers anew its legacies—both troubled and inspired.