The International Style By Henry Russell Hitchcock

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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 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 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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~~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~~
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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.

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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 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.

Written in an accessible style, Henry's work 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 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 thetext. 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.

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.

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.

"Let us listen to the counsels of American engineers. But let us beware of American architects!" declared Le Corbusier, who 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.

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