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*Competing Visions Aesthetic Invention
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MARTINEZ ABBIGAIL

Forging Architectural Tradition Bloomsbury Publishing
 Jewish designers and architects played a key role in shaping the interwar architecture of Central Europe, and in the respective countries where they settled following the Nazi's rise to power. This book explores how Jewish architects and patrons influenced and reformed the design of towns and cities through commercial buildings, urban landscaping and other material culture. It also examines how modern identities evolved in the context of migration, commercial and professional networks, and in relation to the conflict between nationalist ideologies and international aspirations in Central Europe and beyond. Pointing to the production within cultural platforms shared by Jews and Christians, the book's research sheds new light on the importance of integrating Jews into Central European design and aesthetic history. Leading historians, curators, archivists and architects present their critical analyses further to 'design' the past and push forward a transformation in the historical consciousness of Central Europe. By reconsidering the seminal role of Central European émigré and exiled architects and designers in shaping today's global design cultures, this book further strengthens humanistic, progressive and pluralistic cultural trends in Europe today.

Second World Postmodernisms Routledge

This is a comparative study of the architecture of the countries that defined the Austro-Hungarian monarchy from 1867 to 1918. Although scholars have recognized the contributions of Viennese intellectuals, they have all but ignored those of other centres such as Budapest,

On Dangerous Ground Leuven University Press

This book brings together a series of papers presented at a University of Montreal interdisciplinary conference held in March 2014 and devoted to various little-known facets of the First World War's cultural and social history. The commemorative activities of the war's centennial triggered the conference, as this anniversary had precipitated a lively renewal of historical reflections on the causes and consequences of this global conflict. If the commemoration was an occasion to foster a more civic-minded pedagogical approach regarding the meaning of this major historical event, the conference itself strove to engage the rich and substantial body of research about the war that had evolved over the past few decades. While taking national and regional

approaches into account, this book also aligns itself with the recent interest in a global history of the Great War that, by not excluding various national traditions, strives to re-examine the causes and consequences of the conflict from a perspective whose scope extends beyond Europe. By engaging in a broader temporal and spatial consideration of the war, this standpoint not only calls into question the relevance of using the nation-state as a singular political and cultural framework with which to understand the conflict, but also, and especially, strives to more clearly apprehend peripheral geopolitical spaces, particularly Africa and the Americas, in the conflict and to integrate them more effectively.

Sitte, Hegemann and the Metropolis University of Washington Press

This volume critically investigates how art historians writing about Central and Eastern Europe in the late nineteenth and early twentieth centuries engaged with periodization. At the heart of much of their writing lay the ideological project of nation-building. Hence discourses around periodization – such as the mythicizing of certain periods, the invention of historical continuity and the assertion of national specificity – contributed strongly to identity construction. Central to the book's approach is a transnational exploration of how the art histories of the region not only interacted with established Western periodizations but also resonated and 'entangled' with each other. In their efforts to develop more sympathetic frameworks that refined, ignored or hybridized Western models, they sought to overcome the centre-periphery paradigm which equated distance from the centre with temporal belatedness and artistic backwardness. The book thus demonstrates that the concept of periodization is far from neutral or strictly descriptive, and that its use in art history needs to be reconsidered. Bringing together a broad range of scholars from different European institutions, the volume offers a unique new perspective on Central and Eastern European art historiography. It will be of interest to scholars working in art history, historiography and European studies.

Empires, Nations and Private Lives OUP Oxford

The Yearbook of Transnational History is dedicated to disseminating pioneering research in the field of transnational history. This third volume is dedicated to the transnational turn in urban history. It brings together articles that investigate the transnational and transatlantic exchanges of ideas and concepts for urban planning, architecture, and technology that served to modernize cities across East and Central Europe and the United States. This collection includes studies about regionals fairs as centers of knowledge transfer in Eastern Europe, about the

transfer of city planning among developing urban centers within the Austro-Hungarian Empire, about the introduction of the Bauhaus into American society, and about the movement for constructing paved roads to connect cities on a global scale. The volume concludes with a historiographical article that discusses the potential of the transnational perspective to urban history. The articles in this volume highlight the movement of ideas and practices across various cultures and societies and explore the relations, connections, and spaces created by these movements. The articles show that modern cities across the European continent and North America emerged from intensive exchanges of ideas for almost every aspect of modern urban life.

Periodization in the Art Historiographies of Central and Eastern Europe Birkhäuser

These essays, from leading names in the field, weave together the parallels and differences between the past and present of civic art. Offering prospects for the first decades of the twenty-first century, the authors open up a broad international dialogue on civic art, which relates historical practice to the contemporary meaning of civic art and its application to community building within today's multi-cultural modern cities. The volume brings together the rich perspectives on the thought, practice and influence of leading figures from the great era of civic art that began in the nineteenth century and blossomed in the early twentieth century as documented in the works of Werner Hegemann and his contemporaries and considered fundamental to contemporary practice.

Modernism and Nation Building Taylor & Francis US

"Houses can become poetic expressions of longing for a lost past, voices of a lived present, and dreams of an ideal future." Carel Bertram discovered this truth when she went to Turkey in the 1990s and began asking people about their memories of "the Turkish house." The fondness and nostalgia with which people recalled the distinctive wooden houses that were once ubiquitous throughout the Ottoman Empire made her realize that "the Turkish house" carries rich symbolic meaning. In this delightfully readable book, Bertram considers representations of the Turkish house in literature, art, and architecture to understand why the idea of the house has become such a potent signifier of Turkish identity. Bertram's exploration of the Turkish house shows how this feature of Ottoman culture took on symbolic meaning in the Turkish imagination as Turkey became more Westernized and secular in the early decades of the twentieth century. She shows how artists, writers, and architects all drew on the memory of the Turkish house as a space where changing notions of spirituality, modernity, and identity—as well as the social roles of women and

the family—could be approached, contested, revised, or embraced during this period of tumultuous change.

Architecture and the Body, Science and Culture Routledge Architectural historian and philosopher Bozdogan began planning this study while she was researching her book on Turkish architect Sedad Hakki Eldem. Now based in Boston, she situates Turkish architecture during the early decades of the 20th century within the contexts of nationalist impulses and modern architecture in western culture generally. Annotation copyrighted by Book News, Inc., Portland, OR

Art Nouveau Mit Press

Details of Consequence examines a trait that is rarely questioned in fin-de-siècle French music: ornamental extravagance. In re-evaluating the status of ornament for French culture, this book investigates how musical and visual expressions of decorative detail shaped widespread discussions on identity, style, and aesthetics.

Worldwide Pre-Raphaelitism Vandenhoeck & Ruprecht

During the nineteenth century, a change developed in the way architectural objects from the distant past were viewed by contemporaries. Such edifices, be they churches, castles, chapels or various other buildings, were not only admired for their aesthetic values, but also for the role they played in ancient times, and their role as reminders of important events from the national past. Architectural heritage often was (and still is) an important element of nation building. Authors address the process of building national myths around certain architectural objects. National narratives are questioned, as is the position architectural heritage played in the nineteenth and the early twentieth centuries.

Freedom and the Cage Routledge

The built environment of former socialist countries is often deemed uniform and drab, an apt reflection of a repressive regime. Building the State peeks behind the grey façade to reveal a colourful struggle over competing meanings of the nation, Europe, modernity and the past in a divided continent. Examining how social change is closely intertwined with transformations of the built environment, this volume focuses on the relationship between architecture and state politics in postwar Central Europe using examples from Hungary and Germany. Built around four case studies, the book traces how architecture was politically mobilized in the service of social change, first in socialist modernization programs and then in the postsocialist transition. Building the State does not only offer a comprehensive survey of the diverse political uses of architecture in postwar Central Europe but is the first book to explore how transformations of the built environment can offer a lens into broader processes of state formation and social change.

Forty Ways to Think About Architecture Bloomsbury Publishing

Filling a critical gap in Vienna 1900 studies, this book offers a new reading of fin-de-siècle culture in the Austro-Hungarian Monarchy by looking at the unusual and widespread preoccupation with embroidery, fabrics, clothing, and fashion - both literally and metaphorically. The author resurrects lesser known critics, practitioners, and curators from obscurity, while also discussing the textile interests of better known figures, notably Gottfried Semper and Alois Riegl. Spanning the 50-year life of the Dual Monarchy, this study uncovers new territory in the history of art history, insists on the crucial place of women within modernism, and broadens the cultural history of Habsburg Central Europe by revealing the complex relationships among art history, women, and Austria-Hungary. Rebecca Houze surveys a wide range of materials, from craft and folk art to industrial design, and includes overlooked sources—from fashion magazines to World's Fair maps, from exhibition catalogues to museum lectures, from feminist journals to ethnographic collections. Restoring women to their place at the intersection of intellectual and artistic debates of the time, this book weaves together discourses of the academic, scientific, and commercial design communities with middle-class life as expressed through popular culture.

Building the State: Architecture, Politics, and State

Formation in Postwar Central Europe Oxford University Press Winner of the 2019 Robert S. Liebert Award (established jointly by the Association for Psychoanalytic Medicine and the Columbia University Center for Psychoanalytic Training and Research) In the final years of the 19th century, Sigmund Freud began to construct evidence for the workings of an "unconscious." On Dangerous Ground offers an innovative assessment of the complex role that his encounters with visual cultures—architecture, objects from earlier cultural epochs (antiquities), paintings, and illustrated books—played in that process. Diane O'Donoghue introduces, often using unpublished archival sources, the ways in which material phenomena profoundly informed Freud's decisions about what would, and would not, constitute the workings of an inner life. By returning to view content that Freud treated as forgettable, as distinct from repressed, O'Donoghue shows us a realm of experiences that Freud wished to remove from psychical meaning. These erasures form an amnesic core within Freud's

psychoanalytic project, an absence that includes difficult aspects of his life narrative, beginning with the dislocations of his early childhood that he declared "not worth remembering." What is made visible here is far from the inconsequential surface of experience; rather, we are shown a dangerous ground that exceeds the limits of what Freud wished to include within his early model of mind. In Freud's relation to visual cultures we find clues to what he attempted, in crafting his unconscious, to remove from sight.

The Vienna School of Art History Cambridge Scholars Publishing This single-volume museum studies reference title explores the ways in which museums are shaped and configured and how they themselves attempt to shape and change the world around them. Written by a leading group of museum professionals and academics from around the world and including new research, the chapters reveal the diverse and subtle means by which museums engage and in so doing change and are changed. The authors span over 200 years discussing national museums, ecomuseums, society museums, provincial galleries, colonial museums, the showman's museum, and science centres. Topics covered include: disciplinary practices, ethnic representation, postcolonial politics, economic aspiration, social reform, indigenous models, conceptions of history, urban regeneration, sustainability, sacred objects, a sense of place, globalization, identities, social responsibility, controversy, repatriation, human remains, drama, learning and education. Capturing the richness of the museum studies discipline, *Museum Revolutions* is the ideal text for museum studies courses, providing a wide range of interlinked themes and the latest thought and research from experts in the field. It is invaluable for those students and museum professionals who want to understand the past, present and future of the museum.

Urban Machinery Routledge

Rosemary Wakeman's original survey text comprehensively explores modern European urban history from 1815 to the present day. It provides a journey to cities and towns across the continent, in search of the patterns of development that have shaped the urban landscape as indelibly European. The focus is on the built environment, the social and cultural transformations that mark the patterns of continuity and change, and the transition to modern urban society. Including over 60 images that serve to illuminate the analysis, the book examines whether there is a European city, and if so, what are its characteristics? Wakeman offers an interdisciplinary approach that incorporates concepts from cultural and postcolonial studies, as well as urban geography, and provides full coverage of urban society not only in western Europe, but also in eastern and southern Europe, using various cities and city types to inform the discussion. The book provides detailed coverage of the often-neglected urbanization post-1945 which allows us to more clearly understand the modernizing arc Europe has followed over the last two centuries.

The Enemy at the Gate Purdue University Press

The gold-standard exploration of architecture's global evolution *A Global History of Architecture* provides a comprehensive tour through the ages, spinning the globe to present the landmark architectural movements that characterized each time period. Spanning from 3,500 b.c.e. to the present, this unique guide is written by an architectural all-star team who emphasize connections, contrasts and influences, reminding us that history is not linear and that everything was 'modern architecture' in its day. This new third edition has been updated with new drawings from Professor Ching, including maps with more information and color, expanded discussion on contemporary architecture, and in-depth chapter introductions that set the stage for global views. The all-new online enhanced companion site brings history to life, providing a clearer framework through which to interpret and understand architecture through the ages. Unique in its non-Eurocentrism, this book provides a fresh survey of architectural history with a truly global perspective, fulfilling the National Architectural Accrediting Board's requirements for 'non-Western' architecture in history education. Track the history of architecture through a comparative timeline that spans the globe Learn how disparate design styles evolved side-by-side, and which elements migrated where Delve into non-Western architecture with expert insight and an historical perspective Explore further with an online Interactive Resource Center featuring digital learning tools Escalating globalization has expanded our perspective of both history and architecture beyond Europe and the U.S. Today's architects are looking far beyond the traditional boundaries, and history shows us that structures' evolution from shelter to art mirrors the hopes and fears of society along the way. A Global History of Architecture takes you inside history itself to witness the the growth and movements that built our world.

Leggere il tempo nello spazio Fairleigh Dickinson University Press Grand palaces of culture, opera theaters marked the center of European cities like the cathedrals of the Middle Ages. As opera cast its spell, almost every European city and society aspired to have its own opera house, and dozens of new theaters were constructed in the course of the "long" nineteenth century. At the

time of the French Revolution in 1789, only a few, mostly royal, opera theaters, existed in Europe. However, by the turn of the nineteenth and twentieth centuries nearly every large town possessed a theater in which operas were performed, especially in Central Europe, the region upon which this book concentrates. This volume, a revised and extended version of two well-reviewed books published in German and Czech, explores the social and political background to this "opera mania" in nineteenth century Central Europe. After tracing the major trends in the opera history of the period, including the emergence of national genres of opera and its various social functions and cultural meanings, the author contrasts the histories of the major houses in Dresden (a court theater), Lemberg (a theater built and sponsored by aristocrats), and Prague (a civic institution). Beyond the operatic institutions and their key stage productions, composers such as Carl Maria von Weber, Richard Wagner, Bedřich Smetana, Stanisław Moniuszko, Antonín Dvořák, and Richard Strauss are put in their social and political contexts. The concluding chapter, bringing together the different leitmotifs of social and cultural history explored in the rest of the book, explains the specificities of opera life in Central Europe within a wider European and global framework.

Bloomsbury Publishing

Urban Machinery investigates the technological dimension of modern European cities, vividly describing the most dramatic changes in the urban environment over the last century and a half. Written by leading scholars from the history of technology, urban history, sociology and science, technology, and society, the book views the European city as a complex construct entangled with technology. The chapters examine the increasing similarity of modern cities and their technical infrastructures (including communication, energy, industrial, and transportation systems) and the resulting tension between homogenization and cultural differentiation. The contributors emphasize the concept of circulation—the process by which architectural ideas, urban planning principles, engineering concepts, and societal models spread across Europe as well as from the United States to Europe. They also examine the parallel process of appropriation—how these systems and practices have been adapted to prevailing institutional structures and cultural preferences. *Urban Machinery*, with contributions by scholars from eight countries, and more than thirty illustrations (many of them rare photographs never published before), includes studies from northern and southern and from eastern and western Europe, and also discusses how European cities were viewed from the periphery (modernizing Turkey) and from the United States. Contributors Hans Buitert, Paolo Capuzzo, Noyan Dinçkal, Cornelis Disco, Piel Germuska, Mikael Hård, Martina Heiler, Dagmara Jajęśniak-Quast, Andrew Jamison, Per Lundin, Thomas J. Misa, Dieter Schott, Marcus Stippak Mikael Hård is Professor of History at Darmstadt University of Technology. His books include *The Intellectual Appropriation of Technology: Discourses on Modernity, 1900-1939* (coedited with Andrew Jamison; MIT Press, 1998). Thomas J. Misa is ERA-Land Grant Professor of the History of Technology at the University of Minnesota, where he directs the Charles Babbage Institute. His books include *Modernity and Technology* (coedited with Philip Brey and Andrew Feenberg; MIT Press, 2003).

Modernity, History, and Politics in Czech Art Taylor & Francis

Art Nouveau presents a new overview of the international Art Nouveau movement. Art Nouveau represented the search for a new style for a new age, a sense that the conditions of modernity called for fundamentally new means of expression. Art Nouveau emerged in a world transformed by industrialisation, urbanisation and increasingly rapid means of transnational exchange, bringing about new ways of living, working and creating. This book is structured around key themes for understanding the contexts behind Art Nouveau, including new materials and technologies, colonialism and imperialism, the rise of the 'modern woman', the rise of the professional designer and the role of the patron-collector. It also explores the new ideas that inspired Art Nouveau: nature and the natural sciences, world arts and world religions, psychology and new visions for the modern self. Ashby explores the movement through 41 case studies of artists and designers, buildings, interiors, paintings, graphic arts, glass, ceramics and jewellery, drawn from a wide range of countries. *The Architect, the Cook and Good Taste* Routledge

For more information including the introduction, a full list of entries and contributors, a generous selection of sample pages and more, visit the Encyclopaedia 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. 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.

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