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JULISSA BRYSON

William Krisel's Palm Springs MIT Press
 (MA)

David Scott Wilson-Okamura reframes long standing questions about Edmund Spenser's style in the wider context of long-term, European trends.

Luxury and Modernism Hachette Digital, Inc.

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.

American House Styles W. W. Norton
 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.

The International Style Gibbs Smith Publishers

A comprehensive survey tracing the course of the Modernist movement. Taschen America Llc

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.

The International Style Vieweg+Teubner Verlag

The painter, designer, and architect Henry van de Velde (1863–1957) played a crucial role in expanding modernist aesthetics beyond Paris and beyond painting. Opposing growing nationalism around 1900, he sought to make painting the basis of an aesthetic that transcended boundaries between the arts and between nations through his work in Belgium, France, Germany, and the Netherlands. Van de Velde's designs for homes, museums, and theaters received international recognition. The artist, often associated with the Art Nouveau and Jugendstil, developed a style of abstraction that he taught in his School of Applied Arts in Weimar, the immediate precursor of and model for the Bauhaus. As a leading member of the German Werkbund, he helped shaped the fields of modern architecture and design. This long-awaited book, the first major work on van de Velde in English, firmly positions him as one of the twentieth century's most influential artists and an essential voice within the modern movement.

Making Dystopia Farrar, Straus and Giroux

Buildings Across Time offers a survey of world architecture both for students taking introductory courses and for the general reader simply interested in buildings. The authors have searched out the stories these buildings have to tell, considered the intentions of the people who built them, and examined the lives of those who used them. The text begins with prehistory and ends with early twenty-first century. It covers the Western tradition as well as works in the Islamic world, the pre-Columbian Americas, Africa, China, Southeast Asia, Russia, and Japan. *Buildings Across Time* is a diverse

sampling of the built environment written in a straightforward but lively style that is rich with detail. The text contains extensive descriptive narrative leavened with focused critical analysis, which allows the book to stand alone and invites lecturers to impose their studied interpretations on the material without the danger of undue ambiguity or conflict. In a world that grows smaller by the day, it presents a global perspective, and in a discipline that concerns built objects that are often beautiful as well as functional, it is copiously illustrated, intelligently designed, and consistently usable.

Flowering Plums and Curio Cabinets Yale University Press

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.

Modern Architecture Simon and Schuster

"In 1915 the American Museum of Natural History (AMNH) embarked upon a mission to energize the American textile industry. The movement, sparked by the reappropriation of the French textile industries for the war effort, was at first provincial in its focus. Drawing upon the notion that Euro-American culture could lay claim to indigenous objects of the Americas, AMNH anthropology curators sought to innovate a distinctly "American" design idiom based on the museum's ethnographic collections. The central figures in this project were M. D. C. Crawford, research fellow at the AMNH and *Women's Wear* journalist, curator of anthropology Clark Wissler, assistant curator of anthropology Herbert Spinden, and curator of Peruvian art Charles Mead. Naturally, Crawford was a key liaison to manufacturers and designers, but many documents in the AMNH Archives suggest that Spinden, Wissler, and Mead were equally instrumental, in the museum's effort to promote good design. These men, coined the "Fashion Staff," presented lectures, published prescriptive manuals, and curated temporary exhibitions. Seeking a toehold in the world of fashion design and paralleling the United States' entry into World War I in 1917, the AMNH curators took steps to attract designers and manufacturers to the museum, including by supplementing the study

room with a variety of specimens that ranged from fur garments from Siberia to Javanese textiles. In 1919 the AMNH mounted *The Exhibition of Industrial Art in Textiles and Clothing*, a comprehensive display of "indigenous" artifacts and modern design to promote the value of the museum to designers. The exhibition would signal the end of the museum's full engagement with the design industry but the use of the collections by designers would continue into the late 1920s"--

Skyscraper Rivals Ams PressInc

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. This book crystallized the history and theories behind the "international style" for an American audience. The author was only 27 at the time, and this was his first book; yet it would substantially reshape the way subsequent generations would view modern architecture and its history. This is also the book that established Henry-Russell Hitchcock as a pre-eminent American historian of modern architecture.

The Year's Work in Mental Hygiene in New York State McGraw-Hill Education

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.

Der Internationale Stil 1932 Getty Publications

An illustrated reference guide to the history of modern architecture in Montgomery County, Maryland, from 1930 to 1979, with an inventory of key buildings

and communities, and biographical sketches of practitioners including architects, landscape architects, planners and developers.

Buildings across Time: An Introduction to World Architecture University of Chicago Press

The history of modern architecture as constructed by historians and key texts. 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.

Henry Van de Velde The International Style

Fiona MacCarthy challenges the image of Walter Gropius as a doctrinaire architectural rationalist, bringing out the vision and courage that carried him through a politically hostile age.

Approaching the Bauhaus founder from all angles, she offers a poignant personal story, one that reexamines the urges that drove Euro-American modernism as a whole.

Henry N. Cobb: Words & Works 1948-2018 The Chinese University of Hong Kong Press

"Offers pedagogical techniques for teaching Henry Fielding's novels, bringing considerations of epic, comedy, romance, religion, law, politics, class, gender, narrative voice, style, formalism, historicism, and book history into the

college classroom. Includes information on editions, reference works, biographies, and online resources. Gives syllabus suggestions for undergraduate and graduate courses"--

Early Victorian Architecture in Britain The Monacelli Press, LLC

Discusses the materials and structural techniques of this period in relation to the economic and cultural growth of Chicago and analyzes the school's role in the development of modern architecture
The Architecture of Philip Johnson Phaidon Incorporated Limited

"Henry van de Velde (1863-1957) is a pivotal figure in design history: a bridge between nineteenth-century eclecticism and the emergence of a modern style. His range was prodigious: from furniture, domestic and shop interiors to ceramics, textiles, dresses, jewelry, silverware and books. He was also the architect of large private houses, theatres, museums and art galleries." --back cover of book

Modernism Vintage

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

The Man in the Glass House University of Washington Press

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.

From Bauhaus to Our House MIT Press
A comprehensive portrait of one of the last century's most influential architects takes readers on a visual tour of his most spectacular achievements. 12,000 first printing.

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