

## The International Style Hitchcock And Johnson

In this critically acclaimed biography, Franz Schulze probes the private and professional life of one of the most famous architects and architectural critics of the twentieth century. The only child of a wealthy Midwestern family, Philip Johnson was a millionaire by the time he graduated from Harvard, and in 1932 he helped stage the historic International Style exhibition at the Museum of Modern Art. A patron of the arts and a political activists who flirted with the politics of Hitler, Huey Long, and Father Coughlin, he went on to create controversial and historical structures such as the Glass House, the Roofless Church, the AT & T Building, the Crystal Cathedral, and many more. Johnson's personal charms paired with his manipulative ploys—like his "borrowing" of designs—shine through in this biography. Drawing on Johnson's correspondence, personal photographs, and speeches, and on interviews with his friends and contemporaries, Schulze fills the biography with fascinating information on the architect's family, travels, friends and lovers, and his many buildings and spaces themselves. Franz Schulze is a professor of art at Lake Forest College. He is the author of *Fantastic Images: Chicago Art since 1945*, *One Hundred Years of Chicago Architecture*, and *Mies van der Rohe: A Critical Biography*.

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.

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

new edition.

Modernism developed out of a bewildering array of movements and theories ranging from Cubism to Constructivism, abstraction to atonality. Starting out more as an attitude of mind than a conscious style, Modernism was a response to the need for the new and the different which was felt in the early twentieth century by intellectuals and artists throughout Europe. It became a phenomenon which was familiar to many but remained the preserve of the few, with such giants as Le Corbusier, Mies van der Rohe and Walter Gropius standing out as prime movers, and much activity centred around the Bauhaus as a focus of ideas in the 1920s. The turning-point came in 1932 when it was christened 'The International Style' at an exhibition held at the Museum of Modern Art in New York. Organized by Henry-Russell Hitchcock and Philip Johnson, this show changed the view of Modernist design and architecture forever, leading after the Second World War to its adoption as an almost universal style. Favoured initially by large corporations, it spread to speculative office and apartment blocks and appeared throughout the world from Tokyo to Rio de Janeiro. In the 1970s, however, the mood changed. Modernism's claims to authority came to be seen as suspect and by the 1980s the ideas of deconstruction and Postmodernism occupied centre stage and dominated new design. Today, however, Modernism is once again being reassessed and a neo-modernist trend is well underway. Until now, no book has examined the story of Modernism from its roots in the nineteenth century to the close of the twentieth century. This book shows for the first time how Modernist ideas were expressed in the visual arts, design, interiors, architecture and the decorative arts. It not only presents the outstanding movement in architecture and design of our century but also offers a genuine insight into how it came about.

Publisher description

The definitive introductory book on the theory and history of regionalist architecture in the context of globalization, this text addresses issues of identity, community, and sustainability along with a selection of the most outstanding examples of design from all over the world. Alex Tzonis and Liane Lefaivre give a readable, vivid, scholarly account of this major conflict as it relates to the design of the human-made environment. Demystifying the reasons behind how globalization enabled creativity and brought about unprecedented wealth but also produced new wastefulness and ecological destruction, the book also looks at how regionalism has also tended to confine, tearing apart societies and promoting destructive consumerist tourism.

The phase of American architectural history we call 'mid-century modernism,' 1940-1980, saw the spread of Modern Movement tenets of functionalism, social service and anonymity into mainstream practice. It also saw the spread of their seeming opposites. Temples, arcades, domes, and other traditional types occur in both modernist and traditionalist forms from the 1950s to the 1970s. Hut Pavilion Shrine examines this crossroads of modernism and the archetypal, and critiques its buildings and theory. The book centers on one particularly important and omnipresent type, the pavilion - a type which was the basis of major work by Louis I. Kahn, Paul Rudolph, Philip Johnson, Minoru Yamasaki, and other eminent architects. While focusing primarily on the architecture culture of the United States, it also includes the work of British, European Team X, and Scandinavian designers and writers. Making connections between formal analysis, historical context, and theory, the book continues lines of inquiry which have been

pursued by Neil Levine and Anthony Vidler on representation, and by Sarah Goldhagen and Alice Friedman on modernism's 'forbidden' elements of the honorific and the visually pleasurable. It highlights the significance of 'pavilionizing' mid-century designers such as Victor Lundy, John Johansen, Eero Saarinen, and Edward Durell Stone, and shows how frequently essentialist and traditionalist types appeared in the roadside vernacular of drive-in restaurants, gas stations, furniture and car showrooms, branch banks, and motels. The book ties together the threads in mid-century architectural theory that addressed aspects of type, 'essential' structure, and primal 'humanistic' aspects of environment-making and discusses how these concerns outlived the mid-century moment, and in the designs and writings of Aldo Rossi and others they paved the way for Post-Modernism.

This book shows that although professional architects were involved in the project, the architect was actually Lou Henry Hoover herself, who conceived the design of the house and worked out its details, using her architects largely for technical matters and to produce the drawings and supervise construction. As for the design, the book argues that it was inspired mainly by the Native American Pueblo architecture of New Mexico and Arizona.

Bringing together case studies from Europe, North and South America, the Middle East, Africa, Asia and Australia, this book provides an exploration of the relationship between architecture and nationalism. It includes essays grouped together in three thematic sections: Revisiting Nationalism, Interpreting Nationalism and Questioning Nationalism.

The 50 most significant principles and styles in architecture, each explained in half a minute. The bestselling 30-Second series offers a new approach to learning about those subjects you feel you should really understand. Every title takes a popular topic and dissects it into the 50 most significant ideas at its heart. Each idea, no matter how complex, is explained using a mere two pages, 300 words, and one picture: all easily digested in only half a minute. 30-Second Architecture presents you with the foundations of architectural knowledge. Expert authors are challenged to define and describe both the principles upon which architects depend, and the styles with which they put those principles into practice. So, if you want to know your arch from your elevation, and your Baroque from your Brutalism, or you wish to top off your next dinner party with a stirring speech on how form follows function, this is the quickest way to build your argument.

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.

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.

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"Southern Vietnamese Modernist Architecture" features beautiful architectural photography that illustrates the outstanding accomplishment of the people of southern Vietnam in developing a mid-century modernist architecture that is extraordinary in the world. Especially for Americans, Vietnam has been a war instead of a country. The world didn't notice that the Vietnamese were simultaneously constructing modern apartment buildings, houses, large public buildings, and public housing as they developed a new nation. And the world didn't anticipate that this architecture would be so overtly modernist rather than an adaption of traditional Vietnamese designs to the continuation of colonial architecture. In the mid-twentieth century, southern Vietnamese architects developed a version of modernist architecture that accommodated the tropical climate and reflected the identity of a newly-independent culture. It demonstrates the innate sense of design of Vietnamese and it represented the outlook of the people of southern Vietnam as they looked towards the future, even in the face of war. The vast quantity and quality of Vietnamese modernist buildings constructed throughout southern Vietnam made Vietnam an unrecognized center of modernism in the world. Most importantly, the southern Vietnamese as a culture embraced modernism, and it became the vernacular architecture of the culture for dwellings. This architecture features an interplay between masses and voids that provides a much more vibrant version of modernist architecture. This style fills the gaps between the functionalism of the International Style and the quest for identity and spirit that has been lacking in modernism worldwide. American architect Mel Schenck is a long-term immigrant to Vietnam and has been studying this architecture since he was surprised by the extent and quality of modernist architecture in Saigon when he first lived there in 1971/72. He and photographer Alexandre Garel accumulated a database of 400 buildings and 4,000 photographs in southern Vietnam to serve a comprehensive analysis of the history and characteristics of this distinctive architecture. Architectural historians, aficionados of modernist architecture, and anyone interested in Vietnamese culture will find that this book is a positive story about Vietnamese aspirations for independence and the value of modernist architecture in living in the world today. A dazzling dual portrait of Frank Lloyd Wright and early twentieth-century New York, revealing the city's role in establishing the career of America's most famous architect Frank Lloyd Wright (1867–1959) took his first major trip to New York in 1909, fleeing a failed marriage and artistic stagnation. He returned a decade later, his personal life and architectural career again in crisis. Booming 1920s New York served as a refuge, but it also challenged him and resurrected his career. The city connected Wright with important clients and commissions that would harness his creative energy and define his role in modern architecture, even as the stock market crash took its toll on his benefactors. Wright denounced New York as an "unlivable prison" even as he reveled in its culture. The city became an urban foil for Wright's work in the desert and in the "organic architecture" he promoted as an alternative to American Art Deco and the International Style. New York became a major protagonist at the end of Wright's life, as he spent his final years at the Plaza Hotel working on the Guggenheim Museum, the building that would cement his legacy. Anthony Alofsin has broken new ground by mining the recently opened Wright archives held by Columbia University and the Museum of Modern Art. His foundational research provides a crucial and innovative understanding of Wright's life, his career, and

the conditions that enabled his success. The result is at once a stunning biography and a glittering portrait of early twentieth-century Manhattan.

This major new text presents a collection of recent writings on architecture and urbanism in the United States, with topics ranging from colonial to contemporary times. In terms of content and scope, there is no collection, in or out of print, directly comparable to this one. The essays are drawn from the past twenty years' of publishing in the field, arranged chronologically from colonial to contemporary and accessible in thematic groupings, contextualized and introduced by Keith Eggner. Drawing together 24 illustrated essays by major and emerging scholars in the field, *American Architectural History* is a valuable resource for students of the history of American art, architecture, urbanism, and material culture.

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.

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 Canaan, 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.

Their 160 letters from 1926-1958 covered a wide range of topics, including Wright's position on the history of American architecture and contemporary practice, their friends and rivals, the invention and spread of the International Style, and political events in Europe and the United States."

An intellectual biography of Alfred H. Barr, Jr. founding director of the Museum of Modern Art. Growing up with the twentieth

century, Alfred Barr (1902-1981), founding director of the Museum of Modern Art, harnessed the cataclysm that was modernism. In this book—part intellectual biography, part institutional history—Sybil Gordon Kantor tells the story of the rise of modern art in America and of the man responsible for its triumph. Following the trajectory of Barr's career from the 1920s through the 1940s, Kantor penetrates the myths, both positive and negative, that surround Barr and his achievements. Barr fervently believed in an aesthetic based on the intrinsic traits of a work of art and the materials and techniques involved in its creation. Kantor shows how this formalist approach was expressed in the organizational structure of the multidepartmental museum itself, whose collections, exhibitions, and publications all expressed Barr's vision. At the same time, she shows how Barr's ability to reconcile classical objectivity and mythic irrationality allowed him to perceive modernism as an open-ended phenomenon that expanded beyond purist abstract modernism to include surrealist, nationalist, realist, and expressionist art. Drawing on interviews with Barr's contemporaries as well as on Barr's extensive correspondence, Kantor also paints vivid portraits of, among others, Jere Abbott, Katherine Dreier, Henry-Russell Hitchcock, Philip Johnson, Lincoln Kirstein, Agnes Mongan, J. B. Neumann, and Paul Sachs. Much of modernist architecture was inspired by the emergence of internationalism: the ethics and politics of world peace, justice and unity through global collaboration. Mark Crinson here shows how the ideals represented by the Tower of Babel - built, so the story goes, by people united by one language - were effectively adapted by internationalist architecture, its styles and practices, in the modern period. Focusing particularly on the points of convergence between modernist and internationalist trends in the 1920s, and again in the immediate post-war years, he underlines how such architecture utilised the themes of a cooperative community of builders and a common language of forms. The 'International Style' was one manifestation of this new way of thinking, but Crinson shows how the aims of modernist architecture frequently engaged with the substance of an internationalist mindset in addition to sharing surface similarities. Bringing together the visionaries of internationalist projects - including Le Corbusier, Bruno Taut, Berthold Lubetkin, Walter Gropius and Mies van der Rohe - Crinson interweaves ideas of evolution, ecology, utopia, regionalism, socialism, free trade, and anti-colonialism to reveal the possibilities heralded by modernist architecture. Furthermore, he re-connects pivotal figures in architecture with a cast of polymath internationalists such as Patrick Geddes, Lewis Mumford, Julian Huxley, Rabindranath Tagore and H. G. Wells, to provide a richly detailed socio-cultural framework. This is a book crafted for students and scholars of architecture and art theory, as well as for those interested in the history of twentieth-century optimism about the world and its architecture.

In *Skyscraper*, Benjamin Flowers explores the role of culture and ideology in shaping the construction of skyscrapers and the way wealth and power have operated to reshape the urban landscape.

The first history of Frank Lloyd Wright's exhibitions of his own work—a practice central to his career More than one hundred exhibitions of Frank Lloyd Wright's work were mounted between 1894 and his death in 1959. Wright organized the majority of these exhibitions himself and viewed them as crucial to his self-presentation as his extensive writings. He used them to promote his designs, appeal to new viewers, and persuade his detractors. *Wright on Exhibit* presents the first history of this neglected aspect of the architect's influential career. Drawing extensively from Wright's unpublished correspondence, Kathryn Smith challenges the preconceived notion of Wright as a self-promoter who displayed his work in search of money, clients, and fame. She shows how he was an artist-architect projecting an avant-garde program, an innovator who expanded the palette of installation design as technology evolved, and a social activist driven to revolutionize society through

design. While Wright's earliest exhibitions were largely for other architects, by the 1930s he was creating public installations intended to inspire debate and change public perceptions about architecture. The nature of his exhibitions expanded with the times beyond models, drawings, and photographs to include more immersive tools such as slides, film, and even a full-scale structure built especially for his 1953 retrospective at the Guggenheim Museum. Placing Wright's exhibitions side by side with his writings, Smith shows how integral these exhibitions were to his vision and sheds light on the broader discourse concerning architecture and modernism during the first half of the twentieth century. Wright on Exhibit features color renderings, photos, and plans, as well as a checklist of exhibitions and an illustrated catalog of extant and lost models made under Wright's supervision.

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

Traces the giallo mystery/horror genre from its genesis in Italian cinema of the 1960s and 1970s to its contemporary place in the global cult-film canon. Italian giallo films have a peculiar allure. Taking their name from the Italian for "yellow"—reflecting the covers of pulp crime novels—these genre movies were principally produced between 1960 and the late 1970s. These cinematic hybrids of crime, horror, and detection are characterized by elaborate set-piece murders, lurid aesthetics, and experimental soundtracks. Using critical frameworks drawn from genre theory, reception studies, and cultural studies, *Giallo!* traces this historically marginalized genre's journey from Italian cinemas to the global cult-film canon. Through close textual analysis of films including *The Girl Who Knew Too Much* (1963), *Blood and Black Lace* (1964), *The Bird with the Crystal Plumage* (1970), *The Black Belly of the Tarantula* (1971), and *The Case of the Bloody Iris* (1972), Alexia Kannas considers the rendering of urban space in the giallo and how it expresses a complex and unsettling critique of late modernity. Alexia Kannas is Lecturer in Media and Cinema Studies in the School of Media and Communication, RMIT University in Melbourne, Australia. She is the author of *Deep Red*.

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

This volume focuses on the architect Philip Johnson's long association with The Museum of Modern Art, with essays examining his roles as patron, as curator, and as the institution's unofficial architect from the late 1940s to the early 1970s.

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.

A comprehensive and fascinating look at the history of the Museum of Modern Art's Architecture and Design Department under the leadership of the influential curator Arthur Drexler. Arthur Drexler (1921-1987) served as the curator and director of the Architecture and Design Department at the Museum of Modern Art (MOMA) from 1951 until 1986—the longest curatorship in the museum's history. Over four decades he conceived and oversaw trailblazing exhibitions that not only reflected but also anticipated major stylistic developments. Although

several books cover the roles of MoMA's founding director, Alfred Barr, and the department's first curator, Philip Johnson, this is the only in-depth study of Drexler, who gave the department its overall shape and direction. During Drexler's tenure, MoMA played a pivotal role in examining the work and confirming the reputations of twentieth-century architects, among them Frank Lloyd Wright, Le Corbusier, Richard Neutra, Marcel Breuer, and Ludwig Mies van der Rohe. Exploring unexpected subjects—from the design of automobiles and industrial objects to a reconstruction of a Japanese house and garden—Drexler's boundary-pushing shows promoted new ideas about architecture and design as modern arts in contemporary society. The department's public and educational programs projected a culture of popular accessibility, offsetting MoMA's reputation as an elitist institution. Drawing on rigorous archival research as well as author Thomas S. Hines's firsthand experience working with Drexler, *Architecture and Design at the Museum of Modern Art* analyzes how MoMA became a touchstone for the practice and study of midcentury architecture.

The second volume of a guide comprehensive guide to American Architecture, covering developments between the years 1860 and 1976.

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