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Beyond the great exhibitions, expositions universelles and world fairs in London, Paris or Chicago, numerous smaller, yet ambitious exhibitions took place in provincial cities and towns across the world. Focusing on the period between 1840 and 1940, this volume takes a novel look at the exhibitionary cultures of this period and examines the motivations, scope, and impact of lesser-known exhibitions in, for example, Australia, Japan, Brazil, as well as a number of European countries. The individual case studies included explore the role of these exhibitions in the global exhibitionary network and consider their ?marginality? related to their location and omission by academic research so far. The chapters also highlight a number of important issues from regional or national identities, the role of modernisation and tradition, to the relationship between capital cities and provincial towns present in these exhibitions. They also address the key topic of colonial exhibitions as well as the displays of arts and design in the context of the so-called marginal fairs. Cultures of International Exhibitions 1840-1940: Great Exhibitions in the Margins therefore opens up new angles in the way the global phenomenon of a great exhibition can be examined through the prism of the regional, and will make a vital contribution to those interested in exhibition studies and related fields.

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Pre-Raphaelitism's influence during the long nineteenth century was far-reaching, affecting artistic and literary thought in places, media, and times far removed from its origins in 1848 London. *Worldwide Pre-Raphaelitism* examines the movement's development beyond England, from the continental "immortals" glorified by the nascent Pre-Raphaelite Brotherhood to later reactions against and in sympathy with the ideals of the movement after it had ended. This collection of essays by art historians, literary critics, fashion historians, women's studies scholars, and independent researchers from around the world enhances our understanding of the global impact of Pre-Raphaelitism on the art-historical and literary developments of the nineteenth and twentieth centuries.

Arts and Crafts in India: Indo-Saracenic Style

Exploring the urban and planning history of cities across Central and South-eastern Europe against a background of rising nationalism, this book contains fourteen studies of individual cities. Introductory chapters in the book outline the political history of the area and how the developments in the different countries were interconnected.

From the composer's lifetime to the present day, Gustav Mahler's music has provoked extreme responses from the public and from experts. Poised between the Romantic tradition he radically renewed and the austere modernism whose exponents he inspired, Mahler was a consummate public persona and yet an impassioned artist who withdrew to his lakeside hut where he composed his vast symphonies and intimate song

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cycles. His advocates have produced countless studies of the composer's life and work. But they have focused on analysis internal to the compositions, along with their programmatic contexts. In this volume, musicologists and historians turn outward to examine the broader political, social, and literary changes reflected in Mahler's music. Peter Franklin takes up questions of gender, Talia Pecker Berio examines the composer's Jewish identity, and Thomas Peattie, Charles S. Maier, and Karen Painter consider, respectively, contemporary theories of memory, the theatricality of Mahler's art and fin-de-siècle politics, and the impinging confrontation with mass society. The private world of Gustav Mahler, in his songs and late works, is explored by leading Austrian musicologist Peter Revers and a German counterpart, Camilla Bork, and by the American Mahler expert Stephen Hefling. Mahler's symphonies challenged Europeans and Americans to experience music in new ways. Before his decision to move to the United States, the composer knew of the enthusiastic response from America's urban musical audiences. Mahler and His World reproduces reviews of these early performances for the first time, edited by Zoë Lang. The Mahler controversy that polarized Austrians and Germans also unfolds through a series of documents heretofore unavailable in English, edited by Painter and Bettina Varwig, and the terms of the debate are examined by Leon Botstein in the context of the late-twentieth-century Mahler revival.

Filling a critical gap in Vienna 1900 studies, this book offers a new reading of fin-de-siècle culture in the Austro-

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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.

The notion of the symbol is at the root of the Symbolist movement, but this symbol is different from the way it was used and understood in the Middle Ages and Renaissance. In the Symbolist movement, a symbol is not an allegory. The Belgian writer Maurice Maeterlinck defined its essence in an article that appeared on April 24, 1887, in *L'Art moderne*. He wrote that the notion of a symbol in the Symbolist movement is the opposite of the

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notion of the symbol in classical usage: instead of going from the abstract to the concrete (Venus, incarnated in the statue, represents love), it goes from the concrete to the abstract, from “what is seen, heard, felt, tasted, and sensed to the evocation of the idea.” This volume attempts to give a glimpse into the power of the Symbolist movement and the nature of its fundamental and interdisciplinary role in the evolution of art and literature of the twentieth century. It records the studies of a group of scholars, who met and discussed these topics together for the first time in 2009. While illuminating the specificity of Symbolism in art, architecture and literature in different European countries, these articles also demonstrate the crucial role of French Symbolism in the development of the international Symbolist movement. The authors hope that an expanding group, a society of Art, Literature and Music in Symbolism and Decadence (ALMSD), born out of the first meeting, will continue to further this discussion at future conferences and in the printed conference proceedings.

Matthew Rampley's *The Vienna School of Art History* is the first book in over seventy-five years to study in depth and in context the practices of art history from 1847, the year the first teaching position in the discipline was created, to 1918, the collapse of Austria-Hungary. It traces the emergence of art history as a discipline, the establishment of norms of scholarly inquiry, and the involvement of art historians in wider debates about the cultural and political identity of the monarchy. The so-called Vienna School plays the central role in the study,

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but Rampley also examines the formation of art history elsewhere in Austria-Hungary. Located in the Habsburg imperial capital, Vienna art historians frequently became entangled in debates that were of importance to art historians elsewhere in the Empire, and Rampley pays particular attention to these areas of overlapping interest. He also analyzes the methodological innovations for which the Vienna School was well known. Rampley focuses most fully, however, on the larger political and ideological context of the practice of art history—particularly the way in which art-historical debates served as proxies for wider arguments over the political, social, and cultural life of the Habsburg Empire. Capital cities have been the seat of political power and central stage for their state's political conflicts and rituals throughout the ages. In the modern era, they provide symbols for and confer meaning to the state, thereby contributing to the "invention" of the nation. Capitals capture the imagination of natives, visitors and outsiders alike, yet also express the outcomes of power struggles within the political systems in which they operate. This volume addresses the reciprocal relationships between identity, regime formation, urban planning, and public architecture in the Western world. It examines the role of urban design and architecture in expressing (or hiding) ideological beliefs and political agenda. Case studies include "old" capitals such as Rome, Vienna, Berlin and Warsaw; "new" ones such as Washington DC, Ottawa, Canberra, Ankara, Bonn, and Brasília; and the "European" capital Brussels. Each case reflects the authors' different disciplinary backgrounds in

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architecture, history, political science, and urban studies, demonstrating the value of an interdisciplinary approach to studying cities.

Foreword by Adrian Forty. The Algarve is not only Portugal's foremost tourism region. Uniquely Mediterranean in an Atlantic country, its building customs have long been markers of historical and cultural specificity, attracting both picturesque driven conservatives and modernists seeking their lineage. Modernism, regionalism and the 'vernacular' – three essential tropes of twentieth-century architecture culture – converged in the region's building identity construct and, often the subject of strictly metropolitan elaborations, they are examined here from a peripheral standpoint instead. Drawing on work that won the Royal Institute of British Architects President's Award for Outstanding PhD Thesis in 2013, *Algarve Building* challenges the conventional inclusion of Portuguese modern architecture in 'Critical Regionalism' narratives. A fine-grain reconstruction of the debates and cultures at play locally exposes the extra-architectural and widely participated antecedents of the much-celebrated mid-century shift towards the regional. Uncelebrated architects and a cast of other players (clients, officials, engineers and builders) contributed to maturing a regional strand of modern architecture that, more than being the heroic outcome of a hard-fought 'battle' by engaged designers against a conservative establishment, became truly popular in the Algarve. *Algarve Building* shows, more broadly, what the processes that have been appropriated by the canon of

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architectural history and theory – such as the presence of folk traditions and regional variation in learned architecture – stand to gain when observed in local everyday practices. The grand narratives and petites histoires of architecture can be enriched, questioned, revised and confirmed by an unprejudiced return to its facts and sources – the buildings, the documents, the discourses, the agents and the archives.

A cultural history of modern Turkish architecture and its connections to European modernism.

The canonical inventors of International Style have long dominated studies of modern European architecture. But in this text, Anthony Alofsin broadens this scope by exploring the rich yet overlooked architecture of the late Austro-Hungarian Empire and its successor states.

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

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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.

Cover -- Title -- Copyright -- Contents -- Introduction to Comparative Hungarian Cultural Studies -- Part One: History, Theory, and Methodology for Comparative Hungarian Cultural Studies -- The Study of Hungarian Culture as Comparative Central European Cultural Studies -- Literacy, Culture, and History in the Work of Thienemann and Hajnal -- Vámbéry, Victorian Culture, and Stoker's Dracula -- Memory and Modernity in Fodor's Geographical Work on Hungary -- The Fragmented (Cultural) Body in Polcz's Asszony a fronton (A Woman on the Front) -- Part Two: Comparative Hungarian Cultural Studies of Literature and Culture -- Contemporary Hungarian Literary Criticism and the Memory of the Socialist Past -- The Absurd as a Form of Realism in Hungarian Literature -- On the German and English Versions of Márai's A gyertyák csonkig égnék (Die Glut and Embers) -- Exile, Homeland, and Milieu in the Oral Lore of Carpatho-Rusyn Jews -- Part Three: Comparative Hungarian Cultural Studies and the Other Arts -- Nation, Gender, and Race in the Ragtime Culture

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of Millennial Budapest -- Jewish (Over)tones in Viennese
and Budapest Operetta -- Curtiz, Hungarian Cinema, and
Hollywood -- Lost Dreams and Sacred Visions in the Art
of Ámos -- Art Nouveau and Hungarian Cultural
Nationalism -- Part Four: Comparative Hungarian
Cultural Studies and Gender Studies -- Hungarian
Political Posters, Clinton, and the (Im)possibility of
Political Drag -- The Cold War, Fashion, and Resistance
in 1950s Hungary -- Sándor/Sarolta Vay, a Gender
Bender in Fin-de-Siècle Hungary -- Women Managers
Communicating Gender in Hungary -- Part Five:
Comparative Hungarian Cultural Studies of
Contemporary Hungary -- Commemoration and
Contestation of the 1956 Revolution in Hungary -- About
the Jewish Renaissance in Post-1989 Hungary --
Aspects of Contemporary Hungarian Literature and
Cinema.

Prague Panoramas examines the creation of Czech
nationalism through monuments, buildings, festivals, and
protests in the public spaces of the city during the
twentieth century. These “sites of memory” were
attempts by civic, religious, cultural, and political forces
to create a cohesive sense of self for a country and a
people torn by war, foreign occupation, and internal
strife. The Czechs struggled to define their national
identity throughout the modern era. Prague, the capital of
a diverse area comprising Czechs, Slovaks, Germans,
Poles, Ruthenians, and Romany as well as various
religious groups including Catholics, Protestants, and
Jews, became central to the Czech domination of the
region and its identity. These struggles have often played

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out in violent acts, such as the destruction of religious monuments, or the forced segregation and near extermination of Jews. During the twentieth century, Prague grew increasingly secular, yet leaders continued to look to religious figures such as Jan Hus and Saint Wenceslas as symbols of Czech heritage. Hus, in particular, became a paladin in the struggle for Czech independence from the Habsburg Empire and Austrian Catholicism. Through her extensive archival research and personal fieldwork, Cynthia Paces offers a panoramic view of Prague as the cradle of Czech national identity, seen through a vast array of memory sites and objects. From the Gothic Saint Vitus Cathedral, to the Communist Party's reconstruction of Jan Hus's Bethlehem Chapel, to the 1969 self-immolation of student Jan Palach in protest of Soviet occupation, to the Hosková plaque commemorating the deportation of Jews from Josefov during the Holocaust, Paces reveals the iconography intrinsic to forming a collective memory and the meaning of being a Czech. As her study discerns, that meaning has yet to be clearly defined, and the search for identity continues today.

After the Second World War, a divided Europe was much affected by a period of reconstruction. This was influenced by the different political systems – in the socialist East and in the capitalist West, the focus was on cohesion in society and its cultural and architectural expression. In parallel to the rapidly progressing industrialization of the building industry, debates on the humanization of the built environment were led on both sides with great intensity. The volume shows how, on the

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back of existentialism, new monumentality, and socialist realism, quite similar concepts and strategies were developed in order to find answers to questions relating to adequate structures for new forms of community and identity.

"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

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embraced during this period of tumultuous change. *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

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from the United States. Contributors Hans Buitert, Paolo Capuzzo, Noyan Dinkal, Cornelis Disco, Pi Germuska, Mikael Hrd, Martina Heler, Dagmara Jajesniak-Quast, Andrew Jamison, Per Lundin, Thomas J. Misa, Dieter Schott, Marcus Stippak Mikael Hrd 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). 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,

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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.

Unlike regionalism in architecture, which has been widely discussed in recent years, nationalism in architecture has not been so well explored and understood. However, the most powerful collective representation of a nation is through its architecture and how that architecture engages the global arena by expressing, defining and sometimes negating a sense of nation in order to participate in the international world. Bringing together case studies from Europe, North and South America, the Middle East, Africa, Asia and Australia, this book provides a truly global exploration of the relationship between architecture and nationalism, via the themes of regionalism and representation, various national building projects, ethnic and trans-national expression, national identities and histories of

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nationalist architecture and the philosophies and sociological studies of nationalism. It argues that nationalism needs to be trans-national as a notion to be critically understood and the geographical scope of the proposed volume reflects the continuing relevance of the topic within current architectural scholarship as an overarching notion. The interdisciplinary essays are coherently grouped together in three thematic sections: Revisiting Nationalism, Interpreting Nationalism and Questioning Nationalism. These chapters, offer vignettes of the protean appearances of nationalism across nations, and offer a basis of developing wider knowledge and critically situated understanding of the question, beyond a singular nation's limited bounds.

Essays looking at heritage practices and the construction of the past, along with how they can be used to build a national identity.

The story of modernist architects in East Central Europe The first half of the twentieth century witnessed the rise of modernist architects. *Brokers of Modernity* reveals how East Central Europe turned into one of the pre-eminent testing grounds of the new belief system of modernism. By combining the internationalism of the CIAM organization and the modernising aspirations of the new states built after 1918, the reach of modernist architects extended far beyond their established fields. Yet, these architects

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paid a price when Europe's age of extremes intensified. Mainly drawing on Polish, but also wider Central and Eastern European cases, this book delivers a pioneering study of the dynamics of modernist architects as a group, including how they became qualified, how they organized, communicated and attempted to live the modernist lifestyle themselves. In doing so, *Brokers of Modernity* raises questions concerning collective work in general and also invites us to examine the social role of architects today. Ebook available in Open Access. This publication is GPRC-labeled (Guaranteed Peer-Reviewed Content).

This book examines how a historic and so-called 'traditional' city quietly evolved into one that was modern in its own terms; in form, use and meaning. Through a focused study of Delhi, the author challenges prevalent assumptions in architecture and urbanism to identify an interpretation of modernism that goes beyond conventional understanding. Part one reflects on transformations and discontinuities in built form and spatial culture and questions accepted notions of the static nature of what is normally referred to as traditional and non-Western architecture. Part two is a critical discussion of Delhi in the nineteenth and early twentieth centuries, redefining modernism in a way that separates the city's architecture and society from the objectified realm of the exotic whilst acknowledging

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non-Western ideas of modernity. In the final part the author considers 'indigenous modernities': the irregular, the uneven and the unexpected in what uncritical observers might call a coherent 'traditional' society and built environment.

Art history traditionally classifies works of art by country as well as period, but often political borders and cultural boundaries are highly complex and fluid. Questions of identity, policy, and exchange make it difficult to determine the "place" of art, and often the art itself results from these conflicts of geography and culture. Addressing an important approach to art history, Thomas DaCosta Kaufmann's book offers essays that focus on the intricacies of accounting for the geographical dimension of art history during the early modern period in Europe, Latin America, and Asia. *Toward a Geography of Art* presents a historical overview of these complexities, debates contemporary concerns, and completes its exploration with a diverse collection of case studies. Employing the author's expertise in a variety of fields, the book delves into critical issues such as transculturation of indigenous traditions, mestizaje, the artistic metropolis, artistic diffusion, transfer, circulation, subversion, and center and periphery. What results is a foundational study that establishes the geography of art as a subject and forces us to reconsider assumptions about the place of art that underlie the longstanding narratives of art history.

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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,

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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.

This book takes a new approach to interwar Prague by addressing religion as an integral part of the city's cultural history. Berglund views Prague's cultural history in the broader context of religious change and secularization in 20th-century Europe. Based on detailed knowledge of sources, the monograph explores the interdisciplinary linkages between politics, architecture and theology in the building of symbolism and a "new mythology" of the first Czechoslovak republic (1918-1938). Berglund's text provides an important service for understanding both Czech history as well as current Czech political debate. The author's method can be characterized as culture history, able to connect several disciplines, emphasizing common topic (religion, politics, symbolics). Modern Czech elites, superficially characterized as "atheistic", appears in a new light to be deeply religious, a transition from more traditional, (mostly) Catholic religiosity, to a concept of a new, modern, ethical religion. The study incorporates biographical research, focusing on three principal characters: Tomáš Garrigue Masaryk, Czechoslovakia's first president; his daughter Alice Garrigue Masaryková, founding director of the

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Czechoslovak Red Cross; and Jozef Plecnik, the Slovenian architect who directed the renovations of Prague Castle.

The industrialization of the nineteenth-century European city facilitated developing conceptions of the model city, and allowed for large scale urban transformations. The urban discourse in the latter half of the nineteenth century was consequently dominated by a dialectic exchange between the ideal and the practical, a debate played out in the formation of the modern metropolis. Manifestoes and Transformations is the first work to deal with urban utopias and their relationship with actual urban interventions. Bringing together a carefully chosen, wide-ranging team of experts, the book provides a broad, contextual exploration of the ideas and urban practices which are the foundations of our conception of the contemporary city. As such, it is a valuable resource for students interested in the formation of the modernist city.

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

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includes studies about regional 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. 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, The comparative presentation of the birth of metropolises like St. Petersburg, Helsinki, Kiev, Belgrade, or Athens confirms the importance of the Western model as well as the influence of international experts on city planning at the periphery of Europe. In addition, this volume presents an

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alternative perspective that aims to understand the genesis of Eastern European cities with a metropolitan character or metropolitan aspirations as a process sui generis. The rapid expansion of metropolitan cities such as London and Paris began in the 17th and 18th centuries. Large parts of Central and Eastern Europe underwent urbanization and industrialization with considerable delay.

Nevertheless beginning in the second half of the 19th century, the towns in the Romanov and Habsburg empires, as well as in the Balkans grew into cities and metropolitan areas. They changed at an astonishing pace. This transformation has long been interpreted as an attempt to overcome the economic and cultural backwardness of the region and to catch up to Western Europe.

When Austria annexed Galicia during the first partition of Poland in 1772, the province's capital, Lemberg, was a decaying Baroque town. By the outbreak of the First World War in 1914, Lemberg had become a booming city with a modern urban and, at the same time, distinctly Habsburg flavor. In the process of the "long" nineteenth century, both Lemberg's appearance and the use of public space changed remarkably. The city center was transformed into a showcase of modernity and a site of conflicting symbolic representations, while other areas were left decrepit, overcrowded, and neglected. Habsburg Lemberg: Architecture, Public

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Space, and Politics in the Galician Capital, 1772–1914 reveals that behind a variety of national and positivist historical narratives of Lemberg and of its architecture, there always existed a city that was labeled cosmopolitan yet provincial; and a Vienna, but still of the East. Buildings, streets, parks, and monuments became part and parcel of a complex set of culturally driven politics.

When Henri Lefebvre published *The Urban Revolution* in 1970, he sketched a research itinerary on the emerging tendency towards planetary urbanization. Today, when this tendency has become reality, Lefebvre's ideas on everyday life, production of space, rhythm analysis and the right to the city are indispensable for the understanding of urbanization processes at every scale of social practice. This volume is the first to develop Lefebvre's concepts in social research and architecture by focusing on urban conjunctures in Barcelona, Belgrade, Berlin, Budapest, Copenhagen, Dhaka, Hong Kong, London, New Orleans, Nowa Huta, Paris, Toronto, São Paulo, Sarajevo, as well as in Mexico and Switzerland. With contributions by historians and theorists of architecture and urbanism, geographers, sociologists, political and cultural scientists, *Urban Revolution Now* reveals the multiplicity of processes of urbanization and the variety of their patterns and actors around the globe.

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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.

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

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blossomed in the early twentieth century as documented in the works of Werner Hegemann and his contemporaries and considered fundamental to contemporary practice.

While European eclecticism is examined as a critical and experimental moment in western art history, little research has been conducted to provide an intellectual depth of field to the historicist pursuits of late Ottoman architects as they maneuvered through the nineteenth century's vast inventory of available styles and embarked on a revivalist/Orientalist program they identified as the "Ottoman Renaissance." Ahmet A. Ersoy's book examines the complex historicist discourse underlying this belated "renaissance" through a close reading of a text conceived as the movement's canonizing manifesto: the *Usul-i Mi'mari-i 'Osmani* [The Fundamentals of Ottoman Architecture] (Istanbul, 1873). In its translocal, cross-disciplinary scope, Ersoy's work explores the creative ways in which the Ottoman authors straddled the art-historical mainstream and their new, self-orientalizing aesthetics of locality. The study reveals how Orientalism was embraced by its very objects, the self-styled "Orientals" of the modern world, as a marker of authenticity, and a strategically located aesthetic tool to project universally recognizable images of cultural difference. Rejecting the lesser, subsidiary status ascribed to non-western Orientalisms, Ersoy's work contributes to recent, post-Saidian directions in the study of cultural representation that resituate the field of Orientalism beyond its polaristic core, recognizing its cross-cultural potential as a polyvalent discourse.

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Latin American Modern Architectures: Ambiguous Territories has thirteen new essays from a range of distinguished architectural historians to help you understand the region's rich and varied architecture. It will also introduce you to major projects that have not been written about in English. A foreword by historian Kenneth Frampton sets the stage for essays on well-known architects, such as Lucio Costa and Félix Candela, which will show you unfamiliar aspects of their work, and for essays on the work of little-known figures, such as Uruguayan architect Carlos Gómez Gavazzo and Peruvian architect and politician Fernando Belaúnde Terry. Covering urban and territorial histories from the nineteenth and twentieth centuries, along with detailed building analyses, this book is your best source for historical and critical essays on a sampling of Latin America's diverse architecture, providing much-needed information on key case studies. Contributors include Noemí Adagio, Pedro Ignacio Alonso, Luis Castañeda, Viviana d'Auria, George F. Flaherty, María González Pendás, Cristina López Uribe, Hugo Mondragón López, Jorge Nudelman Blejwas, Hugo Palmarola Sagredo, Gaia Piccarolo, Claudia Shmidt, Daniel Talesnik, and Paulo Tavares.

This contextual study of Janáček's operas reveals the composer's creative responses to a wide range of Czech and non-Czech traditions.

How do we think about architecture historically and theoretically? *Forty Ways to Think about Architecture* provides an introduction to some of the wide-ranging ways in which architectural history and theory are

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being approached today. The inspiration for this project is the work of Adrian Forty, Professor of Architectural History at the Bartlett School of Architecture, University College London (UCL), who has been internationally renowned as the UK's leading academic in the discipline for 40 years. Forty's many publications, notably *Objects of Desire* (1986), *Words and Buildings* (2000) and *Concrete and Culture* (2012), have been crucial to opening up new approaches to architectural history and theory and have helped to establish entirely new areas of study. His teaching at The Bartlett has enthused a new generation about the exciting possibilities of architectural history and theory as a field. This collection takes in a total of 40 essays covering key subjects, ranging from memory and heritage to everyday life, building materials and city spaces. As well as critical theory, philosophy, literature and experimental design, it refers to more immediate and topical issues in the built environment, such as globalisation, localism, regeneration and ecologies. Concise and engaging entries reflect on architecture from a range of perspectives. Contributors include eminent historians and theorists from elsewhere – such as Jean-Louis Cohen, Briony Fer, Hilde Heynen, Mary McLeod, Griselda Pollock, Penny Sparke and Anthony Vidler – as well as Forty's colleagues from the Bartlett School of Architecture including Iain Borden, Murray Fraser, Peter Hall, Barbara Penner, Jane Rendell and Andrew Saint. *Forty Ways to Think about Architecture* also features contributions from distinguished architects, such as Tony Fretton, Jeremy Till and Sarah Wigglesworth,

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and well-known critics and architectural writers, such as Tom Dyckhoff, William Menking and Thomas Weaver. Many of the contributors are former students of Adrian Forty. Through these diverse essays, readers are encouraged to think about how architectural history and theory relates to their own research and design practices, thus using the work of Adrian Forty as a catalyst for fresh and innovative thinking about architecture as a subject.

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