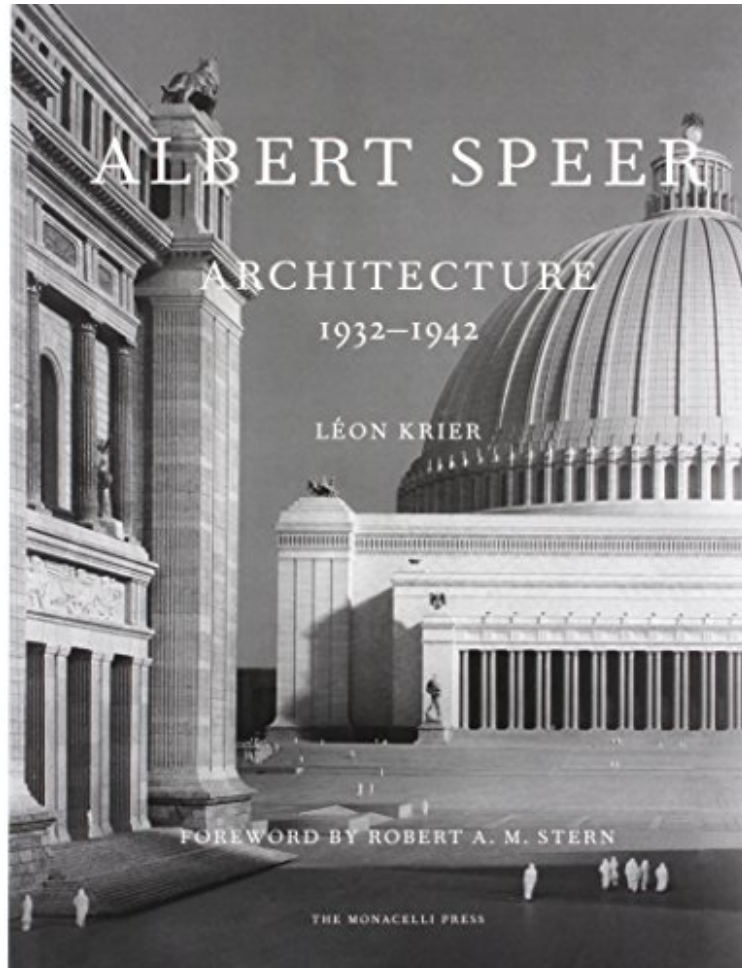


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Leon Krier

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(Mobile pdf) Albert Speer: Architecture 1932-1942

Albert Speer: Architecture 1932-1942

Leon Krier : Albert Speer: Architecture 1932-1942 before purchasing it in order to gage whether or not it would be worth my time, and all praised Albert Speer: Architecture 1932-1942:

10 of 10 people found the following review helpful. I cannot help itBy Alfonso LlanalI have admired Albert Speer for many years. Perhaps I am a little old bastard that has to hide his personal troubles in evil figures like this nazi architect. Perhaps it is so. I leave it to you to think what you want.This said, this book is fantastic. It is the kind of book that HAS to be printed on paper. No amount of digital wizardry will give you the pleasure to have such a beautiful volume in your hands.And the content. I do not like the bilingual format but the written information is rich and the graphic stuff is fascinating. Albert Speer probably is burning in hell but he was a genius. This book only increased my admiration for him. I recommend this book without hesitation.44 of 48 people found the following review helpful. thousand-year reich? -- not!By jpcoperIt was predictable that the publication of this book might generate a measure of controversy. Being a reprint, however, much of the expected furor will have likely dissipated. I think Monacelli provided a valuable service (and an exhibition of backbone) in the reprinting of this work. On several

levels this book has merit and elevating Albert Speer's stature as a Nazi operative does not appear to be among them. The existence of the Third Reich is an historical reality and pretending otherwise is just delusional. Maybe ripping out the autobahn will erase its origins from our collective memories as well? It's rather curious that the same sensitivities are not evoked when the old Soviet Union is examined. This work offers an important insight into both Speer's mind and that of his notorious client. There is no question Speer was a very talented architect and he was given the heady and challenging assignment to redesign one of Europe's greatest cities. Whether or not his plan ever had the remotest chance of realization the vision is none the less intriguing. Considering these two factors, alone, the book deserves to be in print. Given the atrocities of the Third Reich, that the Allied powers would wish to destroy any and all vestiges of that regime is certainly understandable. From the luxury of a seventy-year interval architects and historians might view it otherwise. The Coliseum in Rome was the venue for the feeding of the Christians to the lions. The Aztec pyramids in Mexico provided the altars for hundreds of thousands of human sacrifices. And one can only imagine the treatment of those employed in the construction of the Great Pyramids of Egypt or the Great Wall of China. Should these structures have been destroyed for their association with evil? I'm not suggesting that the Reich Chancellery or any other Third Reich edifice had the same significance or merit as those notable ancient sites, but I do believe the principle is the same. There are even those who view the world's skyscrapers as symbols of capitalist exploitation and would gladly see them razed. To appreciate the historical or aesthetic merits of a given society's artifacts should not suggest an endorsement of that group's actions or philosophy. Again, it doesn't seem as though this standard is very evenly applied by the critics. I found this book very interesting - a noteworthy example of classical government architecture and a peak into the megalomania of Adolf Hitler. The book is well produced and with its generous discounts, well priced. My only complaint, and it may not be justifiable, is that some of the photography is a bit grainy. I don't know if these old images could have been improved upon - but with a little photoshop magic - who knows? A worthwhile purchase for any college library or for the collector of architectural monographs. 0 of 0 people found the following review helpful. Details By Jim Carone--Capt. HB-w DJ//10 x 13"//251 semi glossy pages//175 BW photos//3 color photos//330 architectural drawings//52 architectural maps-floorplans etc.//8 drawings//7 architectural charts// one word here--AWESOME. Hope this helps,,cap

NOTE: Languages: French, English. Architect Leon Krier asks, Can a war criminal be a great artist? Speer, Adolf Hitler's architect of choice, happens to be responsible for one of the boldest architectural and urban oeuvres of modern times. First published in 1985 to an acute and critical reception, *Albert Speer: Architecture 1932-1942* is a lucid, wide-ranging study of an important neoclassical architect. Yet it is simultaneously much more: a philosophical rumination on art and politics, good and evil. With aid from a new introduction by influential American architect Robert A. M. Stern, Krier candidly confronts the great difficulty of disentangling the architecture and urbanism of Albert Speer from its political intentions. Krier bases his study on interviews with Speer just before his death. The projects presented center on his plan for Berlin, an unprecedented modernization of the city intended to be the capital of Europe.

In 1985, Mr. Krier produced a monograph about Speer's designs, which display a cold, grandiose, neoclassical style. . . . The Monacelli Press has reissued it in a lavish edition but this time with the added twist of an introduction by the renowned architect Robert A.M. Stern, the dean of Yale's architecture school. The Wall Street Journal As the immense and waxing volume of scholarly and popular work on the Nazis (from Elie Wiesel to Quentin Tarantino) shows, no issue is forbidden territory. The more specific question, however, is whether Speer's architectural oeuvre has any formal merit. The Nation Speer, Hitler's architect and also the Third Reich's minister of armaments and war production, manipulated scale, proportion, columns, and entablatures with great facility not to mention prodigiousness and the documentation of Speer's output is of interest. There are even moments I dare call sublime, but they are few. It's mostly crushingly heavy and funereal. Architectural Record Language Notes Text: French, English About the Author Born in 1946, Lon Krier is one of the most influential architects teaching and writing today. He has taught architecture and urbanism at the Royal College of Arts in London, and in the United States at Princeton University, Yale University, the University of Notre Dame, and the University of Virginia. He has worked extensively in Europe and North America and is currently consulting on projects in Guatemala, Romania, England, Belgium, Italy, France, and the United States. In 2003, he received the inaugural Richard Driehaus Prize for Classical Architecture. Robert A. M. Stern is the founding partner of Robert A. M. Stern Architects and dean of the Yale School of Architecture. He is the author of the monumental five-volume history of New York's architecture and urban development, culminating with *New York 2000*. Major current architectural projects include the new residential colleges at Yale University and the George W. Bush Presidential Center in Dallas.