

图书基本信息

书名：<<人类文明与文化读本·人类的想象与创造（第2卷）>>

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内容概要

一个成熟的英语学习者能够用英语进行广泛的阅读并从中收获知识和快乐。
让我们为知识和快乐而阅读，而不仅仅是为学好英语而阅读。

“人类文明与文化读本”（READ INTO HUMAN CIVILIZATION AND CULTURE）是针对高校英语专业学生和同等程度的英语学习者开发的一套阅读文库，可以用作泛读课教材，也可以用作课外阅读材料。

与一般泛读教材不同的是，本套读本着眼于让读者通过英语的视角来了解上下数千年人类所创造的文明、文化以及所遭遇的挑战和危机。

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章节摘录

1. In architecture Works of architecture are so much a part of our environment that we accept them as fixed and scarcely notice them until our attention is summoned. People have long known how to enclose space for the many purposes of life. The spatial aspect of the arts is most obvious in architecture. The architect makes groupings of enclosed spaces and enclosing masses, always keeping in mind the function of the structure, its construction and materials, and of course, its design — the correlative of the other two. We experience architecture both visually and by moving through and around it, so that we perceive architectural space and mass together. The articulation of space and mass in building is expressed graphically in several ways; the principal ones include plans, sections, and elevations. A plan is essentially a map of a floor, showing the placement of the masses of a structure and, therefore, the spaces they bound and enclose. A section, like a vertical plan, shows placement of the masses as if the building were cut through along a plane, often along a plane that is a major axis of the building. An elevation is a head-on view of an external or internal wall, showing its features and often other elements that would be visible beyond or before the wall. Our response to a building can range from simple contentment to astonishment and awe. Such reactions are products of our experience of a building's function, construction, and design; we react differently to a church, a gymnasium, and an office building. The very movements we must make to experience one building will differ widely and profoundly from the movements required to experience another. These movements will be controlled by the continuity (or discontinuity) of the plan or by the placement of its axes. For example, in a central plan — one that radiates from a central point, as in the Pantheon in Rome — we perceive the whole spatial entity at once. In the long axial plan of a Christian basilica or a Gothic cathedral however, our attention tends to focus on a given point — the altar at the eastern end of the nave. Mass and space can be interrelated to produce effects of great complexity, as, for example, in the Byzantine Church of the Katholikon or in Le Corbusier's church at Ronchamp.

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