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Sir John Sloanes Museum London Opus Berlin Germany 14

Victor M. Corman



Sir John Sloanes Museum London Opus Berlin Germany 14:

The Pediments of the Parthenon Palagia, 2022-12-12 This is the only comprehensive account of the Parthenon pediments in English and the first in any language since 1963 It serves as an up to date introduction to their study and includes new proposals for the restoration and interpretation of their composition Debate on the Parthenon pediments has concentrated on the interpretation of individual figures the restoration of the missing parts and the question of Roman repairs The present study is based on autopsy and considers the evidence of technical details It questions the attribution of certain familiar pieces and offers new suggestions for restoring the east pediment All sculptures are illustrated some with photographs taken especially for this book and there are new drawings of the restorations proposed by the author Chapter 1 is a general introduction to the study of the pediments It includes an assessment of the documentation and a summary of stylistic and technical characteristics of the sculptures Chapters 2 and 3 treat each pediment separately The discussion of individual sculptures is incorporated in a continuous narrative which sets them within the context of the overall composition **The**

Architectural Model Matthew Mindrup, 2019-10-08 An investigation of different uses for the architectural model through history as sign souvenir funerary object didactic tool medium for design and architect s muse For more than five hundred years architects have employed three dimensional models as tools to test refine and illustrate their ideas But as Matthew Mindrup shows the uses of physical architectural models extend beyond mere representation An architectural model can also simulate instruct inspire and generate architectural designs It can be among other things sign souvenir toy funerary object didactic tool medium or muse In this book Mindrup surveys the history of architectural models by investigating their uses both theoretical and practical Tracing the architectural model s development from antiquity to the present Mindrup also offers an interpretive framework for understanding each of its applications in the context of time and place He first examines models meant to portray extant fantastic or proposed structures describing their use in ancient funerary or dedicatory practices in which models are endowed with magical power as a medium for architectural reverie and inspiration and as prototypes for twentieth century experimental designs Mindrup then considers models that exemplify certain architectural uses exploring the influence of Leon Battista Alberti s dictum that models be simple lest they distract from the architect s ideas analyzing the model as a generative tool and investigating allegorical analogical and anagogical interpretations of models Mindrup s histories show how the model can be a surrogate for the architectural structure itself or for the experience of its formal tactile and sensory complexity and beyond that that the manipulation play experimentation and dreaming enabled by models allow us to imagine architecture in new ways **Egon Eiermann, German Embassy, Washington**

Immo Boyken, Egon Eiermann, 2004 When the German Embassy in Washington was completed in 1964 the architectural critic for the Washington Post wrote that the express aim of those commissioning the building had been to make an architectural statement that would embody the spirit of the young German democracy **The Beholder** Robert Williams, 2017-07-05 One

of the most significant developments in the study of works of art over the past generation has been a shift in focus from the works themselves to the viewer's experience of them and the relation of that experience both to the works in question and to other aspects of cultural life. The ten essays written for this volume address the experience of art in early modern Europe and approach it from a variety of methodological perspectives. Concerns range from the relation between its perceptual and significative dimensions to the ways in which its discursive formation anticipates but does not exactly correspond to later notions of aesthetic experience. The modes of engagement vary from careful empirical studies that explore the complex complementary relationship between works of art and textual evidence of different kinds to ambitious efforts to mobilize the powerful interpretative tools of psychoanalysis and phenomenology. This diversity testifies to the vitality of current interest in the experience of beholding and the urgency of the challenge it poses to contemporary art historical practice. Ancient Roman Topography and Architecture: Dal Pozzo accessions in the later seventeenth century and miscellaneous earlier drawings Ian Campbell, 2004. Devices of Wonder Barbara Maria Stafford, Frances Terpak, J. Paul Getty Museum, 2001. Exhibition held at the J Paul Getty Museum Los Angeles 13 November 2001 to 3 February 2002. Deutsche Nationalbibliographie und Bibliographie der im Ausland erschienenen deutschsprachigen Veröffentlichungen, 1998.

Guide to Microforms in Print, 1998. **The Burlington Magazine**, 2006. R.I.B.A. Library Bulletin, 1946. Guide to Microforms in Print, 1997, 1997. Monumenta Graeca et Romana: Pediments of the Parthenon H. F. Mussche, 1977.

Architecture B. Weinreb Architectural Books Ltd, 1963. **General Catalogue of Printed Books to 1955** British Museum. Department of Printed Books, 1967. Verzeichnis lieferbarer Bücher, 1988. **Sir John Soane's Museum, London** Stefan Buzas, Richard Bryant, 1994. Sir John Soane's London house is undoubtedly one of the most unusual works ever produced by an architect. Soane's highly individual interpretations of classical language combined with his singular spatial solutions show that he was an artist well ahead of his time almost a pioneer of the Modern movement. His great and unusual gift for creating monumental scale in a confined space makes his house a rare visual pleasure. An Act of Parliament in 1833 secured Soane's house for the nation and for posterity. Soane gave instructions that the house should be preserved in all its detail as he left it on his death in 1837 at the advanced age of 84. This means that we can still experience the unusual visual world of this remarkable architect today. Soane altered and added to his house over a period of 40 years. His deep conviction that man can be educated and bettered by studying examples of work in the visual arts of many periods made him an insatiable collector and his house is an Aladdin's cave of objects, paintings and curios that make it a source of great fascination and enjoyment. This publication in the Opus series is a rare but successful record showing the principal spaces in their overall effect and in detail a most difficult task considering the spatial complexities and small dimensions of some of the rooms. Richard Bryant demonstrates his enormous skill as a photographer by capturing Soane's idiosyncratic and rich conceptions in his images which are a masterpiece of architectural documentation. The text describes the history of the

building and its complicated development together with a short biography of its creator **A Series of 14 Postcard Views of the House and Museum of Sir John Soane, Built in the Year 1812** ,1917 A Series of 14 Postcard Views of the House and Museum of Sir John Soane, [including a Portrait,] Etc Sir John Soane's Museum,1917 *A New Description of Sir John Soane's Museum* ,1977 *The Publications of the Sir John Soane Museum* Sir John Soane's Museum. London,19??

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