

Chapter 1 : Modern Architecture of the 20th Century | Synonym

"Modernist architecture", the first real example of 20th century architecture, was designed for "modern man". It was relatively, if not wholly, devoid of historical associations, and made full use of the latest building techniques and materials, including iron, steel, glass and concrete.

Robert Venturi, Vanna Venturi House , 1964

Content Suggestions This lecture is divided into three movements with two to three works of architecture each: Given the expansion of American cities and the premium this created on land, the logical conclusion was to start building upwards—made possible by improvements in iron and steel and the invention of the modern passenger elevator in An American architect, Sullivan was one of the first to experiment with skyscrapers in the US—this being a significant example. At the end of the nineteenth century, a skyscraper was considered to be a building with an internal metal structure that supported the exterior masonry. Some of the first attempts were only ten floors high, different than the soaring skyscraper conception we have now. Here, Sullivan was not obviously referring to or reviving an historical style. Instead, he was trying to find a new, unique modern style to foreground these new, industrial materials and the functions and technologies of the building itself. While not immediately apparent, the Guaranty Trust Building has a lot of natural and geometric detailing, influenced in part by Art Nouveau. Although Sullivan still included decoration, his pared-down building style greatly influenced many architects in the twentieth century, where the material form and structural function of architecture would take precedence. Loos felt that an aesthetic of the Machine Age, rather than an organic or historical style, was more appropriate for modern architecture. Gropius adopted new industrial materials and, with the added support of steel, introduced the glass curtain wall, suspended freely from the steel structure without providing support. The Bauhaus, as an educational institution, introduced a revolutionary approach to the art academy and is famous for training many famous and prolific artists. In art schools, artists would typically study within one realm of specialization, but at the Bauhaus students were taught across disciplines from design, painting, printmaking, and photography. This innovative approach was one of the first times the hierarchy between craft, design, and art began to be broken—a famous and lasting legacy of the Bauhaus school. The wing consisted of classrooms, studios, workshops, a library, and also living quarters for faculty and students. In addition to designing the Dessau campus, Walter Gropius served as the director of the school from 1926 to 1930. The school originally opened in Weimar, Germany, but due to a new, more conservative government formed in the unstable environment after World War I eventually giving rise to the National Socialist Nazi party, the school and its socialist agenda were suppressed. The less conservative Dessau, a growing industrial town, was deemed to be a perfect site for relocation in 1926. After World War I, Germany was financially decimated, and the socialist idealists of the Bauhaus wanted to produce architecture and design that would better German society. In order to make design affordable and accessible for everyone, the Bauhaus emphasized industrial techniques, believing in the power of new technologies, mechanized production methods, and materials to help achieve their goals. Wary of its liberal agenda, pressure from Hitler and the Nazis effectively shut down the Bauhaus in 1933. The architectural design of the Bauhaus stemmed from this belief system as well, representing a shift towards the machine aesthetic. In fact, the Workshop Wing looks like a factory. Gropius streamlined and designed every building in the campus for maximum efficiency the definition of functionalism, or form follows function. Indebted to Sullivan, nothing was included that was not needed, and the exterior design echoed the internal functionality of the school. The building itself resembles a geometric modernist grid, with long, uninterrupted planes of continuous windows, a flat roof, right angles, and a lightness that opens up the space. Notably, its only color—a primary one at that—is its red door. Key Points in your discussion of the International Style include: In the forties, due to the Great Depression in the US and the overall economic hardship in Europe during and after World War II, new trends in architecture stalled with only a few exceptions see Fallingwater below. After World War II, the United States found itself to be one of the sole surviving economic, political, and cultural powers. In this big wave of new buildings, architects adopted that style that had currently become popular and more mainstream. This skyscraper was the first large office

building created in the International Style right in the heart of Midtown, and it began the trend of International-Styled office buildings in the US and abroad, to the point where the style has now become ubiquitous in any major city. Review with your students the major characteristics of the International Style that they can see in this building through description: The original, surrounding buildings were encased in stone, so the Lever House was a radical departure. The Lever Company saw the value that innovative architecture could have for the firm, as its new building generated a lot of publicity. As Lever makes soap, which is associated with cleanliness, sharpness, and clarity, this new design made the buildings around it look old and dirty. The style stayed popular until around 1950, when it was largely supplanted by the introduction of postmodern architecture.

Frank Lloyd Wright major characteristics: Wright did not like the International Style, finding it too impersonal, lacking in detail, and too separated from nature. He strived for more elaborate and personalized detail, as well as a harmony of his buildings with their environments. Wright studied engineering at the University of Wisconsin and actually worked for Louis Sullivan starting in Chicago, taking from him a belief in functionalism. By the turn of the century, he started to take his own commissions on the side. Like the International Style, Wright designed an open-plan interior with flexible spaces. He took great pains, however, to make sure his designs did not look like machines. To enhance its connection with nature, he included a wraparound porch and used earth tones. The interior is a work of total design, meaning that Wright designed everything from the lighting fixtures, the inset bookcases and shelves, the furniture, and the silverware. He also integrated custom-designed lighting and flower holders into the walls and into each corner of the table. He repeated the horizontal lines of the exterior in the moldings and windows of the interior. Again, while Wright felt strongly that buildings should not look like machines, he did use machines to create mass-produced and affordable objects.

The central arrangement of the fireplace brings warmth to the heart of the home, very much in contrast with the coldness Wright saw in the International Style. The low ceilings, pitched at orthogonal angles, also give intimacy. Inspired by Japanese domestic architecture and prints which he collected and Art Nouveau, he focused on an honest expression of the materials and incorporated natural forms into the decoration. Everything is in harmony with everything else. Despite the Great Depression, Wright had a few commissions, which included this house, intended by the Kaufmann family as a vacation home. Edgar Kaufmann was a wealthy department store owner. This house probably best exemplifies the incorporation of nature into his work. First, the house was built directly on the side of a hill in the middle of the forest. Second, he constructed the house in order to not disturb the existing environment as much as possible: His cantilevered roofs and terraces radiate outward, again incorporating nature without cutting it down or covering it up. The interior, like that of the Robie House, is welcoming, centralized around a fireplace. He maintained a horizontal structure in the levels, but varies their heights creating a highly personalized design, that still, again, incorporates geometric shapes and industrial materials such as ferro-concrete.

Guggenheim Museum, built in New York City in 1959 is one of his few commissions for an urban environment his only one in Manhattan. Also, the proposal was so complicated that it took Wright years to get all the necessary permits and to find an engineer who could build it for him. The engineer George N. Solomon Guggenheim, the head of a very wealthy mining family, commissioned the building and chose Wright based on his popular MoMA retrospective of 1958. Introducing a new cultural institution in NYC, the owners wanted to create something that broke architectural norms and was highly visible. Wright wanted to design something to leave an unforgettable mark in Manhattan, especially in a neighborhood adjacent to other major art museums like the Neoclassical-styled Metropolitan Museum of Art. This building stood out, surrounded by prewar, limestone brick buildings on one side and Central Park on the other. The building is divided into two main, circular parts: A smooth, unbroken white band connects the two structures aesthetically, and the main hall radiates outwards as it goes upwards. Inspired by a renewed interest in ancient civilizations and their structures, Wright designed the spiral like an upside-down ziggurat. Inside, the main gallery is a continuous white spiral around a central void ninety feet across at its widest point. Throughout the interior and the exterior, there are no right angles or abrupt changes, with the circle repeating itself over and over even in the sidewalk, the silverware, and the furniture. Like Fallingwater, the interior mirrors the exterior, and the ramp is cantilevered, jutting out into the central space as if it is floating. The spiral, in addition, brings to mind organic

forms and activates the space in a dynamic way. In the administrative section, windows bring in views of Central Park. Altogether, Wright continued to incorporate nature into his designs, even in the center of one of the biggest, busiest cities in the world. The winding interior ramp connects gallery bays that serve as exhibition spaces to display artworks. The spiral, in fact, determines the circulation of museum visitors either up or down the ramp, in contrast to the typical museum rectangular room design. In its open design, visitors have a degree, uninterrupted view of art and can look across the space to other bays, perhaps engaging them even more so with the artwork. The spiral has become so iconic that it has been established as the brand image of the museum. This strategy, using architecture as an artistic statement to garner popularity and publicity, becomes important for postmodern architecture. Postmodern Architecture To transition to postmodern style, show the Lever House with an unknown iconic postmodern building i. Visually, the two buildings are very different: In contrast to the rigid austerity and balance of the Lever House, the Portland Building is different on all sides and has decorative elements that do not reflect the interior functions of the building or act as structural supports. Main Characteristics of Postmodern Architecture: He wrote a lot on architecture, and in his writings he attempted to open up new approaches to architecture, bringing in more vernacular and decorative forms. The roof is gabled, in contrast to the flat roofs of the International Style, and elements are added that have no function other than decoration, such as the broken arch over the entrance, the gap between them, and the straight lines bisecting the windows. The form of the exterior is also separated from its interior function, without any indication of its floor plan or configuration. Compared to the simplified exterior, the inside is complex. The staircase, for example, is made of two converging lines into a crooked, acute angle and the ceiling is inconsistent in shape, including some occasional barrel vaults. The postmodern architectural style culminates with the designs of Frank Gehry. This exemplifies the postmodern idea of architecture as artwork in a much more playful mode than the International Style. It also foregrounds an eclectic style with variations of materials and surfaces. In other words, the building is made of three very distinct styles that do not really make any sense togetherâ€”almost to the point of looking like three separate buildings. Oldenburg and van Bruggen, well known by this point for their large-scale public artworks of everyday objects, were asked by Gehry to contribute a sculpture-like building to unite the white, boat-like building, and the copper tree-like building. Their Binoculars, forty-three-feet tall, act as the entrance portal to the interior and the exaggerated, decorative focal point of the building as a whole. A comparison of this building can be made with the New York Guggenheim, considering both are within the same franchise and act as statement-buildings to draw museum visitors. Gehry, like Wright, was chosen because of his reputation for unorthodox materials and inventive forms and his sensitivity to the environment. In a sense, this building represents a culmination of the postmodern style, the ultimate antithesis to the glass cube, but Gehry also wanted to move away from the historical pastiche used in so many other postmodern buildings.

Chapter 2 : 20th Century Architecture: Libraries

Modern architecture emerged at the end of the 19th century from revolutions in technology, engineering and building materials, and from a desire to break away from historical architectural styles and to invent something that was purely functional and new.

Before World War II Europe The Modernist movement in architecture was an attempt to create a nonhistorical architecture of Functionalism in which a new sense of space would be created with the help of modern materials. The Viennese architect Adolf Loos opposed the use of any ornament at all and designed purist compositions of bald, functional blocks such as the Steiner House at Vienna , one of the first private houses of reinforced concrete. Behrens strongly affected three great architects who worked in his office: In Germany , Gropius followed a mechanistic direction. His Fagus Works factory at Alfeld-an-der-Leine in Germany and the Werkbund exposition building at the Cologne exhibition had been models of industrial architecture in which vigorous forms were enclosed by masonry and glass; the effect of these buildings was gained by the use of steel frames, strong silhouette, and the logic of their plans. There were no historical influences or expressions of local landscape, traditions, or materials. The beauty of the buildings derived from adapting form to a technological culture. Later called the Bauhaus , it became the most important centre of modern design until the Nazi s closed it in . While he was at Weimar, Gropius developed a firm philosophy about architecture and education, which he announced in . The aim of the visual arts , he said, is to create a complete, homogeneous physical environment in which all the arts have their place. Architects, sculptors, furniture makers, and painters must learn practical crafts and obtain knowledge of tools, materials, and forms; they must become acquainted with the machine and attempt to use it in solving the social problems of an industrial society. At the Bauhaus, aesthetic investigations into space, colour, construction, and elementary forms were flavoured by Cubism and Constructivism. Moving the school to Dessau in , Gropius designed the pioneering new Bauhaus ’26 in which steel frames and glass walls provided workshops within severely Cubistic buildings. With insight, Garnier developed a comprehensive scheme for residential neighbourhoods, transportation terminals, schools, and industrial centres, and his plan became a major influential scheme for 20th-century urban design. Garnier received no mandate to build such a city, but his town hall at Boulogne-Billancourt ’34 recalled the promise he had shown, though it was not so innovative and masterful as might have been expected. He conceived of the city as a symbol of the new technological age. It was an affirmative environment for the future, however, in opposition to the negating inhuman Expressionistic city of the future conceived by Fritz Lang in the film classic Metropolis. The second generation of Expressionists centred their activities in postwar Germany and The Netherlands. As Germany was the centre of Expressionism, Paris was the stronghold of the advocates of a new vision of space, Cubism , which Georges Braque and Pablo Picasso developed about . Forms were dismembered into their faceted components; angular forms, interpenetrated planes, transparencies, and diverse impressions were recorded as though seen simultaneously. Soon architectural reflections of the Cubist aesthetic appeared internationally. Interior spaces were defined by thin, discontinuous planes and glass walls; supports were reduced to slender metal columns, machine-finished and without ornamentation; and Cubistic voids and masses were arranged programmatically in asymmetric compositions. The Dutch De Stijl movement was influenced by Cubism, although it sought a greater abstract purity in its geometric formalism. Meanwhile Oud collaborated with van Doesburg for a time and vigorously proclaimed the new style in housing developments he built at Rotterdam after , Hook of Holland ’27 , and Stuttgart, Germany . He directed the Weissenhof estate project of the Werkbund Exposition at Stuttgart , contributing the design for an apartment house. Such practical problems failed to show his talent, which was not fully known until he designed the German pavilion for the International Exposition at Barcelona in . The continuous spaces partitioned with thin marble planes and the chromed steel columns drew international applause. It revealed a world of new forms’not Classical capitals and Gothic arches but ships, turbines, grain elevators, airplanes, and machine products, which Le Corbusier said were indexes to 20th-century imagination. His love of machines was combined with a belief in communal authority

as the best means of accomplishing social reforms, and Le Corbusier directed his attention toward the problems of housing and urban patterns. An architectural attack, using standardized building components and mass production, was required. In he also brought forth his project for a skyscraper city of 3,, people, in which tall office and apartment buildings would stand in broad open plazas and parks with the Cubist spaces between them defined by low row housing. The villa, Les Terrasses, at Garches, France , was a lively play of spatial parallelepipeds six-sided solid geometric forms the faces of which are parallelograms ruled by horizontal planes, but his style seemed to culminate in the most famous of his houses, the Villa Savoye at Poissy , France

” In the period after the Russian Revolution of the erstwhile Soviet Union at first encouraged modern art, and several architects, notably the German Bruno Taut, looked to the new government for a sociological program. The Constructivist project for a monument to the Third International by Vladimir Tatlin was a machine in which the various sections comprising legislative houses and offices would rotate within an exposed steel armature. Its foundation later was used for an outdoor swimming pool. With its gigantic Corinthian columns, the building for the Central Committee of the Communist Party at Kiev showed an overbearing scale. After the Modernist movement spread through Europe. Aalto and other Scandinavians gained a following among those repelled by severe German Modernism. In England, refugees from Germany and other countries, alone or with English designers, inaugurated a radical Modernism” for example, the apartment block known as Highpoint I, Highgate, London by Berthold Lubetkin and the Tecton group, The second generation of architects of the Chicago School , such as William G. The greatest of all these new Chicago architects was Frank Lloyd Wright. Meanwhile, he scored a triumph with his administration building for the Larkin Company at Buffalo, New York, in destroyed , which grouped offices around a central skylighted court, sealed them hermetically against their smoky environs, and offered amenities in circulation, air conditioning, fire protection, and plumbing. In its blocky fire towers, sequences of piers and recessed spandrels were coupled together in a powerful composition. Wright was, however, ignored by all except a select following. The buildings of the single figure who gave international distinction to early 20th-century American architecture remained the cherished property of personal clients, such as Aline Barnsdall, for whom Wright designed the Hollyhock House at Los Angeles

” The first edition summarized the chief features of that architecture: There were also four new properties: His Millard House at Pasadena, California , exemplified many of these principles; its concrete-block walls were cast with decorative patterns. A period of withdrawal at Taliesin afforded Wright several years of intensive reflection, from which he emerged with fabulous drawings for the Doheny ranch in California , a skyscraper for the National Life Insurance Company at Chicago

”25 , and St. The last was to have been an story apartment house comprising a concrete stem from which four arms branched outward to form the sidewalls of apartments cantilevered from the stem to an exterior glass wall. His ideas gained a wide hearing in when he published the Kahn lectures he had delivered at Princeton in At about the same time, Wright produced four masterpieces: Fallingwater , Bear Run, Pennsylvania , the daringly cantilevered weekend house of Edgar Kaufmann; the administration building of S. With increasing sensitivity to local terrain and native forms and materials, Wright stated more complex spatial and structural themes than European Modernists, who seldom attempted either extreme programmatic plans or organic adaptation of form to a particular environment. Eventually, Wright himself developed a more universal geometry, as he revealed in the sculptural Solomon R. Guggenheim Museum at New York City

” Guggenheim Museum in New York City. The emblem of business, the office building , sometimes suffered from the demand for unique, distinctive towers; indeed, Harvey Wiley Corbett, a New York architect, admitted that publicity was the ruling motivation for some designers. Hood for his winning entry in the Chicago Tribune competition , beating out many seemingly more contemporary, albeit less splashy, entries. Tribune TowerTribune Tower, Chicago. This soaring and jagged form received legal support from the New York City zoning law of and economic justification from the fact that, in order to obtain rentable, peripheral office space in the upper floors, where the banks of elevators diminished, whole increments of office space had to be omitted. Paradoxically, one archaeological find led to simpler buildings when, about , Mayan pyramids inspired Timothy Pflueger in his work on the Sutter building in San Francisco. Clifflike blocks arose in Chicago, the Daily News and Palmolive buildings being the best examples; New York City acquired a

straightforward expression of tall vertical piers and setback cubical masses in the Daily News Building, by the versatile Hood, who had run the course from Gothic to modern form. Few of these, including the Empire State Building, did anything to solve urban density and transportation problems; indeed, they intensified them. Rockefeller Center, however, begun in 1928, was, with its space for pedestrians within a complex of slablike skyscrapers, outstanding and too seldom copied. Rockefeller Center was proof that by there was a move toward simple form, which was presaged by the architecture of the TVA Tennessee Valley Authority. European Modernism gained a firm following in the United States as some of its best practitioners emigrated there. Eliel Saarinen, who won second prize in the Chicago Tribune competition, gained the acclaim of Sullivan and other architects. He settled in Bloomfield Hills, Michigan, a Detroit suburb, where he established a school of architecture at the Cranbrook Academy of Art. Saarinen designed its new buildings, gradually freeing himself from historical reminiscences of his native Scandinavia. He remained sensitive to the role of art in architecture, best revealed by his use of the sculpture of the Swede Carl Milles. Gropius joined the architectural school of Harvard University and established an educational focus recalling the Bauhaus. In the United States, Gropius, with Breuer, introduced modern houses to Lincoln, Massachusetts, a Boston suburb, and formed a group, the Architects Collaborative, the members of which designed the thoroughly modern Harvard Graduate Center. Mies became dean of the department of architecture at the Illinois Institute of Technology at Chicago in 1937 and designed its new campus. Crown Hall (1956) marked the apogee of this quarter-century project. After World War II, big industry turned to modern architects for distinctive emblems of prestige. Wright alone avoided the rectilinear geometry of these office buildings. In he saw his Price Tower rise at Bartlesville, Oklahoma, a richly faceted, concrete and copper fulfillment of the St. There was increasing interest in highly sculptural masses and spaces, as well as in the decorative qualities of diverse building materials and exposed structural systems. Mies constructed rectilinear versions of such a space in Crown Hall and in his Farnsworth House at Plano, Illinois (1950), while Philip Johnson allowed a single functional unit, the brick-cylinder utility stack, to protrude from his precise glass house at New Canaan, Connecticut. Kennedy International Airport, New York City (1962), were outstanding examples of these dynamically monumental, single-form buildings the geometric shapes and silhouettes of which were derived from mathematical computation and technological innovation. Both architects were exponents of the new monumentalism. Asher Farnsworth House, Plano, Ill. Johnson, in New Canaan, Conn. LC-DIG-highsm- These designs posed problems in structural engineering and in scale, but many architects, such as the American Minoru Yamasaki in the McGregor Building for Wayne State University at Detroit, attempted to make structure become decorative, while the decorative screen, as used by Edward Durell Stone at the United States embassy in New Delhi (1959), offered a device for wrapping programmatic interiors within a rich pattern of sculptured walls. Air transportation, trade exhibitions, and spectator sports summoned the often awesome spatial resources of modern technology. Murphy and Associates are examples of the colossal spaces achieved at the time in reinforced concrete or steel and glass. International exhibitions seldom offered comparable architecture. Buckminster Fuller, and the startling Constructivist apartment house, Habitat 67, by the Israeli Moshe Safdie, in association with David, Barott, and Boulva, whose precast-concrete apartment units were hoisted into place and post-tensioned to permit dramatic cantilevers and terraces. Kahn, in his design for the Richards Medical Research Building, gave the University of Pennsylvania in Philadelphia a linear programmatic composition of laboratories, each served by vertical systems for circulating gases, liquids, and electricity. The Morse and Stiles colleges, also at Yale, were designed by Eero Saarinen and set a new standard for multiple-entry urban dormitories. Even the traditionalist campuses of New England preparatory schools gained modern architecture, such as the art building and science building at Phillips Academy in Andover, Massachusetts, by Benjamin A. Thomson and the dormitories at St. The innovations in educational architecture were international. An example of what became known as the New Brutalism, this building was influenced by Mies van der Rohe. Pei, were imaginative single buildings responding to urban circumstances.

Chapter 3 : 20th Century Architecture Through the Lenses of Seven Projects – MAS CONTEXT

20th Century Architecture. Frank Lloyd Wright. LeCorbusier -- Villa Savoye, LeCorbusier -- Notre Dame du Haut, Ronchamp Rietveld - the Schröder-Schröder House,

Art Deco Architecture Art Deco was influenced by a combination of sources, including the geometrics of Cubism, the "movement" of Futurism, as well as elements of ancient art, such as Pre-Columbian and Egyptian art. Its architecture was also inspired by the ziggurat designs of Mesopotamian art. Art Deco, like Art Nouveau, embraced all types of art, but unlike its predecessor, it was purely decorative, with no theoretical or political agenda.

Totalitarian Architecture Architectural design under dictators like Adolf Hitler, Joseph Stalin and Chairman Mao was designed to awe their political subjects and impress foreign visitors. Buildings therefore had to be conceived and built on a gargantuan scale, and often incorporated elements of Greek architecture. Above all, Totalitarian architecture embodied the fantasies and megalomania of the political leader.

International Style of Modern Architecture The International Style first appeared in Germany, Holland and France, during the 1920s, before being introduced into American architecture in the 1930s, where it became the dominant fashion during the major post-war urban development phase. Predominantly used for "corporate office blocks" - despite the efforts of Richard Neutra, William Lescaze, Edward Durrell Stone and others, to apply it to residential buildings - it was ideal for skyscraper architecture, because of its sleek "modern" look, and use of steel and glass. The International style was championed by American designers like Philip Johnson and, in particular, by the Second Chicago School of Architecture, led by the dynamic emigrant ex-Bauhaus architect Ludwig Mies van der Rohe.

High-Tech Architecture onwards Rooted in the avant-garde structures of the 19th century, like the Eiffel Tower and Crystal Palace, hi-tech architecture is based on the expressive qualities of cutting-edge technologies and materials. As demonstrated by James Stirling - see his glass structure of the Engineering Faculty, Leicester University - traditional construction methods like brickwork are abandoned in favour of new materials and techniques, such as steel, light metal panels, glass, and plastic derivatives. New building shapes are determined by the shape of the components used. An important exhibition which affirmed this new approach was Expo 67, held in Montreal.

Deconstructivism An iconic style of three-dimensional postmodernist art, opposed to the ordered rationality of modern design, Deconstructivism emerged in the 1980s, notably in Los Angeles California, but also in Europe. Characterized by non-rectilinear shapes which distort the geometry of the structure, the finished appearance of deconstructivist buildings is typically unpredictable and even shocking. These unusual shapes have been facilitated by the use of design software developed from the aerospace industry. The exhibition which first introduced this new approach to the public was the Deconstructivist Architecture exhibition, curated by Philip Johnson and Mark Wigley, and held at the Museum of Modern Art, New York, in 1988.

Blobitecture s A style of postmodernist architecture characterized by organic, rounded, bulging shapes, Blobitecture aka blobism or blobismus was first christened by William Safire in the New York Times in 1968 although architect Greg Lynn used the term "blob architecture" in the style first appeared in the early 1980s. These new tubular designs, which have also significantly reduced the amount of steel required in skyscrapers, have enabled architects to break free from the regular "box-like" design. With modern towers now regularly exceeding storeys, the biggest limitation on upward growth remains safety and the lack of emergency evacuation procedures.

Chapter 4 : 20th century architecture and design – Smarthistory

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20th-century architecture in the United States (17 C, 7 P, 1 F) Pages in category "20th-century architecture" The following 58 pages are in this category, out of 58 total.

Chapter 6 : Modernism: an architectural style guide

Modern architecture developed around the globe during the 20th century. In Germany, architect Ludwig Mies van der Rohe, considered one of the century's greatest architects, emphasized open space and embraced natural materials.

Chapter 7 : Architecture Since | Art History Teaching Resources

of over 8, results for "architecture 20th century" Programs and Manifestoes on 20th-Century Architecture Nov 15, by Ulrich Conrads and Michael Bullock.

Chapter 8 : Western architecture - Late 19th-century developments | www.nxgvision.com

20th century architecture 1. 20th century architecture reported by: lubiano, kezia 2. background rapid economic development urbanization increased architecture was affected by political and economic events advance in technology cues for new artistic form, space and time.

Chapter 9 : 20th-Century Architecture by Jonathan Glancey

The late 19th and early 20th century was a period of transition architecturally, marking the entrance into a new era of building. This was the beginning of forward looking architectural design with styles not based on previous building forms.