

19th art history, urban

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19th art history, urban In the Grand Odalisque painting, the back is impossibly long, and the left arms are longer than usual. This makes the spine to be more curved and the pelvis to be further rotated. The red flowers portray an intimate setting which is lessened by the cold turquoise. Raphael and the Romanticism period were Ingres inspiration.

In the past, buildings built with the intention of endurance. The constructed buildings paid respect to history in terms of designs and solutions to the longstanding tribulations posed by the patterns of climate and lighting. Hence they personified sense of chronological connectivity (Howard 44).

After the Second World War, the buildings put up were nothing but cheap, which were certain to go down in thirty to fifty years. The bumbling constructions represent a rejection of the past and the future. They do not communicate to any of their own age, hence; we are unwilling to invest in them. Nor do we worry about conventional solutions to the tribulations of climate and lighting since we boast expertise to solve these tribulations (Howard 43).

Chronological connectivity gives value and pride to ones living. It puts us in contact with the eternities and ages, thus with the sacred. The course of indifference from the past and the future and from the cycles of climate and light ends up withdrawing us morally and impoverishing us communally (Howard 44).

The principles of modern urbanism are the core element of development is the neighborhood which is diverse, restricted in the physical dimension with a focused hub and clear boundaries. The resultant units are districts and corridors. The buildings are restricted to distinguish public space. The street blueprint is a network to form substitute routes among neighborhoods. Public <https://assignbuster.com/19th-art-history-urban/>

buildings are symbolic and serve as landmarks. An architectural policy may be devised in nonexistence of an accord (Howard 51).

Work Cited

Howard, James. " Home From Nowhere." The Atlantic Monthly (1996): 43-66.
Print.