

THE INTERNATIONAL STYLE

Modernism and the question of
style



Swansea Marina – Meridian Quay 2008 - – Latitude Architects



Aurora -Swansea Marina – 2008 - Powell and Dobson



Ferry Court – Cardiff Bay – 2008 – RMA Architects



MI 6 Building – Vauxhall Cross London – Terry Farrell - 1992



John Outram – Pumping Station Isle of Dogs – London - 1981



Heath Hospital Cardiff – SW Milburn and Partners - 1971



BBC Llandaff – Cardiff – Percy Thomas and Son - 1967



Le Corbusier – Villa Savoye – Poissy - 1930



Richard Meier – Atheneum – Indiana – USA - 1979



Mies van der Rohe – German Pavilion Barcelona Exposition - 1929



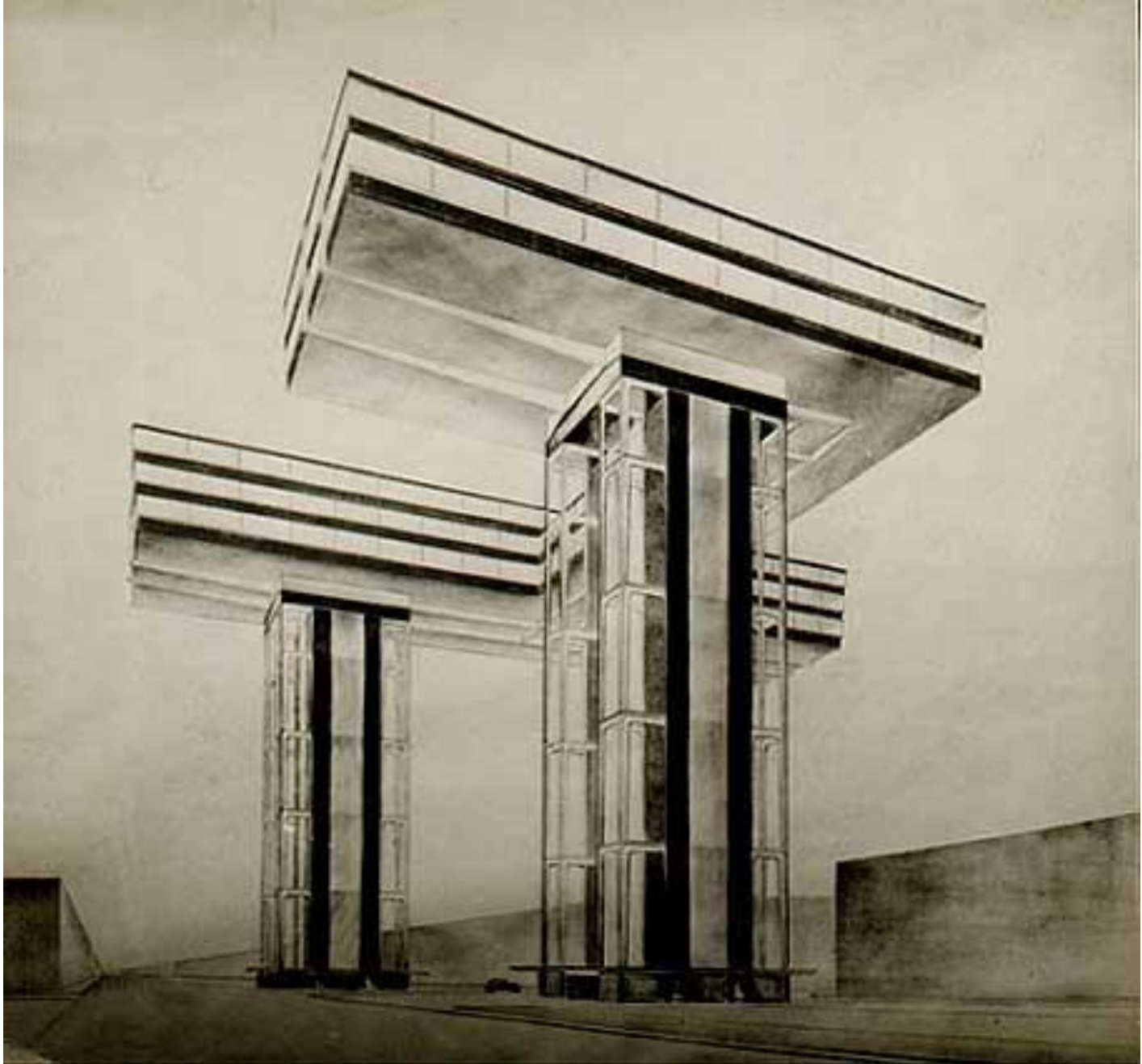
Stephane Beel – Villa Maesen – Zedelgem – Belgium - 1992



Gerrit Rietveld – Schroder House - 1924



Steven Holl – Planar House – Arizona – USA - 2005



El Lissitzky and Mart Stam – The Wolkenbugal - 1924



Will Alsop – Ontario College of Art and Design - 2006



Einstein Tower – Eric Mendelsohn – Potsdam - 1921



Post Office – Amsterdam – Michel de Klerk - 1921



J.J.P Oud – Kiefhoek housing Rotterdam – 1925-1930



Edwin Lutyens – Gledstone Hall –Yorkshire – 1922-25



Cardiff City Hall – Lanchester, Stewart and Rickards – 1897-1906

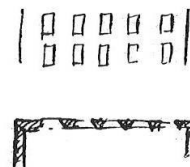
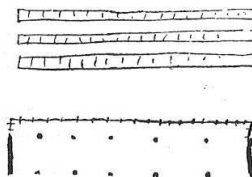
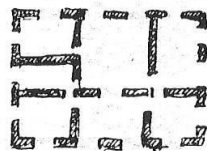
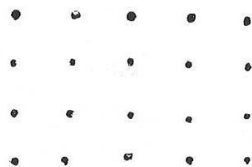


St Georges Hall Liverpool – H.L. Elmes and C.R. Cockerell - 1841-56



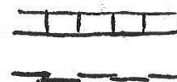
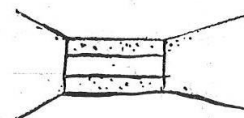
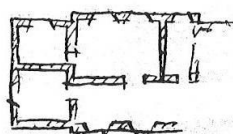
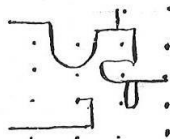
Town Hall Manchester – Alfred Waterhouse - 1868



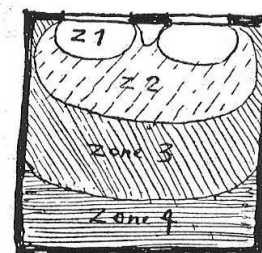
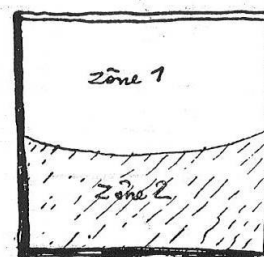
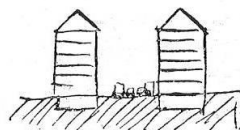
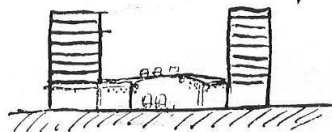
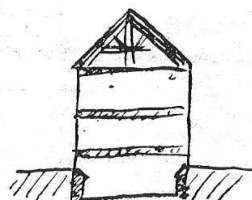
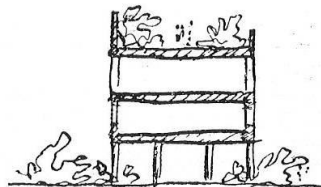


Jusqu'au béton armé et au fer, pour bâtir une maison de pierre, on creusait de larges rigoles dans la terre et l'on allait chercher le bon sol pour établir la fondation.

On constituait ainsi les caves, locaux médiocres, humides généralement.



Puis on montait les murs de pierre. On établissait un premier plancher posé sur les murs, puis un second, un troisième; on ouvrait des fenêtres.

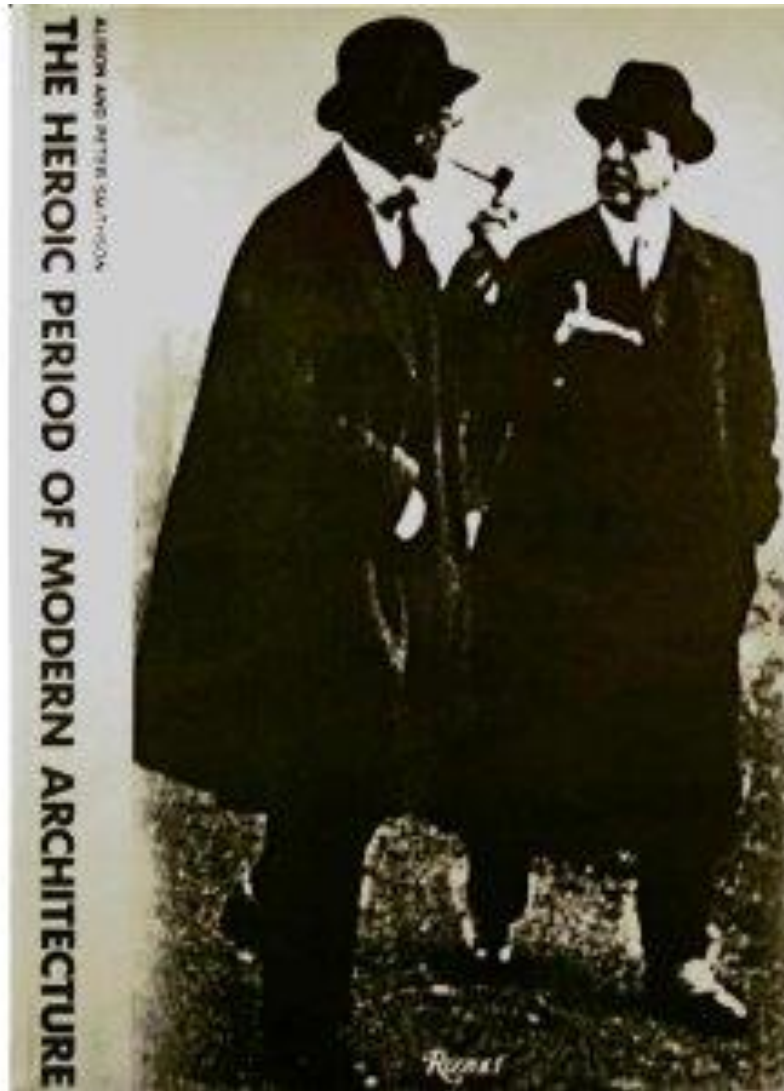


Avec le béton armé on supprime entièrement les murs. On porte les planchers sur de minces poteaux disposés à de grandes distances les uns des autres.

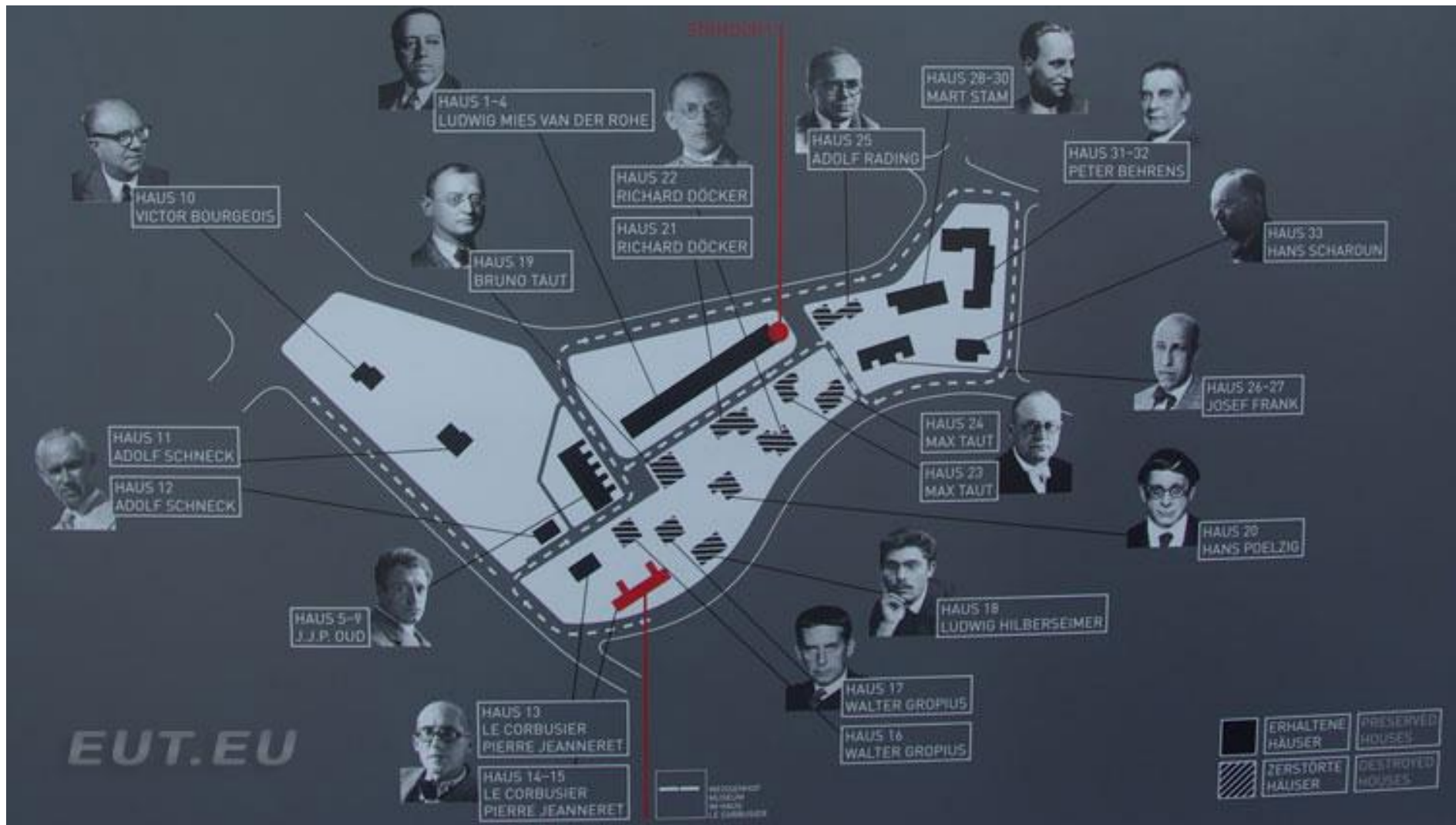
Le sol est libre sous la maison, le toit est reconquis, la façade est entièrement libre. On n'est plus paralysé.

La table dit ceci: à surface de verre égale, une pièce éclairée par une fenêtre en longueur qui touche aux deux murs contigus comporte deux zones d'éclairément: une zone, très éclairée; une zone 2, bien éclairée.

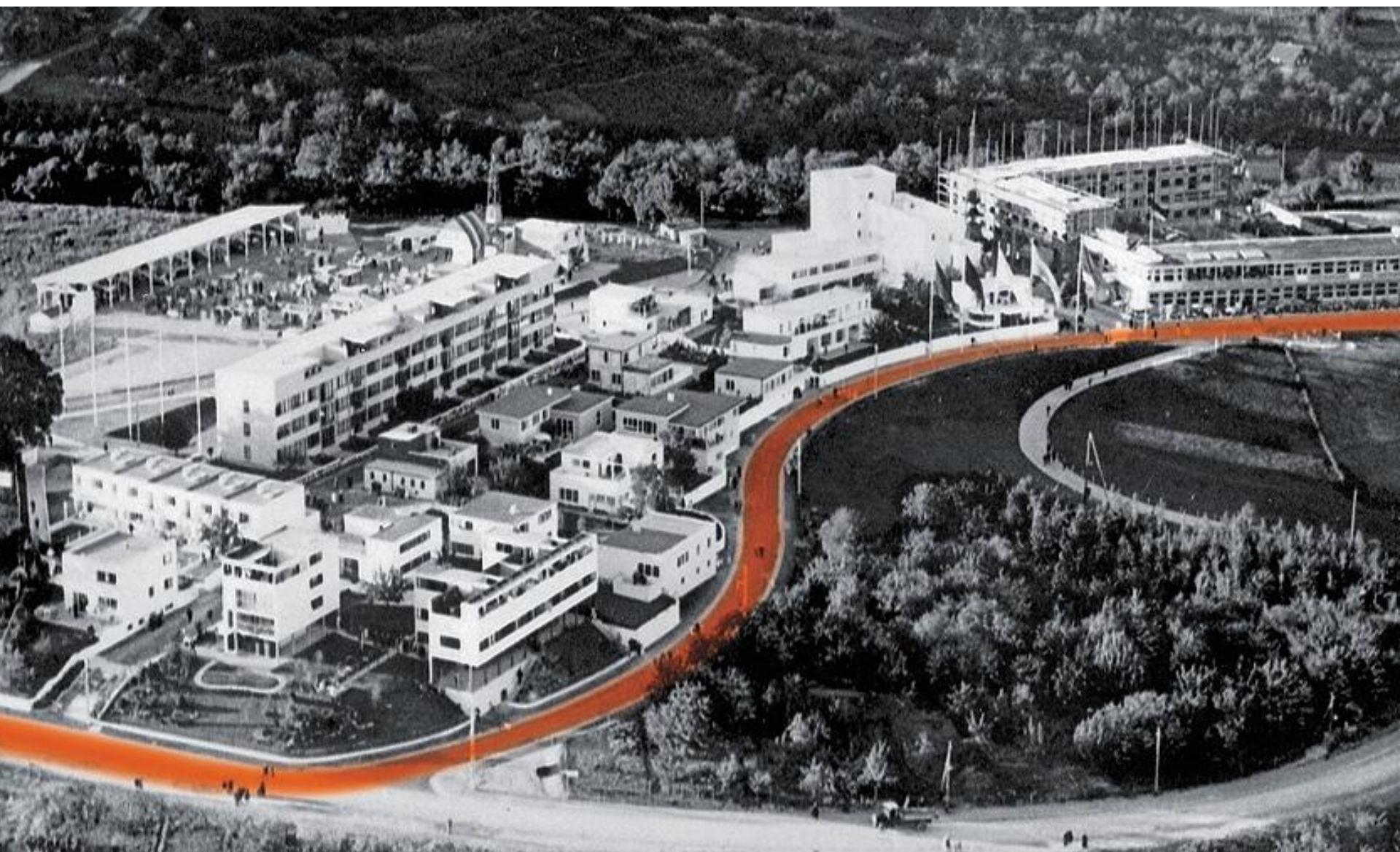
D'autre part, une pièce éclairée par deux fenêtres verticales déterminant des trumeaux, comporte quatre zones d'éclairément: la zone 1, très éclairée, la zone 2, bien éclairée, la zone 3, mal éclairée, la zone 4, obscure.



Le Corbusier and Mies
van der Rohe discussing
the Weissenhof
Exhibition, Stuttgart, 1926



Weissenhof - 1927 - Stuttgart – Mies van der Rohe





Weissenhof - Mies van der Rohe



Weissenhof – Mies van der Rohe



Weissenhof – Le Corbusier



Weissenhof - Le Corbusier



Weissenhof – J.J.P Oud



M.Stam

Weissenhof – Mart Stam

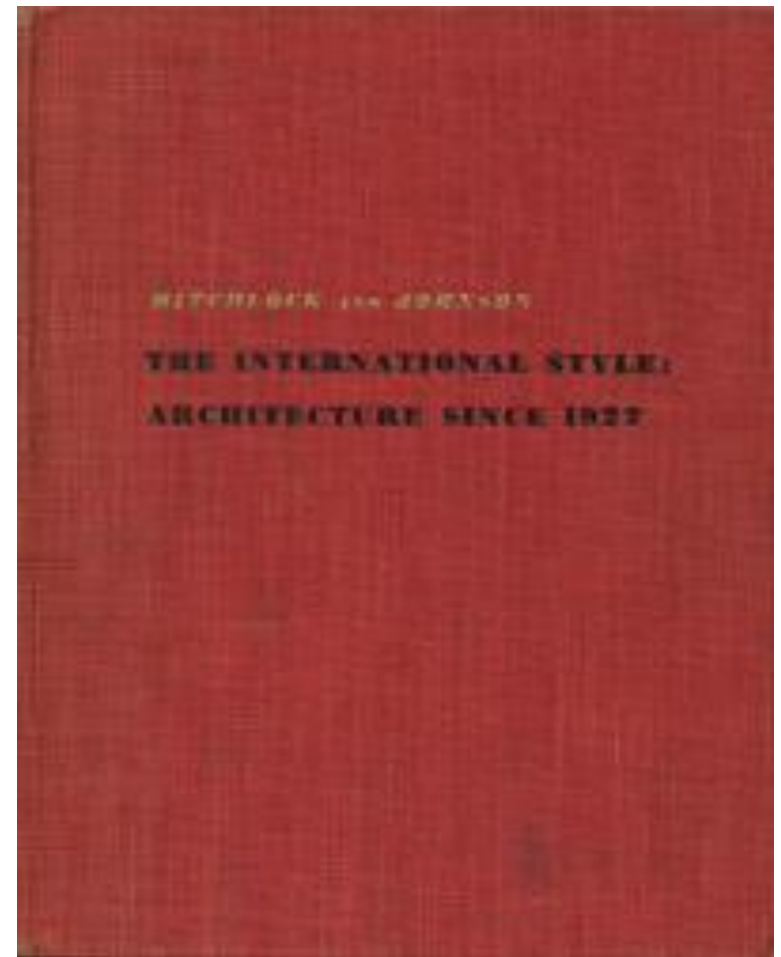
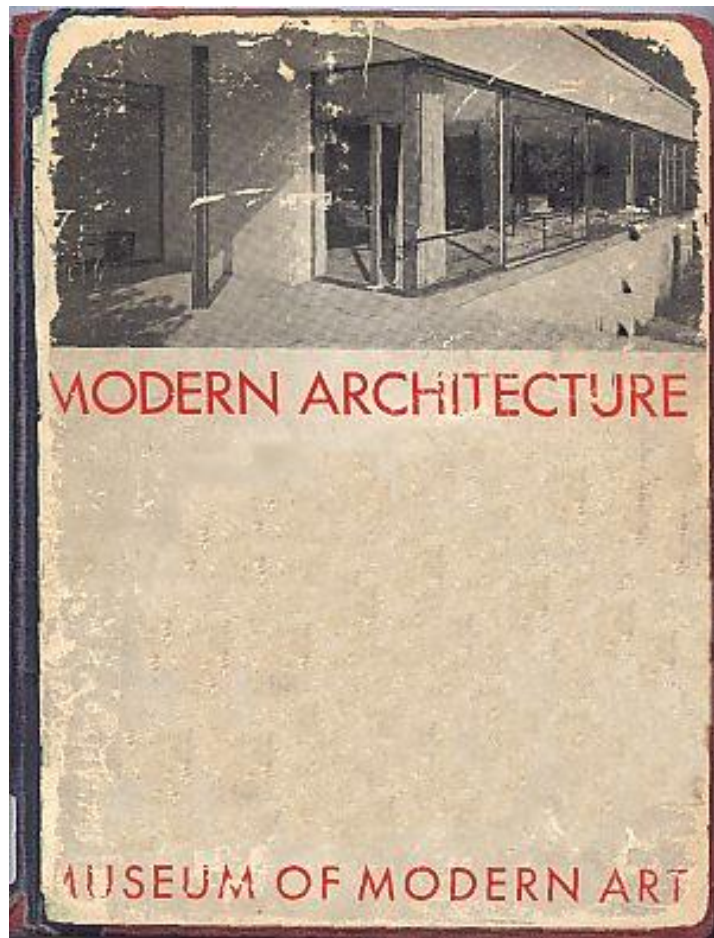


CIAM

Congres Internationaux d'Architecture – 1928 – Chateau La Sarraz



International Style Exhibition – MOMA New York – 1932

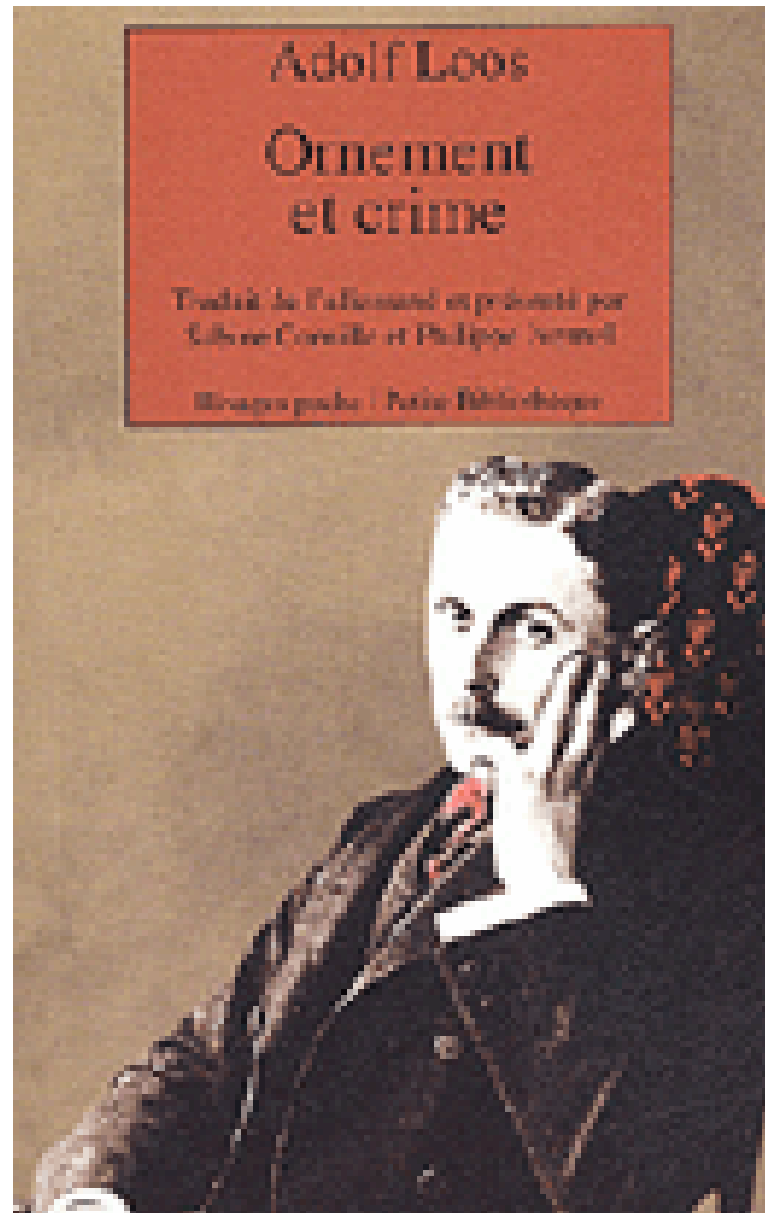


1932 – Exhibition Catalogue – Johnson/Hitchcock



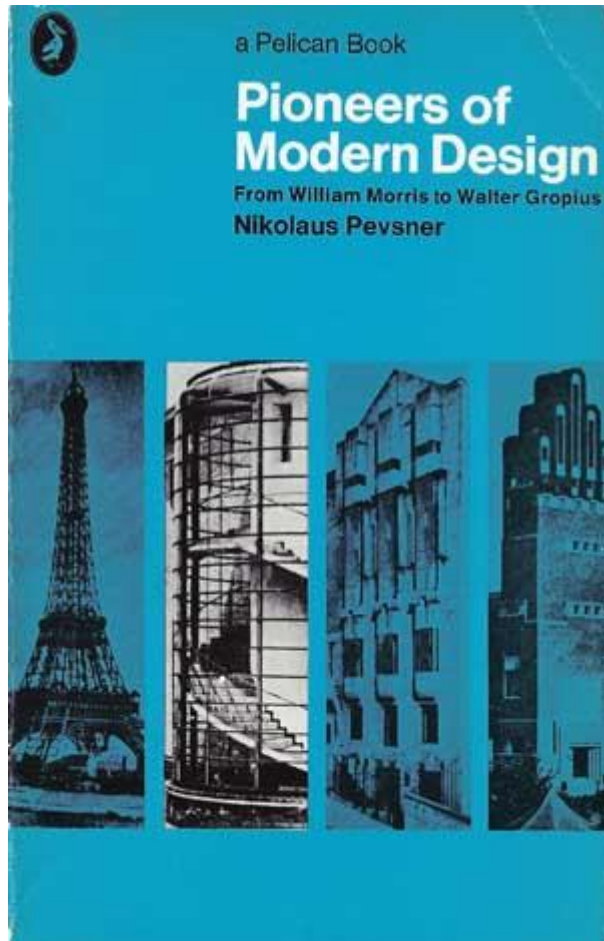


Weissenhof - Mies van der Rohe



Adolf Loos – Ornament and Crime - 1908







Lucio Costa – Ministry
of Education and
Health – Rio de
Janeiro – Brazil –
1936-43



Seagram Building – New York – Mies van der Rohe - 1958





