

The International Style Hitchcock And Johnson

How psychological ideas of space have profoundly affected architectural and artistic expression in the twentieth century. Beginning with agoraphobia and claustrophobia in the late nineteenth century, followed by shell shock and panic fear after World War I, phobias and anxiety came to be seen as the mental condition of modern life. They became incorporated into the media and arts, in particular the spatial arts of architecture, urbanism, and film. This "spatial warping" is now being reshaped by digitalization and virtual reality. Anthony Vidler is concerned with two forms of warped space. The first, a psychological space, is the repository of neuroses and phobias. This space is not empty but full of disturbing forms, including those of architecture and the city. The second kind of warping is produced when artists break the boundaries of genre to depict space in new ways. Vidler traces the emergence of a psychological idea of space from Pascal and Freud to the identification of agoraphobia and claustrophobia in the nineteenth century to twentieth-century theories of spatial alienation and estrangement in the writings of Georg Simmel, Siegfried Kracauer, and Walter Benjamin. Focusing on current conditions of displacement and placelessness, he examines ways in which contemporary artists and architects have produced new forms of spatial warping. The discussion ranges from theorists such as Jacques Lacan and Gilles Deleuze to artists such as Vito Acconci, Mike Kelley, Martha Rosler, and Rachel Whiteread. Finally, Vidler looks at the architectural experiments of Frank Gehry, Coop Himmelblau, Daniel Libeskind, Greg Lynn, Morphosis, and Eric Owen Moss in the light of new digital techniques that, while relying on traditional perspective, have radically transformed the composition, production, and experience—perhaps even the subject itself—of architecture. This work sets out to describe the aesthetic qualities intrinsic to the work of such architects as Le Corbusier, Oud, Gropius and Mies van der Rohe. The authors observed the distinguishing features that made possible a definition of a new style: emphasis on volume as opposed to mass; regularity as opposed to symmetry; and dependence on the intrinsic elegance of materials as opposed to applied decoration.

*This nuanced portrait of Gordon Bunshaft and his work for the architecture firm SOM explores his role in defining the built aesthetic of corporate America. A "smoothly written and fair-minded" (Wall Street Journal) biography of architect Philip Johnson--a finalist for the National Book Critic's Circle Award When Philip Johnson died in 2005 at the age of 98, he was still one of the most recognizable--and influential--figures on the American cultural landscape. The first recipient of the Pritzker Prize and MoMA's founding architectural curator, Johnson made his mark as one of America's leading architects with his famous Glass House in New Caanan, CT, and his controversial AT&T Building in NYC, among many others in nearly every city in the country--but his most natural role was as a consummate power broker and shaper of public opinion. Johnson introduced European modernism--the sleek, glass-and-steel architecture that now dominates our cities--to America, and mentored generations of architects, designers, and artists to follow. He defined the era of "starchitecture" with its flamboyant buildings and celebrity designers who esteemed aesthetics and style above all other concerns. But Johnson was also a man of deep paradoxes: he was a Nazi sympathizer, a designer of synagogues, an enfant terrible into his old age, a populist, and a snob. His clients ranged from the Rockefellers to televangelists to Donald Trump. Award-winning architectural critic and biographer Mark Lamster's *The Man in the Glass House* lifts the veil on Johnson's controversial and endlessly contradictory life to tell the story of a charming yet deeply flawed man. A rollercoaster tale of the perils of wealth, privilege, and ambition, this book probes the dynamics of American culture that made him so powerful, and tells the story of the built environment in modern America.*

The Cinema of Britain and Ireland

Modern Architecture

A Computer-aided Analysis of the Literature

The Bauhaus and America

Making Dystopia

How and where did different architectural styles develop? America has an abundance of fascinating and varied house styles, as fascinating and diverse as its people.

C'est quelque temps après la célèbre exposition du Museum of Modern Art de New York " Modern Architecture International Exhibition ", qu'a paru en 1932 le livre de Henry-Russell Hitchcock et Philip Johnson *The International Style : Architecture since 1922* qui en constitue le prolongement durable. Il s'agissait de faire connaître au public américain les développements récents de l'avant-garde notamment européenne; les auteurs avaient pu observer lors de voyages les nouvelles recherches de Alvar Aalto, André Lurçat, E. G. Asplund, Erich Mendelsohn, Erik Bryggman, Hans Scharoun, J. J. P. Oud, Josef Albers, Le Corbusier, Marcel Breuer, Mies van der Rohe, Otto Eisler ou Walter Gropius qui le premier avait déjà réuni en 1925 les exemples récents les plus significatifs de l'architecture européenne et nord-américaine. Le projet du livre, s'attachant à illustrer et à défendre l'architecture moderne d'avant-garde, participait d'un mouvement général qui tendait à une codification architecturale. Ainsi le Style International est défini à partir de trois principes : l'accent mis sur l'effet de volume plutôt que de masse, la régularité par opposition à la symétrie, et le refus de l'ornement surajouté au profit des qualités intrinsèques des matériaux et des proportions. Evoquant le programme du Bauhaus, le terme " international " renvoie aux aspirations universalisantes des avant-gardes européennes, à leur souci de privilégier les solutions collectives sur les actes créateurs individuels, à leur volonté d'inscrire l'architecture dans une dimension socialisante et politique au sens large du terme. Par opposition, le terme " style " induit les aspects formels, voire formalistes de l'architecture d'avant-garde. Ce livre qui a fait l'objet de plusieurs

rééditions accompagnées de préfaces ou de postfaces réactualisées de la part des deux auteurs a été reçu comme un véritable manifeste et il conserve tout son intérêt historique quant à la connaissance de la pensée architecturale dans l'entre-deux-guerres. Approuvé ou contesté, The International Style demeure un des textes majeurs pour comprendre l'architecture du XXe siècle.

In architectural terms, the twentieth century can be largely summed up with two names: Frank Lloyd Wright and Philip Johnson. Wright (1867-1959) began it with his romantic prairie style; Johnson (1906-2005) brought down the curtain with his spare postmodernist experiments. Between them, they built some of the most admired and discussed buildings in American history. Differing radically in their views on architecture, Wright and Johnson shared a restless creativity, enormous charisma, and an outspokenness that made each man irresistible to the media. Often publicly at odds, they were the twentieth century's flint and steel; their repeated encounters consistently set off sparks. Yet as acclaimed historian Hugh Howard shows, their rivalry was also a fruitful artistic conversation, one that yielded new directions for both men. It was not despite but rather because of their contentious--and not always admiring--relationship that they were able so powerfully to influence history. In Architecture's Odd Couple, Howard deftly traces the historical threads connecting the two men and offers readers a distinct perspective on the era they so enlivened with their designs. Featuring many of the structures that defined modern space--from Fallingwater to the Guggenheim, from the Glass House to the Seagram Building--this book presents an arresting portrait of modern architecture's odd couple and how they shaped the American landscape by shaping each other.

This first major monograph chronicling the work and architectural philosophy of William Krisel features examples and insights from Krisel's own papers, culled from his personal collection as well as the extensive archives of the Getty Research Institute. Krisel's architectural drawings and renderings, as well as many archival photographs, highlight examples of his custom homes, mass-produced housing, recreational facilities, and commercial projects in Palm Springs and rest of the Coachella Valley.

A Concise Guide

The Growth of a New Tradition

William Krisel's Palm Springs

The Language of Modernism

The Historiography of Modern Architecture

Modernist Architecture from 1925 to 1965

In *Making Dystopia*, distinguished architectural historian James Stevens Curl tells the story of the advent of architectural Modernism in the aftermath of the First World War, its protagonists, and its astonishing, almost global acceptance after 1945. He argues forcefully that the triumph of architectural Modernism in the second half of the twentieth century led to massive destruction, the creation of alien urban landscapes, and a huge waste of resources. Moreover, the coming of Modernism was not an inevitable, seamless evolution, as many have insisted, but a massive, unparalleled disruption that demanded a clean slate and the elimination of all ornament, decoration, and choice. Tracing the effects of the Modernist revolution in architecture to the present, Stevens Curl argues that, with each passing year, so-called 'iconic' architecture by supposed 'star' architects has become more and more bizarre, unsettling, and expensive, ignoring established contexts and proving to be stratospherically remote from the aspirations and needs of humanity. In the elite world of contemporary architecture, form increasingly follows finance, and in a society in which the 'haves' have more and more, and the 'have-nots' are ever more marginalized, he warns that contemporary architecture continues to stack up huge potential problems for the future, as housing costs spiral out of control, resources are squandered on architectural bling, and society fractures. This courageous, passionate, deeply researched, and profoundly argued book should be read by everyone concerned with what is around us. Its combative critique of the entire Modernist architectural project and its apologists will be highly controversial to many. But it contains salutary warnings that we ignore at our peril. And it asks awkward questions to which answers are long overdue.

The first survey of the classic twentieth-century houses that defined American Midwestern modernism. Famed as the birthplace of that icon of twentieth-century architecture, the skyscraper, Chicago also cultivated a more humble but no less consequential form of modernism--the private residence. *Modern in the Middle: Chicago Houses 1929-75* explores the substantial yet overlooked role that Chicago and its suburbs played in the development of the modern single-family house in the twentieth century. In a city often associated with the outsize reputations of Frank Lloyd Wright and Ludwig Mies van der Rohe, the examples discussed in this generously illustrated book expand and enrich the story of the region's built environment. Authors Susan Benjamin and Michelangelo Sabatino survey dozens of influential houses by architects whose contributions are ripe for reappraisal, such as Paul Schweikher, Harry Weese, Keck & Keck, and William Pereira. From the bold, early example of the "Battledock House" by Henry Dubin (1930) to John Vinci and Lawrence Kenny's gem the Freeark House (1975), the generation-spanning residences discussed here reveal how these architects contended with climate and natural setting while negotiating the dominant influences of Wright and Mies. They also reveal how residential clients--typically middle-class professionals, progressive in their thinking--helped to trailblaze modern architecture in America. Though reflecting different approaches to site, space, structure, and materials, the examples in *Modern in the Middle* reveal an abundance of astonishing houses that have never been collected into one study--until now.

Read Book The International Style Hitchcock And Johnson

An historical exploration of the Bauhaus--having existed for only fourteen years and boasting fewer than 1,300 students--assesses the school's influence throughout the world in numerous buildings, art-works, objects, concepts, and curricula. Reprint.

In this volume the author analyzes 400 architectural books and articles published over the past 150 years to reveal changing societal preferences in architecture and to measure the reputations of individual architects - the text includes a ranked list of the 100 most famous architects.

Frank Lloyd Wright and Philip Johnson

Illustrations

American Architects and Texts

Exhibition 15 and the Museum of Modern Art

The Roots of International Style Architecture

Luxury and Modernism

The 1920s and 1930s saw the birth of modernism in the United States, a new aesthetic, based on the principles of the Bauhaus in Germany: its merging of architecture with fine and applied arts; and rational, functional design devoid of ornament and without reference to historical styles. Alfred H. Barr Jr., the then 27-year-old founding director of the Museum of Modern Art, and 23-year-old Philip Johnson, director of its architecture department, were the visionary young proponents of the modern approach. Shortly after meeting at Wellesley College, where Barr taught art history, and as Johnson finished his studies in philosophy at Harvard, they set out on a path that would transform the museum world and change the course of design in America. The Museum of Modern Art opened just over a week after the stock market crash of 1929. In the depths of the Depression, using as their laboratories both MoMA and their own apartments in New York City, Barr and Johnson experimented with new ideas in museum ideology, extending the scope beyond painting and sculpture to include architecture, photography, graphic design, furniture, industrial design, and film; with exhibitions of ordinary, machine-made objects (including ball bearings and kitchenware) elevated to art by their elegant design; and with installations in dramatically lit galleries with smooth, white walls. *Partners in Design*, which accompanies an exhibition opening at the Montreal Museum of Fine Arts in April 2016, chronicles their collaboration, placing it in the larger context of the avant-garde in New York—1930s salons where they mingled with Julien Levy, the gallerist who brought Surrealism to the United States, and Lincoln Kirstein, co-founder of the New York City Ballet; their work to help Bauhaus artists like Josef and Anni Albers escape Nazi Germany—and the dissemination of their ideas across the United States through MoMA's traveling exhibition program. Plentifully illustrated with icons of modernist design, MoMA installation views, and previously unpublished images of the Barr and Johnson apartments—domestic laboratories for modernism, and in Johnson's case, designed and furnished by Ludwig Mies van der Rohe—this fascinating study sheds new light on the introduction and success in North America of a new kind of modernism, thanks to the combined efforts of two uniquely discerning and influential individuals.

Modern architecture is not a new branch of an old tree: it is an altogether new shoot rising beside the old roots. Thus Walter Gropius, one of the pioneers of modern architecture, on the radical departures of the 20th century. In the 1930s, the term International Style came into use to describe a new form of architecture evolved from Bauhaus and its conviction that "form follows function." Until the 1980s, International Style set the standard in modern building, with its rational solutions to construction problems. Combining steel, glass and concrete, it established an aesthetic founded on the sheer thrill of pushing to the limits of technical and economic viability. Hence the exhilarating skylines of metropolises worldwide; but also the desolate anonymity of modern suburban environments. This book traces the exciting evolution of a style while examining the individual and regional forms it took, and analyses the ideals and realities of architectural visions of utopia.

Writing, according to Panayotis Tournikiotis, has always exerted a powerful influence on architecture. Indeed, the study of modern architecture cannot be separated from a fascination with the texts that have tried to explain the idea of a new architecture in a new society. During the last forty years, the question of the relationship of architecture to its history -- of buildings to books -- has been one of the most important themes in debates about the course of modern architecture. Tournikiotis argues that the history of modern architecture tends to be written from the present, projecting back onto the past our current concerns, so that the "beginning" of the story really functions as a "representation" of its end. In this book the buildings are the quotations, while the texts are the structure. Tournikiotis focuses on a group of books by major historians of the twentieth century: Nikolaus Pevsner, Emil Kaufmann, Sigfried Giedion, Bruno Zevi, Leonardo Benevolo, Henry-Russell Hitchcock, Reyner Banham, Peter Collins, and Manfredo Tafuri. In examining these writers' thoughts, he draws on concepts from critical theory, relating architecture to broader historical models.

The International Style project was initiated 18 June 1930 with Henry-Russell Hitchcock and Philip Johnson's plan to write a popular book on modern architecture. With the support of The Museum of Modern Art, a proposal for an exhibition grew out of the project. It was first envisioned as a show of architectural models and was greatly influenced by Johnson and Hitchcock's travels during the summer of 1930. During the sojourn the coauthors saw most of the work and met many of the architects who would be included in their MoMA survey. *Modern Architecture -- International Exhibition*, opened 9 February 1932.

International Architecture in Interwar Japan

The Year's Work in Mental Hygiene in New York State

Warped Space

From Bauhaus to Our House

Deconstructivist Architecture

The Strange Rise and Survival of Architectural Barbarism

The expanded second edition of this heavily illustrated survey provides students of both art history and architecture with a worldwide introduction to the history of architecture. A "smoothly written and fair-minded" (*Wall Street Journal*) biography of architect Philip Johnson -- a finalist for the National Book Critic's Circle Award. When Philip Johnson died in 2005 at the age of 98, he was still one of the most recognizable and influential figures on the American cultural landscape. The first recipient of the Pritzker Prize and MoMA's founding architectural curator, Johnson made his mark as one of America's leading architects with his famous Glass House in New Caanan, CT, and his controversial AT&T Building in NYC, among many others in nearly every city in the country -- but his most natural role was as a consummate power broker and shaper of public opinion.

Johnson introduced European modernism -- the sleek, glass-and-steel architecture that now dominates our cities -- to America, and mentored generations of architects, designers, and artists to follow. He defined the era of "starchitecture" with its flamboyant buildings and celebrity designers who esteemed aesthetics and style above all other concerns. But Johnson was also a man of deep paradoxes: he was a Nazi sympathizer, a designer of synagogues, an enfant terrible into his old age, a populist, and a snob. His clients ranged from the Rockefellers to televangelists to Donald Trump. Award-winning architectural critic and biographer Mark Lamster's *The Man in the Glass House* lifts the veil on Johnson's controversial and endlessly contradictory life to tell the story of a charming yet deeply flawed man. A rollercoaster tale of the perils of wealth, privilege, and ambition, this book probes the dynamics of American culture that made him so powerful, and tells the story of the built environment in modern America.

After critiquing—and infuriating—the art world with *The Painted Word*, award-winning author Tom Wolfe shared his less than favorable thoughts about modern architecture in *From Bauhaus to Our Haus*. In this examination of the strange saga of twentieth century architecture, Wolfe takes such European architects as Ludwig Mies van der Rohe, Le Corbusier, and Bauhaus art school founder Walter Gropius to task for their glass and steel box designed buildings that have influenced—and infected—America's cities.

A comprehensive survey tracing the course of the Modernist movement.

Alfred H. Barr Jr. and Philip Johnson

A Guidebook for His Students to this Field of Art

Early Victorian Architecture in Britain

Modern in the Middle

Der Internationale Stil 1932

Le style international

In 1896, Otto Wagner's "Modern Architecture" shocked the European architectural community with its impassioned plea for an end to eclecticism and for a "modern" style suited to contemporary needs and ideals, utilizing the nascent constructional technologies and materials. Through the combined forces of his polemical, pedagogical, and professional efforts, this determined, newly appointed professor at the Vienna Academy of Fine Arts emerged in the late 1890s - along with such contemporaries as Charles Rennie Mackintosh in Glasgow and Louis Sullivan in Chicago - as one of the leaders of the revolution soon to be identified as the "Modern Movement." Wagner's historic manifesto is now presented in a new English translation - the first in almost ninety years - based on the expanded 1902 text and noting emendations made to the 1896, 1898, and 1914 editions. In his introduction, Dr. Harry Mallgrave examines Wagner's tract against the backdrop of nineteenth-century theory, critically exploring the affinities of Wagner's revolutionary élan with the German eclectic debate of the 1840s, the materialistic tendencies of the 1870s and 1880s, and the emerging cultural ideology of modernity. *Modern Architecture* is one of those rare works in the literature of architecture that not only proclaimed the dawning of a new era, but also perspicaciously and cogently shaped the issues and the course of its development; it defined less the personal aspirations of one individual and more the collective hopes and dreams of a generation facing the sanguine promise of a new century.

This beautifully illustrated book provides a new interpretation of modern architecture and design in Germany during the heyday of the Bauhaus and the Werkbund, tracing modernism's lasting allure to its many manifestations of luxury. Robin Schuldenfrei casts the work of legendary figures such as Peter Behrens, Walter Gropius, and Ludwig Mies van der Rohe in an entirely different light, revealing the complexities and contradictions inherent to modernism's promotion and consumption. *Luxury and Modernism* shows how luxury was present in bold, literal forms in modern designs--from lavish materials and costly technologies to deluxe buildings and household objects—and in subtler ways as well, such as social milieus and modes of living. While modernism was publicized as a fusion of technology, new materials, and rational aesthetics to improve the lives of ordinary people, it was often out of reach to the very masses it purportedly served. Schuldenfrei exposes the disconnect between modernism's utopian discourse and its luxury objects and elite architectural commissions. Despite the movement's egalitarian rhetoric, many modern designs addressed the desires of the privileged individual. Yet as Schuldenfrei demonstrates, luxury was integral not only to how modern buildings and objects were designed, manufactured, and sold, but has contributed to modernism's appeal to this day. Featuring stunning color images throughout, *Luxury and Modernism* provides an entirely new look at one of the most celebrated and influential eras in the history of architecture.

The original guide on modern housing from the premier expert and activist in the public housing movement Originally published in 1934, *Modern Housing* is widely acknowledged as one of the most important books on housing of the twentieth century, introducing the latest developments in European modernist housing to an American audience. It is also a manifesto: America needs to draw on Europe's example to solve its housing crisis. Only when housing is transformed into a planned, public amenity will it truly be modern. *Modern Housing's* sharp message catalyzed an intense period of housing activism in the United States, resulting in the Housing Act of 1937, which Catherine Bauer coauthored. But these reforms never went far enough: so long as housing remained the subject of capitalist speculation, Bauer knew the housing problem would remain. In light of today's affordable housing emergency, her prescriptions for how to achieve humane and dignified modern housing remain as instructive and urgent as ever.

The most influential work of architectural criticism and history of the twentieth century, now available in a handsomely designed new edition.

The International Style

Architecture and the Object in Germany 1900-1933

Constructing Kokusai Kenchiku
Gordon Bunshaft and SOM
Henry Austin
American Buildings

Publisher description

The International Style W. W. Norton & Company

Originally published in 1929, this book demonstrates the architecture of the 1920s as the product of over a century of architectural development, despite the visual evidence that seemed to indicate that it had made a radical break with the past. Modern Architecture crystallised the history and theories behind the international style for an American audience. Hitchcock was only 27 at the time, and Modern Architecture was his first book; yet it would substantially reshape the way subsequent generations would view modern architecture and its history. Furthermore, Modern Architecture is the book that would establish Henry-Russell Hitchcock as a pre-eminent American historian of modern architecture.

Winner of the Historic New England Book Prize (2009) Winner of the Henry-Russell Hitchcock Book Award (2010) Henry Austin's (1804–1891) works receive consideration in books on nineteenth-century architecture, yet no book has focused scholarly attention on his primary achievements in New Haven, Connecticut, in Portland, Maine, and elsewhere. Austin was most active during the antebellum era, designing exotic buildings that have captured the imaginations of many for decades. James F. O'Gorman deftly documents Austin's work during the 1840s and '50s, the time when Austin was most productive and creative, and for which a wealth of material exists. The book is organized according to various building types: domestic, ecclesiastic, public, and commercial. O'Gorman helps to clarify what buildings should be attributed to the architect and comments on the various styles that went into his eclectic designs. Henry Austin is lavishly illustrated with 132 illustrations, including 32 in full color. Three extensive appendices provide valuable information on Austin's books, drawings, and his office.

Chicago Houses 1929-75

Building Corporate Modernism

Centenary Essays on Architectural Historiography

International Style

The International Style: Architecture Since 1922

Architecture's Odd Couple

A fresh, concise but wide-ranging introduction to and overview of British and Irish cinema, this volume contains 24 essays, each on a separate seminal film from the region. Films under discussion include 'Pink String and Sealing Wax', 'Room at the Top', 'The Italian Job', 'Orlando', and 'Sweet Sixteen'.

Wer in der Architektur die Seite der Verzierung zuerst betrachtet, und sich etwa fragt, warum ihm an einem Capitale dieses Laubwerk besser gefällt, als jenes, der wird leicht an der Möglichkeit sicherer Principien verzweifeln. Wer aber die Untersuchung mit der Seite des Bediirfnisses beginnt, der wird eine sehr sichere Basis finden. Denn da die Grofle und Anlage eines jeden Gebaudes durch seine Bestimmung als der Grundursache seiner Existenz bedingt wird, und da ferner die Möglichkeit seiner dauernden Existenz von der physischen Beschaffenheit des Baumaterials und der hieraus sich ergebenden Zusammenfiigung und Gestaltung der einzelnen Theile abhiingt, so ist klar: dafl eine doppelte Zweckmdfligkeit - ndmlich Erfiillung der jedesmaligen Bestimmung (Bequemlichkeit) und dauernden Existenz (Fe stigheit) den wesentlichen Theilen eines jeden Gebdudes die Grundgestalt und Grofle gibt. Und solche in der Zweckmiifligkeit begründete Gestal tungsmomente sind doch so objectiv und handgreiflich, als nur irgend etwas sein kann. Indessen bestimmen dieselben die Grofle und Grundgestalt der wesentlichen Theile keineswegs ganz genau: sie sind zwar ein sehr fester, aber nicht ganz enger Weg, der obgleich die Hauptrichtung klar anzeigend immerhin einen kleinen Spielraum gestattet.

Recreates the Museum of Modern Art's 1932 exhibition of international architecture

Analyzes contemporary architectural techniques, potentialities, innovations, and concepts as they apply to city planning

Modern Housing

Buildings Across Time

Partners in Design

Space, Time and Architecture

American House Styles

Art, Architecture, and Anxiety in Modern Culture

Following World War I, a generation of young architects in Japan took part in a movement toward "international architecture," or kokusai kenchiku, designing houses for people who blended Japanese and Western customs in their daily lives, and public buildings--from schools and hospitals to weather stations and golf clubhouses--that encompassed modern forms and new materials, especially earthquake-resistant reinforced concrete, yet synthesized the new with the old.--Ken Tadashi Oshima is assistant professor of architecture at the University of Washington.

Philip Johnson, Architect of the Modern Century

Architecture: Nineteenth and Twentieth Centuries

Modernism

The Man in the Glass House

Summerson and Hitchcock

First Contacts, 1919-1936