

Architecture And Ornament An Illustrated Dictionary

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An unprecedented homage to modernist architecture from the 1920s up to the present day. Ornament Is Crime is a celebration and a thought-provoking reappraisal of modernist architecture. The book proposes that modernism need no longer be confined by traditional definitions, and can be seen in both the iconic works of the modernist canon by Le Corbusier, Mies van der Rohe, and Walter Gropius, as well as in the work of some of the best contemporary architects of the twenty-first century.

Ornament is Crime: Modernist Architecture (ARCHITECTURE ...

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Both halves of the book are equally easy to dip into. The numbered illustrations are clearly labeled with names, which may be found alphabetically in the dictionary; and in the dictionary, cross-references to pertinent illustrations accompany definitions.

In the late 19th century, a centuries-old preference for highly ornamented architecture gave way to a budding Modernism of clean lines and unadorned surfaces. At the same moment, everyday objects—cups, saucers, chairs, and tables—began to receive critical attention. Alina Payne addresses this shift, arguing for a new understanding of the genealogy of architectural modernism: rather than the well-known story in which an absorption of technology and mass production created a radical aesthetic that broke decisively with the past, Payne argues for a more gradual shift, as the eloquence of architectural ornamentation was taken on by objects of daily use. As she demonstrates, the work of Adolf Loos and Le Corbusier should be seen as the culmination of a conversation about ornament dating as far back as the Renaissance. Payne looks beyond the usual suspects of philosophy and science to establish theoretical catalysts for the shift from ornament to object in the varied fields of anthropology and ethnology; art history and the museum; and archaeology and psychology.

This excellent collection of historic decorative ornament contains 3,000 examples ranging from the cultures of the Greeks and Romans through the Victorians: chairs, thrones, crowns, heraldic emblems, altars, armor, architecture, and more.

Over 250 large-scale line drawings derived from architectural decorative motifs, textile designs, patterns from ceramics and tiles, and more from Egypt, Greece, Italy, Japan, Persia, Medieval Europe, and other places.

Ornament, as practiced by architects, artists, and designers for a hundred years, presents itself as a system of order and grid, and not merely as adornment. Long before the recently occurring renaissance of the ornament, the Studio of Claudia and Thomas Weil developed 1,000 contemporary ornaments in 14 groups including numerous variations with intriguing names like "the extended octopus," "angle-square-triangle," "Chessband," Shark's landing," and "Africa, half past two." Each offers fresh, exciting new varieties of geometric ornament that can be developed from a common grid. With the addition of color these patterns take on almost limitless possibilities. These are introduced here, together with applications in architecture, art and design, as well as an overview of the history of the modern ornament.

Surface decoration has always played a fundamental role in Islamic architecture. As human representation is forbidden in Islamic religious monuments, designers employed mosaics, stucco, brickwork and ceramics, and the vigorous use of brilliant colour to reach unparalleled heights of expression. It is this ornamental dimension of Islamic architecture that is explored in this magnificent volume. Rather than limiting itself to an exclusively historical or chronological perspective, Ornament and Decoration in Islamic Architecture presents four successive approaches to its subject. The first part offers an overview of Islamic architecture, discussing the great diversity it contains. Dealing exclusively with techniques, the second part considers the materials most often used as well as the expertise of the builders and Muslim decorative artists, and the third part explores themes in Islamic ornamentation. Section four discusses aesthetics, and studies the relationship between the buildings - the structures or their architectonic components - and their ornamental coverings. Each of these topics is presented through a number of outstanding examples and then through comparable monuments from all over the Islamic world. For anyone in thrall to such great wonders as the Taj Mahal and the Alhambra, and for everyone interested in the world of Islam, this lavish publication will be indispensable.

The first biography of Claude Bragdon, an early and unique, but often overlooked, advocate of architectural modernism.

Pictorial archive of precisely detailed engravings of architectural elements — doors, windows, moldings, statuary, decorative stonework, columns, pedestals, rosettes and more — mostly from German Gothic churches.

A richly illustrated study of architectural ornament in the late Middle Ages.

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