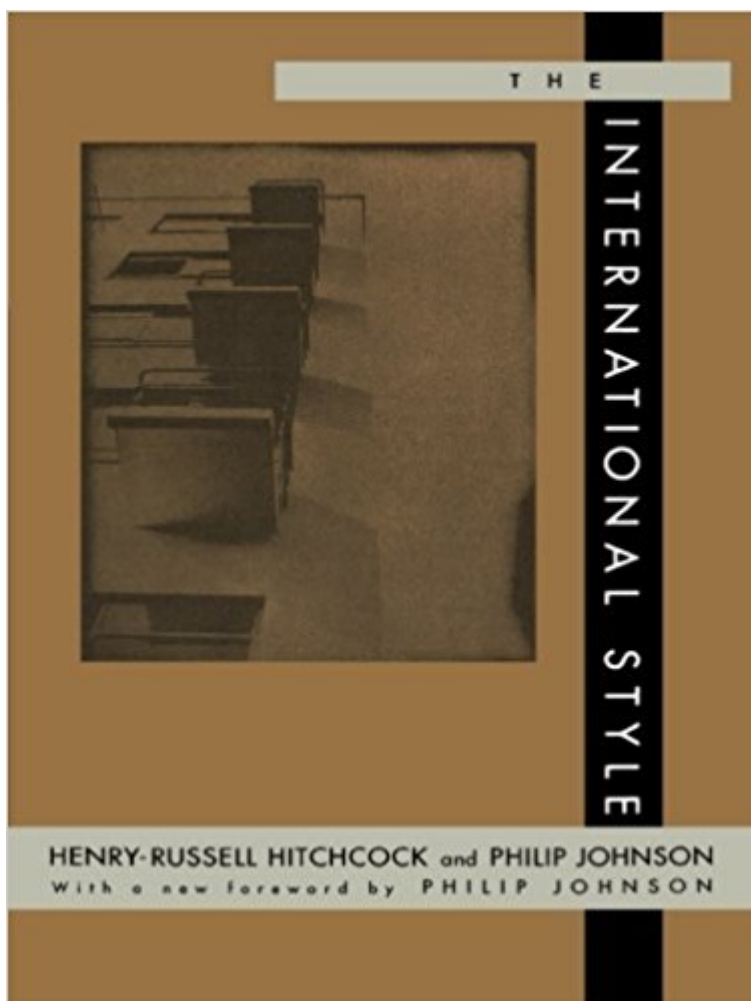


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# The International Style



## Synopsis

The most influential work of architectural criticism and history of the twentieth century, now available in a handsomely designed new edition. 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. 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. This new edition has been completely redesigned and reset, and it features a new foreword by Philip Johnson, who reflects on the legacy of the International Style and examines the still-precarious power of architecture in our public life.

## Book Information

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## Customer Reviews

This book is a landmark in American history, and a unique and historical document which should provide general readers, critics, and historians with a time machine through which to view our changing perspective on modern architecture.

As always, Hitchcock is a captivating and insightful writer of architecture. Very good reading for an American centric perspective on how European modernism was re-packaged and made

presentable to American sensibilities (the pragmatist vs. the political). Interesting that Wright is excluded from the 'group' yet the Euros of the day acknowledge his influence in development of their ideas. Also really good follow-up articles in the Feb 1982 issue of Progressive Architecture.

A classic book

This is a book for anyone interested in modern architecture. A must have for any student regardless of professional interest.

Must have primary text

good book

The most interesting aspect of the new edition is the recent forward by Philip Johnson (1995). In it he humorously describes his relationship with "The International Style," and how dated the book now appears. He also notes that it was Alfred Barr who introduced Hitchcock and him to this new world of architecture. It was Barr who had written extensively on the subject and dubbed it an "International Style." Not surprisingly, nearly all the buildings included in this catalog for the 1932 MoMA exhibit date from 1927. This was a pivotal year in the Modern Movement. Le Corbusier's "Toward a New Architecture" first appeared in English. The new improved Bauhaus opened its doors in Dessau, in Gropius' newly constructed complex. The International Competition for the League of Nations building was held with Le Corbusier losing out on a technicality. A building exhibition, laid out by Mies van der Rohe, was sponsored by the Deutscher Werkbund in Stuttgart. Modern Architecture had come of age. The selections are interesting for their range of architects but have several notable omissions. Among them Rudolf Schindler, who dismissed the idea of an "International Style," in a letter to Johnson. Modern architects then and now hate the idea of a "style," believing their works to be based on a set of constructive and compositional principles which transcend the notion of style. Nevertheless, the name stuck. Hitchcock and Johnson are widely credited for bringing the International Style to America, even though some early works by Neutra, Hood, Howe and Lescaze were included in the exhibition. Most importantly, Johnson lured Mies to America, where he would achieve his most lofty aspirations. The book makes for an interesting read but has long been superceded by more insightful and penetrating books on the subject.

This book is a living proof that architecture is an evolving being. It never stays stagnant. What is deemed to be modern then has now become a foundation for new styles & new materials to be developed to serve the functions & purposes of the occupants. Whilst the book defined the 3 principles that formed the backbone of the International Style, it's doing so as a mean of helping people to understand the 'style' better. Architects know better that there aren't any form of '-ism' but just good architecture when all the criterions of their clients are met. Half of the book is devoted to photos of buildings applying the so-called International Style but after you've seen one, you've seen it all. They all look distinctively indifferent to one another.

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