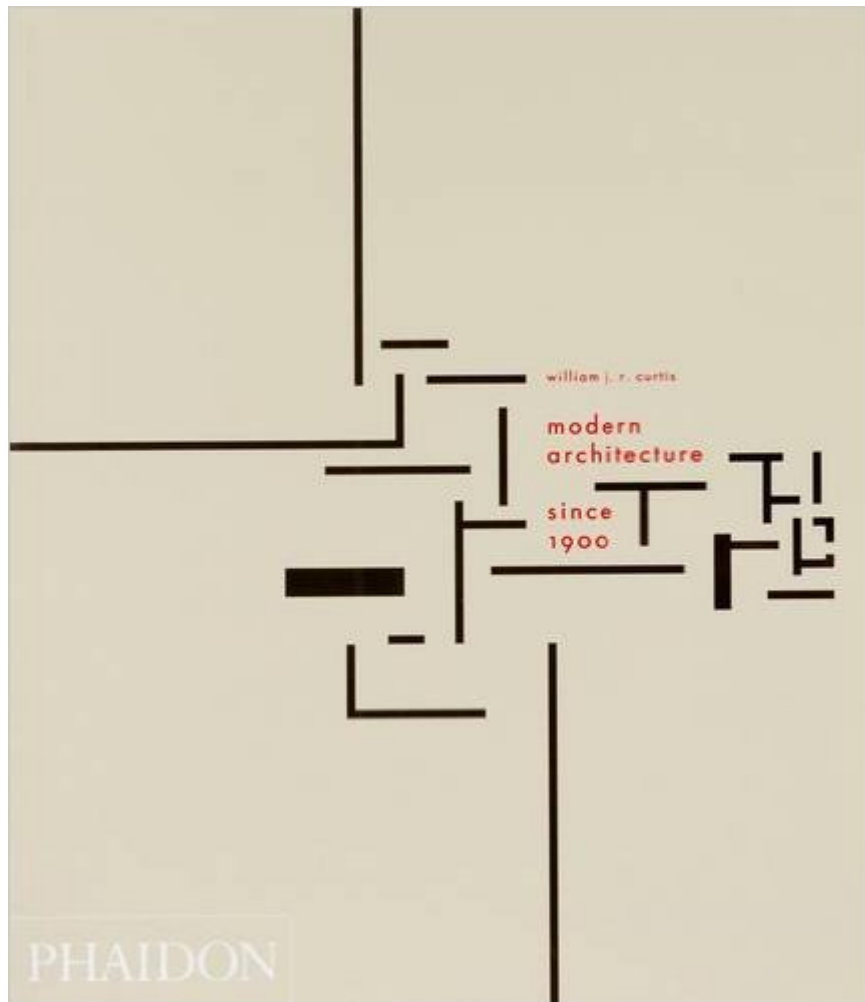


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Modern Architecture Since 1900



Synopsis

"Since its first publication in 1982, *Modern Architecture Since 1900* has become established as a contemporary classic. Worldwide in scope, it combines a clear historical outline with masterly analysis and interpretation. Technical, economic, social and intellectual developments are brought together in a comprehensive narrative which provides a setting for the detailed examination of buildings. Throughout the book the author's focus is on the individual architect, and on the qualities that give outstanding buildings their lasting value. For the third edition, the text has been radically revised and expanded, incorporating much new material and a fresh appreciation of regional identity and variety. Seven chapters are entirely new, including expanded coverage of recent world architecture. Described by James Ackerman of Harvard University as "immeasurably the finest work covering this field in existence", this book presents a penetrating analysis of the modern tradition and its origins, tracing the creative interaction between old and new that has generated such an astonishing richness of architectural forms across the world and throughout the century."

Book Information

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Customer Reviews

Modern Architecture since 1900 is an impressive overview, delving into the late 18th century and 19th century roots as well. Mr. Curtis approaches the subject thematically which makes it easier for the reader to understand the many currents in modern architecture. As one would expect Frank Lloyd Wright, Le Corbusier, Walter Gropius and Mies van der Rohe figure prominently in this work. However, the author examines the influences on their work, as well as the impact they had on modern architecture, providing many intriguing links, such as the one between Wright and Mies. The

chapters which particularly stood out in my mind were "Architecture and Revolution in Russia" and "Totalitarian Critiques on the Modern Movement." In the first mentioned chapter, Curtis charted the rise of the avant-garde in Russia, its leading figures, and its confrontation with the Constructivists. In the second mentioned chapter, Curtis examined the attitudes toward modern architecture by Hitler, Stalin and Mussolini, who was the only one of the three to accept modern architecture. Like all his chapters, Curtis presents the information in a clear cogent format. Most illuminating is the widespread influence of modern architecture in Asia, Central and South America. He focuses primarily on India, Mexico, and Brazil, illustrating how modern architecture has been adapted to suit the cultural as well as climactic concerns of these countries. Le Corbusier looms large. But Curtis also notes the regional influences that led to counter movements, such as that inspired by Hassan Fathy. Curtis is critical of the current trends in contemporary architecture. He questions the integrity of the latter-day modernists, post-modernists and deconstructionists.

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