

Gabriel Guevrekian Une Autre Architecture Moderne

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Architectural HistoriansLempickaDie Befreiung des WohnensJean-Michel
FrankEncyclop dia IranicaDas "Individuum als Fossil"Encyclopaedia Iranica: Gi niGabriel
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moderneArchitheseDesigns on Modernity Roberto Gargiani Doroth®e Imbert John Dixon
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Austria) Jean-Louis Cohen Kees Somer Mel Byars Dominique Deshouli res Tag
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die entwicklung im kulturellen umfeld der beaux arts solange in der architektur
interpretationsmuster vorherrschten die von einer kontinuier t der architektonischen
moderne ausgingen hat die inter nationale geschichtsschreibung für die zeit zwischen
1919 und 1939 ein bild der französischen architektur geliefert in dem die komplexe
vielfalt der formen vom interesse für die arbeiten von le corbusier andre lun at und robert
mallet stevens überlagert wird die jahreswende 1922 1923 kann als entscheidend für die
französische debatte bezeichnet werden die zeit zu der sich wenn auch eher auf der
ebene des entwurfs eine besondere richtung der architektonischen moderne die nouvel e
archi tecture durchgesetzt hat ihre besonderheit besteht in einer ganz einzig artigen n he
zum kubismus den arbeiten die man als ausdruck der beaux arts bezeichnen kann und
die die französische architektur mehr heitlich bestimmten hat die

baugeschichtsschreibung kaum aufmerksamkeit geschenkt oft genug wurden sie sogar mit ganz oberflächlichen argumenten verworfen selbst die arbeiten von tony garnier auguste perret und henri sauvage von denen anstöße sowohl für die neuen tendenzen der beaux arts als auch für die nouvelle architecture ausgingen wurden nur allzu häufig in einer weise kritisiert die aus heutiger sicht nicht mehr vertretbar oder zumindest lückenhaft erscheint diese einschätzungen wurden auch durch die andersartigen ausrichtungen neuerer studien insbesondere in frankreich nur zum teil modifiziert

the modernist garden which flourished in france between the 1910s and the 1930s vividly mirrored the geometries and cubist aesthetics familiar to the decorative and fine arts of the period created by architects and artists these gardens were often conceived as tableaux in which plants played a role only as pigment or texture this handsomely illustrated book by dorothée imbert presents for the first time in word and image a comprehensive study of these arresting architectonic gardens

papers from a symposium held at the university of pennsylvania

arranged in alphabetical order these 5 volumes encompass the history of the cultural development of america with over 2300 entries

a richly illustrated history of a single building the celebrated and yet enigmatic penthouse of the wealthy playboy charles de beistegui designed by le corbusier and pierre jeanneret in late 1920s paris what does it take to build not only a house but a machine for amusement in machine amuser wim van den bergh chronicles the genesis of the famous penthouse of french born mexican millionaire bachelor charles de beistegui the penthouse was planned and constructed by le corbusier pierre jeanneret and built on a rooftop site on the champs élysées between 1929 1932 retracing the evolution of this icon of modern architecture from the initial competition between gabriel guevrekian and rólurc at and le corbusier pierre jeanneret up to the executed version van den bergh tells the story of a client's ambition to build a house devoted to entertaining on one of the most well heeled streets of paris machine amuser also examines the cultural milieu of artists and patrons that surrounded beistegui and which ultimately determined the apartment's conception and use including its rococo and surrealist inspired interior decor drawing on a panoply of archival material van den bergh narrates the tensions that arose between client and architects as each vied for creative control of the project as the book shows while le corbusier with his cousin pierre jeanneret remained the official architects of the penthouse its famed interior was ultimately designed by the client charles de beistegui an account of a single building beloved by architects and architectural historians machine amuser tells a story that has never been told before van den bergh redresses this lacuna in rich detail revealing the history of the beistegui penthouse the evolution of the project and its eventual erasure from the roofscapes of paris

includes special issues

als sigfried giedion im jahre 1929 seine kleine schrift befreites wohnen publizierte befand sich die klassische moderne architektur auf dem höhepunkt ihrer kreativen entwicklung was im zeitraum von 1927 bis 1932 vor allem in europa geplant und realisiert wurde revolutionierte sowohl die bautechnik das räumliche denken und die bausthetik als auch konventionelle wohnkonzepte le corbusier theo van doesburg mies van der rohe und andere mitstreiter der avantgarde unternahmen faszinierende versuche des neuen bauens die zwar damals heftig umstritten waren heutzutage wegen ihrer innovativen kraft und gestalterischen qualität aber bewundert werden das vorliegende buch wendet sich dem kulturellen phänomen der befreiung zu in eindrücklichen zeitgenössischen textzitatzen aus den zahlreich hierzu veröffentlichten publikationen sowie anhand illustrierender abbildungen in denen sich die begeisterte dynamik der architekten künstler und schriftsteller jener jahre mal wissenschaftlich mal pathetisch und nicht selten auch amüsant widerspiegelt vermittelt sich das bild einer fundamentalen komponente dieser periode befreiung im allgemeinen sinne sollte auf dem wege einer baulichen Öffnung des traditionellen hauses mittels sinnlicher und intellektueller sensibilisierung des bewohners erreicht werden man wollte eine neue architektur und einen neuen menschen erzeugen und baute das stützenhaus installierte die versenkbare glaswand oder setzte eine dusche auf das dach spannende bezüge von lebensutopien kunsttheorien und zeittypischer rationalität werden dabei sichtbar im mittelpunkt der betrachtung stehen dabei vorrangig die villen und einzelhäuser dieser architektingeneration von den bekannten beispielen bis hin zu einer überraschenden vielzahl selten behandelter oder unbekannter entwürfe

lavishly illustrated this book provides a comprehensive exploration of the work of jean michel frank an important french modernist designer

om b de arkitektur og design fra hochschule für angewandte kunst i wien fra 1918 1991

casablanca is a city of international renown not least because of its urban spaces houses and gardens it unquestionably ranks among the most significant urban creations of the twentieth century attracting remarkable teams of architects and planners their commissions came from clients who were interested in innovation and modernization

dutch architect cornelis van eesteren served as president of ciam from 1930 to 1947 this volume about cornelis van eesteren 1897 1988 and ciam fills a hiatus in the existing literature the main focus is ciam's legendary fourth congress about the functional city which was held in the summer of 1933 and chaired by van eesteren there is special consideration for the underexposed but vital contribution of the dutch ciam group and the town planner cornelis van eesteren the leitmotif in this narrative is the principle of collectivity the avant garde ideal of concerted action as the basis for the creation of a thoroughly contemporary human habitat the evolution of ciam is traced using the abundance of archived material that reveals its inner workings delving beneath the surface of the official history affords insight into the quest for a unique position role and methodology within the architectural and urban development spectrum the book

examines the positioning of CIAM during its early years before probing more deeply into the pursuit of collectivity and the idea of CIAM as a cooperative which was primarily embraced by its Dutch and Swiss members. The city analyses conducted by CIAM members for the 1933 Congress made an important contribution to comparative town planning which was developed in Europe during the early decades of the 20th century. After 1936 CIAM found itself in a crisis from which it never truly recovered despite a post-war revival and certainly not in the wake of van Eesteren's influential presidency. The rapidly expanding association became a global institution in the 1950s but its influence was waning and the rebellious Team 10 group would subsequently play a greater role.

Design has an increasingly high profile. Figures like Philippe Starck are as venerated and well known as more traditional artists. But where the literature on fine art is vast, design is still comparatively ill-served. This encyclopedia provides an account of the still largely unknown story of design.

presents the 1925 Paris Exhibition as a key moment in attempts to update the image of Paris as capital of the 19th century. At the Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris itself as much as the commodity was put on show.

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