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Johansen Skovsted

Arkitekter: On Jørn Utzon

Hans Munk Hansen Interview:
On Jørn Utzon Richard Weston
- *Jrn Utzon: Buildings
Ancient \u0026amp; Modern*
~~Utzon's Universe: A Soft
Cave (Episode 3)~~ **Jan Gehl**

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Richard Interview: On Jørn Utzon

*Utzon's Universe: A Chair
with Form (Episode 4)* **Lene**

Tranberg Interview: On Jørn

Utzon *Utzon's Universe: A
House in a Tree (Episode 2)*

*Bjarke Ingels Interview: On
Jørn Utzon* **Renzo Piano**

Interview: On Jørn Utzon

*Rafael Moneo Interview: On
Jørn Utzon* ~~Sydney Opera~~

~~House painting~~ **Curator Talk:**

*Why the Artists of the
Picturesque Atlas Matter*

KDHM Artifact Corner:

Portraits by Ezra Ames ~~Camp~~
~~Cope perform \ "The Opener" \~~

~~| Live at Sydney Opera House~~

~~Renzo Piano Interview: On
the Shoulders of Giants~~

Bjarke Ingels \ "Good design
is careful, bad design is

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careless\" Seekae - '3'
(Sunrise Session in the
Utzon Room)

Architecture BOOK REVIEW |
Operative design +
Conditional Design Abstract:
The Art of Design | Bjarke
Ingels: Architecture | FULL
EPISODE | Netflix

Identifying Arch-e-Types

Kithe Reh Gaya Video | Neeti
Mohan | Abhijit Vaghani |
Kumaar | New Song 2019 | T-
Series Nature Inspiring
Design with Eddie Woo |
Maths of the Sydney Opera
House | Episode 4

Jan Utzon On Jorn Utzon The
House by Helen Pitt Sydney
Opera House: Building an
Icon

Architectural Details - 5000

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~~Richard~~ Years of Building Styles |
Book Flip-Through Hiroshi
Sambuichi Interview: On Jørn
Utzon *The Design Competition*
Conference - Keynote Panel
~~Oktay Nayman Interview: On~~
~~Jørn Utzon~~ **Utzon Inspiration**
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Awarded projects are now
also in the running for the
2015 Jørn Utzon Award for
International Architecture,
to be announced at the
National Architecture Awards
in November.

Architecture News

It's one of the world's
greatest and best-known
architectural triumphs -
recently ... in 1957 by then
unknown Danish architect

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Jorn Utzon, could have come straight from the script of a downmarket ...

The Sydney Soap Opera House

Because it presents the full history of art across a complex of buildings designed in a wide range of architectural styles ... In 1888 Theodore Weston covered Building A's southern face with a ...

Unmaking the Met

It also sells stationery from independent producers, beautiful editions of poetry, and many art, architecture and photography ... The town was the vision of a rich industrialist,

Read PDF Utzon Inspiration Vision Architecture Weston Richard Pease ...

10 of Britain's best indie bookshops

However his work was all artifice, Brown created a vision of the English landscape apparently untouched ... If this wasn't enough he practised architecture, designing and constructing follies, bridges ...

The best Capability Brown gardens to visit

A replacement for an earlier station, it's celebrated for its Beaux Arts-style architecture, and boasts a façade complete with intricate sculptures,

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columns and an ornate clock
face. It's ...

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attractions being built**

Its architectural style is
unique ... Follow our
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Hearst Castle, San Simeon,
California The façade is
particularly ...

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USA you might not know about**

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beautiful editions of
poetry, and many art,
architecture and photography
... The town was the vision

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of a rich industrialist,
Henry Pease ...

10 of Britain's best indie bookshops

The rust-belt city of
Cleveland, Ohio is home to a
number of famous
architectural icons
including Farshid Moussavi's
Museum of Contemporary Art,
Rafael Vinoly's Cleveland
Museum of Art ...

This book introduces and
defines the burgeoning

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concepts of transculturalism and essentialism and how they relate to one another, as articulated with reference to the work of Jørn Utzon. It introduces critical contemporary perspectives of the design thinking and career of this renowned Danish architect, internationally recognised for his competition-winning, iconic design for the Sydney Opera House - an outstanding exemplar of transcultural essentialism in architecture. Transcultural essentialism is analysed through the lens of critical regionalism and architectural phenomenology, with emphasis on the sense

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Richard of place and tectonics in Utzon's architectural works. It provides a new understanding of the Danish architect as an early proponent of a still emergent and increasingly relevant direction in architecture. Going beyond biographical studies, it presents a more comprehensive understanding of the broad range of transcultural influences that formed his thinking. The volume includes numerous previously unpublished photographs, drawings, and interviews with Utzon's family members, former students, and colleagues, offering a significant

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contribution to the existing body of knowledge for any architecture scholar interested in Utzon's work and design principles. The book also comprises a Foreword by eminent architecture theorist Juhani Pallasmaa in which he provides insights into the wider architectural and cultural context of Utzon's worldview.

This book is a cutting edge study examining the attitudes to both nature and the built environment of the designer, the client and the society in which an intervention (be it architecture, landscape

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Richard (or a piece of art) is made. The legacy of the Modernist view of nature and the environment is also addressed, and the degree to which such ideas continue to impinge on contemporary interventions is assessed.

In recent years architectural discourse has witnessed a renewed interest in materiality under the guise of such familiar tropes as 'material honesty,' 'form finding,' or 'digital materiality.' As an alternative to a formal approach in architectural design, this book challenges readers to rethink the reverie of materials in

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Richardson
Architecture through an examination of historical precedent, architectural practice, literary sources, philosophical analyses and everyday experience.

Focusing on matter as the premise of an architect's imagination, each chapter identifies and graphically illustrates how material imagination defines the conceptual premises for making architecture.

"First published in Great Britain in 2003 by Laurence King Publishing Ltd, London."--T.p. verso.

This book is a useful reference in the field of

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Richard Urbanism. It explains how the contemporary city and landscape have been shaped by certain twentieth century visions that have carried over into the twenty-first century. Aimed at both students and professionals, this collection of essays on diverse subjects and cases does not attempt to establish universal interpretations; it rather highlights some outstanding episodes that help us understand why the planning culture has given way to other forms of urbanism, from urban design to strategic urbanism or landscape urbanism. Compared with global interpretations

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of urbanism based on socioeconomic history or architectural historiography, *Urban Visions. From Planning Culture to Landscape Urbanism*, aims to present the discipline couched in international contemporary debate and adopt a historic and comparative perspective. The book's contents pertain equally to other related disciplines, such as architecture, urban history, urban design, landscape architecture and geography. Foreword by Rafael Moneo.

This collection focuses on how architectural material is transformed, revised,

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Richard whole, plagiarized, or in any other way appropriated. It charts new territory within this still unexplored yet highly topical area of study by establishing a shared vocabulary with which to discuss, or contest, the workings of appropriation as a vital and progressive aspect of architectural discourse. Written by a group of rising scholars in the field of architectural history and criticism, the chapters cover a range of architectural subjects that are linked in their investigations of how architects engage with their predecessors.

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Covers all periods of western architectural history including biographies of architects and others who have made significant contributions to the field of architecture.

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

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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 nationalist architecture and the philosophies and

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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

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Richard of developing wider knowledge and critically situated understanding of the question, beyond a singular nation's limited bounds.

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