

# Heart Mechanics

## Magnetic Resonance Imaging

Mathematical Modeling, Pulse Sequences,  
and Image Analysis

**El-Sayed H. Ibrahim, PhD**

*Manager of Cardiac MR R&D  
GE Healthcare*

### Aus dem Vorwort bzw. der Einleitung:

„The second stage of working on the book was to approach experts in the field asking for their contribution (...). From that point on, I had two tasks: to write my own chapters and to contribute to and edit the rest of the chapters in the book (...).“

„I spent about 5 years continuously working on the two books (...). (...). Therefore, even for the multiauthor chapters, I worked hand in hand with the coauthors, reviewing and adding to the manuscripts they produced and revising (and of course editing) it over and over again (...). Therefore, I ended up writing most of the books (...).“

### Editor and Author



Dr. El-Sayed H. Ibrahim is the Manager of Cardiac MR R&D with General Electric Healthcare, based in its Headquarters in Wisconsin, USA. Dr. Ibrahim earned his Master's and Doctoral degrees in Computer Engineering from Johns Hopkins University under a joint program between the Department of Electrical Engineering and the Department of Radiology. After graduation, he was an Assistant Professor of Radiology for five years at the University of Michigan, and then switching to industry, he has more than 150 publications, including books, book chapters, book reviews, journal articles, conference papers, and conference abstracts. Dr. Ibrahim is a reviewer for over 30 international journals, conferences, and grants funding agencies, in addition to being a member of a number of journal editorial boards.

### Klappentext

Es werden 20 Personen als „contributors“ genannt. Ibrahim ist in jedem Kapitel zumindest als Mitverfasser genannt.

Dierk Schröder

# Elektrische Antriebe – Grundlagen

Mit durchgerechneten Übungs- und  
Prüfungsaufgaben

6., wesentlich überarbeitete Auflage

## Aus dem Vorwort:

Dieses Lehrbuch ist Teil einer umfassenden Reihe von Werken. Diese umfasst neben „Elektrische Antriebe – Grundlagen“ die Bände „Elektrische Antriebe – Regelung von Antriebssystemen“, „Intelligente Verfahren – Identifikation und Regelung nichtlinearer Systeme“ sowie die Bücher „Leistungselektronische Schaltungen“ und „Leistungselektronische Bauelemente“.

Diese Buchreihe wird von interessierten Kollegen weiter geführt. In diesem Jahr werden noch - neben dieser Neuauflage, die vierte Auflage von „Elektrische Antriebe . Leistungselektronische Schaltungen“ und die zweite Auflage von „Intelligente Verfahren - Identifikation und Regelung nichtlinearer Systeme“ erscheinen. Im kommenden Jahr ist die fünfte Auflage von „Elektrische Antriebe - Regelung von Antriebssystemen“ geplant.

Drei Perlen des russischen Kinos der 1920er Jahre  
Trois perles du cinéma russe des années 20

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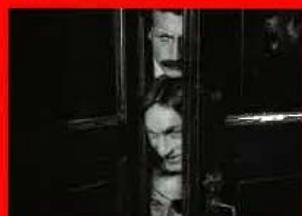
## Der Mantel – Le manteau

Grigori Kosinzew & Leonid Trauberg

Die seltsamen Abenteuer des Mr. West im Land der Bolschewiken  
Les aventures extraordinaires de Mr. West au pays des Bolchéviks  
Lew Kuleschow

Das Mädchen mit der Hutschachtel  
La jeune fille au carton à chapeau  
Boris Barnet

Musik/Musique:  
André Desponds, Piano Improvisations



1924  
*Neobychnye priklyucheniya mistera Vesta v strane bolshevilkov*  
*Die seltsamen Abenteuer des Mr. West im Land der Bolschewiken*  
*Les aventures extraordinaires de Mr West au pays des bolchéviks*

Regie/Réalisation:  
Lew Kuleschow

Drehbuch/Scénario:  
Nikolai Assejew,  
Wsewolod Pudowkin

Kamera/Image:  
Alexander Lewitzky

Montage:  
Alexander Lewitzky

Art Director:  
Wsewolod Pudowkin

Produktion/Production:  
Goskino

SchauspielerInnen  
Acteurs/actrices  
Porfir Podobed, Mr. John S. West  
Wsewolod Pudowkin, Schban  
Alexandra Chochlava, Gräfin  
Boris Barnet, Cowboy Jedd  
Sergei Komarov, Einäugiger  
G. Charlampijew, Senka Swistsch

Dauer/Durée: 80 min.  
Format: 4/3 PAL, s/w, DD 1.0  
Sprachen/Langues:  
stumm/muet; Inserts Russian/d/f/e

1926  
*Schinel*  
*Der Mantel*  
*Le manteau*  
*The Overcoat*

Regie/Réalisation:  
Grigori Kosinzew, Leonid Trauberg

Drehbuch/Scénario:  
Juri Tynjanow, nach den Erzählungen «Der Mantel» und «Der Newski-Prospekt» von Nikolai W. Gogol

Kamera/Image:  
Andrei Moskwin, Jewgeni Michailow

Montage:  
Grigori Kosinzew, Leonid Trauberg

Ausstattung/Décors:  
Jewgeni Jenei

Produktion/Production:  
Leningradkino

SchauspielerInnen  
Acteurs/actrices  
Andrei Kostritschkin, Baschmatschkin  
Antonina Jeremejewa, Himmlische  
Sergei Gerassimow, Schwindler  
Alexei Kapler, unwichtige Person  
Janina Shejmo, Schneidergehilfin

Dauer/Durée: 78 min.  
Format: 4/3 PAL, s/w, DD 1.0  
Sprachen/Langues:  
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Musik/Musique:  
André Desponds,  
Piano Improvisations

1927  
*Devuška s korobkoj*  
*Das Mädchen mit der Hutschachtel*  
*La jeune fille au carton à chapeau*  
*The Girl with the Hat Box*

Regie/Réalisation:  
Boris Barnet

Drehbuch/Scénario:  
Valentin Turkin  
Wadim Scherschenjewitsch

Kamera/Image:  
Boris Franzisson, Boris Filschin

Ausstattung/Décors:  
Sergei Koslowski

Produktion/Production:  
Meschrabpom-Rus

SchauspielerInnen  
Acteurs/actrices  
Anna Stén, Natascha  
Iwan Kowal-Samborski, Ilja  
Wladimir Fogel, Bahnangestellter  
Serafima Birman, Irene  
Pawel Pol, Nikolai Matwejitsch  
Jelena Miltutina, Marfuschka  
W. Michailow, Grossvater,  
Wladimir Popow, Kontrolleur

Dauer/Durée: 99 min.  
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stumm/muet; Inserts Russian/d/f/e

# EARTHQUAKE GEOTECHNICAL ENGINEERING

4th International Conference on Earthquake Geotechnical Engineering-Invited Lectures

*edited by*

KYRIAZIS D. PITILAKIS

*Department of Civil Engineering,  
Aristotle University of Thessaloniki, Greece*

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Aus dem Vorwort:

The successful International Conferences on Geotechnical Earthquake Engineering organized every 4 years by the Technical Committee of Earthquake Engineering of the International Society of Soil Mechanics and Geotechnical Engineering constitute irrefutable evidence as to the growing interest taken by the scientific and engineering community in Geotechnical Earthquake Engineering.

This book contains the full papers of the invited keynote and theme lectures, including the 2nd Ishihara lecture, given during the 4th International Conference on Geotechnical Earthquake Engineering (4ICEGE) held in June 2006 in Thessaloniki, Greece. It pro-

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S

Johannes Munz

**Zum Andenken an den  
im Herrn entschlafenen  
Herrn alt-Decan Karl  
Friedrich Steiger**

Pfarrer der unabhängigen evgl. Gemeinde  
Emmishofen, den 23. October 1889

[Reprint of the Original from 1889]

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**Zum Andenken**

an den im Herrn entschlafenen

Herrn

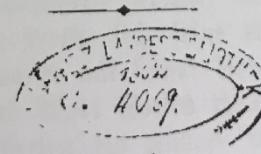
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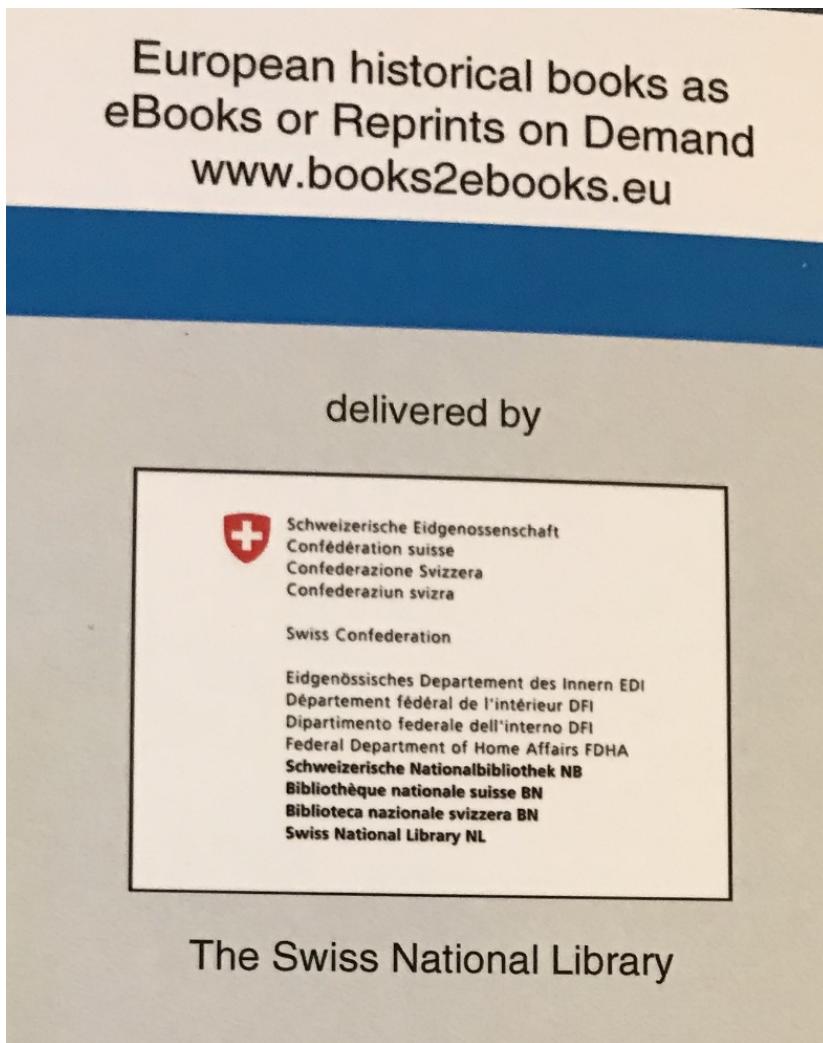
den 23. October 1889

v.

**J. Munz,**  
Pfarrer in Chur.



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Zum Bücherregal hinzufügen

## Introduction to Critical Theory : Horkheimer to Habermas

David Held

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### Beschreibung

The writings of the Frankfurt school, in particular of Horkheimer, Adorno, Marcuse, and Jürgen Habermas, caught the imagination of the radical movements of the 1960s and 1970s and became a key element in the Marxism of the New Left. Partly due to their rise to prominence during the political turmoil of the 1960s, the concepts of those critical theorists have had the dubious influence of encouraging participants in both conflictual and instrumental

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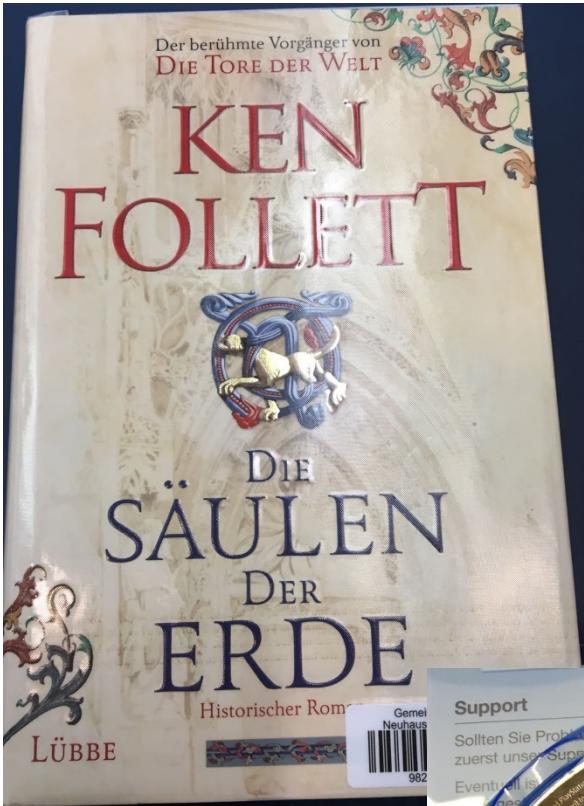
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Drei Ressourcen: Roman,  
Hörbuch und Konsolenspiel.



# Mercurii Grammatici Opera Iambica

edidit Theodora  
Antonopoulou

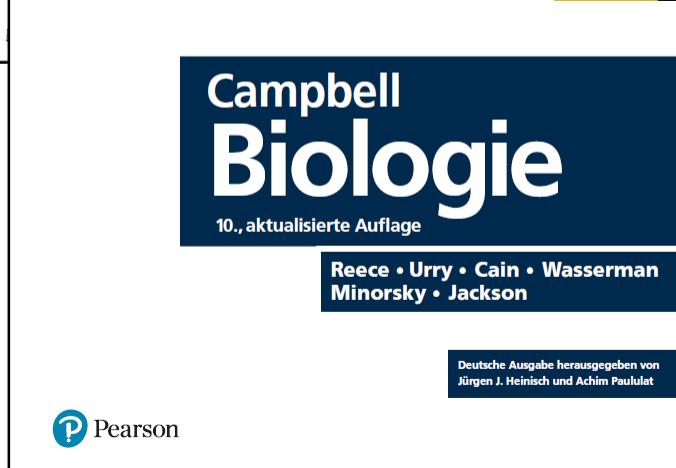
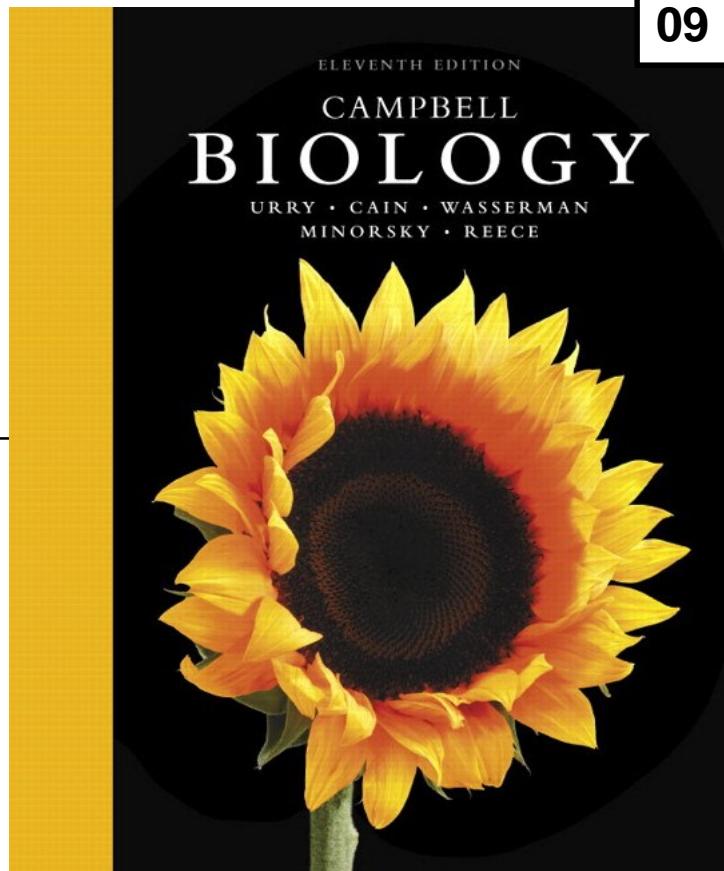
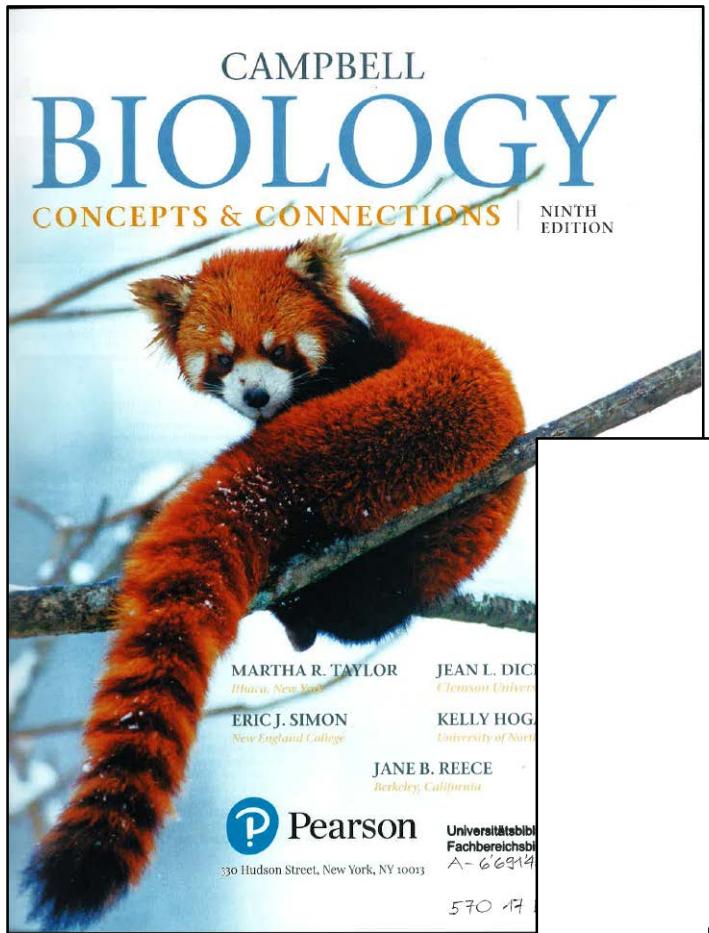
## Von der Website des Verlags Brepols:

This is the first critical edition of the literary corpus of a minor Byzantine poet, the formerly little-known Merkourios the Grammarien (Mercurius Grammaticus). (...). Merkourios composed four dodecasyllabic poems with a total of ca. 2,190 verses. (...)

Aus dem Inhaltsverzeichnis:

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Klinisches Wörterbuch

267. AUFLAGE



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Berlin, im September 2017

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### Vorwort:

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### Introduction

COLLECTING THE ARTS OF IRAN

### I Master Builders

OWEN JONES, CASPAR PURDON CLARKE  
AND THE MIRZA AKBAR DRAWINGS

### 2 Diplomats and Dealers

THE APPROACH TO PERSIAN ART IN 1876

### 3 Modern Manufactures and Grand Designs

THE VALUES OF VISUAL HISTORICISM

### 4 From Principally Modern to Singular Perfection

THE CONSUMER CULT OF THE PERSIAN CARPET

### 5 Conclusion

THE IRANIAN COLLECTIONS AT THE V&A

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### Klappentext:

Today the Victoria and Albert Museum holds extensive and renowned collections of Iranian art, spanning at least twelve centuries of Iran's sophisticated cultural history. These objects range from archaeological finds to architectural salvage, from domestic furnishings and drinking vessels to design archives. Most of this diverse material was purchased in the late nineteenth century, over a few decades - roughly between 1873 and 1893 - during a specific period of contact between Victorian Britain and Qajar Iran. This book investigates that period through four case studies, showing how architects, diplomats, dealers, collectors and craftsmen engaged with Iran's complex visual traditions, ancient and modern.

# Persian Art

COLLECTING THE ARTS OF IRAN  
FOR THE V&A

MOYA CAREY

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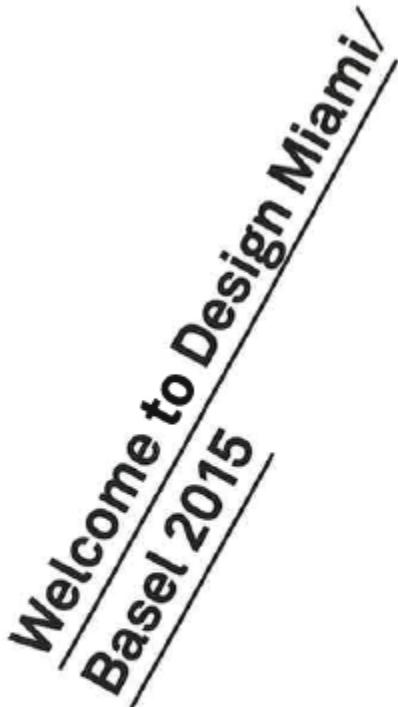
# Romanticism and Knowledge

Selected Papers from the  
Munich Joint Conference of the  
German Society for English Romanticism  
and the North American Society  
for the Study of Romanticism

## Aus dem Vorwort:

The 15th International Symposium of the German Society for English Romanticism was a joint conference with the North American Society for the Study of Romanticism, combining the regular biennial GER conference with a supernumerary NASSR conference.

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June 12–17

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June 11–16

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December 4 (Preview Day)  
December 5–9

Design Miami/  
December 3 (Preview Day)  
December 4–8

50 JAHRE

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Von der Website des Museums:

**50 Jahre Brücke-Museum Berlin. Jubiläumsband**

Begleitkatalog zur Jubiläumsausstellung – Herausgegeben von Magdalena M. Moeller, mit Beiträgen von Anita Beloubek-Hammer, Janina Dahlmanns, Magdalena M. Moeller, Christiane Remm und Roman Ziegglänsberger, Hirmer 2017, 368 Seiten, 215 Abbildungen in Farbe, 24 x 30 cm, gebunden, 42 € im Museum

Am 15. September 1967 wurde das Brücke-Museum in Berlin-Dahlem eröffnet. Es ist das einzige weltweit, das ausschließlich der Kunst der Brücke gewidmet ist. Im besonders aufwendig gestalteten Jubiläumskatalog werden 50 Gemälde, 50 Aquarelle/Zeichnungen und 50 Druckgrafiken reproduziert, sämtlich Spitzenwerke der Sammlung.

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Magdalena M. Moeller

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Janina Dahlmanns

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Edgar Stach

# Mies van der Rohe

Raum – Material – Detail

A - 6' 747 '935

Von der Rückseite der Titelseite:

#### **Ein Hinweis zu den Zeichnungen in diesem Buch**

Viele der Details, die in diesem Buch beschrieben und gezeigt werden, entsprechen nicht mehr der gängigen Praxis und folgen nicht den heutigen Bau- und Konstruktionsstandards. Ziel dieses Buches ist es, die Beziehungen zwischen Raum, Konstruktion und Material in den Gebäuden von Ludwig Mies van der Rohe zu entschlüsseln.

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Raum, Material und Detail	
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#### **Von der Website des Verlags:**

Es ist unbestritten, dass Mies van der Rohe als einer der bedeutendsten Architekten der Moderne gilt. Aber wie verhalten sich seine Überlegungen und Ideale zur Architektur in seinem gebauten – und teils auch ungebauten – Werk? Dieser Frage geht das Buch anhand von 14 Projekten Mies' nach. Dabei stehen Detaillierung und Materialwahl im Vordergrund.

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<b>Social Service Administration Buil</b>	
The University of Chicago, Illinois,	

<b>Neue Nationalgalerie, 1962–1968</b>	
Berlin, Deutschland	

<b>Anhang</b>	
Projektangaben	
Bibliografie	
Über den Autor	
Bildnachweis	

Von der Rückseite der Titelseite:

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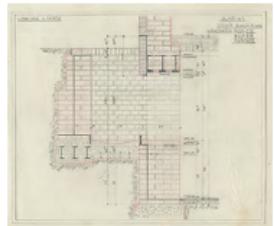
Edgar Stach, Philadelphia  
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## Haus Lange und Haus Esters 1927–1930

Krefeld, Deutschland



Geografische Lage  
Innerhalb Deutschlands



Haus Lange, Schnitt Außenwand, Konstruktionszeichnung, Bleistift und Buntstift auf Transparentpapier, ca. 1927–1930

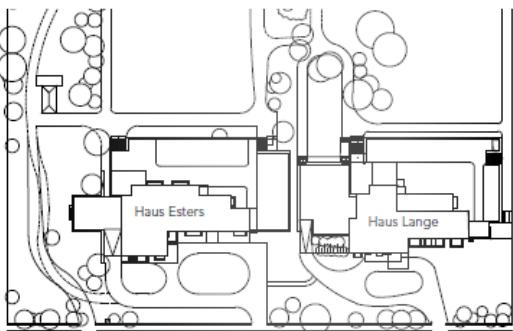


Haus Lange, Außenansicht der Westfassade, gedeckte Terrasse vor dem Arbeitsraum

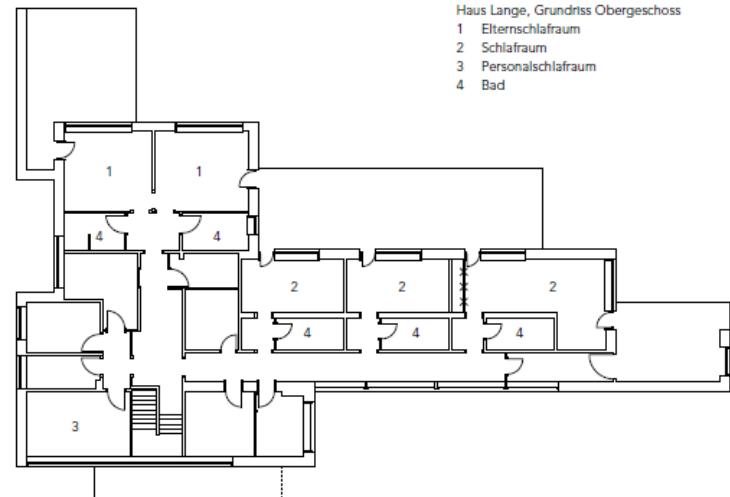
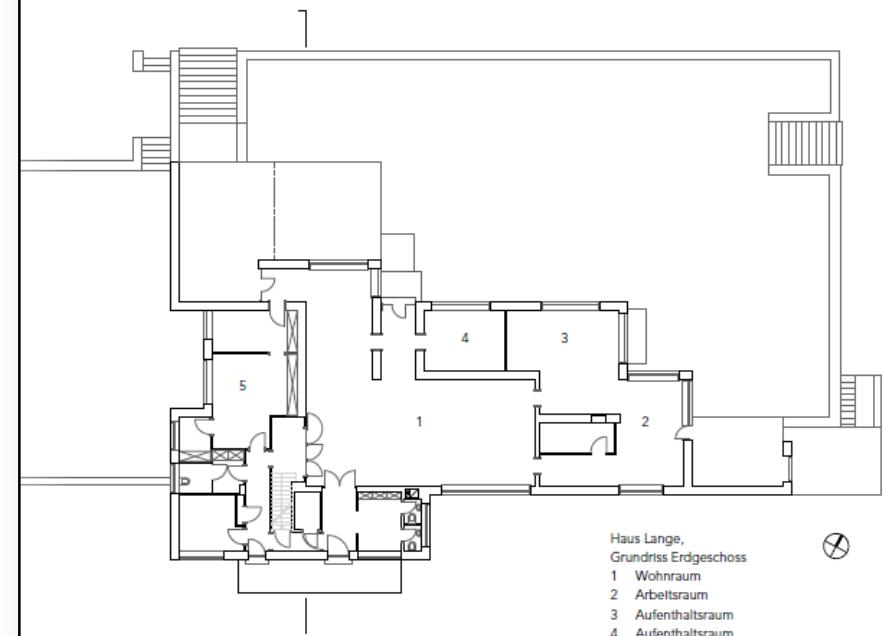
Im Jahr 1927 erhielt Mies von den Krefelder Textilfabrikanten Hermann Lange und Josef Esters den Auftrag, auf benachbarten Grundstücken an der noblen Wilhelmshofallee in Krefeld zwei Häuser zu bauen. Die Gebäude bilden ein Ensemble und verfügen über vergleichbare Gestaltungs- und Raumkonzepte sowie ähnliche Tragstrukturen und Materialien. Trotz dieser Gemeinsamkeiten weisen die beiden Häuser subtile, teilweise auch deutliche Unterschiede auf.

Beide Gebäude zeigen den Übergang von Mies' eher „konservativen“ Häusern, die zwischen 1908 und 1926<sup>1</sup> in Berlin entstanden, zur avantgardistischen Architektur des Barcelona-Pavillons (1929) und des Hauses Tugendhat (1928–1930). Mit ihren diagonalen Raumsequenzen und Zimmerfluchten, dem architektonischen Rhythmus und der Verknüpfung von innen und außen durch große Fenster, Übergangsbereiche und Terrassen, folgen die Häuser Lange und Esters konzeptionell dem Haus Wolf in Gruben (1925–1927). Sie markieren den Wandel von einer Abfolge getrennter Räume hin zu fließenden Räumen und einem freien Grundriss.

Mies verwendete Backsteine bereits am Anfang seiner Karriere, auch wenn dieser Baustoff unter den Bauhaus-Architekten<sup>2</sup> nicht als „modern“ galt. Beispielhafte Projekte hierfür sind das Landhaus in Brick (1924) und



Lageplan



# Andy Warhol

Das Titelblatt kommt erst auf S. 115, davor  
Abbildungen der gezeigten Werke

# Dark Star

Douglas Fogle

WITH CONTRIBUTIONS BY

Kenneth Brummel, Abraham Cruzvillegas, Geoff Dyer, Julieta González,  
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# THE ISLAMIC PERSPECTIVE



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## Aus der Danksagung:

„I owe thanks to many people who have helped me to prepare this exhibition (...). My colleagues in the Victoria and Albert Museum have, as always, been supportive, and I am very grateful to them, particularly since my activities in this instance have been „extra curricular“, so to speak.“

Die Leihgaben stammen aus verschiedenen Museen.

## THE ISLAMIC PERSPECTIVE

*An Aspect of British Architecture and Design  
in the 19th century*

MICHAEL DARBY

Leighton House Gallery

The Royal Borough of Kensington and Chelsea, London.



A WORLD OF ISLAM FESTIVAL TRUST PUBLICATION

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### MÜNTZ, Johann Henry (1727-1798)

**1 Design for the Alhambra, Kew Gardens. 1750.**  
 A plan associated with this elevation is inscribed by Sir William Chambers Plan & Elevation of a building in the old Moorish Taste and by Müntz this I drew in 1750 for the Prince & model was made of it and it was built in 1758.  
 Pen and ink, water-colour and gold paint. 36.4 x 32.6  
 British Architectural Library: Drawings Collection

It was thought at first that this drawing represented an early design by Chambers for the Alhambra at Kew Gardens, one of a number of exotic buildings which he designed for Frederick, Prince of Wales and his wife Augusta. Harris has suggested, however, that the drawing is by Müntz on the basis of the similarity of the draughtsmanship to that in Müntz, 'Proposals for Publishing ... A Course of Gothic Architecture' (1760), and because in this work Müntz promises to publish 'a Temple for a garden in the Moresque stile, of the Author's Composition, and which is going to be executed at a Nobleman's Seat'.

Müntz is known to have provided the designs for the Gothic Cathedral at Kew which Chambers built, and it is assumed that this drawing represents an early design which Chambers altered in execution by the addition of Gothic and Classical features. Müntz, who was born at Mulhausen, is known to have visited Spain before he arrived in England as the protégé of Horace Walpole. He mentions in the 'Proposals' that in 1748 he drew 'some remarkable fine and curious Remains of Moresque Fabrics, still existing in the kingdoms of Murcia, Valentia, and the City of Saragossa in Spain', and he could have done sketches there on which he based this design. Indeed, the possibility arises that this drawing may have been done at that time and that it represents a building which Müntz saw, but the design is so unlike any Moorish buildings of which the author is aware, that this seems unlikely. Harris suggests that Chambers met Müntz in Paris in 1750 and that is presumably when the design was prepared.

This drawing was originally in the collection of John, 3rd Earl of Bute, who was adviser to the Princess of Wales at Kew.

The Alhambra has now been demolished.

Lit. J. Harris, 'Exoticism at Kew', Apollo, August 1963, pp. 103-8.  
 J. Harris, Sir William Chambers, 1970, pp. 37, 38, pls. 24, 25.  
 Catalogue of the Drawings Collection of the Royal Institute of British Architects, L-N, 1973.

### KEENE, Henry (1726-1776)

**2 Plan and elevation of a 'Mosque'. 1759-63.**  
 Pen and ink, and wash. 28.6 x 48.2.  
 Victoria and Albert Museum (E. 890-1921)

This design is apparently based on the mosque at Kew Gardens which Sir William Chambers built for the Prince and Princess of Wales in about 1758. Chambers, who noted that the Kew mosque incorporated the 'Principal peculiarities of the Turkish Architecture', adapted his design in turn from J.B. Fischer von Erlach, *Entwurf einer historischen Architektur* (1725), which was

translated and published in England in 1733-1737. The third 'book' of Fischer's work 'Cont. Fifteen Plates describing The Buildings of the Arabians, Turks, etc. together with some modern One's of the Persians, Siamese, Chinese & Japonese', was, perhaps, more influential than any other publication in providing the inspiration for exotic garden buildings in the 18th century. Chambers apparently based his mosque on 'the Imperial Bath, near the City of Buda in Hungary, remarkable as well on Account of the Virtue of its Waters, as the Excellence of the Arabian Architecture', and on the 'great and stately Moskee, built by the Sultan Achmet at Constantinople in the Year 1610'. Inside, the walls were painted by Richard Wilson, not with coloured geometrical patterns, but with curtains draped from palm trees.

It is worth noting that Chambers' mosque at Kew was probably also the inspiration for the 'Rural Mosque with Minarets', the 'Circular Mosque with Cabinets attached', and the 'Turkish Mosque with Minarets attached' which are illustrated in William Wright, *Grotesque Architecture or Rural Amusement* (1767).

Henry Keene rebuilt the east front of Hartwell House for Sir William Lee, Bart., between 1759 and 1763 and is known to have carried out other works in the park including a bridge and a mosque. It is possible, therefore, that this design may have been intended for Hartwell.

Lit. J. Harris, Sir William Chambers, 1970, p. 37.

### KEENE, Henry (1726-1776)

**3 Design for a tent. c.1765**  
 Pen and ink, and water-colour. 29.5 x 19  
 Victoria and Albert Museum (E. 916-1921)

'Turkish tents' like 'mosques' were one of the more popular manifestations of the exotic taste of the 18th century. No doubt conceived as attractive means of providing temporary shelter in gardens, most, like this splendid example designed for an unknown patron, survive only as drawings. The first recorded Turkish tent appears to be that erected at Stourhead some time after 1754, at the eastern end of the lake, which was painted inside with a blue and white mosaic pattern. Conner notices other 18th century examples at Painshill, Vauxhall, Bellevue in Ireland, and Boughton; and an early 19th century example at Virginia Water in which George IV dined shortly before his death. The tent at Boughton, which was more Chinese, perhaps, than Turkish, may have been that which formerly stood in the grounds of Montagu House, Whitehall; while that at Painshill was sketched by the Swede Frederick Piper, who was so taken with it that he erected two similar examples in Sweden after his return in 1780. One of these is the extraordinary *Corps de garde* in Drottningholm Park, which is made of metal.

The Stourhead tent was removed by Sir Richard Colt Hoare in the 1790s in response to changes in fashion. The seriousness of the neo-Classical period saw little merit in the frivolities of the mid-century.