

## Where To Download Bruno Taut Alpine Architecture A Utopia

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"Tafuri's work is probably the most innovative and exciting new form of European theory since French poststructuralism and the book is probably the best introduction to it for the newcomer. . . Germany of the 1920s offers a stunning moment in modernity, time when surface values first became determinants of taste, activity, and occupation: modernity was still modern, spectacle was still spectacular. Janet Ward's luminous study revisits Weimar Germany via the lens of metropolitan visual culture, analyzing the power that 1920s Germany holds for today's visual codes of consumerism.

More than ever, architecture is in need of provocation, a new path beyond the traditional notion that buildings must serve as vessels

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or symbols of something outside themselves. Non-Referential Architecture is nothing less than a manifesto for a new architecture. It brings together two leading thinkers, architect Valerio Olgiati and theorist Markus Breitschmid, who have grappled with this problem since meeting in 2005. In a world that itself increasingly rejects ideologies of any kind, Olgiati and Breitschmid offer non-referential architecture as a radical, new approach free from rigid ideologies. Non-referential buildings, they argue, are entities that are themselves meaningful outside vocabulary of fixed symbols and images and their historical connotations. For more than a decade, Olgiati and Breitschmid's thinking has placed them at the forefront of architectural theory. Indispensable for understanding what the future might hold for architecture, Non-Referential Architecture will become a new

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classic.

Materials, Form and Architecture

The City Crown by Bruno Taut

Modern Architecture: A Critical History (World of Art)

Hendrik Petrus Berlage

From Modernist Theory to Contemporary Practice

Houses and People of Japan

In recent years architectural discourse

has witnessed a renewed interest in

materiality under the guise of such

familiar tropes as 'material honesty,'

'form finding,' or 'digital materiality.'

Motivated in part by the development of

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new materials and an increasing integration of designers in fabricating architecture, a proliferation of recent publications from both practice and academia explore the pragmatics of materiality and its role as a protagonist of architectural form. Yet, as the ethos of material pragmatism gains more popularity, theorizations about the poetic imagination of architecture continue to recede. Compared to an emphasis on the design of visual form in architectural practice, the material imagination is

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employed when the architect 'thinks matter, dreams in it, lives in it, or, in other words, materializes the imaginary.' As an alternative to a formal approach in architectural design, this book challenges readers to rethink the reverie of materials in architecture through an examination of historical precedent, architectural practice, literary sources, philosophical analyses and everyday experience. Focusing on matter as the premise of an architect's imagination, each chapter identifies and graphically

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illustrates how material imagination defines the conceptual premises for making architecture.

"First published in Great Britain in 2003 by Laurence King Publishing Ltd, London."--T.p. verso.

An extensively revised and updated edition of a bestselling classic on modern architecture and its origins by Kenneth Frampton. Kenneth Frampton's highly acclaimed survey of modern architecture and its origins has been a classic since it first appeared in 1980. Starting with

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the cultural developments since 1750 that drove the modern movement, moving through the creation of modern architecture, and exploring the effects of globalization and the phenomenon of international celebrity architects, this book is the definitive history of modern architecture. For this extensively revised and updated fifth edition of *Modern Architecture*, Frampton added new chapters exploring the ongoing modernist tradition in architecture while also examining the varied responses to the urgent need to build more sustainably and

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create structures that will withstand changing climates. This new edition features completely redesigned interiors and an updated and expanded bibliography, making this volume more indispensable than ever.

Tower and Office

Architecture, Culture, and Spirituality

Ideated by Valerio Olgiati - Written by

Markus Breitschmid

The Crystal Chain Letters

Innovations in Art, Design, and

Architecture in the Weimar Republic



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### Fundamentals of Japanese Architecture

Recovering a lost world of the politics of science in Imperial Germany, Gregory B. Moynahan approaches the life and work of the philosopher and historian Ernst Cassirer (1874–1945) from a revisionist perspective, using this framework to redefine the origins of twentieth-century critical historicism and critical theory. The only text in English to focus on the first half of the polymath Cassirer ' s career and his role in the Marburg School, this volume illuminates one of the most important – and in English, least-studied – reform movements in Imperial Germany.

Architecture has long been understood as a cultural discipline able to articulate the human condition and lift the human spirit, yet the spirituality of architecture is rarely directly

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addressed in academic scholarship. The seventeen chapters provide a diverse range of perspectives, grouped according to topical themes: Being in the World; Sacred, Secular, and the Contemporary Condition; Symbolic Engagements; Sacred Landscapes; and Spirituality and the Designed Environment. Even though the authors' approach the subject from a range of disciplines and theoretical positions, all share interests in the need to rediscover, redefine, or reclaim the sacred in everyday experience, scholarly analysis, and design.

The Crystal Chain - "Die gläserne Kette" - was a utopian correspondence initiated by Bruno Taut in 1919-1920, in which a small group of like-minded architects and artists exchanged ideas on what form the architecture of the future should take. Unfettered by the demands of practicability, the

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members of the group described their visions of an ideal society and of a beneficent architecture in a series of dazzling, fantastic letters and drawings. Although the letters are referred to in almost every survey of twentieth century architecture, this is the first book to offer in English the complete texts of all the known Crystal Chain letters, including some which have never been published in German. The letters are accompanied by illustrations, an introductory essay, and explanatory notes. The Crystal Chain letters document the crisis of modernism that afflicted German architectural theory in the years immediately following the First World War. The trauma of the war and the subsequent social unrest led the radical architects to reject the materialism and positivism that had characterized the

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"Kaiserreich." The result was an ideological and aesthetic vacuum, and the search for suitable alternatives provided the basis for the correspondence. After a year of intense theoretical speculation, several of the links in the chain, including Bruno and Max Taut, Walter Gropius, Hans and Wassili Luckhardt, and Hans Scharoun, emerged as leading advocates and practitioners of the new architecture in Germany. Iain Boyd Whyte is an English architectural historian. He is the author of several books including Bruno Taut and the Architecture of Activism, and the translator of Industriekultur: Peter Behrens and the AEG (MIT Press, 1984).

The Break with the Past  
Non-Referential Architecture

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Modernist Architecture and the Vernacular Tradition in Italy  
The Architecture of the City  
Bruno Taut's Design Inspiration for the Glashaus  
A Strange Utility

An important resource for scholars of contemporary art and architecture, this volume considers contemporary art that takes architecture as its subject. Concentrated on works made since 1990, Contemporary Art About Architecture: A Strange Utility is the first to take up this topic in a sustained and explicit manner and the first to advance the idea that contemporary art functions as a form of architectural history, theory, and

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analysis. Over the course of fourteen essays by both emerging and established scholars, this volume examines a diverse group of artists in conjunction with the vernacular, canonical, and fantastical structures engaged by their work. I? Manglano-Ovalle, Matthew Barney, Monika Sosnowska, Pipo Nguyen-duy, and Paul Pfeiffer are among those considered, as are the compelling questions of architecture's relationship to photography, the evolving legacy of Mies van der Rohe, the notion of an architectural unconscious, and the provocative concepts of the unbuilt and the unbuildable. Through a rigorous

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investigation of these issues, Contemporary Art About Architecture calls attention to the fact that art is now a vital form of architectural discourse. Indeed, this phenomenon is both pervasive and, in its individual incarnations, compelling - a reason to think again about the entangled histories of architecture and art.

Modern Architectural Theory is the first book to provide a comprehensive survey of architectural theory, primarily in Europe and the United States, during three centuries of development. In this synthetic overview, Harry Mallgrave examines architectural

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discourse within its social and political context. He explores the philosophical and conceptual evolution of its ideas, discusses the relation of theory to the practice of building, and, most importantly, considers the words of the architects themselves, as they contentiously shaped Western architecture. He also examines the compelling currents of French rationalist and British empiricist thought, radical reformation of the theory during the Enlightenment, the intellectual ambitions and historicist debates of the nineteenth century, and the distinctive varieties of modern theory in the



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twentieth century up to the profound social upheaval of the 1960s. Modern Architectural Theory challenges many assumptions about architectural modernism and uncovers many new dimensions of the debates about modernism. Bruno Taut was the leading architectural theorist in Germany during the years 1914-1920. The architectural and social premises which he developed in this seminal period were to be of paramount importance in the subsequent development of modern architecture in Germany in the 1920s. The German example, in turn, was to become a model for the international modern movement.

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Whereas the history of the modern movement in architecture has generally been written in terms of functionalism, and the availability of materials and technology, Dr Whyte suggests that many of the roots of modern architecture were mystical and irrational, and were concerned less with function and purpose and more with millenarian dreams of the a society which might be achieved through the meditation of the architecture. The author also suggests that there were political reasons behind this type of architecture and why it failed to achieve its aim of improving the physical and social

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condition of society.

Glass Architecture by Paul Scheerbart and

Alpine Architecture by Bruno Taut

Pride in Modesty

A Historical Survey, 1673-1968

Glass Architecture

Architecture in the Alps

Glass Architecture and Alpine Architecture by  
Bruno Taut

*Material Modernity explores creative  
innovation in German art, design, and  
architecture during the Weimar Republic,  
charting both the rise of new media and*

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*the re-fashioning of old media. Weimar became famous for the explosion of creative ingenuity across the arts in Germany, due to experiments with new techniques (including the move towards abstraction in painting and sculpture) and inventive work in such new media as paper and plastic, which utilized both new and old methods of art production. Individual chapters in this book consider inventions such as the camera and materials like celluloid, examine the role of new materials including concrete composites in*

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*opening up fresh avenues in the plastic arts, and relate advances in the understanding of color perception and psychology to an increased interest in visual perception and the latent potential of color as both architectural ornament and carrier of emotional force in space. While art historians usually argue that experimentation in the Weimar Republic was the result of an intentional rejection of traditional modes of expression in the conscious attempt to invent a modern art and architecture unshackled from historic*

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*media and methods, this volume shows that the drivers for innovation were often far more complex and nuanced. It first of all describes how the material shortages precipitated by the First World War, along with the devastation to industrial infrastructure and disruption of historic trade routes, affected art, as did a spirit of experimentation that permeated interwar German culture. It then analyzes new challenges in the 1920s to artistic conventions in traditional art modes like painting, sculpture, drawing,*

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*architecture, textiles, and print-making and simultaneously probes the likely causes of innovative new methods of artistic production that appeared, such as photomontage, assemblage, mechanical art, and multi-media art. In doing so, Material Modernity fills a significant gap in Weimar scholarship and art history literature.*

*A study of the complex relationship between technological development and the conceptual basis of architectural design, from World War II to early 1990s. In Tower*

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*and Office, Spanish architects Inaki Abalos and Juan Herreros look at the role and impact of advanced building technologies in American architecture since World War II. The war, they claim, marked the end of the first cycle of modernism, challenging the belief that technological progress alone could produce a perpetually better future. At the same time, the war was the source of powerful new structural models and construction methods. The authors examine the ways these technologies have been inflected*



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*over the last half century by more subjective and integrated processes of spatial organization. In the first part of the book, Abalos and Herreros focus on the work of Le Corbusier, revealing the degree of complexity achieved in his interpretation of the modern skyscraper. In the second part, they look at the intersection of technical and cultural determinants in the design of high-rise structures since World War II. Among the issues they consider are the evolution of the load-bearing frame, the impact of high-*

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*tech systems on tall buildings, and the transparent building skin. In the third part, they address developments in office design and planning, tracing an evolution from the repetitive and homogeneous office skyscraper to the present-day mixed-use structure. Overall they demonstrate how the objective technical analysis associated with modernist architectural theory has given way in recent building practice to a variety of flexible, pragmatic, and environmental approaches. These, they suggest, have opened the way*

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*to new urban and architectural forms. How science changed the way artists understand reality Exploring the Invisible shows how modern art expresses the first secular, scientific worldview in human history. Now fully revised and expanded, this richly illustrated book describes two hundred years of scientific discoveries that inspired French Impressionist painters and Art Nouveau architects, as well as Surrealists in Europe, Latin America, and Japan. Lynn Gamwell describes how the microscope and telescope expanded*

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*the artist's vision into realms unseen by the naked eye. In the nineteenth century, a strange and exciting world came into focus, one of microorganisms in a drop of water and spiral nebulas in the night sky. The world is also filled with forces that are truly unobservable, known only indirectly by their effects—radio waves, X-rays, and sound-waves. Gamwell shows how artists developed the pivotal style of modernism—abstract, non-objective art—to symbolize these unseen worlds. Starting in Germany with Romanticism and ending with*

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*international contemporary art, she traces the development of the visual arts as an expression of the scientific worldview in which humankind is part of a natural web of dynamic forces without predetermined purpose or meaning. Gamwell reveals how artists give nature meaning by portraying it as mysterious, dangerous, or beautiful. With a foreword by Neil deGrasse Tyson and a wealth of stunning images, this expanded edition of Exploring the Invisible draws on the latest scholarship to provide a global perspective on the scientists and*

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*artists who explore life on Earth, human consciousness, and the space-time universe.*

*Encyclopedia of Twentieth Century Architecture*

*Exploring the Invisible*

*Sublime Visions*

*Sfera E Il Labirinto*

*Alpine Architecture*

*Material Modernity*

***Following Italy's unification in 1861, architects, artists, politicians, and literati engaged in volatile debates over the pursuit***

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***of national and regional identity. Growing industrialization and urbanization across the country contrasted with the rediscovery of traditionally built forms and objects created by the agrarian peasantry. Pride in Modesty argues that these ordinary, often anonymous, everyday things inspired and transformed Italian art and architecture from the 1920s through the 1970s. Through in-depth examinations of texts, drawings, and buildings, Michelangelo Sabatino finds that the folk traditions of the pre-industrial countryside have provided formal, practical,***

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***and poetic inspiration directly affecting both design and construction practices over a period of sixty years and a number of different political regimes. This surprising continuity allows Sabatino to reject the division of Italian history into sharply delimited periods such as Fascist Interwar and Democratic Postwar and to instead emphasize the long, continuous process that transformed pastoral and urban ideals into a new, modernist Italy.***

***"An indispensable anthology that immediately renders its predecessors***



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***obsolete. With its gathering of public and private documents, it carries us through the rise and fall of one of the great upheavals of modern art."—Robert Rosenblum, New York University "These essays, including many previously unavailable in English, are rich with startling new insights into the German Expressionist psyche. Elucidating the artists' view of government, the role of women in modern society, and their own ambivalence about the effectiveness of abstract art, this anthology is essential reading for all scholars and students of twentieth-century***

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***art."—Joan Marter, author of Alexander Calder***

***Interweaving architecture, philosophy and cultural history, Materials and Meaning in Architecture develops a rich and multi-dimensional exploration of materials and materiality, in an age when architectural practice seems otherwise preoccupied with image and visual representation. Arguing that architecture is primarily experienced by the whole body, rather than chiefly with the eyes, this broad-ranging study shows how the most engaging built works are as tactile***

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***as they are sensuous, communicating directly with the bodily senses, especially touch. It explores the theme of 'material imagination' and the power of establishing 'place identity' in an architect's work, to consider the enduring expressive possibilities of material use in architecture. The book's chapters can be dipped into, each individual chapter providing close readings of built works by selected modern masters (Scarpa, Zumthor, Williams and Tsien), insights into key texts and theories (Ruskin, Loos, Bachelard), or short cultural***

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***histories of materials (wood, brick, concrete, steel, and glass). And yet, taken together, the chapters build to a powerful book-length argument about how meaning accrues to materials through time, and about the need to reinsert the bodily experience of materiality into architectural design. It is thus also, in part, a manifesto: arguing for architecture to act as a bulwark against the tide of an increasingly depersonalised built environment. With insights for a wide range of readers, ranging from students through to researchers and professional designers,***

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***Materials and Meaning in Architecture will cause theorists to rethink their assumptions and designers to see new potential for their projects.***

***Architectural Styles***

***A Novel on Glass Architecture***

***Bruno Taut and the Architecture of Activism  
Work in 1912***

***The Avant-Garde, Modernism and  
(Im)possible Life***

**Aldo Rossi was a practicing architect and**

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**leader of the Italian architectural movement La Tendenza and one of the most influential theorists of the twentieth century. The Architecture of the City is his major work of architectural and urban theory. In part a protest against functionalism and the Modern Movement, in part an attempt to restore the craft of architecture to its position as the only valid object of architectural study, and in part an analysis of the rules and forms of the**

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**city's construction, the book has become immensely popular among architects and design students.**

**The Engadin region in Switzerland has always attracted artists, writers, filmmakers and thinkers. For Alberto Giacometti and Gerhard Richter, for Marcel Proust and Luchino Visconti, it is a nurturing climate for art and debate. In this unique historico-cultural context, Cristina Bechtler, Beatrix Ruf and Hans Ulrich Obrist have initiated the Engadin**

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**Art Talks/E.A.T., which take place each August in Zuoz. This book brings together the presentations (or excerpts of presentations) by most of the participants who discussed on The Crystal Chain by Bruno Taut (in 2010), Mapping the Alps (in 2011) and Visions for the Alps (in 2012). It is a compilation of previously unpublished thoughts and dialogues, ideas and projects from well-known artists, architects, designers, filmmakers and researchers who are re-**



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**thinking the Alpine and thus contributing a new insight in mountainous regions not only of Switzerland, but worldwide. Including contributions by Vito Acconci, Doug Aitken, Ron Arad, Nairy Baghramian, Cerith Wyn Evans, Hamish Fulton, Christophe Girod, Dominique Gonzalez-Foerster, Sarah Morris, Mai-Thu Perret, Philippe Rahm, Raqs Media Collective, Tobias Rehberger, Urban Think Tank, Lawrence Weiner, Peter Zumthor, and many others.**

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**The Victorian-era German cult novel, set in the mid-twentieth century, serves up a utopian vision of a future of glass architecture, as the protagonist, Swiss architect Edgar Krug, circumnavigates the globe by airship with his wife, constructing a wild variety of colored-glass buildings in various locales.**

**A Visual Guide**

**Avant-Garde Architecture in Germany,  
1910 - 1925**

**Reveries on Architecture and Matter**

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### **Architectural Fantasies by Bruno Taut and His Circle**

#### **Alpine Architecture : a Utopia**

#### **The Material Imagination**

*"In Alpine Architecture, Bruno Taut projected the utopia of a conversion of the world, which would begin with an architectural reworking of the Alps, continue with building on and under the earth's crust, and extend even to the stars. This work of Expressionist architecture is published here for the*

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*first time with a detailed scholarly commentary. An illustrated essay and reproductions of the large-format original drawings combine to bring Taut's vision to life."*--BOOK

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*In the eighteenth century the Alps became the subject of a new view of nature, which crystallized in the sublime. Oscillating between fear and*

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*fascination, this sensual experience triggered a thrilling borderline experience: travelers ventured to the mountain world full of longing and projected a variety of different dreams onto the "wild nature" that had yet to be explored. To what extent has the sublime influenced architecture in the Alps, from the early days of tourism to the present? Prompted by this question, the author analyzes Alpine architecture in its historical context and offers a*

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*critical assessment of contemporary tourism. This is a book that inspires us to reflect on the future of building in the Alps and on our relationship with nature.*

*Hendrik Petrus Berlage, the Dutch architect and architectural philosopher, created a series of buildings and a body of writings from 1886 to 1909 that were among the first efforts to probe the problems and possibilities of modernism. Although*

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*his Amsterdam Stock Exchange, with its rational mastery of materials and space, has long been celebrated for its seminal influence on the architecture of the 20th century, Berlage's writings are highlighted here. Bringing together Berlage's most important texts, among them "Thoughts on Style in Architecture", "Architecture's Place in Modern Aesthetics", and "Art and Society", this volume presents a chapter in the history of European*

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*modernism. In his introduction, Iain Boyd Whyte demonstrates that the substantial contribution of Berlage's designs to modern architecture cannot be fully appreciated without an understanding of the aesthetic principles first laid out in his writings.*

*Contemporary Art About Architecture  
Utopia*

*Essays on the Bodily Experience of  
Buildings*



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### ***Urban Visual Culture in 1920s Germany A Utopia***

#### ***Engadin Art Talks***

Utopian hope and dystopian despair are characteristic features of modernism and the avant-garde. Readings of the avant-garde have frequently sought to identify utopian moments coded in its works and activities as optimistic signs of a possible future social life, or as the attempt to preserve hope against the closure of an emergent dystopian present.

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The fourth volume of the EAM series, European Avant-Garde and Modernism Studies, casts light on the history, theory and actuality of the utopian and dystopian strands which run through European modernism and the avant-garde from the late 19th to the 21st century. The book's varied and carefully selected contributions, written by experts from around 20 countries, seek to answer such questions as: · how have modernism and the avant-garde responded to historical circumstance in mapping the form of

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possible futures for humanity? · how have avant-garde and modernist works presented ideals of living as alternatives to the present? · how have avant-gardists acted with or against the state to remodel human life or to resist the instrumental reduction of life by administration and industrialisation?

Have you ever wondered what the difference is between Gothic and Gothic Revival, or how to distinguish between Baroque and Neoclassical? This guide makes extensive use of photographs to identify and explain

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the characteristic features of nearly 300 buildings. The result is a clear and easy-to-navigate guide to identifying the key styles of western architecture from the classical age to the present day.

Between 1918 and 1933 the German interwar avant-garde was a primary force driving European cultural innovation and modernism. These innovations continue to influence artistic practice, theory, and arts education today, thus making a comprehensive study of the relationship between individual war experience and the

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immediate response of avant-garde architects after the war all the more important. The Break with the Past pursues several important, interrelated questions. What were the disparate war experiences of German architects, and did they have different effects on Weimar cultural production? Did political orientation play a part in support for the war? In aesthetic choices? What changes occurred in avant-garde architectural practice after 1918? How do they compare with pre-war positions and practices, and

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expectations for post-war outcomes? In order to address these questions, the book uses individual case studies of four leading architects: Bruno Taut, Walter Gropius, Erich Mendelsohn, and Hans Scharoun. This is a valuable resource for academics and students in the areas of Art and Architecture History, German history and Cultural Studies, European Culture and Modernism.

Modern Architectural Theory

The Gray Cloth

Thoughts on Style, 1886-1909

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Ernst Cassirer and the Critical Science of Germany, 1899–1919

Documents from the End of the Wilhelmine Empire to the Rise of National Socialism

By Paul Scheerbarth; and Alpine

Architecture, by Bruno Taut. Edited with an Introd. by Dennis Sharp. Glass

Architecture Translated by James Palmes.

Alpine Architecture Translated by Shirley Palmer

*This book is the first English translation of the German architect Bruno Taut's early twentieth-century anthology Die Stadtkrone (The City Crown). Written under the influence of*

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*World War I, Taut developed The City Crown to promote a utopian urban concept where people would live in a garden city of 'apolitical socialism' and peaceful collaboration around a single purpose-free crystalline structure. Taut's proposal sought to advance the garden city idea of Ebenezer Howard and rural aesthetic of Camillo Sitte's urban planning schemes by merging them with his own 'city crown' concept. The book also contains contributions by the Expressionist poet Paul Scheerbarth, the writer and politician Erich Baron and the architectural critic Adolf Behne. Although the original German text was republished in 2002, only the title essay of The City Crown has previously been translated into English. This English translation of Taut's full anthology, complete with all illustrations and supplementary texts, fills a significant gap in*



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*the literature on early modern architecture in Germany and the history of urban design. It includes a translators' preface, introduction and afterword to accompany the original composition of essays, poems, designs and images. These original texts are accompanied by illustrations of Taut's own designs for a utopian garden city of 300,000 inhabitants and over 40 additional historic and contemporary examples. The new preface to The City Crown explains the premise for the English translation of Taut's anthology, its organization and the approaches taken by the translators to maintain the four different voices included in the original work. Matthew Mindrup's introduction critically examines the professional and intellectual developments leading up to and supporting Bruno Taut's proposal to advance the English garden city concept*

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*with a centralized communal structure of glass, the city crown. Through the careful examination of original As a formative exemplar of early architectural modernism, Bruno Taut's seminal exhibition pavilion the Glashaus (literally translated Glasshouse) is logically part of the important debate of rethinking the origins of modernism. However, the historical record of Bruno Taut's Glashaus has been primarily established by one art historian and critic. As a result the historical record of the Glashaus is significantly skewed toward a singular notion of Expressionism and surprisingly excludes Taut's diverse motives for the design of the building. In an effort to clarify the problematic historical record of the Glashaus, this book exposes Bruno Taut's motives and inspirations for its design. The result is that Taut's motives can*

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*be found in yet unacknowledged precedents like the botanical inspiration of the Victoria regia lily; the commercial interests of Frederick Keppler as the Director of the Deutsche Luxfer Prismen Syndikat; and imitation that derived openly from the Gothic. The outcome is a substantial contribution to the re-evaluation of the generally accepted histories of the modern movement in architecture.*

*For more information including the introduction, a full list of entries and contributors, a generous selection of sample pages and more, visit the Encyclopedie of 20th Century Architecture website. Focusing on architecture from all regions of the world, this three-volume set profiles the twentieth century's vast chronicle of architectural achievements, both within and well beyond the theoretical confines of modernism.*

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*Unlike existing works, this encyclopedia examines the complexities of rapidly changing global conditions that have dispersed modern architectural types, movements, styles, and building practices across traditional geographic and cultural boundaries.*

*Weimar Surfaces*

*Bruno Taut*

*German Expressionism*

*Art, Science, and the Spiritual – Revised and Expanded Edition*

*Materials and Meaning in Architecture*