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ISBN: 080782240X 0780807822401 078080784808 0807848095
OCLC Number: 32242353
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Gunnar Asplund
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Physical: 336 pages : illustrations (some color), plans (some color) ; 30 cm
Description:

More Author / Title:
Peter Blundell Jones.

Information:
Language: English
Staff View: MARC Record
ISBN: 0714039760 9780714039760 0714039752 9780714039753
OCLC Number: 56558110
LCDN: 200626567

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Subjects:
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the heart to do so: his classicism is of an extreme variety—cool, calm, understated like that of other artists, but also intimate without triviality, cerebral without obscurity, and passionate without emotionalism (see Perspective, colour pl. VII, fig.); his richly varied work gives lie to the notion that classicism must always be official, and he (not Le Brun, for all his theorizing and influence) is the true founder of French classicism—and the true father of the ‘official’ classical modes of Neo-classicism. But how does classicism fare in Italy of the 18th

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Michael Greenhalgh

https://doi.org/10.1093/groveart/003511.00150934/article.T011793

Published online: 2003
updated, 20 January 2018; updated bibliography, 18 September 2010

Term referring to a web of ideas, attitudes, and traditions derived from but not wholly dependent on a respect for and a close study of the literary and/or artistic activities of the ancient Greeks and Romans.

1. Introduction.
Classicism

Michael Greenough

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Classicism

Stripped Classicism

Introduction

Western architecture, history of Western architecture from prehistoric Mediterranean cultures to the present.

The history of Western architecture is marked by a series of new solutions to structural problems. During the period from the beginning of civilization through ancient Greek culture, construction methods progressed from the most primitive shed roof and simple truss to the vertical posts, or columns, supporting horizontal beams, or lintels (see post and lintel system). Greek architecture also formalized many structural and decorative elements into three Classical orders—Ionic, Doric, and Corinthian—which, to a greater or lesser extent, have influenced architecture since that time. The Romans exploited the arch, vault, and dome and made broader use of the load-bearing masonry wall. In the late medieval period, the pointed arch, ribbing, and pier systems gradually emerged. At this point all the problems of brick and stone masonry construction had been solved, and, beyond decorative advances, little innovation was achieved until the Industrial Revolution. Not until the 19th century, with the advent of cast-iron and steel construction, did a new architectural age dawn and higher, broader, and lighter buildings become possible. With the advances of 20th-century technology, new structural methods such as cantilevering received more extensive use. By the turn of the 21st century, computers had further enhanced architects’ ability to conceptualize and create new forms.
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For the purposes of this article, "Western architecture" signifies architecture in Europe as well as in regions that share a European cultural tradition. For example, this article discusses early architectural traditions in areas such as Egypt, Syria, Asia Minor, North Africa, and Jerusalem, which, beginning in the Hellenistic and Roman periods and continuing through the period of the Byzantine Empire, were closely tied to architectural developments in Europe. By the late 15th century, European architectural styles spread to the Americas. North American architecture is also treated in this article: for treatment of Latin American architecture, see Latin American architecture. (Native American architectural traditions were generally unaffected by European influence; for that history, see Native American art.)
Stripped Classicism
France

French classicism. The ingenious planning and spatial complexity of the Opéra owe much to Beaux-Arts methods of organization, but the scale is new, as is the lavish provision of circulation space, including the great staircase and numerous richly decorated galleries, foyers, and corridors. Garnier planned this spectacular setting so that visitors would begin their theatrical experience the moment they entered the building. The Opéra fits into the web of new streets or boulevards built for Emperor Napoleon III by Baron Haussmann in 1854–70. These broad avenues of apartment blocks and shops, frequently contrived in Baroque fashion to create vistas converging on major public buildings, set a pattern that was widely followed in the expansion and modernization of European capital cities.

The Classical language of Hittorff and Duc was echoed throughout the 19th century by French architects such as Jean-Louis Pascal (e.g., Faculty of Medicine and Pharmacy, Bordeaux, 1880–88) and Henri-Paul Nénot (e.g., New Sorbonne, Paris, 1885–1901), both of whom were influential teachers at the École des Beaux-Arts. A high point was reached with the Paris Exposition of 1889, for which Henri Deglane and Victor Laloux erected, respectively, the Grand Palais and the Gare d’Orsay (renovated as the Musée d’Orsay, 1979–86). These monumental buildings are in a frothy Baroque style, though they incorporate much glass and iron. Reaction to this exuberance was expressed in the work of Auguste Perret, who attempted to apply the newly developed technique of reinforced-concrete construction to buildings designed in a trabeated (post-and-lintel) style that was ultimately Classical; for example, his Theatre of the Champs-Élysées, Paris (1911–12), and the Museum of Public Works, Paris (1936), now the headquarters of the Economic and Social Council. At the International Exposition of 1937, or Paris World’s Fair, pavilions in a range of styles were dominated by the Chaillot Palace, built from designs by Jacques Carlu, Louis-Hippolyte Boileau, and Léon Azéma. This is a striking example of the austere trabeated classicism that was the most popular style for public buildings in the 1930s in many parts of the United States and Europe. It is often known as stripped classicism because features such as columns and pilasters were reduced to a grid and deprived of their customary moldings.
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   By: Schönfeldt, Hedvig, Violent heritage review, 2000, n 16 p 44-51. (journal article) (English), Database: Avery Index to Architectural Periodicals
   Authors: Gunnar Asplund and Sigurd Lewerentz
   Subjects: Cemeteries, Asplund, Erik Gunnar, Lewerentz, Sigurd, Sweden, Stockholm
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2. THE IRA SPRADELEY FIELD SITE: A LATE WOODLAND CEMETERY IN THE ARKANSAS OZARKS.
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Sigurd Lewerentz and the ‘Half-Open Door’

by VAUGHAN HART

The importance of the Swedish architect Sigurd Lewerentz (1885–1973) to the development of the Modern Movement has only recently been recognized. Following Lewerentz’s confirmation at the age of eighteen he was a life-long Bible-reading Lutheran, the established religion in Sweden, and Lewerentz’s well known churches are testimony to his ability to design sacred space which reinterpreted the Lutheran mass. It is within this scriptural context, albeit modified by Swedish cremonial policy, that this article examines probably the most famous and monumental of Lewerentz’s works, the Woodland cemetery and crematorium, Stockholm (the Skogskyrkogården).

The cemetery was designed in collaboration with Lewerentz’s exact Swedish contemporary, Erik Gunnar Asplund (1885–1940). Notwithstanding the eventual rift between the two architects and certain differences in their approach, the cemetery’s overall plan, from that in the competition proposal of 1915 to its considerably amended
“Leon Krier”
Poundbury
Leon Krier: Poundbury Masterplan, Dorchester, Dorset, 1988-91 [England]


Language: English

Place of Publication: England

Abstract: Includes project for the Market Tower.


People: Krier, Leon, 1946-

Document Type(s): journal article

Revision Date: 20011119

Avery Number: A 8 AR405-10/05/93 T.10/0159 T

ISSN: 0003-8004

Accession Number: 309308

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