



# L'ARCHITECTURE DES ANNÉES 30 À PARIS

Jean-Marc Larbodière

LES ESSENTIELS DU PATRIMOINE

# Larchitecture Annes 30 Paris

**Philippe Apeloig**



## **Larchitecture Annes 30 Paris:**

**France** Jean-Louis Cohen, 2014-08-15 Everyone knows Notre Dame the Eiffel Tower and the chateaux of the Loire Valley but French architects have also produced some of the most iconic buildings of the twentieth century playing a central role in the emergence and development of modernism In France Jean Louis Cohen presents a complete narrative of the unfolding architectural modernity in the country grappling not only with the buildings but also with the political and critical context surrounding them Cohen examines the developments in urban design and architecture within France depicting the continuities and breaks in French architecture since 1900 against a broader international background Describing the systems of architectural exchange with other countries including Italy Germany Russia and the United States he offers a new view on the ideas projects and buildings otherwise so often considered only from narrow nationalistic perspectives Cohen also maps the problematic search for a national identity against the background of European rivalries and France s colonial past Drawing on a wealth of recent research this authoritatively written book will challenge the way design professionals and historians view modern French architecture

**Festival Architecture** Sarah Bonnemaison, Christine Macy, 2007-12-06 With contributions from provocative art and architectural historians this book is a unique exposition of the temporary architecture erected for festivals and the role it has played in developing Western architectural and urban theory Festival Architecture is arranged in historical periods from Antiquity to the modern era and divided between analyses of specific festivals set in relation to contemporary architecture and urban design ideas and theories Illustrated with a wealth of unusual and rarely seen images from the European festival tradition this is a fascinating outline of the history of festival architecture ideal for postgraduate architecture and urban design students

**Art in France, 1900-1940** Christopher Green, 2000-01-01 This study sets developments within the frameworks both of their unstable social political and intellectual world and of the official and independent institutions of art

**The Architecture of Paris** Andrew Ayers, 2004 The author here presents an architectural history of Paris stretching from the 3rd century BC up until the end of the 20th century

**Modernising Post-war France** Nicholas Bullock, 2022-11-22 This book is about the role played by architects engineers and planners in transforming France during the three post war decades of growing prosperity a period when modernisation was a central priority of the state promising a way forward from the shame of defeat in 1940 to a place at the centre of the new Europe The first part of the book examines the scale of transformation showing how architecture and urbanism both served the cause of modernisation and shaped the identity of the new France Mainstream modernism was co opted to the service of the state from major public buildings to Gaullist plans for the transformation of Paris to establish the city as the capital of Europe By contrast the second part of the book explores the critique of state sponsored modernisation by radical architects from Le Corbusier to the young Turks of the 1960s such as Georges Candilis and the students who attacked the banality of mainstream modernism and its inability to address the growing problems of France s cities Following May 1968 the Beaux

Arts was closed the Grand Prix de Rome symbol of the old order abolished for a while the establishment might continue as before but progressive architecture was set on a new course Beautifully illustrated and written to be accessible to all the book sets the discussion of architecture and urbanism in its social political and economic contexts As such it will appeal both to students and scholars of the history of architecture and urbanism and to those with a wider interest in France's post war history

**The Figure of Knowledge** Sebastiaan Loosen, Rajesh Heynicks, Hilde Heynen, 2020-10-01 It is a major challenge to write the history of post WWII architectural theory without boiling it down to a few defining paradigms An impressive anthologising effort during the 1990s charted architectural theory mostly via the various theoretical frameworks employed such as critical theory critical regionalism deconstructivism and pragmatism Yet the intellectual contours of what constitutes architectural theory have been constantly in flux It is therefore paramount to ask what kind of knowledge has become important in the recent history of architectural theory and how the resulting figure of knowledge sets the conditions for the actual arguments made The contributions in this volume focus on institutional geographical rhetorical and other conditioning factors They thus screen the unspoken rules of engagement that postwar architectural theory ascribed to

**Art of the Defeat** Laurence Bertrand Dorléac, 2008 Art of the Defeat offers an unflinching look at the pivotal role art played in France during the German occupation It begins with Adolf Hitler's staging of the armistice at Rethondes and moves across the dark years analyzing the official junket by French artists to Germany the exhibition of Arno Breker's colossi in Paris the looting of the state museums and Jewish collections the glorification of Philippe Pétain and a pure national identity the demonization of modernists and foreigners and the range of responses by artists and artisans The sum is a pioneering exposé of the deployment of art and ideology to hold the heart of darkness at bay Page 4 of cover

Au Coeur Du Mot Philippe Apeloig, 2001 Philippe Apeloig 1962 has established his reputation in the international poster scene since the end of the 1980s with works of a rare constant quality and an unerring sense for what it takes to design a poster His work above all that with an explicitly cultural content is well represented in the major collections Numerous exhibitions awards and membership of juries have consolidated his international reputation The publication contains an overview of his work for the first time

*Años 30* Jordana Mendelshon, 2012 The 1930s was a turbulent decade across the world with the rise of totalitarian governments the outbreak of the Spanish Civil War the start of World War II and the constant migration of artists as part of evolving social economic and political geographies that were marked by utopian dreams and devastating upheavals This book approaches the 1930s and seeks to explore the microhistories that detail the movement of artists across borders the potential transformation of artistic styles and the concurrent struggle to preserve old networks amidst the creation of new communities in often radically new contexts of artistic production Touching on the works of Cartier Bresson Max Ernst Miro Picasso and many more as well as examining aspects of Surrealism Abstraction propaganda and photography this is an insightful account of one of the most turbulent decades in the history of art

Architectures of Bureaucracy Jens van de

Maele,2025-01-27 This monograph examines the interrelationship between politics and modernist architecture in interwar Belgium focusing on political architectural and administrative elites as propagators of new ideas of governance While Belgium was strongly influenced by neighbouring France and Germany it also developed its own avant garde approaches to socio political problems In the second half of the 1930s the country was the scene of a remarkable political and architectural experiment involving an ambitious plan for the large scale construction of modernist government office buildings These buildings were seen as essential to the development of a technocratic model of governance aimed at strengthening the role of the executive and minimising the influence of parliament More specifically the efficient new office architecture was supposed to create a new type of perfect civil servant whose loyalties would no longer lie with political parties but with scientists and management experts Such experts and scientists constituted a rising elite of homines novi with strong though often veiled political ambitions As such this book contributes to our understanding of political culture in the age of extremes **Making Modern Paris** Christopher Curtis Mead,2012 Investigates how architecture technology politics and urban planning came together in French architect Victor Baltard s creation of the Central Markets of Paris Presents a case study of the historical process that produced modern Paris between 1840 and 1870 The Classic French Cinema, 1930-1960 C. G. Crisp,1993 Colin Crisp re evaluates the stylistic evolution of the classic French cinema and represents the New Wave film makers as its natural heirs rather than the mould breakers they perceived themselves to be **Marginal to Mainstream** Toby Norris,2023-10-30 Marginal to Mainstream French Modernism Between the Wars traces the near miraculous progress of modern art in France in the first half of the twentieth century Before World War I it was a marginal phenomenon largely absent from the museums and bought and sold by a handful of second string dealers by the early 1950s it had been canonized as the representative form of the epoch The triumph of modernism and the simultaneous establishment of Paris as the crucible of modern art were not the products of a coherent policy but of a stumbling and spasmodic process France was the leading democratic nation in Europe and it wanted its art to reinforce its prestige on the international stage but no one could agree how best to achieve this Toby Norris shows how amidst the policy squabbles and in fighting of representative government France fumbled its way toward an art of democracy and in the process helped install modern art as the house style of democratic capitalism The Routledge Companion to Art Deco Bridget Elliott,Michael Windover,2019-06-25 Scholarly interest in Art Deco has grown rapidly over the past fifty years spanning different academic disciplines This volume provides a guide to the current state of the field of Art Deco research by highlighting past accomplishments and promising new directions Chapters are presented in five sections based on key concepts migration public culture fashion politics and Art Deco s afterlife in heritage restoration and new media The book provides a range of perspectives on and approaches to these issues as well as to the concept of Art Deco itself It highlights the slipperiness of Art Deco yet points to its potential to shed new light on the complexities of modernity **Paradise Planned** Robert A.M. Stern,David Fishman,Jacob

Tilove, 2013-12-03 *Paradise Planned* is the definitive history of the development of the garden suburb a phenomenon that originated in England in the late eighteenth century was quickly adopted in the United States and northern Europe and gradually proliferated throughout the world. These bucolic settings offered an ideal lifestyle typically outside the city but accessible by streetcar, train, and automobile. Today the principles of the garden city movement are once again in play as retrofitting the suburbs has become a central issue in planning. Strategies are emerging that reflect the goals of garden suburbs in creating metropolitan communities that embrace both the intensity of the city and the tranquility of nature. *Paradise Planned* is the comprehensive encyclopedic record of this movement, a vital contribution to architectural and planning history and an essential recourse for guiding the repair of the American townscape. [Ruins of Ancient Rome](#)

Roberto Cassanelli, 2002. Traditionally a critical component of the education of any architect was to draw the ruins of ancient Rome, reconstructing either from ancient sources or more often pure fantasy what the original structures must have looked like. From this training emerged generations of architects imbued with the aesthetic ideals that would form the Neoclassical and Beaux Arts building styles. In this magnificently printed volume are reproduced some of the most extraordinarily handsome drawings of the ruins of ancient Rome made by French Prix de Rome architects from 1775 through 1925. Accompanied by text that explains how the Prix de Rome was awarded and the significance of the prize in the history of architecture as well as how the study of ancient models formed the basis for nineteenth and early twentieth century architectural styles, these drawings provide an invaluable understanding of how the modern imagination recorded and transformed ancient fragments into a modern architectural idiom. [The Authority of Everyday Objects](#)

Paul Betts, 2007-12-07. Paul Betts first came to my attention through his pioneering article on the post 1945 Bauhaus myth as a joint German-American venture. This book is a landmark study of cultural continuities and ruptures, institutional realignments, and individual careers that introduces a breath of fresh air into a field of research long staled by received ideas. It demonstrates the rewards of approaching the years from 1933 to 1945 as a revealing window onto the subsequent history of West Germany. Wolfgang Schivelbusch, *The Authority of Everyday Objects* is a small gem of the new cultural history. This is a work of striking originality and insight that fits the development of industrial design in postwar Germany into the country's broader social, cultural, and political history, constructing an analytical narrative that carries from the Third Reich into the Cold War. It illuminates not merely cultural transformation but the wider social history of twentieth century Germany. Stanley G. Payne, author of *A History of Fascism 1914-1945*, *The Authority of Everyday Objects* is a refreshing, innovative, and convincing approach to post-World War II Western consumer society. Design as a weapon in Cold War competition and as a vehicle for German redemption by revitalizing Bauhaus traditions is thoroughly researched and wonderfully presented in Paul Betts' book. This well-illustrated work convinces the reader that design was a part of *gluecklich Leben*, lucky life and *schoen wohnen*, beautiful living, and a factor in the politicization of material culture. Ivan T. Berend, author of *Decades of Crisis*

Central and Eastern Europe before World War II and History Derailed Central and Eastern Europe in the Long Nineteenth Century **Modernity and Nostalgia** Romy Golan, 1995-01-01 Golan argues that reactionary issues such as anti urbanism the return to the soil regionalism corporatism xenophobia and doubts about the new technology became central to cultural and art historical discourse Focusing on the overlap of avant garde and middle of the road production she investigates the import of these issues not only in painting sculpture and architecture concentrating on the work of Leger Picasso Le Corbusier Ozenfant Derain the Surrealists and the so called naifs but also in the decorative arts in the spectacle of world and colonial fairs and in literature Throughout she finds evidence that artists turned from the aesthetics of the machine age toward a more organic naturalistic art This leads her to ask whether the famous and momentous shift of the avant garde from Paris to New York in 1939 did not in fact begin two decades earlier in 1918 **Eckart Muthesius, 1930** Reto Niggli, 1996 The first publication on this spectacular architectural work **Eileen Gray** Jennifer Goff, 2014-11-28 The renowned and highly influential architect furniture maker interior designer and photographer Eileen Gray was born in Ireland and remained throughout her life an Irishwoman at heart An elusive figure her interior world has never before been observed as closely as in this ground breaking study of her work philosophy and inner circle of fellow artists Jennifer Goff expertly blends art history and biography to create a stunning ensemble offering a clear beacon of light into truly understanding Gray the woman and the professional Gray was a self taught polymath and her work was multi functional user friendly ready for mass production yet succinctly unique and her designs show great technical virtuosity Her expertise in lacquer work and carpet design often overlooked is given due attention in this book as is her fascinating relationship with the architect Le Corbusier and many other compelling and complex relationships The book also offers rare insights into Gray s early years as an artist The primary source material for this book is drawn from the Eileen Gray collection at the National Museum of Ireland and its wealth of documentation correspondence personal archives photographs and oral history

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