

The History of Mid-Twentieth Century American
Architecture: The International Style

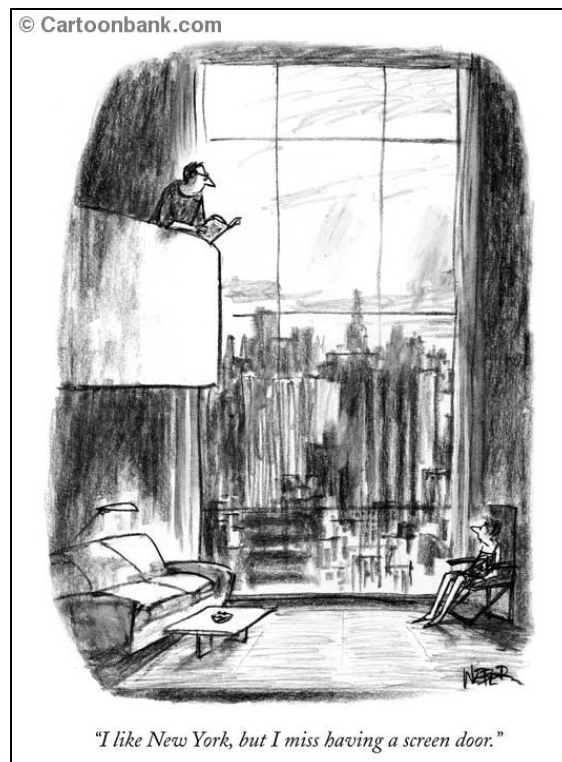
An Annotated Bibliography

H. David “Giz” Womack

December 1, 2005

UNCG LIS 620

Dr. Jim Carmichael



Licensed Image from The New Yorker, by Robert Weber, 1997.

Table of Contents

Table of Contents	2
Scope	3
Introduction	3
Library of Congress Subject Headings	5
Call Numbers	5
General Encyclopedias	6
Subject Encyclopedias	7
Bibliographies	8
General Books	9
Books by and about the Architects of the International Style	13
Journals and Journal Articles	17
Documentary Films	18
Internet Resources	19
Dissertations	20

Scope

This bibliography provides resources for those interested in learning the history of the architecture of mid-twentieth century America, known as the International Style. The International Style in commercial construction was epitomized by glass curtain wall construction across a steel beam grid superstructure, devoid of ornamentation. The Bauhaus movement of Walter Gropius marks the beginnings of this movement in 1919 and it concludes with the rise of Post-modernism in the 1970's. These resources offer an overview of a movement that dominated architecture in the twentieth century. It includes the major architects of the period, the major buildings that define the International Style, and the major events that shaped the period. While much of the material on this subject is in book form, resources including documentaries and scholarly websites are also key to getting a complete history of the period. Additionally, transcripts of conferences of the period and archives of the architects prove invaluable on this journey from Mies Van Der Rohe's mantra of "Less is More" to Robert Venturi's mantra almost 50 years later of "Less is a Bore."

Introduction

In 1919, Walter Gropius, founded the Bauhaus school of art in Weimar, Germany. The Bauhaus, or "Building House" was a new model for publicly funded art schools. Prior to the Bauhaus, art schools were places where students learned the skills to recreate the great works of art. The new Bauhaus school focused on workshop based training, where artists worked with the machines that would allow them to mass produce their art, making it accessible to the average person. The Bauhaus manifesto described artists as craftsmen. Gropius wanted to break from architectural tradition. He believed in discarding the ornamentation of the past Beaux Arts and Art Nouveau movements in exchange for a harmony between the parts of the building and the whole building, a continuation of Louis Sullivan's "form follows function". The Bauhaus school only lasted 14 years, moving from Weimar, to Dessau in 1925 where Mies Van Der Rohe became director and closing due to Nazi pressure in 1933 after moving to a warehouse in Berlin.

The importance of the Bauhaus movement to the history of mid-twentieth century American architecture becomes apparent when Walter Gropius, Mies Van Der Rohe, and others members of the German Bauhaus movement (and its Dutch counterpart the Dutch DeStijl movement) immigrate to the United States in 1936. America in the early twentieth century was developing its own style with the skyscrapers of Louis Sullivan and the Prairie Style of Frank Lloyd Wright. These American architects and their works were suddenly marginalized by the 1932 International Exhibition of Modern Architecture at the Museum of Modern Art, curated by Philip Johnson and Henry-Russell Hitchcock. Johnson and Hitchcock had recently returned from a trip to Europe and heralded the works of the Bauhaus as the new “International Style”. Johnson was responsible for raising architecture to the level of the other fine arts; his role as a promoter of architecture has an equal if not greater importance than his architectural works. Upon arriving in America a few years after this exhibition, Walter Gropius took a position at the Harvard Graduate School of Design and Mies Van Der Rohe became head of the Armour Institute of Technology. Suddenly the International Style was America’s style.

For the next 40 years, until the mid 1970’s, the International Style dominated American Architecture. Landmarks like the Seagram Building, the Pan Am Building and the United Nations in New York city, along with Marina City, the John Hancock Tower and the Inland Steel building in Chicago served as the epitome of the style. There were occasional “chinks in the armor” of modern architecture. Outsiders to the movement such as Frank Lloyd Wright continued to find success with their own styles. Wright was fond of saying (in response to Mies Van Der Rohe’s “Less is More”) that “Less is more only when more is too much.” Other insiders in the movement such as Edward Stone jumped ship, finding the “box” of the International Style far too constraining. Stone’s American embassy in New Delhi constructed in 1954, won him praise from the public, and criticism from his peers who found his use of ornamentation unforgivable.

It took until the mid 1960’s for an alternative to modern architecture to move into the mainstream. Robert Venturi’s “Vanna Venturi House”, built for his mother in 1964, rapidly became the symbol of the Post-modern movement. Twenty years later in 1984, Philip Johnson’s AT&T building in New York paid homage to Venturi with its classical referenced base and Chippendale pediment crown. Post-modern began reaching back and

referring to the best elements of decoration and ornamentation from architecture throughout history. Philip Johnson, an independently wealthy man since his youth, was the architect and art pundit responsible for the birth of the International Style in America and upon its demise, was more than ready to move forward into the Post-modern period. Other architects like Michael Graves were equally willing to move past the glass box, but for a time in the mid-twentieth century, the glass curtain wall construction of the International Style dominated the great cities of America and the world.

Library of Congress Subject Headings

Architecture, Modern twentieth century Encyclopedias

For the general information on the International Style needed prior to beginning research, this subject heading supplied a variety of materials.

Architecture, Modern twentieth century United States

Most of the resources in this bibliography contain this subject heading. For the casual researcher, this heading will supply ample materials on the subject.

Architecture United States twentieth century

International Style (Architecture)

Gropius, Walter, 1883-1969

Le Corbusier, 1887-1965

Mies van der Rohe, Ludwig, 1886-1969

Wright, Frank Lloyd, 1867-1959

The subject headings for these architects provide resources on the leaders of this movement and the development of the International Style of architecture.

Call Numbers

NA680 – Architecture modern twentieth century – The bulk of the works referenced in this bibliography came from this call number.

NA737 – Biographies of the Architects – The major architects, before, during, and after the period of the International Style all have biographies that can be found in this call number.

NA1 – Architectural Journals – These proved very effective not only in researching specific articles, but in getting a feel for the period. The best articles on the International Style were the articles from that period.

Z5941 – Architecture Bibliographies – Bibliographies on a topic prove very valuable to researchers at every level.

General Encyclopedias

World Book Encyclopedia, 2003 ed., s.v. “architecture.”

The entry for “International Style” in World Book is a “see also” for “Architecture.” The advantage to this listing is that the researcher can see where the “International Style” falls in a chronology of architecture in America, learning about the Chicago School and Louis Sullivan that preceded the International Style and learn about the Post-Modern movement that followed the style. Color photos of International Style buildings enhance the article and the primary architects of the movement, Gropius, Van Der Rohe, Corbusier and Johnson are all mentioned.

"International Style." Encyclopædia Britannica. 2005. Encyclopædia Britannica Online. November 12, 2005, <http://search.eb.com/eb/article-9042609>.

Britannica online does a particularly good job of explaining the physical elements involved in the International Style and the construction innovations such as steel girders to support the structure and techniques such as cast concrete that made the style possible. The article also describes the origins of the movement and the progression from Modern to Post-modern architecture in the 1970's and 1980's. One of the advantages to the online version is the abundance of hyperlinks to other useful articles on the subject. This would be useful to the novice needing more information on this architectural style.

Subject Encyclopedias

Andrew Ballantyne: "International Style" *Grove Art Online*. 2005. Oxford University Press, November 12, 2005, <http://www.groveart.com/>

Ballantyne's article serves as a brief overview of the early years of the International Style in America. He lists the major architects, Gropius, Van Der Rohe and others, as well as the major players in the development of the movement in America, Philip Johnson and Henry-Russell Hitchcock. Additionally, this brief entry manages to get at the heart of the International Style's absence of a historical style and mark the demise of the style with Robert Venturi's Post Modern works. The entry also has a link to a excellent bibliography of the International Style.

Sennott, Stephen. 2004. *Encyclopedia of twentieth century architecture*. New York: Fitzroy Dearborn.

This 3 volume set provided an article on the International Style as well as an article on the International Style Exhibition of 1932 at the Museum of Modern Art that founded the movement in America. Included in this article was the fact that while Frank Lloyd Wright was included in the show, he refused to be included in the traveling version of the show that followed as the book for the show contented that "Wright's individualism was no longer a constructive attitude in the architectural reform." (p.686). This resource contained entries for all the major architects of the period and information on the various architectural movements. Additionally, the "see also" entries and the bibliographies at the end of these articles in the encyclopedia proved most useful in researching the International Style.

Bibliographies

Sharp, Dennis and Architectural Association (Great Britain). 1967. *Sources of modern architecture: A bibliography*. London,: published for the Architectural Association by Lund Humphries.

Published in 1967, this bibliography organizes the works listed into three parts, by architect and by subject bibliography and national bibliography. It offers both the casual aficionado and the serious academician list of works both by and about the architects along with brief biographies and many photos of the architects listed. The subjects listed include: Architectural Theory, The Bauhaus, and Art Nouveau. The national bibliographies included indicate the opinions of the country regarding Modern Architecture. By 1967, the International Style was waning and Post-modernism was moving to the forefront, thus this 38 year old bibliography is still useful today to anyone researching Modern Architecture and the International Style.

Pawley, Martin. 2000. *Twentieth century architecture: A reader's guide*. Boston: Architectural Press.

Published in 2000, this work looks at the books of the last century that define the architecture of the age. Beginning with works on the pioneers in the field and the stars of the movement, then the major buildings and then city plans, this book creates chapter long annotations on the works listed. The work concludes with a bibliography that lists other respected resources. Pawley's annotations get to the character of these architects, and like Wolfe, he is eager to use a vignette to give us the gist of an architect or an author. These annotations will encourage the reader to examine other intriguing books not explicitly on this topic.

General Books

Wolfe, Tom. 1981. *From bauhaus to our house*. New York: Farrar Straus Giroux.

By blending both the history of the Bauhaus movement and the International Style with true personal stories of the architects, Tom Wolfe creates an informative and engaging work that serves both the novice student and the seasoned academic. With both historical facts and fascinating details on the architects and their lives, Wolfe creates a wonderful overview of this period. Wolfe's unvarnished truth can seem biased against the movement at times, but if one has done research in the field it becomes apparent he is simply portraying the facts in an open and honest manner. One example of the true personal stories he includes is the one from Alma Mahler, Gustav Mahler's ex-wife who was married to Walter Gropius at the time of the Bauhaus School (and received her first kiss from the artist Gustav Klimt). She recalled that all her memories of the school revolve around the food. Apparently the food at the Bauhaus was terrible, an experiment in a tasteless healthy gruel that everyone despised. For anyone interested in the International Style of architecture or enjoys Tom Wolfe's work, this book is a must read.

Peter, John. 2000. *The oral history of modern architecture : Interviews with the greatest architects of the twentieth century*: Harry N. Abrams.

This primary source consists of an unprecedented collection of interviews with the architects of the twentieth century. John Peter, who was the Modern Living editor at Look and LIFE magazines, died in 1998. This work includes an audio CD, allowing readers to also hear the words of these famous architects of the age. There is an amazing quote from Frank Lloyd Wright in this book: "Form follows function, certainly. But who the hell cares? It's the form and the function, not reducing that to some scientific analysis, that will separate it and take it all apart. We want it together; we want the poetry of the thing." First hand interviews and hearing the actual words of the artists is always of great value in getting to the heart of the matter.

Jencks, Charles. 1985. *Modern movements in architecture*. Harmondsworth: Penguin.

Charles Jencks, who coined the term “Post-modernism”, is a well respected art historian in the field of architecture. His work, *Modern Movements in Architecture*, serves as a textbook to twentieth century architecture. He defines six distinct traditions in architecture and maps out where various architects of the era fall in this evolutionary tree. The floor plans and photos in his work give the casual reader a feel for the architecture of this century, while his text provides serious discussions of the elements of and rationale for the International Style. His discussion of recent American architecture includes a chapter on “Camp” in architecture, or objects that fail from a serious point of view. His references to Susan Sontag’s “Notes on Camp” are very compelling.

Curtis, William J. R. 1987. *Modern architecture since 1900*. Englewood Cliffs, N.J.: Prentice-Hall.

Curtis states this work’s purpose is to “pause and reflect on the shape of this new tradition.” (preface), Curtis does this through a chronological look at modern architecture. He pointedly avoids the standard approach of looking at one movement after another, instead varying the approach, sometimes looking at a building or architect in detail and in other chapters taking a more general approach. Black and white plates abound in this work, with one section color plates included.

Wodehouse, Lawrence. 1991. *The roots of international style architecture*. West Cornwall, CT: Locust Hill Press.

This work is divided into three parts; a history of the International Style in Europe, in America and then there is an excellent annotated bibliography. This volume goes into more than just the roots of the style in Europe, listed by country, but in America as well. Wodehouse not only discusses the European architects who moved to American before World War II, but also discusses the architects like Richard Neutra and Raymond Hood who were creating a uniquely American style of architecture prior to the arrival of

the Bauhaus in America. The extensive bibliography included in this work makes in an excellent resource for researcher at a variety of levels.

Tietz, Jürgen, Wolfgang Hoffman, and Phillipp Meuser. 1999. *The story of architecture of the twentieth century*. Cologne: Könemann.

First and foremost this is a book of color photos of twentieth century architecture, but by breaking down the century into decades and discussing the various movements within modern architecture for each decade, the authors find an effective way to organize an enormous amount of detailed information. This chronology in text and color photos gives the novice researcher an excellent overview of the period, what led to it and what followed.

Scully, Vincent. 2003. *Modern architecture and other essays*. Princeton, N.J.; Woodstock: Princeton University Press.

Scully, an architectural historian in the mold of Henry-Russell Hitchcock, uses these essays to frame the architecture of the twentieth century. He saw architecture as a new science. In 1964 he took on Norman Mailer in *Architectural Forum*, defending modern architecture and by the 1970s was defending the architectural eclecticism of Robert Venturi and the other architects know as the “Grays.” By the time he retired from teaching in 1991 he was supporting the return to the vernacular of planned communities like Seaside Florida, where architects harked back to the classical architectural elements of the past. These essays show his journey through the architecture of the twentieth century, from defending modernism to lambasting it.

Handlin, David P. 2004. *American architecture*. London: Thames and Hudson.

This resource begins with seventeenth century colonial architecture and goes through the beginnings of the twenty-first century. For such a broad historical work, there are still many accounts of specific architects that add depth to the breadth of coverage.

One example of this is the discussion of Eero Saarinen, who emigrated from Finland in 1923. Of his most well-known work, the TWA terminal at JFK airport in New York, Saarinen said he wanted to create a memorable building, that modern architecture in America lacked drama. Handlin also explains how Michael Graves early works align him with the modern school of architecture and how as time passed he began to expand his ideas, pulling in many classical elements in his work that have become the signature of his work. This insight into the architects sets this work apart from others.

Gössel, Peter and Gabriele Leuthäuser. 2001. *Architecture in the twentieth century*. Köln London: Taschen.

Like many books on twentieth century architecture, this book covers the works of the Bauhaus architects, the Americans like Sullivan and Wright, and the International Style architects such as Neutra and Johnson, with excellent color photos of famous works of the twentieth century such as the Lever House in New York City or Philip Johnson's "Glass House" in Canaan Connecticut. This work goes a step further, getting beyond the simple timeline approach to architectural discourse with chapters like "Concrete Poems" and "The Flying Roof." Additionally, at the end of the book there are brief biographies many of the architects mentioned in the preceding chapters, this along with a good index make this an excellent resource to read cover to cover or to pick up and use for quick references.

Gelernter, Mark. 1999. *A history of american architecture : Buildings in their cultural and technological context*. Hanover, NH: University Press of New England.

This work by Mark Gelernter focuses on many of the differences between the International Style of Gropius and Van Der Rohe and the modern American ideas of Sullivan and Wright. Where the International Style believed in architecture that was a universal fit for any context and any site, Wright and others believed in the custom fits for individual sites. In these pages the reader learns how the International Style came to dominate American commercial architecture after World War II. Its link to technology

and industrialization gave the International Style an advantage after the war. Additionally, the architecture's "break from the past" style won over many converts who saw modern architecture as symbolic of what was practical and efficient the post-war world. While other volumes on the International Style touch on these issues, Gelernter's work gives them the focus they deserve and offers insight into the history of this architecture's growth and dominance in the mid-twentieth century.

Blake, Peter. 1977. *Form follows fiasco : Why modern architecture hasn't worked*. Boston: Little Brown.

In his introduction, Blake writes that his purpose is to "slaughter some of our sacred cows and to perform autopsies long overdue" on modern architecture in America. His bias is clear, and he offers an opinion which is extremely critical of modern architecture. He describes the failures of this architecture to meet the needs of the residents of these buildings. His discussion also includes criticism of the suburbs and their role in emptying cities of residents after 5pm. He also discusses public housing failures like Pruitt-Igoe in St. Louis, which was demolished a scant 15 years after opening and immediately becoming an unsafe place to live, in part due to the architectural design. As a former disciple of modern architecture and a working architect himself at the time he wrote this book, Blake has some compelling arguments about the failings of the International Style that would offer any reader a balance to other works that laud the movement.

Books by and about the Architects of the International Style

Gropius, Walter. 1955. *The new architecture and the bauhaus*. Boston: Charles T. Branford Company.

This work by the founder of the Bauhaus school explains the foundations of the modern architecture and the International Style. Gropius explains how the new materials of steel, concrete and glass give the architect a blank slate to work with, free from the architectural requirement of the past. Innovations like the flat roofs of the style offer the

occupants a better quality of life, free from the dark, limited spaces of dormer and beams required in normal construction of the time. Gropius talks of standardization and its ability to mass produce beautiful items and bring aesthetics to the masses. Black and white plates in this volume show examples of Gropius's work. Gropius's desire to get away from the decorative ornamentation, to create a clean slate for the development of aesthetics in everyday living is evident throughout this work.

Hitchcock, Henry Russell and Philip Johnson. 1966. *The international style*. New York: Norton.

This later edition of Hitchcock and Johnson's original work includes a foreward by Hitchcock written 33 years after the original. In his forward he declares the International Style dead, writing an obituary of sorts, discussing the movement's place in the history of architecture. Hitchcock begins to rethink the role of modern architecture, saying that while it was "no mere superficial movement, like the Manoeline or Art Nouveau....but that the analogies with the Greek and the Gothic in which we indulged....I must now doubt." (p. xiii)

Once past this new introduction, the work itself shows how Hitchcock and Johnson defined the architecture for more than a generation. While the works of Gropius explain the manifesto of the Bauhaus movement in broad strokes, here, Hitchcock and Johnson are out to create a set of principles to guide and influence the opinion of the reader. The functionalist in architecture who give the people what the request are decried and the European architects of the Bauhaus are lauded. Here, Hitchcock and Johnson codified the rules and the architects of the day fell in step and obeyed them for more almost 50 years.

Johnson, Philip, Robert A. M. Stern, and Peter Eisenman. 1978. *Writings*. New York: Oxford University Press.

Philip Johnson was a powerful figure in modern architecture. The show he curated in 1932 with Henry-Russell Hitchcock at MOMA, founded the International Style

in America. He also collaborated with Mies Van Der Rohe on the Seagram Building, a cornerstone work of modern architecture. Yet throughout the 1950's he begins to poke holes in the theories of modern architecture, ready to move on to the next thing, and in 1978 he reinvents the glass box with the AT&T building in New York whose broken pediment, Chippendale top became a symbol of Post-modern architecture in America. Very few men can dominate a field for sixty years like Philip Johnson.

Here in his writings, researchers can see the man behind the myth, ever the wit, even at his own expense. He spoke and wrote on modern architecture, creating the lexicon still used today, understanding the importance of criticism and discourse in the field of architecture. Of course this all came from a man who once said "The word kills art." (Style and International Style, Bernard College, 1955.) so he was not above contradictions. Johnson's writings show a man of great intellect, and a man who was not above holding a grudge. His writings on Frank Lloyd Wright show that these two never buried the hatchet unless it was in each other's backs. These writings give a history of the modern movement in architecture by the man who started it all in America and was there to push it aside when the time came to embrace Post-modernism.

Stone, Edward Durell. 1962. *The evolution of an architect*. New York,: Horizon Press.

Until 1953, Edward Durell Stone had been an obedient member of the moderns, following the International Style, but after a fateful flight from Idewilde to Paris on which he met his wife to be, Maria Elena Torchio, he began to rebel. Maria was the daughter of an Italian architect father and Spanish mother. She led Edward down the path of ornamentation from which he would not return. His works like the American Embassy in New Dehli (known as the "Taj Maria" for his wife's influence) won praise from the public, and from Frank Lloyd Wright who said "Ed, that's a perfectly beautiful building, if I were doing it, I'd do it the exact same way." (p. 139) The "modernist" architects of the period were horrified by the adornments and grillwork. His consideration of the site, use of plants, water and shade to make the environment comfortable were anathema to the International Style. In spite of his excommunication, like Frank Lloyd Wright, he found plenty of work without the blessings of the "moderns." Included in his body of

work is the North Carolina State Legislature building located in Raleigh North Carolina. This book contains plans and renderings for that building as well as for his other famous works, such as the Kennedy Center in Washington D.C.

Venturi, Robert, Vincent Joseph Scully, and Christopher Curtis Mead. 1989. *The architecture of Robert Venturi*. Albuquerque: University of New Mexico Press.

Venturi's works begin the Post-modern movement, and this book explains his architectural style and his influences. Here researchers can learn how Venturi began to look at the historical picture and include classical architectural elements in his work. His return to the use of facades was also anathema to the moderns and like Edward Durrell Stone before him, his stepping out of the international style's boundaries caused him some grief, but unlike Stone, his references to classical elements in architecture solidified a new movement in architecture, allowing Charles Jencks to coin the term "Post-modernism." Venturi argues for the "messy vitality" of main street USA at a time when American architecture is ready for a change from the sterile International Style.

Columbia University. School of, Architecture. 1970. *Four great makers of modern architecture: Gropius, le corbusier, mies van der rohe, wright. The verbatim record of a symposium held at the school of architecture, columbia university, march-may, 1961*. New York: Da Capo Press.

This record of a 1961 symposium includes the words of Gropius, le corbusier, mies van der rohe. Wright died in 1959, and is represented in the words of other such as Edgar Kaufman Jr. This work is another primary source like "The Oral History of Modern Architecture" and provides researchers with the opportunity to hear what these great men had to say about their works in 1961. Additionally, the numerous talks given by other experts in the field such as Philip Johnson, provide valuable insight into this period of architecture in America. Wright's use of "spatial architecture" as early as 1910 was a great influence on Mies Van Der Rohe and it is discussed at length in these

transcripts. This work offers insights not available in secondary resources and is valuable to researchers at all levels.

Journals and Journal Articles

Drexler, Arthur. 1958. *The seagram building*. Architectural record 124, no. 1: p139-147.

While excellent material can be found in books on the International Style, it is often useful to look at journals from the period to see what the critics of the day were saying about the International Style movement. This issue of Architectural Record includes an article on the opening of the Seagram building by Mies Van Der Rohe and Philip Johnson. The photos included were taken after the opening but before furniture had even arrived for the lobby. While most issues of Architectural Record from this time period would prove useful to a researcher, this particular issue also included an article on a house built by the modern architect, Richard Neutra, making it a useful resource specifically to get a feel for modern architecture in the late 1950's.

Royal Institute of British, Architects. 1960. RIBA journal. London: Royal Institute of British Architects.

The Royal Institute of British Architects, began in 1837 and has been promoting the advancement of architecture and demonstrating it's benefit to people ever since. Any issue of RIBA from the mid-twentieth century can serve as a resource on this topic. Searches of this journal for architects and buildings of this time provide an excellent history of the modern movement.

Stern, Robert. 1973. *Stompin' at the savoy*. The Architectural forum 138, no. 4: 46-48.

Like the other journals listed in this bibliography, most issues of Architectural Forum from the period provide excellent information on the topic of modern architecture, including insightful commentary and critiques, but the article listed above, "Stompin' at the Savoy" takes on the five architects, Peter Eisenman, Michael Graves, Charles

Gwathmey, John Hejduk, and Richard Meier, known as the “Whites” because all their buildings were white, who were still following rigidly to the International Style. These five had recently appeared in a volume called “Five Architects” and in this issue of Architectural Forum, five other architects, known as the “Grays” (because their buildings were, well, not always white) take up the gauntlet and challenge to break free from the mid-century modern style of Mies Van Der Rohe and Walter Gropius and learn from the growth and direction taken by architects like Robert Venturi. This issue serves as an excellent example of how architecture has developed a language around it not unlike the language around art criticism. Anyone interested in the progression from Modern Architecture to Post-modernism will find this article and those of the other four “Grays” must read.

Documentary Films

Wolfe, Tom, Morley Safer, CBS News., and Carousel Films. 1982. *The wrong stuff, american architecture*: Carousel Films.

This brief interview conducted by Morley Safer during a walking tour of some of the great New York skyscrapers, leaves no doubt where Tom Wolfe stands on modern architecture. He questions how a small group of European architects (Gropius, Van Der Rohe, Le Corbusier) could set the style of architecture for America for half a century, especially when it is architecture that was meant to be a rejection of a European past that does not apply to this country. The flat roofs of the Bauhaus were meant to get rid of the “crowns” or peaked roofs of the nineteenth century, the lack of ornamentation, according to Wolfe, were the rejection of a European tradition. Somehow America selected this architecture as its own. This interview follows the release of Tom Wolfe’s “From Bauhaus to our House” and serves as an excellent introduction to that book.

Whitford, Frank, Julia Cave, and Humanities Films for the. 1996. *Bauhaus the face of the twentieth century*. Princeton, NJ: Films for the Humanities & Sciences.

This documentary offers researchers or the casual viewer a history of the Bauhaus movement from 1919 to 1933. The focal point for the avant garde in the 1930's the Bauhaus sought a combination of art and machine to better people's lives. Architecture, design, and painting were all seen as one. Using workshop based training, artists were trained as craftsman to create the everyday items with design and beauty that could be mass produced, items whose use would uplift and improve the life of the worker. These utopian ideas were the basis of the Bauhaus movement. The Bauhaus, closed by the Nazis in 1933 managed in its thirteen year life to shape the architecture of more than a generation of Americans. This documentary includes interviews with the art historian Charles Jencks whose work is cited in this bibliography.

Universal, Education, Arts Visual, and Communications Kartes Video. 1986. *Le Corbusier*. Indianapolis, IN: Kartes Video Communications.

Le Corbusier, the pseudonym for Charles-Edouard Jeanneret, was not only an architect, but an architectural theorist. His ideas about modern architecture and urban planning were as important as the building he designed. Le Corbusier and his work had a great impact on, as one of the fathers of modern architecture, he expressed revolutionary ideas about architecture and urban planning. This film, with music done by Iannis Xenakis has a disturbing, dark feel to it, while providing insights into the work of Le Corbusier and tours of his great works.

Internet Resources

"Bauhaus 1919-1933" *Bauhaus-archive museum of design*. Last updated October 28, 2005. Accessed November 5, 2005 <<http://www.bauhaus.de/english/index.htm>>

While there are many websites with information on the International Style and modern architecture, many were not at a level that could be deemed scholarly. The

Bauhaus website was the exception; it has links to the museum, the archives which houses the private papers of Walter Gropius, and links to a history of the Bauhaus movement, including a timeline for the life of the Bauhaus school.

Dissertations

Fan, Sizheng. 2000. *From architecture and allied arts to international style: Architectural exhibitions in new york, 1925--1932*. Cornell University.

In this dissertation, the author describes the various architectural exhibits that impacted the nature of architecture in America in the late 1920's, including Philip Johnson and Henry Russell Hitchcock's show at MOMA in 1932. Both European and American influences to simply architecture and create an American aesthetic are explored by the author. The change from adapting and reusing historical styles of architecture to the clean slate of the International style can be seen in the exhibitions and their work. This dissertation serves as excellent historical background for the beginning of an architectural movement.

Postal, Matthew A. 1998. *"Toward a democratic esthetic"? The modern house in America, 1932-1955*. City University of New York.

While primarily about house design, this dissertation describes how the dominant style in American architecture was almost completely dismissed by the home builders and home buyers of the day. Beginning with MOMA exhibitions in the 1930's, Postal describes how architects like Philip Johnson tried and promptly failed to get the general public to embrace the International Style, a style that began with worker housing in the early 1900's, as the style for the American home. Instead, only in commercial architecture did this style rule, while cape cods, colonials, and ranch homes remained dominant in home architecture. This is an issue that is glaringly absent in many discussion of the International style. Postal looks back in time at what prevented modern architecture from dominating home architecture of the period.