

Parallax

This lively and entertaining history of the long struggle to measure the distance to the stars will appeal to general readers as well as to amateur and professional astronomers. Readers will encounter fascinating historical characters, from ancient Greeks to 19th-century scientists. Well illustrated, with contemporary pictures plus extensive notes on further reading. 2002 edition.

Both authors shortlisted for the 2013 Philip K Dick Award "The stories in this collection are among the best science fiction. These are stories imbued with a rich intelligence and a deep sense of humanity. These are mature stories, tales of love and loss, of pleasure and pain. Cherish them." - from the foreword by Stephen Baxter Parallax View showcases 'In Transit', written specially for this collection, a novella set in a future war-torn universe in which human expansion has come up against the implacable Kryte. Xeno-psychologist Abbott finds himself the guardian of a deadly Kryte on a mission to study it on his return to Earth. When they crash-land on the fortress planet of St Jerome, the Kryte prisoner turns the tables and takes Abbott into terrible custody. What follows is a terrifying journey across a hellish landscape towards a finale that might change the destiny of the Kryte and humanity, forever... Plus six other stories that examine the interface between human and alien - a parallax view from two of Britain's top science fiction writers, both shortlisted for the 2012 Philip K Dick Award.

"In Parallax, Robin Morgan's most radiant prose, spare but sensuous, welcomes you into her dazzling imagination. This is a story about storytelling-a set of shorter tales which, like Russian dolls, nest and fit together to reveal a larger one. A fable for the future, a prediction about the past, Parallax is a luscious story that enfolds you and demands immediate rereading the moment you finish, a story that surprises you and invites you to play with the patterns inside its paradoxes, a story whose characters will accompany you for the rest of your life"--

This book takes a look at the ideas behind the architecture of Steven Holl. It reveals how his sculptural form-making, his interest in the poetics of space, colour and materiality, and his fascination with scientific phenomena have made him one of the world's most esteemed architects.

Alexander Pilis construct a sci-fi architectural event with text and images - an architect fanatic sectioning through the megapolis of São Paulo.

A T. S. Eliot Prize-winning collection from one of Ireland's major contemporary poets PARALLAX: (Astron.) Apparent displacement, or difference in the apparent position, of an object, caused by actual change (or difference) of position of the point of observation. (OED) In Parallax Sinéad Morrissey documents what is caught, and what is lost, when houses and cityscapes,

servants and saboteurs ("the different people who lived in sepia"), are arrested in time by photography (or poetry), subjected to the authority of a particular perspective. Assured and disquieting, Morrissey's poems explore the paradoxes in what is seen, read, and misread in the surfaces of the presented world.

Parallax of Growth explores the ideas of economy and ecology and the factors that have put them on a collision course. Bjerg argues that our current mode of economic organization is characterized by an inherent debt drive, whereby the creation of money through the issuance of commercial bank credit has locked our economy into a vicious circle of forced growth and increasing debt. Parallax of Growth is not a catalogue of solutions to the ecological or the economic crisis. The book aims to shift the inquiry from what shall we do? to why have we not already done it? In order to address the challenges of our contemporary times of crisis, we need to understand how the idea of growth is deeply ingrained in the ideology as well as the organization of our society. The book aims to open the space for philosophical thinking about this important issue.

In Žižek's long-awaited magnum opus, he theorizes the "parallax gap" in the ontological, the scientific, and the political—and rehabilitates dialectical materialism. The Parallax View is Slavoj Žižek's most substantial theoretical work to appear in many years; Žižek himself describes it as his magnum opus. Parallax can be defined as the apparent displacement of an object, caused by a change in observational position. Žižek is interested in the "parallax gap" separating two points between which no synthesis or mediation is possible, linked by an "impossible short circuit" of levels that can never meet. From this consideration of parallax, Žižek begins a rehabilitation of dialectical materialism. Modes of parallax can be seen in different domains of today's theory, from the wave-particle duality in quantum physics to the parallax of the unconscious in Freudian psychoanalysis between interpretations of the formation of the unconscious and theories of drives. In The Parallax View, Žižek, with his usual astonishing erudition, focuses on three main modes of parallax: the ontological difference, the ultimate parallax that conditions our very access to reality; the scientific parallax, the irreducible gap between the phenomenal experience of reality and its scientific explanation, which reaches its apogee in today's brain sciences (according to which "nobody is home" in the skull, just stacks of brain meat—a condition Žižek calls "the unbearable lightness of being no one"); and the political parallax, the social antagonism that allows for no common ground. Between his discussions of these three modes, Žižek offers interludes that deal with more specific topics—including an ethical act in a novel by Henry James and anti-anti-Semitism. The Parallax View not only expands Žižek's Lacanian-Hegelian approach to new domains (notably cognitive brain sciences) but also provides the systematic exposition of the conceptual framework that underlies his entire work. Philosophical and theological analysis, detailed readings of literature, cinema, and music coexist with lively anecdotes and obscene jokes.

Where Buffy meets Bond. you'll find the Parallax Club, a motley collection of mostly (well, partly - in some cases, barely) human meddlers whose single-minded aim is to defeat evil. And then, go shopping. Or clubbing. Or, possibly, indulge in a spot of meditation. Whatever. When an unearthly criminal joins forces with an unscrupulous high-tech corporation in his bid for freedom, the Club are drawn into a race against time to save the world. Again. Dimensional Parallax is a fast-paced supernatural action thriller with its tongue firmly in its cheek.

Architecture Parallax: The Sao Paulo Maddest About You book was curated and edited by Alexander Pilis. Since 1987 Alexander assembled especially solicited articles, hybrid architecture, art construct and urban theory exploring the unusual metropolitan condition of Sao Paulo. The first edition was published in 2006 with an installation curated by Ivo Mesquita at the Pinacoteca do Estado de Sao Paulo. 38 distinct contributors reflected and developed opinions and issues regarding the mad metropolis of Sao Paulo; Agnaldo Farias, Antoni Abad, Aziz Ab'Saber, Cristiano Mascaro, Dietmar Kamper, Guto Lacaz, Horacio Costa, Hugo Segawa, Ihor Holubizky, Israel D. Novaes, Jeanne Randolph, Joaquin Barriendos, Jorge L. Marzo, Lina B. Bardi, Lucio Costa, Luis Carlos de Menezes, Milton Machado, Nicolau Sevcenko, Norval Baitello jr., Paulo Mendes da Rocha, Eduardo Aquino and Karen Shanski, Renato S. Anelli, Roberto Loeb and Lucia Loeb, Ruth V. Zein, Suely Rolnik, Teixeira Coelho, Vilem Flusser and many others...

Records of meetings 1808-1916 in v. 11-27.

A series of blind architect images produced by Alexander Pilis with three texts by Ihor Holubizky, Juan Antonio Montiel and Jeanne Randolph. The book is a critical analysis of contemporary visuality.

Two parallel storylines go across time to compare the fall of ancient Tarthalla with the apparent imminent fall of Diaxophas. Both worlds struggle with the moral dilemmas of power and authority: the unworthy who thirst for it versus the worthy who long to avoid it. Dyven and friends survive a whirlwind of political intrigue, prison breaks, technological gadgetry, and espionage as both timelines hurtle toward very startling conclusions.

ParallaxPrinceton Architectural Press

It is 2003. George Bush has just appeared aboard a Navy carrier flashing a Mission Accomplished banner. In England, a Wicca coven warns British Intelligence of a prophecy to assassinate a future US president. It is to be carried out by Ramses, the son of the Anti-Christ. British MI-5 notifies the CIA. The CIA enlists the Hawaii Attorney General because Ramses was last known to be in Hawaii. Hawaii authorities discover that there is more to the prophecy besides a potential assassination. If the assassination is carried out, it will lead to the start of Armageddon. To prevent the fulfillment of the prophecy, Ramses must be reunited with the Anti-Christ in ancient Babylon, now modern-day Iraq. The Bible believing Lieutenant Governor of Hawaii sees this as another piece of evidence of the approaching End-Times. He recruits Honolulu narcotics detective Jake Cohen-Garcia, a former Navy SEAL. Jake is the ideal Anti-Christ bounty hunter because of his born again Christian reputation and his unique Jewish-Hispanic DNA. Jakes DNA heritage matches up perfectly with links connected to the Wicca prophecy. Jake is teamed up with two investigators and a certified exorcist priest. They form a unique investigative unit: The God Squad. The squads mission is to locate Ramses and short-circuit the prophecy of Armageddon. The mission takes the squad into the bizarre world of the occult and quantum mechanics that challenges their faith, their strength, and their sanitythe battles with the paranormal compound, Cohen-Garcias struggle with his personal demons and split personality. It threatens to destroy his faith, along with his family, as

it propels him toward his own destruction. In the end, Jakes salvation comes from an up-close and personal confrontation with Ramses, a holy man from another world. The salvation of the world hangs in the balance.

Parallax, or the change in the position of an object viewed along two different lines of sight and more precisely, the assumption that this adjustment is not only due to a change of focus, but a change in that object's ontological status has been a key philosophical concept throughout history. Building upon Slavoj Žižek's *The Parallax View*, this volume shows how parallax is used as a figure of thought that proves how the incompatibility between the physical and the theoretical touches not only upon the ontological, but also politics and aesthetics. With articles written by internationally renowned philosophers such as Frank Ruda, Graham Harman, Paul Livingston and Žižek himself, this book shows how modes of parallax remain in numerous modern theoretical disciplines, such as the Marxian parallax in the critique of political economy and politics; and the Hegelian parallax in the concept of the work of art, while also being important to debates surrounding speculative realism and dialectical materialism. Spanning philosophy, parallax is then a rich and fruitful concept that can illuminate the studies of those working in epistemology, ontology, German Idealism, political philosophy and critical theory.

This book presents themed issues to provoke exploratory, interdisciplinary thinking and response. It provides a forum for a wide spectrum of perspectives on a topical question or concern. The book will be of interest to those working in cultural studies, critical theory, and cultural history.

Organic synthesis is essential to creating new materials. While synthetic design has reached a high level of sophistication, many details remain unplannable. To become proficient in organic synthesis, one must study case histories in the same way as a lawyer does. Attention must be paid to overcoming stumbling blocks as one prepares himself to meet future challenges of similar kinds. This book discusses many important syntheses, with emphasis on the need for detours and ways leading back to the main pathways. It thus focuses on one of the most important aspects of organic synthesis, which virtually none of the synoptic literature addresses.

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