

Visual Planning And The Picturesque By Nikolaus Pevsner

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born nikolai pewsner into a russian jewish family in leipzig in 1902 nikolaus pevsner was a dedicated scholar who pursued a promising career as an academic in dresden and göttingen when in 1933 jews were no longer permitted to teach in german universities he lost his job and looked for employment in england here over a long and amazingly industrious career he made himself an authority on the exploration and enjoyment of english art and architecture so much so that his magisterial county by county series of 46 books on the buildings of england first published 1951 74 is usually referred to simply as pevsner as a critic academic and champion of modernism pevsner became a central figure in the architectural consensus that accompanied post war reconstruction as a general practitioner of architectural history he covered an astonishing range from gothic cathedrals and georgian coffee houses to the festival of britain and brutalist tower blocks susie harries explores the truth about nikolaus pevsner s reported sympathies with elements of nazi ideology his internment in england as an enemy alien and his sometimes painful assimilation into his country of exile his heftchen secret diaries he kept from the age of 14 for another sixty years reveal hidden aspirations and anxieties as do his numerous letters he wrote to his wife lola every day that they were apart harries is the first biographer to have read pevsner s private papers and through them to have seen into the workings of his mind her definitive biography is not only rich in context and far ranging but is also brought to life by quotations from pevsner himself he was born a jew but converted to lutheranism trained in the rigour of german scholarship he became an everyman in his copious commissions publications broadcasts and lectures on art architecture design education town planning social housing conservation mannerism the bauhaus the victorians zeitgeist englishness and how a nation s character may or must be reflected in its art his life as an outsider yet an insider at the heart of english art history illuminates both the predicament and the prowess of the continental émigrés who did so much to shape british culture after 1945

starting with the question concerning the discursive formation of architectural history the chapters compiled in this book attempt to re read the historiography of early modern architecture from the point of view of the theoretical work produced since the post war era central to the objectives of the argument are the ways in which firstly architectural history differs from the traditions of art history and secondly that the historical narrative works its autonomy through theoretical representation the discursive flow of which is interrupted by the historian s urge to support arguments with references to buildings texts drawings and historical events the historians discussed in

this volume are those regularly addressed by most critics revisiting modern architectural history individual chapters are dedicated to n pevsner h r hitchcock and s giedion an economy of selection that is formative for a critical understanding of the canon established by these historians themes such as periodization autonomy and time are discussed and the coda of the final chapter expands on the scope of critical historiography popularised by kenneth frampton and manfredo tafuri

conclusion appendix bibliography glossary index

birkbeck traces the 200 year history of birkbeck university of london from its founding at a time when social elites deplored the notion of educated working people to the present day joanna bourke writes a lively history of the institution and how it contributed to the shaping of modern british higher education two hundred years ago birkbeck was founded as the london mechanics institution lmi when it was established in 1823 one third of all men and half of all women were unable to read or write british elites were vehemently hostile to educating working people the country was in political turmoil and it was feared that education would destroy society this was the context in which the lmi was established from its foundation it was unique birkbeck traces its history from 1823 to the present with joanna bourke using the history of birkbeck to reflect on life and culture in london over the past two centuries what does it mean to be educated why have birkbeck s students been prepared to give up so much in order to study for a higher degree how does education help us become fully human and self fulfilled by learning how to use all our faculties knowledge imagination sympathy the story of birkbeck contains some blood oceans of scholarly sweat and not a few tears but it is also a story of laughter intellectual excitement scholarly eccentricity collective as well as personal ambition and most of all the quirky passions and personalities that make up the birkbeck community it is a story of a unique university but also of higher education of britain it shows how knowledge can empower people to better themselves and improve the world

a personal and lyrical rediscovery of the history of england through archaeology and the imagination history thrives on stories time s anvil explores archaeology s influence on what such stories say how they are told who tells them and how we listen in a dazzlingly wide ranging exploration richard morris casts fresh light on three quarters of a million years of history in the place we now think of as england drawing upon genres that are usually pursued in isolation like biography poetry or physics he finds potent links between things we might imagine to be unrelated his subjects range from humanity s roots to the destruction of the wildwood from the first farmers to

industrialization and from tudor drama to 20th century conflict each topic sits at a different point along the continuum between epoch and the fleeting moment in part this is a history of archaeology in part too it is a personal account of the author s history in archaeology but mainly it is about how the past is read and about what we bring to the reading as well as what we find the result is a book that defies categorisation but one which will by turns surprise enthrall and provoke anyone who cares for england who we are and where we have come from time s anvil was longlisted for the samuel johnson prize for non fiction 2013

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