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The term "International Style" was coined in
1932 by an eponymous exposition of European
architects at the Museum of Modern Art in New
York curated by Henry-Russell Hitchcock and
Philip Johnson to describe an ethos of
construction purely in terms of materials and
space, with virtually no reference to the
sociopolitical dimension, as had been highly
emphasized in Europe. This differentiated the
International Style between its understanding
in Europe versus in the USA.

~~International Style — Overview | TheArtStory~~
The International Style. by. Henry-Russell
Hitchcock, Philip Johnson. 3.74 · Rating
details · 70 ratings · 4 reviews. Initially
produced as the catalog to accompany a

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controversial and groundbreaking 1932 Museum of Modern Art show of the then new architecture emerging in Europe and America, The International Style quickly became the definitive statement of the principles underlying the work of such giants as Mies van der Rohe, Le Corbusier, Walter Gropius, and other pioneers.

~~The International Style by Henry Russell Hitchcock~~

International style was the term coined by historian Henry-Russell Hitchcock and architect Philip Johnson for the catalogue. Most of the architects defined by international style were European with a considerable German brigade emerging from the Bauhaus , namely Walter Gropius, Marcel Breuer, Ernst May, Erich Mendelsohn, Mies van der Rohe and Hans Scharoun.

~~International style — Art Term | Tate~~

The International Style. Henry Russell Hitchcock, Philip Johnson. W. W. Norton & Company, 1997 - Architecture- 269 pages. 0Reviews. Initially produced as the catalog to accompany a controversial...

~~The International Style — Henry Russell Hitchcock, Philip ...~~

First published in 1932 under the title: The international style: architecture since 1922. "The international style twenty years after" by H.R. Hitchcock, an article written for the

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Architectural record of August 1951: p.
237-255. Access-restricted-item.

~~The international style : Hitchcock, Henry
Russell, 1903 ...~~

The International Style: Architecture since
1922 By Henry-Russell Hitchcock, Jr., and
Philip Johnson W. W. Norton & Co., New York.
\$5.00

~~The International Style: Architecture since
1922 By Henry ...~~

The International Style or internationalism
is a major architectural style that was
developed in the 1920s and 1930s and was
closely related to modernism and modern
architecture. It was first defined by Museum
of Modern Art curators Henry-Russell
Hitchcock and Philip Johnson in 1932, based
on works of architecture from the 1920s. The
terms rationalist architecture and modern
movement are often ...

~~International Style (architecture) —
Wikipedia~~

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accompany a controversial and groundbreaking
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new architecture emerging in Europe and

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America, The International Style quickly became the definitive statement of the principles underlying the work of such giants as Mies van der Rohe, Le Corbusier, Walter Gropius, and other pioneers. It might be said that Henry-Russell Hitchcock and Philip Johnson discovered as well as defined "the International Style," and over ...

~~The International Style: Hitchcock, Henry Russell, Johnson ...~~

The term International Style was first used in 1932 by Henry-Russell Hitchcock and Philip Johnson in their essay titled The International Style: Architecture Since 1922, which served as a catalog for an architectural exhibition held at the Museum of Modern Art.

~~International Style | Definition, History, & Facts ...~~

The International Style is usually regarded as the high point of modernist architecture, the end product of a search to find a mode of expression in building suited to the 20 th century that jettisoned the forms and ornament of the past. By the 1950s its formal aspects had become nearly synonymous with the term "modern architecture."

~~The International Style — Concepts & Styles | TheArtStory~~

Initially produced as the catalog to accompany a controversial and groundbreaking

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1932 Museum of Modern Art show of the then new architecture emerging in Europe and America, The International Style quickly became the definitive statement of the principles underlying the work of such giants as Mies van der Rohe, Le Corbusier, Walter Gropius, and other pioneers.

~~The International Style book by Hitchcock, Henry Rus...~~

It might be said that Henry-Russell Hitchcock and Philip Johnson discovered as well as defined "the International Style," and over the decades their book has served as a frame for growth in the architectural profession. Seller Inventory # 1384 More information about this seller | Contact this seller 3.

~~The International Style Architecture Since 1922 by Henry ...~~

Initially produced as the catalog to accompany a controversial and groundbreaking 1932 Museum of Modern Art show of the then new architecture emerging in Europe and America, The International Style quickly became the definitive statement of the principles underlying the work of such giants as Mies van der Rohe, Le Corbusier, Walter Gropius, and other pioneers.

~~The International Style | Henry Russell Hitchcock, Philip ...~~

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Henry Russell ...~~

Hitchcock and Johnson's co-authored book The International Style: Architecture Since 1922 was published simultaneously with the MoMA exhibit.

~~Henry Russell Hitchcock — Wikipedia~~

It might be said that Henry-Russell Hitchcock and Philip Johnson discovered as well as defined "the International Style," and over the decades their book has served as both a flashpoint for criticism and a frame for growth in the architectural profession. It has never been out of print in over sixty years.

~~The International Style — Henry Russell
Hitchcock, Philip ...~~

Genre/Form: Architectural drawings Designs and plans: Additional Physical Format: Print version: Hitchcock, Henry-Russell, 1903-1987. International style.

~~The international style architecture since~~

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~~1922 (eBook ...)~~

Curated by Philip Johnson and Henry-Russell Hitchcock, the exhibition introduced an emerging architectural style characterized by simplified geometry and a lack of ornamentation; known as the...

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

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

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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.

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.

Written in an accessible style, Henry's work

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places Texas architecture in the wider context of American architectural history by tracing the development of building in the state from late Victorian styles, and the rise of neoclassicism, to the advent of the International Style.... His work provides a welter of new facts, both about the era's buildings and the architects who designed them, and he has catalogued and described most of the important landmarks of the period. -- Southwestern Historical Quarterly ., .a significant contribution to the study of Texas architecture.... -- Drury Blakeley Alexander, author of Texas Homes of the Nineteenth Century Texas architecture of the twentieth century encompasses a wide range of building styles, from an internationally inspired modernism to the Spanish Colonial Revival that recalls Texas' earliest European heritage. This book is the first comprehensive survey of Texas architecture of the first half of the twentieth century. More than just a catalog of buildings and styles, the book is a social history of Texas architecture. Jay C. Henry discusses and illustrates buildings from around the state, drawing a majority of his examples from the ten to twelve largest cities and from the work of major architects and firms, including C. H. Page and Brother, Trost and Trost, Lang and Witchell, Sanguinet and Staats, Atlee B. and Robert M. Ayres, David Williams, and O'Neil Ford. The majority of buildings he considers are public ones, but a separate

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chapter traces the evolution of private housing from late-Victorian styles through the regional and international modernism of the 1930s. Nearly 400 black-and-white photographs complement the text. Written to be accessible to general readers interested in architecture, as well as to architectural professionals, this work shows how Texas both participated in and differed from prevailing American architectural traditions.

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

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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.

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

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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.

Kindergarten Chats and other writings by Louis H. Sullivan George Wittenborn. Originally published in 1917. Editorial Note: The printing of the unpublished revision of Kindergarten Chats in this volume carries out at last Louis Sullivans wish that his work be issued in book form his Foreword., written in July 1918, is our authority. That no publisher was found during the six remaining years of Ms life., and that a good deal of vagueness and misunderstanding arose concerning Sullivans attitude to this work as well as with regard to the existence and condition of a revised manuscript reflects the com monplace that human nature and scholarship are inextricably bound together. Sullivan believed that a building represented an act,, and that such an act re vealed the man behind it, the mind and ethics of the architect, more conclusively and unerringly than any statement. In this sense, the fifty-two consecutive essays entitled Kindergarten Chats are an act, requiring no officious introduction or inter pretation.

Nevertheless, a few general remarks should be made to suggest the nature and significance of Sullivans editing of 1918, particularly since the first version published serially in

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1901 is available only in a few obscure files, and that edited by Claude Bragdon in 1934 is out of print. From June to October 1918, Sullivan worked over the manuscript and produced the text which follows, and which therefore represents its definitive form. The actual manuscript gives the impression that Sullivan revised in the exact meaning of the word, that he gave attention to every sentence and paragraph, that his alterations of word and phrase, his cutting and rewriting, were the product of genuine reconsideration and a desire for greater clarity. The redundant or unprecise adjective was discarded the specific term was substituted for the more general or the vague one repetitive passages were deleted. Throughout this revision and the text here published was prepared directly from the original manuscript it may be said that the secondary has been sacrificed to the primary...

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