The International Style Hitchcock And Johnson

This book examines a period which is far more than a prelude to the age of steel and concrete. The first half-century culminated in the bold iron and glass of the Crystal Palace. There follows the creation of the modern styles of the era based on traditions of the past, and finally, in the 20th century, Art Nouveau and the modern architects in their generations - Perret, Wright, Gropius, Corbusier, Mies van der Rohe and others in many parts of the world.

Mexico City became one of the centers of architectural modernism in the Americas in the first half of the twentieth century. Invigorated by insights drawn from the first published histories of Mexican colonial architecture, which suggested that Mexico possessed a distinctive architecture and culture, beginning in the 1920s a new generation of architects created profoundly visual modern buildings intended to convey Mexico’s unique cultural character. By midcentury these architects and their students had rewritten the country’s architectural history and transformed the capital into a metropolis where new buildings evoked pre-conquest, colonial, and International Style architecture coexisted. Through an exploration of schools, a university campus, a government ministry, a workers’ park, and houses for Diego Rivera and Luis Barragán, Kathryn O’Rourke offers a new interpretation of modern architecture in the Mexican capital, showing close links between design, evolving understandings of national architectural history, folk art, and social reform. This book demonstrates why creating a distinctively Mexican architecture captivated architects whose work was formally dissimilar, and how that concern became central to the profession.

A milestone in modern thought, Space, Time and Architecture has been reissued many times since its first publication in 1941 and translated into half a dozen languages. In this revised edition of Sigfried Giedion’s classic work, major sections have been added and there are 81 new illustrations. The chapters on leading contemporary architects have been greatly expanded. There is new material on the later development of Frank Lloyd Wright and the more recent buildings of Walter Gropius, particularly his American Embassy in Athens. In his discussion of Le Corbusier, Mr. Giedion provides detailed analyses of the Carpenter Center at Harvard University, Le Corbusier’s only building in the United States, and his Priory of La Tourette near Lyons. There is a section on his relations with his clients and an assessment of his influence on contemporary architecture, including a description of the Le Corbusier Center in Zurich (designed just before his death), which houses his works of art. The chapters on Mies van der Rohe and Alvar Aalto have been brought up to date with examples of their buildings in the sixties. There is an entirely new chapter on the Danish architect Jørn Utzon, whose work, as exemplified in his design for the Sydney Opera House, Mr. Giedion considers representative of post-World War II architectural concepts. A new essay, “Changing Notions of the City,” traces the evolution of the structure of the city throughout history and examines current attempts to deal with urban growth, as shown in the work of such architects as José Luis Sert, Kenzo Tange, and Fumihiko Maki. Mr. Sert’s Peabody Terrace is discussed as an example of the interlocking of the collective and individual spheres. Finally, the conclusion has been enlarged to include a survey of the limits of the organic in 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 elegancies of materials as opposed to applied decoration. 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 architect Walter Gropius to task for their glass and steel box designed buildings that have influenced—and infected—America’s cities.

A spectacular visual biography of one of the most celebrated architects and cultural icons of the twentieth century With his elegant suits and trademark round black glasses, Philip Johnson - a witty, wealthy, and well-connected architect - was for many years the most powerful figure in the society and politics of his profession. This impressively illustrated book traces his seven decades of larger-than-life influence, innovation, and controversy in the realm of architecture and beyond. Hundreds of images and documents, many published here for the first time, trace the remarkable life and career of a true legend.

Ten new and important essays on design cover Modernism's fortunes in Germany, Italy, Sweden, China, and Japan, and every continent's contributions to design, raising the issue of a possible worldwide design revolution. With essays by Carola Giedion-Welcker, Robert Venturi, Rem Koolhaas, and others, this volume makes the case for the Modernist architecture of such as Le Corbusier, Oud, Gropius, and Mies as a new world order. A companion volume tracing the course of the Modernist movement in architecture, this volume couches the stories of modern architecture in the context of the social and cultural movements of the 20th century.

Modernism in Design seeks to lift it out of this cycle, and to demonstrate that the modern movement could offer neither Jerusalem nor Babylon ... In this, the book succeeds admirably. —Designer's Journal "While this collection of essays is aimed primarily at design historians and students of design history, hard-pressed practising designers and architects should make room for it on their bookshelves."

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

Drawing on both the work of modern theorists like Georg Lukács, Walter Benjamin, Theodor Adorno, and Siegfried Kracauer, and more recent poststructuralist thought, K. Michael Hays creates an entirely new method of reading architectural production. Drawing both on the work of modern theorists like Georg Lukács, Walter Benjamin, Theodor Adorno, and Siegfried Kracauer and on more recent poststructuralist thought, K. Michael Hays creates an entirely new method of reading architectural production. Challenging much of the traditional wisdom about modernism and the avant-garde, Hays argues that a rigorously articulated "posthumanist" position was actually developed in the modernist architecture of Hannes Meyer and Ludwig Hilberseimer. He reinterprets their buildings, projects, and writings as constructions of this new category of subjectivity.

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 modernist 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.

Publisher description

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.

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.

Buffalo’s rich architectural and planning heritage has attracted the attention of several prominent historians, whose work here is accompanied by over 250 illustrations and photographs. For its size, the city of Buffalo, New York, possesses a remarkable number and variety of architectural masterpieces from the late nineteenth and early twentieth centuries: Adler and Sullivan’s Prudential building, H. H. Richardson’s massive Buffalo State Hospital, Richard Upjohn’s Sr. Paul’s Episcopal Cathedral, five prairie houses by Frank Lloyd Wright, and building by Daniel Burnham, Albert Kahn, and the firms of McKim, Mead, and White, and Lockwood, Green and Company, among others. These structures by prominent “outsiders” served to spur the efforts of local architects, builders, and craftsmen, and all of them built within the context of the city-wide park and parkway system designed by Frederick Law Olmsted. In addition, the city and its environs exhibit representative works by more recent architects, among them Eero and Eliel Saarinen, Walther Gropius, Marcel Breuer, Paul Rudolph, Minoru Yamasaki, and the firm of Skidmore, Owings, and Merrill. Buffalo’s rich architectural and planning heritage has attracted the attention of several prominent historians, capable of the challenge of evaluating its significance. Reyner Banham is one of the world’s leading authorities on the theory and practice of architecture, and he has written extensively on design in the industrial age (and Buffalo’s innovative manufacturing plants and grain elevators are important exemplars of such design). Charles Beveridge, whose essay covers the park and parkway system, is editor of the Olmsted papers at The American University. And Henry Russell Hitchcock is the dean of American architectural historians, and the organizer of a 1940 exhibition on Buffalo’s built environment. Their essays are followed by seven sections that delineate the city’s neighborhoods, each provided with a map, neighborhood history, and a full complement of photographs with descriptive building captions. An eighth section, “Lost Buffalo,” describes demolished buildings, chief among them Wright’s great Larkin administration building, while the remaining sections venture out of town, exploring Erie and Niagara Counties, other parts of Western New York, and southern Ontario. The 1920s and 1930s saw the birth of modernism in the United States, a new embrace of 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.

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 heroic 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.

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, ecclesiastical, 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.
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 "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 récients 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 rationalité 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 "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 récients 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
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.

"Let us listen to the counsels of American engineers. But let us beware of American architects!" declared Le Corbusier, qui like other European architects of his time believed that he saw in the work of American industrial builders a model of the way architecture should develop. It was a vision of an ideal world, a "concrete Atlantis" made up of daylight factories and grain elevators. In a book that suggests how good Modern was before it went wrong, Reyner Banham details the European discovery of this concrete Atlantis and examines a number of striking architectural instances where aspects of the International Style are anticipated by US industrial buildings.

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

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.

A bibliographic guide to writings on and about the Dutch architect J.J.P. Oud.

The Symbolic Essence of Modern European Architecture of the Twenties and Its Continuing Influence), this collection contains critical writings on works by Mies, Corbusier, Kahn, and Venturi, as well as one previously unpublished text. Jordy leads readers to discover important connections of architecture with art, literature, intellectual history, symbolic structures, social purpose and community. He significantly shaped the way we understand the character and meaning of modern architecture and American culture.

Elegant and magnificent, conservatories reveal fascinating social, cultural, botanical, and engineering advances as they have evolved across history. First appearing in the eighteenth century as simple structures designed to protect fruit trees and other delicate plants from harsh European winters, conservatories became grand glass houses that spread across the European continent, to the Americas, and ultimately around the world. Through evocative archival and contemporary photographs, drawings of landmark structures, and graceful, accessible text, The Conservatory celebrates the patrons and designers who advanced the technology and architectural majesty of these light-filled structures. The importance of conservatories continues to grow with efforts to conserve phenomenal plants and their environments.

The International StyleW. W. Norton & Company

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 "Battledeck 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.

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