



# Egon Eiermann Architect And Designer 19041970

**Christian G. Meyer**



## **Egon Eiermann Architect And Designer 1904-1970:**

**Egon Eiermann (1904-1970)** Egon Eiermann, Sonja Hildebrand, 2004 Egon Eiermann influenced postwar German architecture to an extent unrivalled by any other architect His rich architectural oeuvre is characterized by striking transparency sensitive response to materials high artistic standards and rigorous attention to design quality down to the very last detail Eiermann also created a number of successful furniture designs including his famous drawing table stand the SE 18 folding chair and the E 10 rattan lounge chair now known as the Eiermann chair Among Eiermann's best known buildings are the IBM headquarters in Stuttgart Vaihingen the Olivetti corporate center in Frankfurt am Main the former high rise office building for Members of the German Bundestag in Bonn and the Kaiser Wilhelm Gedächtniskirche in Berlin Eiermann was also a highly respected educator and architectural innovator During his tenure as a professor of architecture at the Technische Hochschule Karlsruhe he influenced an entire generation of young architects This volume considers his entire life's work

***Deep Skin Architecture*** Timo Carl, 2019-04-25 Timo Carl presents alternatives to curtain wall facades and other flat boundaries creating autonomous spaces He investigates facade typologies with multiple material layers to strategize the relationship between buildings and their environment By revisiting Le Corbusier's seminal *brise soleil* an alternative reading of the modern project emerges one that is not based on classical compositional rules but instead on the dynamic relationships with environmental forces Finally an exciting series of project based investigations sets out innovative ways in which novel deep skins combine energy conscious performance with the poetics of architecture

**Nazi Exhibition Design and Modernism** Michael Tymkiw, 2018-05-29 A new and challenging perspective on Nazi exhibition design In one of the most comprehensive analyses ever written on the subject Michael Tymkiw reassesses the relationship between Nazi exhibition design and modernism While National Socialist exhibitions are widely understood as platforms for attacking modern art they also served as sites of surprising formal experimentation among artists architects and others who often drew upon and reconfigured the practices and principles of modernism when designing exhibition spaces and the objects within In this book Tymkiw reveals that a central motivation behind such experimentation was the interest in provoking what he calls engaged spectatorship attempts to elicit experiences among exhibition goers that would pique their desire to become involved in wider processes of social and political change For historians of art architecture performance and other forms of visual culture *Nazi Exhibition Design and Modernism* unravels long held assumptions particularly concerning the ideological stakes of participation

***Designing Modern Germany*** Jeremy Aynsley, 2009-05-15 German design and architecture reflects the country's rich and fraught political history in its structure and aesthetic philosophy Jeremy Aynsley now offers an in depth study of this relationship between German history and design since 1870 and the present

***Modernism as Memory*** Kathleen James-Chakraborty, 2018-01-15 After World War II West Germans and West Berliners found ways of communicating both their recent sufferings and aspirations for stable communities through buildings that fused the ruins of historicist

structures with new constructions rooted in the modernism of the 1910s and 20s As Modernism as Memory illustrates these postwar practices undergird the approaches later taken in influential structures created or renovated in Berlin following the fall of the Wall including the Jewish Museum and the Reichstag the New Museum and the Topography of Terror While others have characterized contemporary Berlin s museums and memorials as postmodern Kathleen James Chakraborty argues that these environments are examples of an architecture of modern memory that is much older more complex and historically contingent She reveals that churches and museums repaired and designed before 1989 in D ren Hanover Munich Neviges Pforzheim Stuttgart and Weil am Rhein contributed to a modernist precedent for the relationship between German identity and the past developed since then in the Ruhr region and in Berlin Modernism as Memory demonstrates that how one remembers can be detached from what one remembers contrasting ruins with recollections of modernism to commemorate German suffering the Holocaust and the industrial revolution as well as new spaces for Islam in the country **Making**

**Memory** Alana M Vincent,2014-11-27 The twentieth century has been called a century of horror Proof of that designation can be found in the vast and ever increasing volume of scholarly work on violence trauma memory and history across diverse academic disciplines This book demonstrates not only the ways in which the wars of the twentieth century have altered theological engagement and religious practice but also the degree to which religious ways of thinking have shaped the way we construct historical narratives Drawing on diverse sources from the Hebrew Bible to Commonwealth war graves from Greek tragedy to post Holocaust theology Alana M Vincent probes the intersections between past and present memory and identity religion and nationality The result is a book that defies categorization and offers no easy answers but instead pursues an agenda of theological realism holding out continued hope for the restoration of the world **Performance-Oriented**

**Architecture** Michael Hensel,2013-05-20 Architecture is on the brink It is a discipline in crisis Over the last two decades architectural debate has diversified to the point of fragmentation and exhaustion What is called for is an overarching argument or set of criteria on which to approach the design and construction of the built environment Here the internationally renowned architect and educator Michael Hensel advocates an entirely different way of thinking about architecture By favouring a new focus on performance he rejects longstanding conventions in design and the built environment This not only bridges the gap between academia and practice but even more significantly the treatment of form and function in design It also has a far reaching impact on knowledge production and development placing an important emphasis on design research in architecture and the value of an interdisciplinary approach Though performance first evolved as a concept in the humanities in the 1940s and 1950s it has never previously been systematically applied in architecture in an inclusive manner Here Michael Hensel offers Performance Orientated Architecture as an integrative approach to architectural design the built environment and questions of sustainability He highlights how core concepts and specific traits such as climate material performance and settlement patterns can put architecture in the service of the natural environment

A wide range of examples are cited to support his argument from traditional sustainable buildings such as the Kahju Bridge in Isfahan and the Topkap Palace in Istanbul to more contemporary works by Cloud 9 Foreign Office Architects Steven Holl and OCEAN

**Literature and Theology** Heather Walton, 2016-12-05 This book explores current trends in the interdisciplinary study of literature and theology an area of academic activity that has developed dramatically in the past twenty years The field of study originated from the impetus to embrace the richness of imaginative resources in theological reflection and was stimulated by the re emergence of the sacred in contemporary theory Since the mid 90s critical theory has undergone a number of significant transformations theology has become a subject of public concern and the boundaries between sacred and cultural texts have become increasingly unstable This book brings together the work of leading scholars in the field with that of emerging voices Offering an important resource for the growing number of postgraduate courses exploring the relation between religion and culture in the contemporary context this book delineates current trends in interdisciplinary debate as well as tracing emerging configurations

[The Architects' Journal](#), 2005-03 *Klee as in Clay* Wilfred J. McConkey, 1987-07-01 To find more information about Rowman and Littlefield titles please visit [www rowmanlittlefield com](http://www.rowmanlittlefield.com)

*Modern Architecture Through Case Studies 1945 to 1990* Peter Blundell Jones, Eamonn Canniffe, 2012-08-21 Once again new interpretations are presented of some of the most famous architecture of the period Work by lesser known architects whose influence and role have been overlooked by conventional histories of the subject is discussed The case study structure allows each example to be discussed and used as a springboard to explore different theoretical approaches Filled with beautiful photographs plans and architect s drawings this is a clear and accessible discussion on a period of architecture that engages many questions still under debate in architecture today

**The Interface** John Harwood, 2011-11-15 In February 1956 the president of IBM Thomas Watson Jr hired the industrial designer and architect Eliot F Noyes charging him with reinventing IBM s corporate image from stationery and curtains to products such as typewriters and computers and to laboratory and administration buildings What followed a story told in full for the first time in John Harwood s *The Interface* remade IBM in a way that would also transform the relationships between design computer science and corporate culture IBM s program assembled a cast of leading figures in American design Noyes Charles Eames Paul Rand George Nelson and Edgar Kaufmann Jr *The Interface* offers a detailed account of the key role these designers played in shaping both the computer and the multinational corporation Harwood describes a surprising inverse effect the influence of computer and corporation on the theory and practice of design Here we see how in the period stretching from the invention of the computer during World War II to the appearance of the personal computer in the mid 1970s disciplines once well outside the realm of architectural design information and management theory cybernetics ergonomics computer science became integral aspects of design As the first critical history of the industrial design of the computer of Eliot Noyes s career and of some of the most important work of the Office of Charles and Ray Eames *The*

Interface supplies a crucial chapter in the story of architecture and design in postwar America and an invaluable perspective on the computer and corporate cultures of today

**Pattern** Andrea Gleiniger, Georg Vrachliotis, 2012-11-05 As models and paradigms patterns have been helping to orient architects since the Middle Ages But patterns are also the basis of the history of ornament an aesthetic phenomenon that links all times and cultures at a fundamental level Ornament and hence pattern as well was abolished by the avant garde in the first half of the twentieth century but the notion of pattern has taken on new meaning and importance since the 1960s Complexity research has ultimately shown that even highly complex dynamic patterns may be based on simple behavioral rules and that has allowed the notions of pattern and pattern formation to take on new meanings that are also central for architecture Today the use of generative computerized methods is opening up new ways of talking about an idea that is becoming increasingly abstract and dynamic Pattern explores the question what are the notions of pattern that must be discussed in the context of contemporary architecture

*The Oxford Dictionary of Architecture* James Stevens Curl, Susan Wilson, 2015-02-26 Containing over 6 000 entries from Aalto to Zwinger and written in a clear and concise style this authoritative dictionary covers architectural history in detail from ancient times to the present day It also includes concise biographies of hundreds of architects from history excluding living persons from Sir Francis Bacon and Imhotep to Liang Shu and Francis Inigo Thomas The text is complemented by over 260 beautiful and meticulous line drawings labelled cross sections and diagrams These include precise drawings of typical building features making it easy for readers to identify particular period styles This third edition of The Oxford Dictionary of Architecture has been extensively revised and expanded with over 900 new entries including hundreds of definitions of garden and landscape terms such as Baroque garden floral clock hortus conclusus and Zen garden design Each entry is followed by a mini bibliography with suggestions for further reading The full bibliography to the first edition previously only available online has also been fully updated and expanded and incorporated into this new edition This is an essential work of reference for anyone with an interest in architectural and garden history With clear descriptions providing in depth analysis it is invaluable for students professional architects art historians and anyone interested in architecture and garden design and provides a fascinating wealth of information for the general reader

Avery Index to Architectural Periodicals, 1995 Avery Library, 1997-02

*Reset in Stone* Sarah A. Rous, 2019-11-12 Ancient Athenians were known to reuse stone artifacts architectural blocks and public statuary in the creation of new buildings and monuments However these construction decisions went beyond mere pragmatics they were often a visible mechanism for shaping communal memory especially in periods of profound and challenging social or political transformation Sarah Rous develops the concept of upcycling to refer to this meaningful reclamation the intentionality of reemploying each particular object for its specific new context The upcycling approach drives innovative reinterpretations of diverse cases including column drums built into fortification walls recut inscriptions monument renovations and the wholesale relocation of buildings Using archaeological literary and

epigraphic evidence from more than eight centuries of Athenian history Rous s investigation connects seemingly disparate instances of the reuse of building materials She focuses on agency offering an alternative to the traditional discourse on spolia Reset in Stone illuminates a vital practice through which Athenians shaped social memory in the physical realm literally building their past into their city

La forma de la casa como idea de proyecto Javier Blanco Martin,2021-06-17 La forma tradicional de la casa fue proscrita por la modernidad A mediados del siglo XX comienza a definirse conceptualmente el poliedro de las siete caras signific ndose como hogar identitario de lo humano y por excelencia como el arquetipo de la arquitectura intemporal y universal que no proviene de ninguna cultura en particular sino de todas Est en el imaginario individual y el colectivo Al referirnos a la forma ic nica de la casa como idea de proyecto nos encontramos ante un problema espec ficamente disciplinar es una forma o es una imagen en cualquier caso recuperada de la tradici n de lo vern culo o lo cl sico a la que se le han incorporado las nuevas tecnolog as constructivas es su uso actual una tipolog a nueva que encuentra sus ra ces en la historia en la tradici n en lo vern culo en lo popular etc tera o incluso es un mero formalismo como los muchos a los que nos tiene acostumbrados la arquitectura contempor nea o es una nueva reinterpretaci n o una relectura historicista derivada de la postmodernidad por qu ahora se est dando un mayor reconocimiento a esta forma es una moda y como tal pasajera qu hizo que se denostara a partir del primer tercio del siglo XX cu l ha sido su influencia en los movimientos del siglo XX cu les han sido sus interferencias con otras disciplinas art sticas qu han aportado los avances tecnol gicos y cient ficos de la construcci n en la recuperaci n de una forma b sicamente tradicional cu les han sido las diversas reacciones de la sociedad a lo largo del siglo XX hacia las distintas tendencias arquitect nicas de qu manera desde las ideolog as se ha utilizado esta forma ic nica por los poderes pol tico y econ mico si hasta hace menos de un siglo era una forma reservada a la casa del hombre y a la casa de los dioses del mismo modo por qu esta forma se utiliza a menudo como dispositivo proyectual en los edificios destinados a guardar as centros de asistencia psicol gica o asilos

**Dwell** ,2005-04 At Dwell we re staging a minor revolution We think that it s possible to live in a house or apartment by a bold modern architect to own furniture and products that are exceptionally well designed and still be a regular human being We think that good design is an integral part of real life And that real life has been conspicuous by its absence in most design and architecture magazines

Contemporary Architects Muriel Emanuel,2016-01-23

Residential Illumination Chamber System for a Vertical Community Taeyeon Kwon,2010

## Reviewing **Egon Eiermann Architect And Designer 19041970**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is truly astonishing. Within the pages of "**Egon Eiermann Architect And Designer 19041970**," an enthralling opus penned by a highly acclaimed wordsmith, readers set about an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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ratio

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