

1. Record Nr.	UNINA9910819558403321
Autore	Shneidman N. N.
Titolo	Russian literature, 1988-1994 : the end of an era / N.N. Shneidman
Pubbl/distr/stampa	Toronto ; ; Buffalo ; ; London : , : University of Toronto Press, , 1995 ©1995
ISBN	1-4426-5607-7 1-4426-2351-9
Descrizione fisica	1 online resource (xii, 245 pages)
Collana	Heritage
Disciplina	891.73/4409
Soggetti	Russian fiction - 20th century - History and criticism Criticism, interpretation, etc. Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Preface -- Politics, literature, and society -- The Russian literary scene -- The old guard -- The intermediate generation -- The new writers of perestroika -- Conclusion.
Sommario/riassunto	The collapse of the Soviet Union brought about radical changes in the Russian literary world. Focusing on the current Russian literary scene, Russian Literature, 1988-1994 examines these recent changes.

2. Record Nr.	UNINA9910901897103321
Autore	Van Zanten David <1943->
Titolo	Designing Paris : the architecture of Duban, Labrouste, Duc, and Vaudoyer // David Van Zanten
Pubbl/distr/stampa	Cambridge, Mass., : MIT Press, ©1987
ISBN	9780262368025 0262368021
Descrizione fisica	1 online resource (xvii, 338 pages) : illustrations
Disciplina	720/.944/361
Soggetti	Neoclassicism (Architecture) - France - Paris Greek revival (Architecture) - France - Paris Architecture - France - Paris - History Architecture, Modern - 19th century Paris (France) Buildings, structures, etc
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references (p. [315]-326) and index.
Nota di contenuto	Introduction The student work : the envois from the French Academy in Rome The formulation of the approach : the theory of Reynaud, Fortoul, and Vaudoyer The first buildings : the Ecole des Beaux-Arts, Bibliotheque Sainte-Genevieve, and Conservatoire des Arts et Metiers The organization of the architectural profession Vaudoyer's Marseilles Cathedral Duc's Palais de Justice Labrouste's Bibliotheque Nationale
Sommario/riassunto	Designing Paris explores the revolution in French architecture that began around 1830 under the leadership of Flix Duban, Henri Labrouste, Louis Duc, and Lon Vaudoyer. It shows how these four architects dominated their profession during the Monarchy of July and the Second Empire of Napoleon III, producing works of elasticity and brilliance not often associated with modern notions of the French Classical tradition, works in which they sought simultaneously to trace the historical evolution of architecture and to explore rational innovations in structure. This reconciliation of historicism and rationalism, Van Zanten observes, bore fruit in the design and construction of public monuments of great individuality, subtlety, and complexity. These became the generative elements of the city of Paris

itself as it was transformed during the middle of the nineteenth century, giving rise to the ""Beaux-Arts"" system of training and design that spread from Paris to the world at large, and to the professional definition of the architect as a public servant. The buildings from the years of the Monarchy 6 of July (1830-1848) that are discussed and illustrated in detail are Duban's designs for the Ecole des Beaux-Arts, Labrouste's Bibliothque Sainte-Genevive, and Vaudoyer's Conservatoire des Arts et Mtiers. Three of the monuments that were erected during the Second Empire of Napoleon III (who was overthrown in 1870) are the subject of the book's final chapters: Vaudoyer's Marseilles Cathedral, the only cathedral erected in France in the nineteenth century; Duc's Palais de justice on the Ile de la Cit, one of the centerpieces of Haussmann's Paris; and Labrouste's Bibliothque Nationale, widely regarded as the most conceptually innovative work of this generation. Designing Paris discusses the professional, political, and cultural contexts of these great public monuments and examines their relation to the works of such figures as Charles Garnier and Eugene-Emmanuel Viollet-le-Duc.

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