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# Looking at Architecture with Ruskin

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# Looking At Architecture With Ruskin

**Amir H Ameri**



## Looking At Architecture With Ruskin:

**Looking at Architecture with Ruskin** John Unrau, John Ruskin, 1978-01-01      Looking at Architecture with Ruskin John Unrau, 1978      *A Philosopher Looks at Architecture* Paul Guyer, 2021-05-20 Argues that the fundamental goals of architecture remain valid despite constant changes in human activities technologies and styles      **H.H. Richardson** Maureen Meister, 1999 Viewed this way Richardson becomes a more challenging figure an architect who in many ways was shaped by and was consistent with his era even as he dominated it In addition to shedding new light on the architect the book shows how much Richardson scholarship has changed and matured over the course of a century BOOK JACKET      The Seven Lamps of Architecture John Ruskin, 1907      *Ruskin's Artists* Robert Hewison, 2017-11-22 This was first published in 2000 A study of John Ruskin's engagement with art and architecture as a critic a patron and a teacher It offers insights into both his writings and the visual economy of the Victorian world Each essay examines Ruskin's relationship with an individual artist or a distinct aspect of art practice J M W Turner D G Rossetti W Holman Hunt and E Burne Jones are among those artists discussed whose personal relationships with Ruskin affected his critical writing Ruskin's attitude to women artists and his approach to the teaching of art are given special attention      **Utopias and Architecture** Nathaniel Coleman, 2007-05-07 Utopian thought though commonly characterized as projecting a future without a past depends on golden models for re-invention of what is Through a detailed and innovative re-assessment of the work of three architects who sought to represent a utopian content in their work and a consideration of the thoughts of a range of leading writers Coleman offers the reader a unique perspective of idealism in architectural design With unparalleled depth and focus of vision on the work of Le Corbusier Louis I Kahn and Aldo van Eyck this book persuasively challenges predominant assumptions in current architectural discourse forging a new approach to the invention of welcoming built environments and transcending the limitations of both the postmodern and hyper modern stance and orthodox modernist architecture      Louis H. Sullivan and a 19th-Century Poetics of Naturalized Architecture Lauren S. Weingarden, 2017-07-05 For most of the twentieth century modernist viewers dismissed the architectural ornament of Louis H Sullivan 1856-1924 and the majority of his theoretical writings as emotional outbursts of an outmoded romanticism In this study Lauren Weingarden reveals Sullivan's eloquent articulation of nineteenth century romantic practices literary linguistic aesthetic spiritual and nationalistic and thus rescues Sullivan and his legacy from the narrow role imposed on him as a pioneer of twentieth century modernism Using three interpretive models discourse theory poststructural semiotic analysis and a pragmatic concept of sign functions she restores the integrity of Sullivan's artistic choices and his historical position as a culminating figure within nineteenth century romanticism By giving equal weight to Louis Sullivan's writings and designs Weingarden shows how he translated both Ruskin's tenets of Gothic naturalism and Whitman's poetry of the American landscape into elemental structural forms and organic ornamentation Viewed as a site where various romantic discourses converged Sullivan's oeuvre demands a cross

disciplinary exploration of each discursive practice and its rules of accumulation exclusion reactivation The overarching theme of this study is the interrogation and restitution of those Foucauldian rules that enabled Sullivan to articulate architecture as a pictorial mode of landscape art which he considered co equal with the spiritual and didactic functions of landscape poetry *The Civil Engineer and Architect's Journal* ,1849 [The Civil Engineer and Architect's Journal](#) William Laxton,1851 *Living Ruins, Value Conflicts* Argyro Loukaki,2016-12-05 Using monuments and ruins by way of illustration this fascinating book examines the symbolic ideological geographical and aesthetic importance of Greek classical iconography for the Western world It examines how classical Greek monuments are simultaneously perceived as sublime national symbols and as a mythological and archetypal reference against which Western modernism is measured The book investigates the dialogue this double identity leads to as well as frequent clashes between ancient but also later monuments and their modern urban or regional environment *Living Ruins Value Conflicts* examines the complex historical process of monument restoration and enhancement and analyses the nexus of changing perceptions aesthetic visions and formal principles over the past two centuries The book shows the ways in which archaeology and monumentality affect modern life the modern aesthetic our notions of nationhood of place of self and the limits to and possibilities for national development imposed by the need to ensure ruins are kept alive [Studies in Art, Architecture, and Design: Victorian and after](#) Nikolaus Pevsner,1908 *Reading Ruskin's Cultural Heritage* Gill Chitty,2023-04-28 John Ruskin s critical commentary on culture and society transformative in his own time established him as a leading critic of the 19th century His prescient thinking resonates powerfully with today s issues in cultural heritage conservation This volume presents his ideas in context key extracts from his works and future directions for his foundational ideas Ruskin s passionate responses to the environmental and social changes of his day chime with contemporary ideas on themes like sustainability ethical production and environmentalism Though widely recognised as a key figure in preservation history his heritage work is rarely appreciated in full context and breadth This volume presents six stimulating essays on Ruskin s readership and reception his transformative perceptions of heritage futures and provocative writing on cultural landscapes and the arts and crafts Extracts from both well known and lesser known works accompany each chapter to reflect the distinctive vocality of his texts from his writing on architecture and buildings to landscape and cultural heritage The volume offers a richer description of cultural context and meaning than usually afforded to Ruskin s work in conservation and critical heritage studies finding its resonance and relevance Written for an academic and professional audience in heritage studies and historic building conservation and particularly relevant for cultural heritage management this is a core text and reference work for undergraduate and postgraduate students in history of art and architecture heritage studies and architectural building conservation also central to interests of cultural historians and scholars of nineteenth century Victorian history and literature [Architecture, Aesthetics, and the Predicaments of Theory](#) Amir H Ameri,2021-12-23 *Architecture Aesthetics and the Predicaments of*

Theory offers a critical analysis of the methodological constants and shared critical strategies in the history of theoretical discourse on Western architecture. Central to these constants is the persistent role of aesthetics as a critical tool for the delimitation of architecture. This book analyzes the unceasing critical role aesthetics is given to play in the discourse of architecture. The book offers a close and critical reading of three seminal texts from three different periods in the history of theoretical discourse on Western architecture: the Renaissance, the Enlightenment, and 19th-century Romanticism. The first text is Leone Battista Alberti's *Ten Books on Architecture* of 1452; the next, Marc Antoine Laugier's *An Essay on Architecture* of 1753; and last, John Ruskin's *The Seven Lamps of Architecture* of 1849. Additional influential texts from among others the 20th and 21st centuries are engaged with along the way to locate and contextualize the arguments within the broader discursive tradition of Western architecture. The book will interest scholars and students of architecture, architectural history, and theory, as well as scholars and students of cultural studies, aesthetic philosophy, art history, literary criticism, and related disciplines.

**In Pursuit of Beauty** Metropolitan Museum of Art (New York, N.Y.), 1986. This project is the first comprehensive study of a phenomenon that not only dominated the American arts of the 1870s and 1880s but also helped set the course of such later developments in the United States as the Arts and Crafts movement, the indigenous interpretation of Art Nouveau, and even the rise of modernism. In fact, the early history of the Metropolitan, its founding, its sponsorship of a school of industrial design, and its display of decorative works is inextricably tied to the Aesthetic movement and its educational goals. *In Pursuit of Beauty*: Americans and the Aesthetic Movement comprised some 175 objects, including furniture, metalwork, stained glass, ceramics, textiles, wallpaper, painting, and sculpture. Some of these had rarely been displayed; others, although familiar, were being shown in new and even startling contexts. The exhibition and catalogue are arranged thematically to illustrate both the major styles of a visually rich movement and the ideas that generated its diversity.

From publisher's description: **Hagia Sophia, 1850-1950** Robert S. Nelson, 2004-07-14. Hagia Sophia, the Church of Holy Wisdom, sits majestically atop the plateau that commands the straits separating Europe and Asia. Located near the acropolis of the ancient city of Byzantium, this unparalleled structure has enjoyed an extensive and colorful history as it has successively been transformed into a cathedral, mosque, monument, and museum. In *Hagia Sophia, 1850-1950*, Robert S. Nelson explores its many lives. Built from 532 to 537 as the Cathedral of Constantinople, Hagia Sophia was little studied and seldom recognized as a great monument of world art until the nineteenth century, and Nelson examines the causes and consequences of the building's newly elevated status during that time. He chronicles the grand dome's modern history through a vibrant cast of characters: emperors, sultans, critics, poets, archaeologists, architects, philanthropists, and religious congregations, some of whom spent years studying it, others never visiting the building. But as Nelson shows, they all had a hand in the recreation of Hagia Sophia as a modern architectural icon. By many means and for its own purposes, the West has conceptually transformed Hagia Sophia into the international symbol that it is today. While other books have covered the architectural

history of the structure this is the first study to address its status as a modern monument With his narrative of the building's rebirth Nelson captures its importance for the diverse communities that shape and find meaning in Hagia Sophia His book will resonate with cultural architectural and art historians as well as with those seeking to acquaint themselves with the modern life of an inspired and inspiring building

**Light Shining in a Dark Place** Jeff Sellars, 2012-06-04 In *Light Shining in a Dark Place* Jeff Sellars has drawn together more than a dozen scholars around the theme of discovering theology through the moving medium of film The varied contributors in this collection explore through their particular lenses how theological ideas might be seen in and considered through one of the most popular of modern art forms From subjects of sin grace and forgiveness to violence science fiction fantasy and zombies *Light Shining in a Dark Place* assists the theologically interested film viewer in tracing the light that might be found in the filmic arts back to the source of all lights Contributors include Bruce L Edwards J Sage Elwell Michael Leary Peter Malone Kevin C Neece Simon Oliver Kim Paffenroth J Ryan Parker Travis Prinzi Megan J Robinson Scott Shiffer James H Thrall and Alissa Wilkinson

**The Speaker**, 1895 *Towards a Critique of Architecture's Contemporaneity* Gevork Hartoonian, 2023-02-14 Pursuing historical analogies between nineteenth century theories and the current practices captivated by digital reproducibility this book offers a critical take on architecture's contemporaneity through four essays tectonics materiality cladding and labor Fundamental to this proposition is the historicity of Gottfried Semper's theorization of architecture amidst the outpouring of new materials and construction techniques during the 1850s Starting with Semper's differentiation between theatricalization and the tectonic of theatricality this book examines thematic essential to architecture's self representation Even though the title of this book recalls the Semperian *Four Elements of Architecture* its argument encapsulates a unique historico theoretical project probing the tectonic of theatricality beyond Semper The invisible tie between technique and labor is the cord running through the four subjects covered in this book In exploring these subjects from the theoretical standpoint of Marxian dialectics this book's contribution is focused on but not limited to the topicality of labor today when its relationship with capital has been further obscured by the prevailing digitalization of commodity exchange value starting roughly in the 1990s Each essay examines Semper's theorization of architecture in contradistinction to the ways in which technology's mediation has dominated architecture's representation Burrowing through the invisible tie between technique and work asymptomatic of architecture's predicament in global capitalism *Towards a Critique of Architecture's Contemporaneity* advances the scope of architectural criticism beyond the exhausted formalism and architecture's turn to philosophy circa the 1980s and the present tendencies for presentism It will therefore be of interest to researchers and students of architectural history and theory

**RACAR, Revue D'art Canadienne**, 1980

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