5: The Development of Modernism and its offshoots

1930's - 1950's

The International Style:

Le Corbusier

Frank Lloyd Wright

Richard Neutra

Mies van de Rohe

Pietro Belluschi

The Modern Expressionists:

Hans Scharoun

Alvar Aalto

Le Corbusier

Frank Lloyd Wright

# The International Style

The International Style, in architecture, refers to the modern movement that emerged in Europe and the United States during the 1920s. The term was first used in connection with a 1932 architectural exhibition held at the Museum of Modern Art, New York City. Architects working in the International style gave new emphasis to the expression of structure, the lightening of mass, and the enclosure of dynamic spaces.

(Paraphrased from: *The International Style*, Henry-Russell Hitchcock & Phillip Johnson.

- Architects working in the International Style gave new emphasis to:
- 1. Volume (space enclosed by thin planes or surfaces) as opposed to mass/solidity.
  - 2. Regularity as opposed to symmetry
- 3. Dependence on the intrinsic elegance of materials, technical perfection, and fine proportions, as opposed to applied ornament.

The International Style was an outgrowth of the Bauhaus at Dessau by Walter Gropius (1925–26) and Le Corbusier's villas, such as the Villa Savoye, Poissy-sur-Seine by (1929–30).

Post-functionalism was suggested as a new name for the style, since aesthetics were given at least equal weight to functionalism among the architects creating works within the International Style.

The true aim of the International Style was to "invent and create forms symbolizing the world of the Machine Age."

# Walter Gropius



Bauhaus School, Dessau, Germany

1926

Photo credit: internet

## Le Corbusier





Villa Savoy, Paris

Photo: Louis Gasson

## Richard Neutra

http://architecture.about.com/library/bl-neutra.htm



"Health House" for Lovell, Los Angeles, CA 1927

Photo: Great Buildings.com

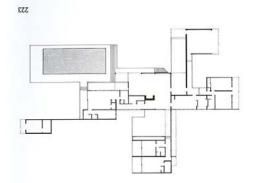
## Richard Neutra



"Health House" for Lovell, Los Angeles, CA 1927

Photo: Great Buildings.com

## Richard Neutra





Kaufman House, Palm Springs, California

1946

Photo: Julius Shulman

## Pietro Belluschi



Equitable Savings, Portland, Oregon

Photo credit: (Glancey)

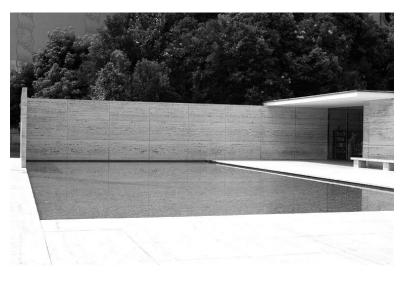
## The International Style

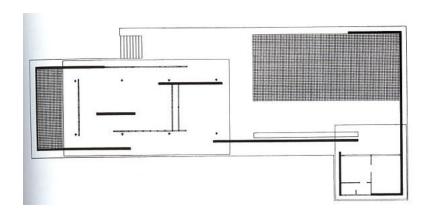
- One of the key elements of the International Style is that it was not site or function related. The buildings could be put anywhere and could serve a variety of purposes.
- The International Style became popular for office buildings; it became a 'corporation' style and was exported from America to the rest of the world.
- Many critics characterized International Style buildings as "boxes for living and working."

# Mies and The International Style

# Ludwig Mies van der Rohe





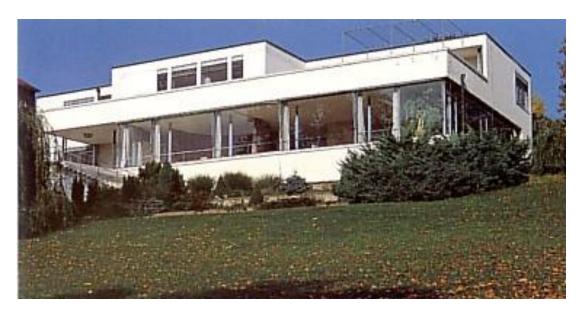


Barcelona Pavilion, Barcelona, Spain 1924

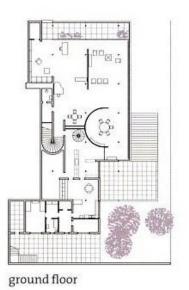
Photo credit: Liao Yusheng

## Ludwig Mies van der Rohe









Tugendhat House, Brno, Czechoslovakia

1928

Photo: Lynne Bryant

# Ludwig Mies van der Rohe



Crown Hall at IIT, Chicago, Ill.

1950-1956

Photo credit: (Gossel)

## Mies van der Rohe



"God is in the details."



Lake Shore Drive Apartments, Chicago, Ill. 1950

Photo credit:

#### Mies van der Rohe





Seagram Building, New York City

1954-57

Photo: (Siling)

## (SOM) Skidmore, Owens and Merrill

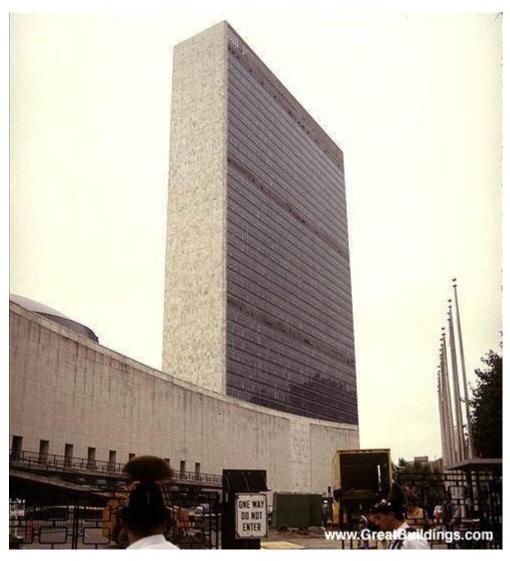


Lever House, NYC 1951

Photo credit:

## Corbu, Harrison and Abromowitz





United Nations Headquarters, New York City 1947-50

Photo credit: UN Archives and Great Buildings.com

# The Modern Expressionists

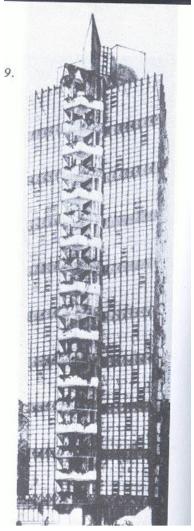
The earliest modernists were purists: buildings were to be functional machines for performing programs.

Fortunately, the best modernists did not misinterpret this idea. They merged 'form' and 'function' to create buildings that were both poetic <u>and</u> a celebration of the machine age.

They can be called the modern expressionists.



Barnsdall House, Los Angeles, CA



St. Mark's Tower Project, New York, NY

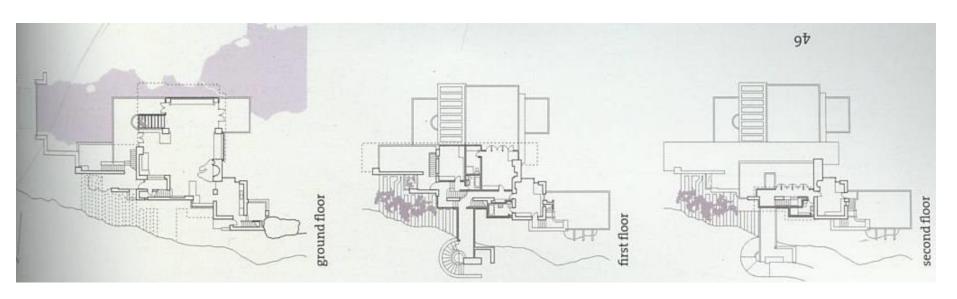


Falling Water (Kaufman House), PA

1936

photo: FLW Foundation





Falling Water (Kaufman House) PA 1936

Photo: FLW Foundation



Falling Water (Kaufman House), PA

1936

Photo: FLW Foundation



Johnson Wax Building, Racine, Wisconsin 1936-39

Photo credit: Thomas A. Heinz

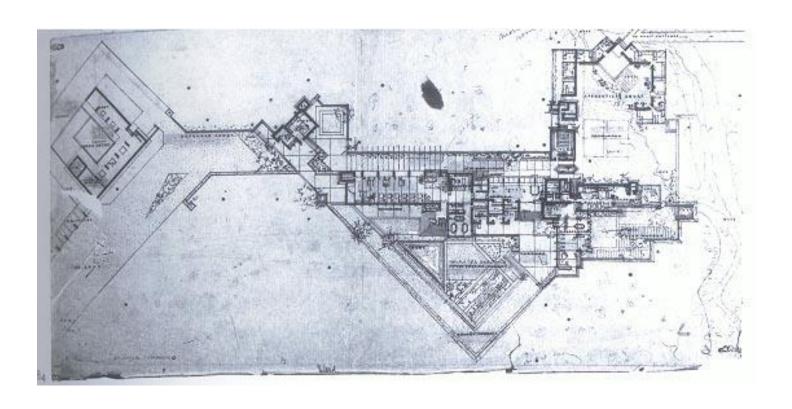


Johnson Wax Building, Racine, Wisconsin 1936-39

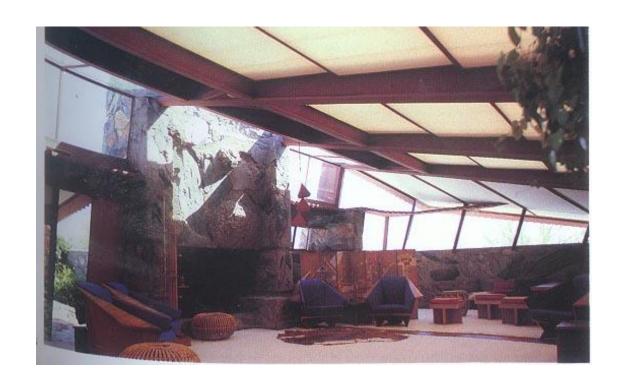
Photo credit: Thomas A. Heinz



Taliesen West, Scottsdale, AZ

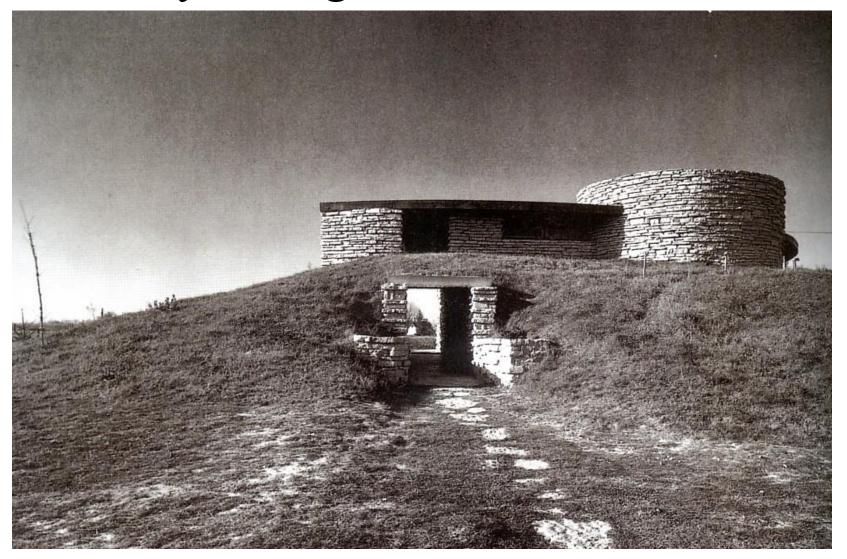


Taliesen West, Scottsdale, AZ



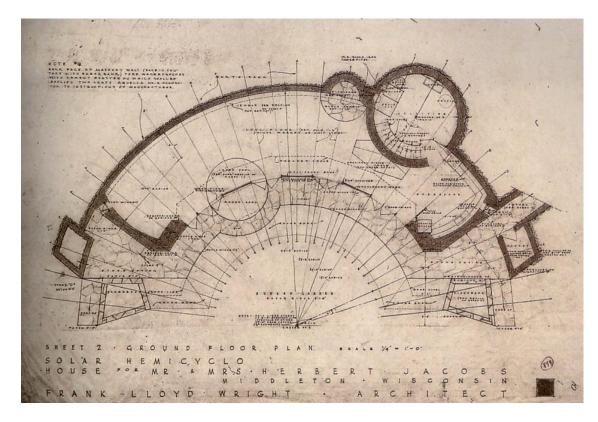
Taliesen West

1938-59



Solar Hemicycle House, Middleton, Wisconsin 1944

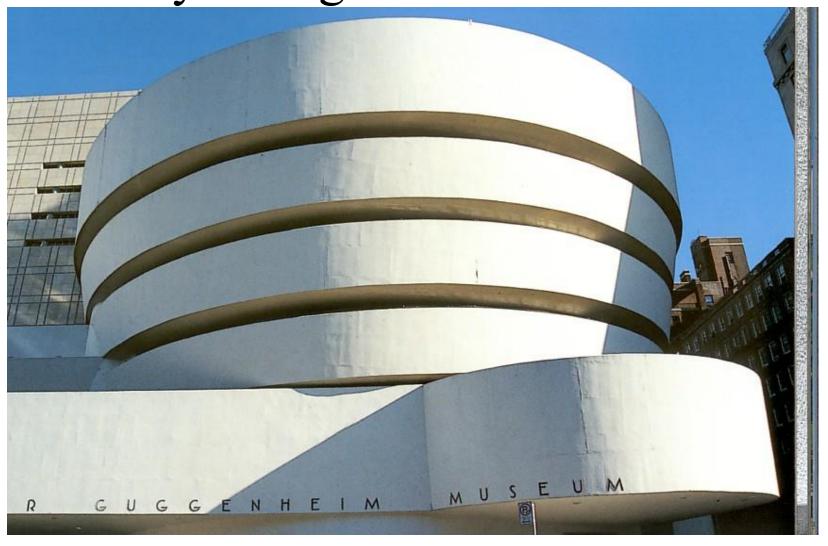
Photo credit: Ezra Stoller





Solar Hemicycle House, Middleton, Wisconsin 1944

Photo credit: Ezra Stoller



Guggenheim Museum, New York City designed: 1943

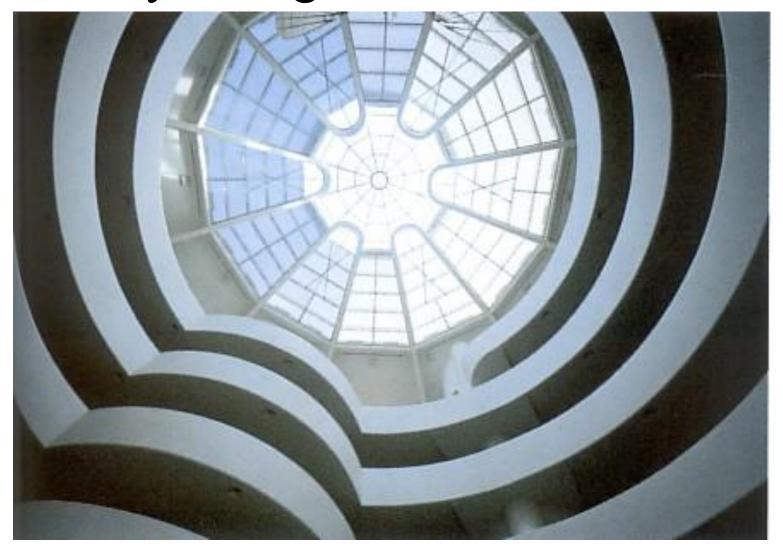
Photo: FLW Foundation



Guggenheim Museum, New York City 1943

Photo: FLW Foundation

# Frank Lloyd Wright

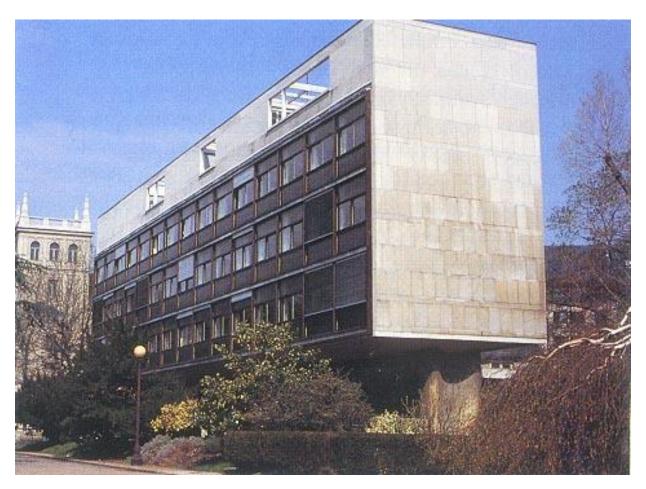


Guggenheim Museum,

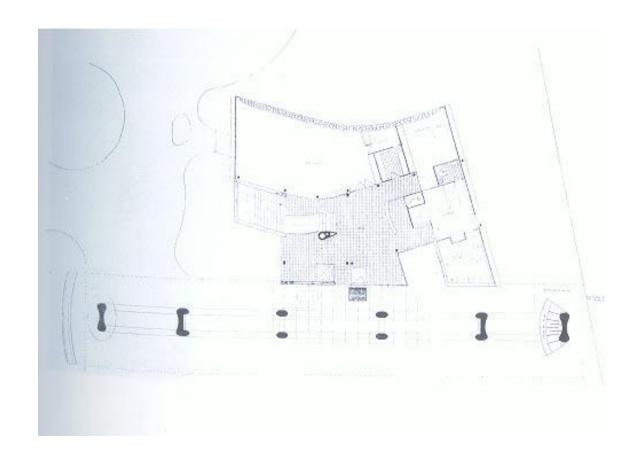
New York City

1943

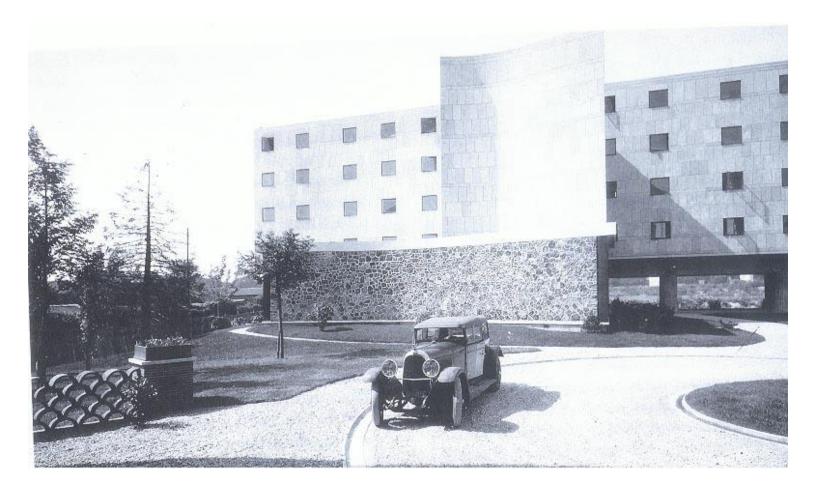
Photo: FLW Foundation



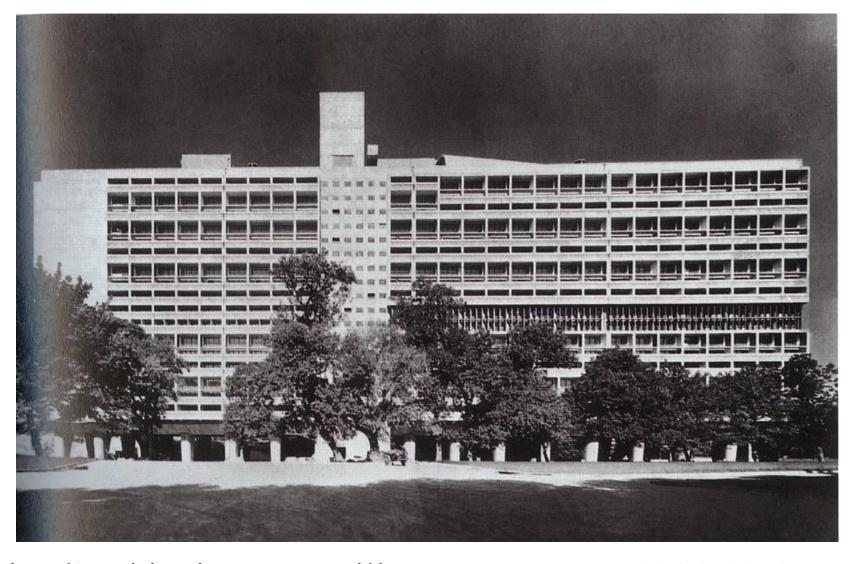
Pavillion Suisse, Cite Universitaire, Paris



Pavillion Suisse, Cite Universitaire, Paris



Pavillion Suisse, Cite Universitaire, Paris



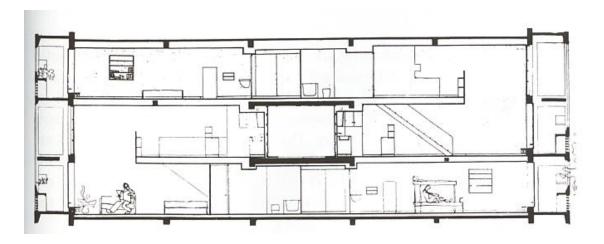
Unite d'Habitation, Marseilles

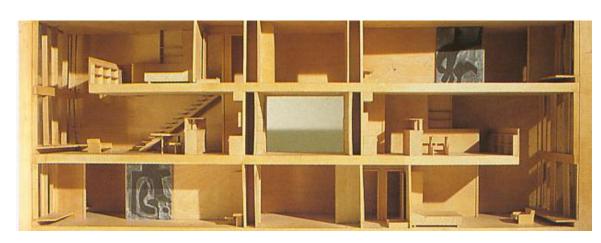
1946-1952



Unite d'Habitation, Marseilles

1946-1952

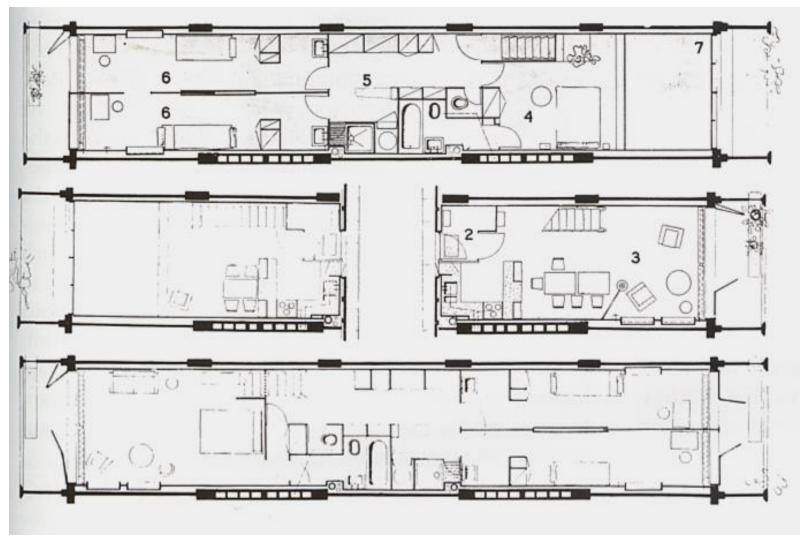






Unite d'Habitation, Marseilles

1946-1952



Unite d'Habitation, Marseilles

1946-1952

Photo credit: Buildings Across Time





Unite d'Habitation, Marseilles

1946-1952



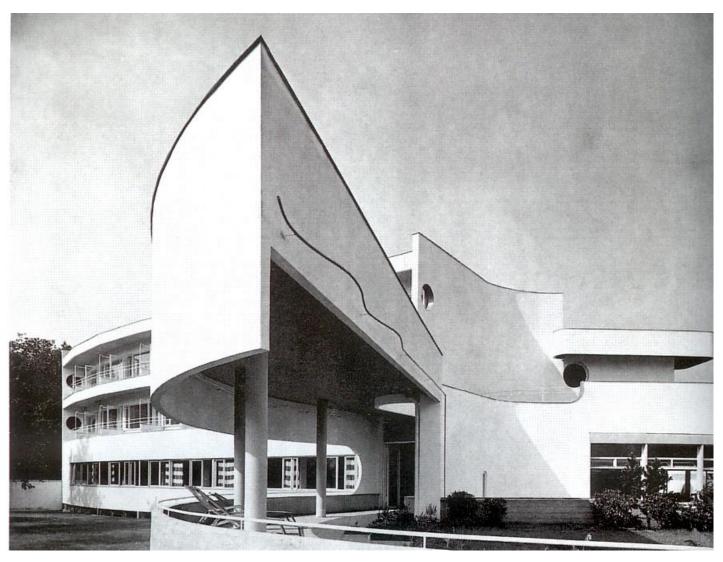


Unite d'Habitation, Marseilles

1946-1952

### Hans Scharoun





Hostel for Single People

1929

Photo credit: (Taschen:Gossel)

### Hans Scharoun



Villa Schminke in Lobau, Saxony

1929

Photo credit: (Taschen:Gossel)





Chair, Finland

Photo credit: (Prestel: Icons)

1929



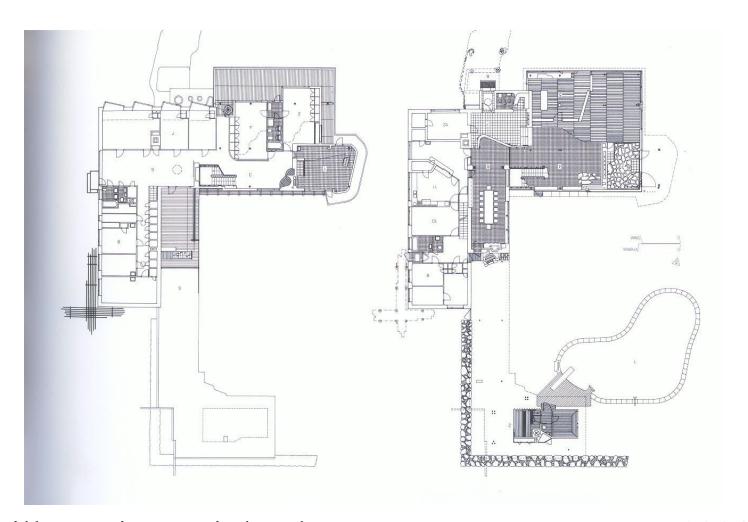
Paimio Sanitorium, Finland

1929-33



Villa Mairea, Finland

1938-41



Villa Mairea, Finland

1938-41



Villa Mairea, Finland

1938-41







Villa Mairea, Finland

1938-41



Villa Mairea, Finland

1938-41



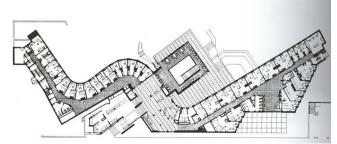
Villa Mairea, Finland

1938-41



Villa Mairea, Finland

1938-41

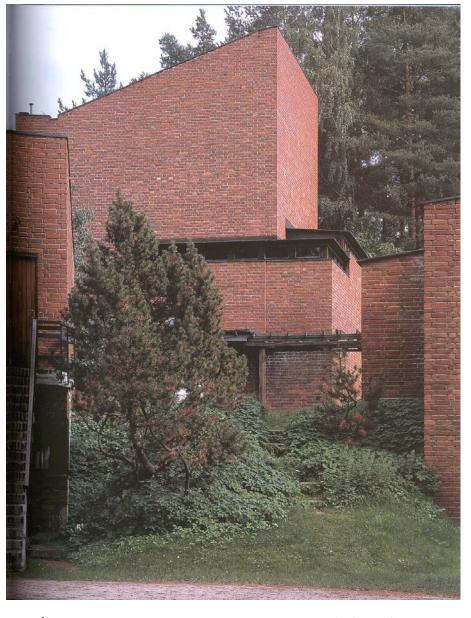




MIT Dorm, Cambridge, Mass

1948

"The very essence of architecture consists of a variety and development reminiscent of natural organic life. This is the only true style in architecture."



Town Hall, Saynatsalo, Finland,

1950

Photo credit: Phaidon

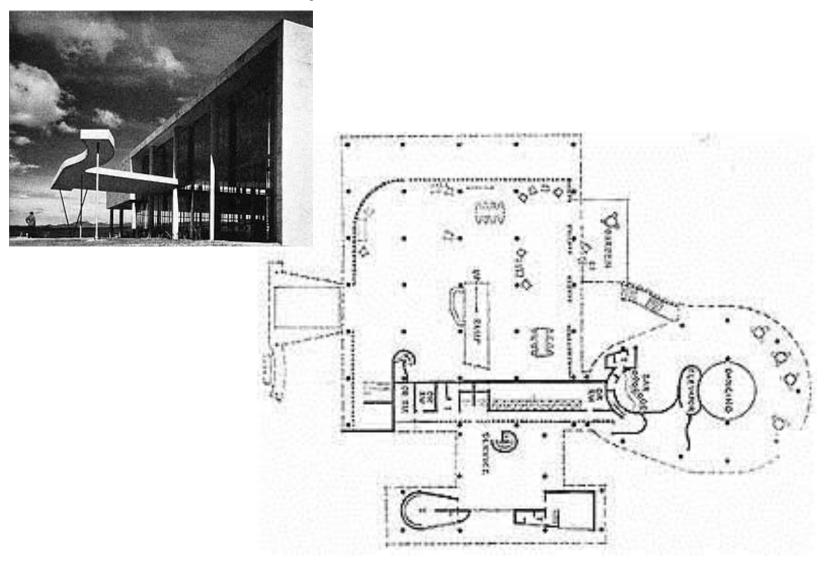


Vouksenniska Church, Imatra

Photo credit: internet

# Oscar Niemeyer, Lucio Costa, & Le





Cassina de Pampulha, Pampulha, Brazil 1942-43

Photo: Great Buildings.com



Brasilia, Brazil

Photo: Great Buildings.com

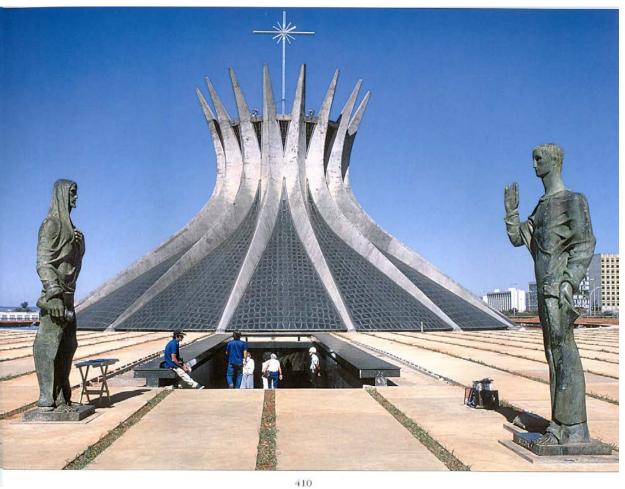


MAC Hotel, Guarana, Brazil

1953

Photo: Great Buildings.com





Brasilia Cathedral, Brasilia, Brazil

Photo: OB004826









Photo credit: Armando Salas Portugal



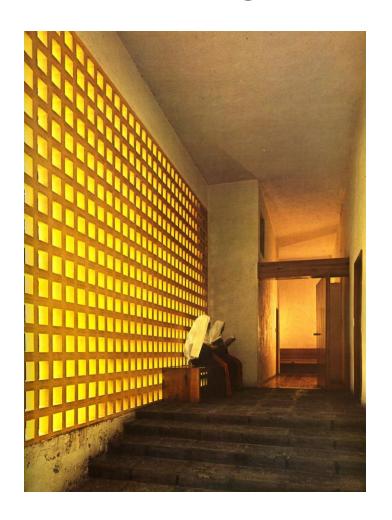
Barragan House, Tacubaya, Mexico

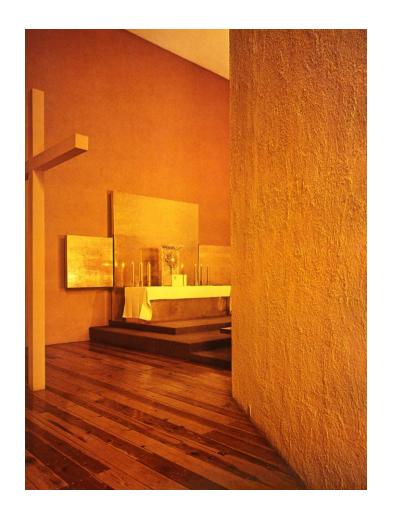




1947

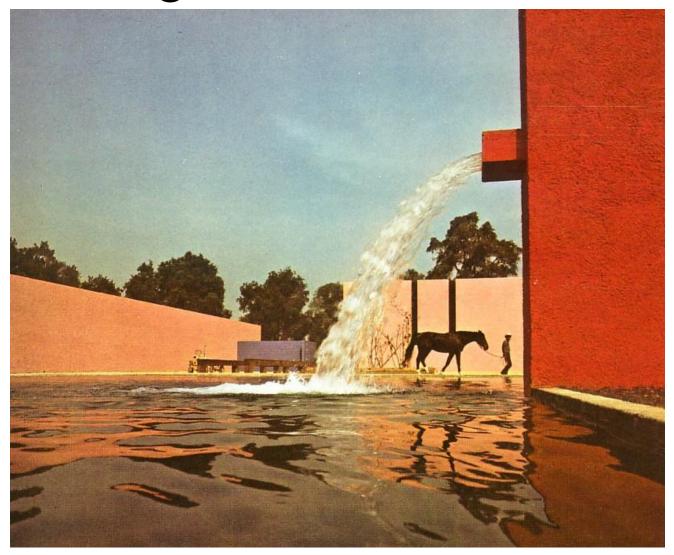
Photo credit: Armando Salas Portugal





Capuchinas Sacramentarias Chapel, Tlalpan, Mexico 1952

Photo credit: Armando Salas Portugal



San Cristobal, Mexico City SF

1958

Photo credit: Carla de Benedetti

### Eero Saarinen





TWA Terminal, New York City

Photo: Ezra Stoller

1956

### Eero Saarinen



TWA Terminal, New York City

1956

### Eero Saarinen





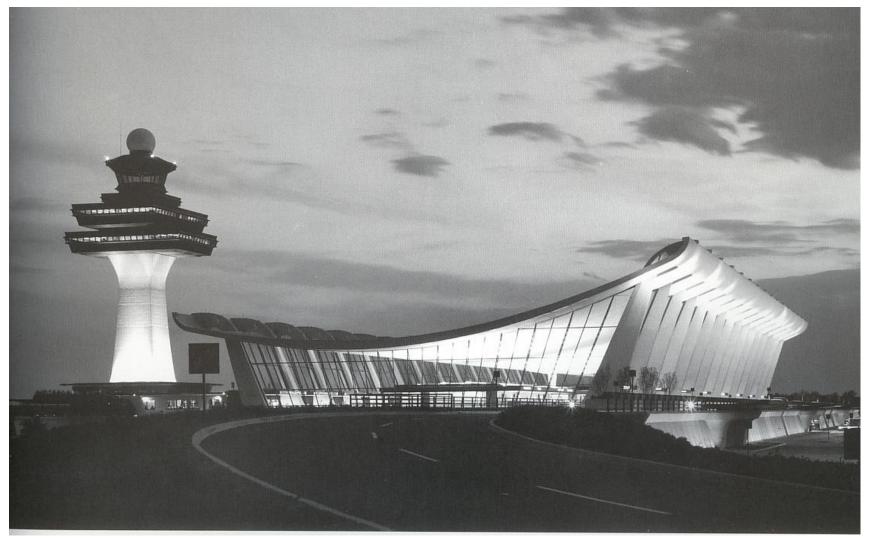


TWA Terminal, New York City

1956

Photo: internet

# Eero Saarinen

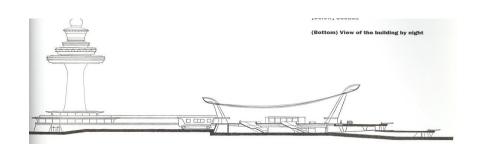


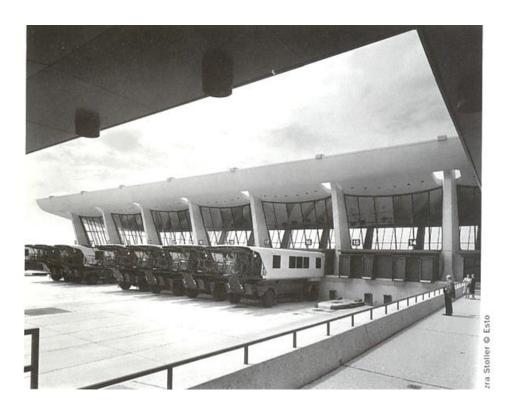
Dulles Airport, Chantilly, Virginia

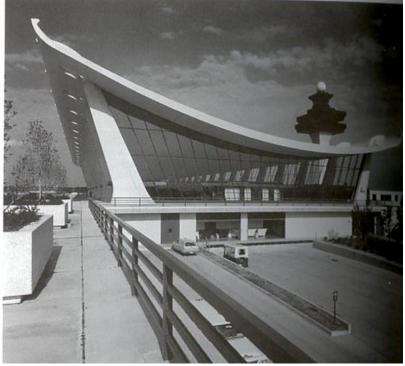
1958-63

Photo: Ezra Stoller

# Eero Saarinen





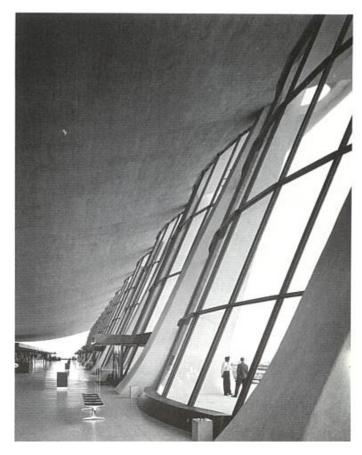


Dulles Airport, Chantilly, Virginia

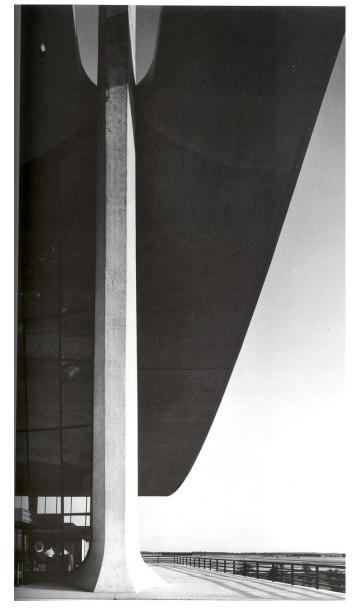
1958-63

Photo: Ezra Stoller

### Eero Saarinen



Dulles Airport, Chantilly, Virginia



1958-63

Photo: Ezra Stoller

# Pier Nervi



Palace of Labour, Turin, Italy

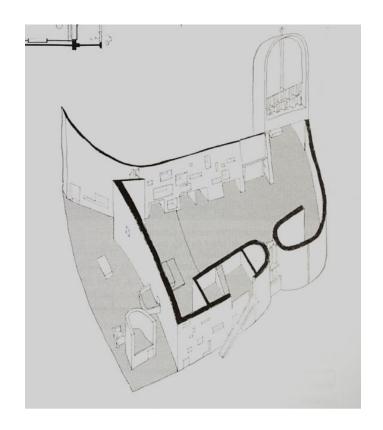
Photo: Edifice/Darley

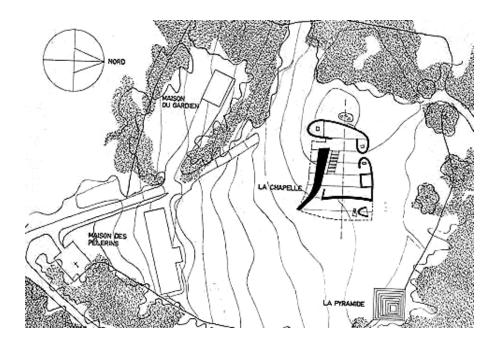
1961

"The purpose of engineering is to create structures; the purpose of architecture is to create 'emotions'. Architectural emotion arises when a work strikes a chord within us that harmonizes with universal laws we recognize."



Chapel de Notre Dame du Haut, Ronchamp, France 1952







Chapel de Notre Dame du Haut, Ronchamp, France 1952

Photo credit: Buildings Across Time



Chapel de Notre Dame du Haut, Ronchamp, France 1952

Central to his thinking was movement; around and into and through his buildings. Form to him was an active, volatile, living force... which animated the systems of a structure, lending tension and complexity.



Chapel de Notre Dame du Haut, Ronchamp, France 1952

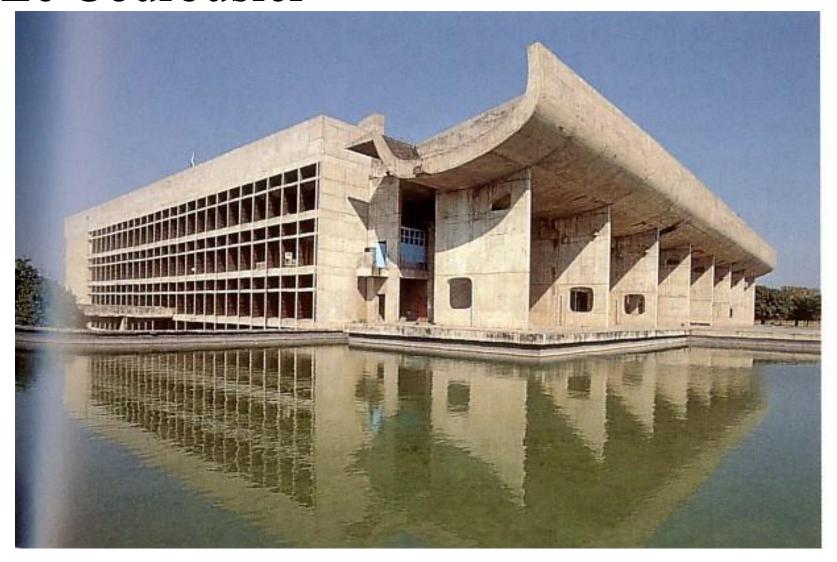




"Good architecture 'walks' and 'moves', inside as well as outside. It is living architecture."

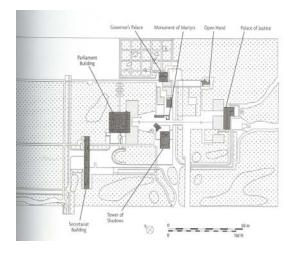
Chapel de Notre Dame du Haut, Ronchamp, France 1952

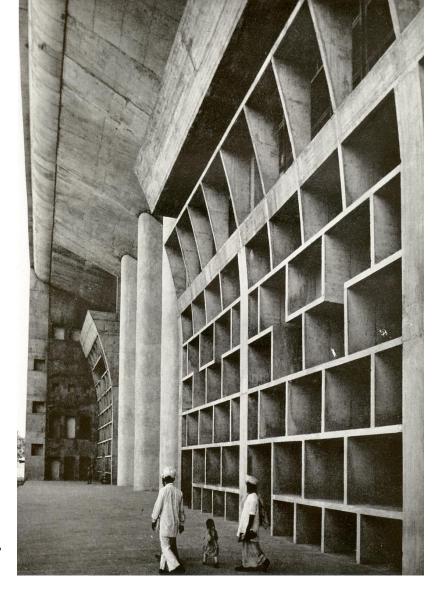
After World War II Corbu became more introspective. His architecture became more sculptural, more forceful. He exulted in materials, exposing concrete, celebrating its heaviness and roughness, he leaves the material raw and unpolished. He loves violent contrasts; stone against glass, stone against wood.



Chandigarh, Punjab, India

1953-1962



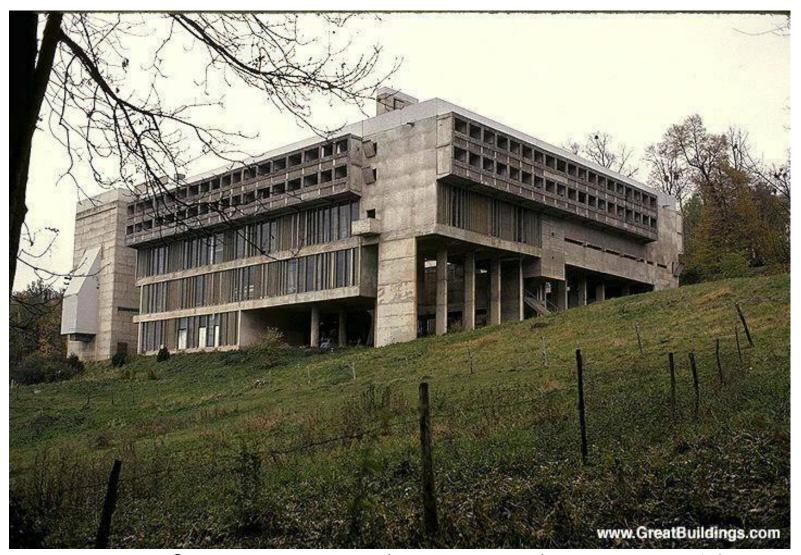


Brise-soleils: sun shade

Chandigarh, Punjab, India

1953-1962

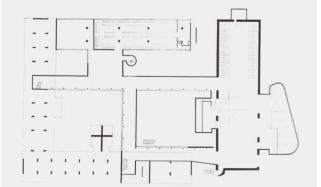
Photo credit: Buildings Across Time



Monastery of La Tourette, (near Lyon) France 1955

Photo credit: www.greatbuildings.com



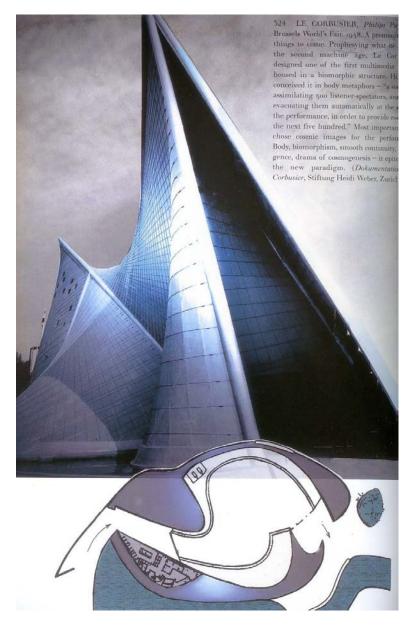


Monastery of La Tourette, (near Lyon) France 1955

Photo credit: Buildings Across Time



Phillips Pavilion,
Photo: Dokumentation Le Corbusier



Brussels World Fair 1958

"It seems to me that architecture is radiated by the building and does not clothe it, that it is an aroma rather than a drapery; an integral part of it and not a shell."

Le Corbusier

## Hans Scharoun



Philharmonic, Berlin

1963

### Hans Scharoun





Philharmonic, Berlin

1963