MODERN / MODERNITY / MODERNIZATION – “CRISIS OF MODERNITY”

Ancients & Moderns: Where to begin?
* Perrault, Louvre Facade, Paris, 1667
  Laugier, “Essay on Architecture” 1752, 1763
  Rise of Engineering in Architecture
    Soufflot’s Cathedral of Ste. Genevieve, Paris, 1755ff

Crisis of Modernity
  Industrial & Political Revolutions ca. 1776-1848
  Split of Engineering & Architecture
  Explosion of the Metropolis in 19th-century
  Urban Growth, Infrastructure, Transportation
  Slums, Reforms, Socialism, Social Engineering
  Nationalism, World’s Fairs

Triumph of Engineering
* Crystal Palace, Paxton, London World Fair, 1851
* Paris World’s Fair, 1889:
  Eiffel Tower, by Gustav Eiffel
  Halles des Machines, by Dutert & Contamin
  St. Pancras Station, London, 1868, by Barlow (engineer) & G.Scott (architect)

Modern Consumer Culture
  Department Store: Galleries Lafayette, Bon Marché, Printemps

The “Problem”: Historicism’s Form vs. Function
  German Pavilion, Paris World’s Fair, 1900

* = Most important images of lecture, to be memorized for the exams and future
MODERNISM AND THE CRISIS OF MODERNITY DISCUSSION

Discussion of the terms "modern," "modernity," "modernization," "modern movement," etc. How are they different? What do they have in common? What is "modernism" and how is it different from past styles or epochs? Why did it come about in the late 19th-century? How do Baudelaire and Simmel define modern times? What is Kitsch, Avantgarde, Popular Culture?


MODERN = multiple meanings: A) the new; B) the contemporary, now, currently fashionable; C) the transient and changing. The “modern” has been around since ancient Greece, e.g. the Renaissance was more "modern" than ancient Rome, and the Enlightenment saw a "battle of the ancients vs. moderns." To be modern is to be contradictory and paradoxical. "Retro" can be "modern," as can a (conservative) longing for a better past.

MODERNITY = The condition of the modern, industrialized world and the modern metropolis as described by Simmel. It implies whole new cultures, political ideas, economies, social interactions, etc. Modernity came about in the West, it was the product of "modernization," based the effects of (and reactions to) the industrial revolution.

MODERNISM = Modernism is the progressive reaction to the condition (or crisis of) modernity, especially in the arts. It begins with Baudelaire, and continues until the beginning of “post-Modernism.” It involves radical statements about the modern world, sometimes aligning with technological modernity, and sometimes proposing radical or utopian alternatives. Many modernist artists seek to be avant-garde, or ahead of their time.

AVANT-GARDE = a military term that was transferred to the arts by Saint-Simonians in early 19th-century. Those artists that consciously seek to break the norms of the present, to get out ahead of the masses (and mass culture), and explore the future (like advance scouts in an army fighting force). Tends to be elitist, and politically progressive.
DESIGN REVOLUTIONS: ARTS & CRAFTS and ART NOUVEAU

The "Problems": Architecture vs. Engineering, Ornament vs. Construction, Urbanization vs. Slums
19th-Century Historicism, Eclecticism, Modernization

ARTS & CRAFTS MOVEMENT, also called Cottage Style, Aesthetic Movement, English Free Style, Domestic Revival, "Sweetness & Light," Queen Anne, Shingle Style, Craftsman Style, National Romanticism... See also Art Nouveau, Secession, Jugendstil, Yachting Style

* ‘Red House’, by P. Webb, for W. Morris, at Bexley Heath, Kent (near London), 1859-60

Domestic Reform Movement

Disseminating the Style
   The Studio = The international Studio magazine, founded 1893
   Liberty & Co. (Dept. Store), Furniture & Applied Arts, founded 1875
   Hermann Muthesius, The English House (1904)

* Hvitträsk House, Saarinen, Gesellius & Lindgren, Lake Vitträsk, Finland, 1901-1903
   Le Corbusier, Villas Jaquemet & Fallet, 1905-8, La Chaux de Fonds
   F.L. Wright Home & Studio, Oak Park, Il, 1889, 1896

* Art Nouveau; Influences & Sources
   Impressionism, Dance (Loie Fuller), Islam, Japan, Photography
   Graphics: Mackmurdo, Wren's City Churches, 1883; A. Beardsley, "Salome", 1893; Advertising, etc
   Journals: The Studio, London, 1893 ff.; Pan, Munich, 1895
   Empathy Theory & the Theory of Space
   A sense of the fluid, dynamic, linear, sensual, emotional, spatial,
   Replaces the static, tectonic, visual, intellectual, historical

Brussels
* Tassel House, V. Horta, Brussels, Belgium, 1892-3
   Maison de Peuple, V. Horta, Brussels, 1896. A new style for socialism?

Paris
   Castel Beranger, H. Guimard, Paris, 1898
   S, Bing, Galerie Art Nouveau, Paris World's Fair, 1900
   * Paris Metro stations, H. Guimard, Paris, France, ca. 1900

See also:
* Secession (Vienna, Munich, etc.)
  Josef Hoffmann
  German Jugendstil
  Van de Velde
  Spanish Modernisme
  Gaudi
  Glasgow School
  Macintosh
  Chicago School
  Sullivan, F.L. Wright
FIN-DE-SIECLE VIENNA: WAGNER & SECESSION

"Fin de Siecle Vienna & Ringstrasse: Freud, Wittgenstein, Schoenberg, Kraus, Hofmannsthal, Kokoshka, Klimt... (cf. book C. Schorske, Fin de Siecle Vienna)

Vienna Opera, Siccardsburg & Van der Nüll, 1861-9
Otto Wagner works for this firm, on this building

Otto WAGNER (1841-1918)
Phase I: Ringstrasse Renaissance;
  1st Wagner Villa, O. Wagner, Vienna, 1886
Phase II: Professorship & Head of Vienna Bldg. Dept.
  * Stadtbahn & Bridges, O. Wagner, Vienna, 1894-1901
  Karlsplatz Station, Wagner, 1896
* Textbook: Modern Architecture (1896, 1898, 1902*, 1914)
  1) simplicity in accommodation of modern needs
  2) end to eclecticism and use of historical styles
  3) new style based on current technology & construction
    cf. book Die Grossstadt, 1911 (admiration for modern metropolis)
    cf. article "The New American Architecture," Arch. Record 1912
Phase III: Secession Flatness & Proto-modern unornamented
  Majolica House (part of Linke Wienzeile), O. Wagner, Vienna, 1898
  O.W. joins Secession 1899
* Postal Savings Bank, O. Wager, Vienna, 1904-12
  Wagner Villa #2, Vienna, 1912

Secessionism (As in “secede” from the official Academy of Art)
  First “Secession” in Munich (1892); then Berlin (1893); then Vienna (1897)
* Gesamtkunstwerk (total work of art)
* Secession Building, J.M. Olbrich, Vienna, Austria, 1898
  Ver Sacrum (= Sacred Spring); "To the Age its Art; to the Art its Freedom"
* Palais Stoclet, J. Hoffmann, Brussels, Belgium, 1905-11
  "A-TECTONIC" flatness & abstraction
  Paintings by G. Klimt Furnishings by Wiener Werkstätten (Vienna Workshops)

See also:
  Hedrich Petrus BERLAGE (1856-1934)
  Essays: "Thoughts on Style in Architecture," 1905
  "Principles and Evolution of Architecture," 1908
    1) Space as essence of modern architecture
    2) Walls & surface (not ornament) as essential to creating space
    3) Reintroduce geometrical / proportional systems as means to organize
      building (cf. Influence on Lauwericks, Behrens & Le Corbusier)
* Stock Exchange, Amsterdam, 1884 Competition, 1896-1903

(Some other) Father Figures & Important Teachers:
AUSTRIA: O. Wagner (1841-1918); J. Hoffmann (1870-1956)
NETHERLANDS: Berlage (1856-1934), Cuypers (1827-1921); Lauweriks (1864-1932)
FRANCE: J. Guadet (1834-1909); A. Choisy (1841-1909); A. Perret (1874-1954)
GERMANY: P. Behrens (1868-1940); T. Fischer (1862-1938), H. Poelzig (1869-1936)
USA: L. Sullivan (1856-1924), F.L. Wright (1867-1959)
PREWAR AMERICA: WRIGHT & MODERNITY

* World’s Columbian Exposition (Chicago World’s Fair), 1893:
  Chicago’s Influence on Europe
  Richardson’s Marshal Field Warehouse –>
  Helsinki Telephone Exchange, L. Sonck, 1904
  Visitors: Loos, Berlage, Crane, Ashbee...
  "White City" planned by Daniel Burnham (NYC)
  Colonial Revival: W. Virginia Pavilion by Silsbee; Virginia copy of Mt. Vernon
  Cf. F.L. Wright: Blossom House, Chicago, 1892
  National Pavilions (esp. Japan)
  FLW, Winslow House, Riverforest, IL, 1893

* American Arts & Crafts: Integrating Craft & Machine
  Dissemination: Arts & Crafts, National Romanticism
  FL. Wright, Own House & Studio, Oak Park, IL. 1889
  FLW, “Art & Craft of the Machine” lecture & essay, 1901
  Machine as organic, as democratic, as key to reviving arts

* Gamble House, Greene & Greene, Pasadena, CA, 1908-10
  The “Bungalow” & “Craftsman Style”: arts & crafts for the masses
  Gustav Stickley Furniture Company & The Craftsman journal, Syracuse, NY
  Catalogue Houses by Sears, Alladin, Lewis Homes, Portland cement, etc.
  Mass production of building components & light framing systems
  Balloon Frame “invented” ca. 1840 in Chicago

Concrete Houses by T. Edison, G. Atterbury at Forest Hills, NY
  H.P. Berlage used Edison’s Patent
  FLW, Unity Temple, Chicago, 1904 (early use of concrete)
  FLW, Larkin Building, Buffalo, NY, 1904
  La Jolla Women’s Club, La Jolla, CA, 1912
  Dodge House, Irving Gill, Los Angeles, 1915
  cf. Schindler-Chase House, R. Schindler, Los Angeles, CA, 1921-2

Frank Lloyd Wright (1867-1959)    (cont’d in next lecture)
  FLW, Own House & Studio, Oak Park, IL. 1889
  FLW, Blossom House, Chicago, 1892
  FLW, Winslow House, Riverforest, IL, 1893
  FLW, “Art & Craft of the Machine” lecture & essay, 1901
  * FLW, Willits House, Highland Park, IL, 1902
  FLW, Unity Temple, Chicago, 1904 (early use of concrete)
  FLW, Larkin Building, Buffalo, NY, 1904
  * FLW, Robie House, Chicago, IL, 1909-11
  FLW, Thomas & Laura Gale House, Oak Park, IL, 1904-9
  FLW, Hotel, Mason City Iowa, 1909
  * FLW, Ausgeführte Bauten (Wasmuth Portfolio), Wasmuth, Berlin, 1911
AMERICAN INDUSTRY & CITIES

The “influence” of America on Europe and modern architecture:

* FLW, Robie House, Chicago, IL, 1909-11
  cf. Picasso “Ma Jolie” 1910
  & Wendingen, Amsterdam, 1926
FLW, Thomas & Laura Gale House, Oak Park, IL, 1904-9
  cf. Haus Henry, Robert van’t Hoff, Utrecht, Holland, 1915-9
FLW, Hotel, Mason City Iowa, 1909
  cf. Werkbund Model Factory, W. Gropius, Cologne, 1914
* FLW, Willitts House, Highland Park, IL, 1902
  cf. De Stijl (pin-wheel plan, break the box)
* FLW, Ausgeführte Bauten (Wasmuth Portfolio), Wasmuth, Berlin, 1911

* AMERICAN INDUSTRY & “EFFICIENCY”
  Henry Ford, My Life and Work 1922, autobiography, translated 1923
  Frederick Winslow Taylor, Principles of Scientific Management, 1911
  Christine Frederick, New Housekeeping, 1913 (transl. German 1921),
  Household Engineering: Scientific Management in the Home, 1915

SKYSCRAPERS & the MODERN
  Guaranty Building, L. Sullivan, Buffalo, NY, 1895
  Reliance Building, D. Burnham, Chicago, 1891, 1895
  Flatiron Building, Burnham & Co., New York, 1903
  Woolworth Building, Cas Gilbert, NYC, 1912
  European Skyscraper Utopias: Perret, Henard, F. Lang’s “Metropolis”
  Cf. Futurism (Sant’Elia)
  European vs. US entries to the Chicago Tribune Tower Competition, 1922
  (Gropius, Loos, Saarinen)

* Critique of the American City and (ornamented) American Skyscraper
  W.C. Behrendt, Mendelsohn, Neutra
  Gropius’ article “Development of modern Industrial Architecture”, Werkbund
  Yearbook, 1913. Images referenced in:
  Le Corbusier, Towards a New Architecture, 1923
  E. Mendelsohn, Amerika, 1926
  R. Neutra, Amerika (1930)

Metropolis & Modern Life (cf. Simmel)
GERMAN WERKBUND & INDUSTRY

Addressing the Problem of German Design:
- Artistic Secessions
- Reforming Education: Weimar Art Academy & Weimar School of Applied Arts, H.v.d Velde, Weimar, 1905-11
- Workshops/Design Companies

Deutsche Werkstätten für Kunst und Handwerk (=German Workshops for Art & Craft), founded by Karl Schmidt, Munich, 1898
DW Factory in Hellerau Garden City, vic. Dresden, Germany, 1908-11
Housing by: Muthesius, Riemerschmid, T. Fischer & H. Tessenow
Factory, R. Riemerschmid, Hellerau (Dresden), 1908-10
"Type-furniture", R. Riemerschmid

* Deutscher Werkbund (DWB), founded Oct.1907-present
  A publicity & propaganda organization
  12 Artists & 12 Industrialists: H. Muthesius, K. Schmidt, F. Naumann, P. Behrens. R. Riemerschmid, F. Schumacher, P. Schultze-Naumburg...
  Exhibit "Modern Industrial Buildings,' W. Gropius & Werkbund Yearbook, 1912

A.E.G. (="General Electric Co".), founded in 1887 by Emil Rathenau. Hire P. Behrens to be corporate designer, 1907 (was art prof. at Düsseldorf Art Academy)
* AEG Turbine Factory, P. Behrens, Berlin, 1908
  cf. Old AEG Headquarters, A. Messel, Berlin, 1905

* Fagus Shoe Last Factory, W. Gropius, Alfeld, Germany, 1911

* Werkbund Exhibition, Cologne, May-Aug. 1914 (closed by WWI)
  P. Behrens, Main Building
  J. Hoffmann, Austrian Pavilion, with interior by H. Tessenow
  * W. Gropius, Model Factory & Office
  H. Van de Velde, Theater
  * B. Taut, Glashaus (see Expressionism lecture later.)

* Werkbund Debate: Muthesius ("type," standardization, conventions) vs. Van de Velde (individual artistic freedom)
CRITICAL LOOS: FUNCTION & ORNAMENT

Adolf LOOS (1870-1933)
Ornament: Critic / Writer / Journalist / Theorist
Das Andere, (magazine, The Other), 1903
* Essays (cf reading!)
  Collected as Spoken into the Void (1921, 1931, 1981);
  Nonetheless (1931, 1962, 1982), including:
  "Ornament & Crime" (1910)
  "The Principle of Cladding" (1898)
  "Poor Little Rich Man" (1900)
  "Plumbers" (1898)
  "Cultural Degeneracy" (1908)
  "Architecture" (1910)

Tradition & Ornament
Museum Cafe (= Cafe Nihilism), Loos, Vienna, Austria, 1899
Own Apt., Loos, Vienna, 1903

Mask
* Goldman & Salatsch, Loos, Vienna, 1909-11
* Steiner House, Loos, Vienna, 1910

* Raumplan (vs. Free Plan)
  Proj. for Lido House, Loos, Venice, 1923
  Rufer House, Loos, Vienna, 1922
  Müller house, Prague, Czechoslovakia, 1930
  Moller House, Loos, Vienna, 1928

"My architecture is not conceived in plans, but in spaces (cubes). I do not design floor plans, facades, sections. I design spaces. For me, there is no ground floor, first floor etc.... For me, there are only contiguous, continual spaces, rooms, anterooms, terraces etc. Storeys merge and spaces relate to each other. Every space requires a different height: the dining room is surely higher than the pantry, thus the ceilings are set at different levels. To join these spaces in such a way that the rise and fall are not only unobservable but also practical, in this I see what is for others the great secret, although it is for me a great matter of course. Coming back to your question, it is just this spatial interaction and spatial austerity that thus far I have best been able to realise in Dr Müller's house"
PREWAR ORDER: CLASSICISM & ENGINEERING

* Werkbund Debate: Muthesius (Type, standardization, conventions) vs. Van de Velde (individual artistic freedom)

DORIC CLASSICISM
A "Return to Order" in the arts before and after WWI (1914-18)
USA: Colonial Revival, 1876-1945
CMU Hornbostel Campus, 1904ff
Peter Behrens (Germany, 1868-1940) (see Werkbund lecture earlier)
AEG Factories, 1909-14; Werkbund Auditorium, 1914
   cf. Gropius’ Fagus Factory “classicism”)
German Heimat (Homeland) Movement; "Around 1800" style (see also functionalism lecture later)
   Goethe’s Garden House, Weimar, 1790s
   Paul Schmitthenner (Stuttgart, 1930)
Hellerau Garden City, vic. Dresden, 1908-11
   Housing by H. Tessenow, 1911 (also by Muthesius, Riemerschmid, etc)
   Main Hall (= Dalcroze Dance School), H. Tessenow, 1911
Mies van der Rohe (Germany, 1886-1969) (see Mies lecture later)
   Riehl House, Potsdam, 1907
   Urbig House, Potsdam, 1916-24
Le Corbusier (Switzerland, 1887-1965) (see Corbu lectures later)
   Villa Favre-Jacot, La Chaux-de-Fonds, Switzerland, 1912
   Villa Schwob, La Chaux-de-Fonds, Switzerland, 1916
Alvar Aalto (Finland, 1898-1976) (see Scandinavia lecture later)
   Worker's Club, A. Aalto, Jyväskyla, Finland, 1924-5

FRENCH RATIONALISM & ENGINEERING
Tradition of French Classical Rationalism: Perrault, Laugier, Viollet-le-Duc, Ecole de Beaux-Arts, Choisy, Guadet, Perret, Garnier, Le Corbusier...
* S. Giedion, Building in France, Building in Iron, Building in Ferroconcrete (1928)
   Role of history in envisioning future
   Role of construction and industry in determining future
   19thC Iron leads to 20thC Ferroconcrete

Auguste PERRET (1874-1954)
* Rue Franklin 25bis, A. Perret, Paris, France, 1902-3
   Champs Elysees Theater, Paris, 1903
   Rue Ponthieu Garage, A. Perret, Paris, 1905
* Church of Notre Dame, A. Perret, Le Raincy, France, 1922-3
   Rue Raynouard Apts., A Perret, Paris, 1929-32

Tony GARNIER (1869-1948)
* Cité Industrielle by T. Garnier, published 1917 (begin 1901 in Rome)
   Abattoir (Slaughterhouse) La Mouche, T. Garnier, Lyon, 1909-16
   Hôpital Grand Blanche (=Hosp. E. Herriot), Lyon, France, 1918-30
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  Hôpital Grand Blanche (=Hosp. E. Herriot), Lyon, France, 1918-30
CUBISM & SPACE-TIME
Inventing Cubism (Picasso & Braque) 1907-11,
Duchamp, “Nude Descending Stair” 1912; “Fountain” 1917
Dada (Zurich 1917, Berlin 1920)

CZECH CUBISM (Folding)
* Vlastislav Hofman, Cemetery Entry Pavilions, Prague, 1912-3
Josef Chocol, Apartment House, Prague, 1913
J. Gocar, Furniture, 1913-22
Riunione Adriatica Office & Dept. Store, Prague, 1922-24

ITALIAN FUTURISM (Dynamism)
Futurist Manifesto, Le Figaro, by T.F. Marinetti, Feb. 1909
“Unique Forms of Continuity in Space” (Sculpture), Umberto Boccioni, 1913
Futurist Manifesto of Architecture, Antonio Sant’Elia, 1914
Vigilio Marchi, Mario Chiattone
* Antonio Sant’Elia, Citta Nuova, 1914
  cf. “Elevated Sidewalk” Scientific American

** World War I: Aug. 1914 - Nov. 1918 (US enters 1917)

Return to Classicism: Picasso, De Chirico
“Novecento” style: G. Muzio, Ca’ Brutta, Milan, 1922
  cf. M. Piacentini, Milan
Fiat Factory, G. Matte-Trucco, Turin, Italy, 1919-23
AVANT-GARDE 1: GERMAN EXPRESSIONISM

Avant-garde vs. Modernism

GERMAN EXPRESSIONISM
   Early Influences:
      Artists: W. Kandinsky, Blue Rider Group, E.L. Kirchner, E. Heckel
      Buildings: Scala Café, R. Belling, 1920; Lunapark, Berlin 1920
      The Gothic, Art Nouveau, Czech Cubism
   * Chemical Factory, Hans Poelzig, Luban, Germany, 1911
   * Falkenberg ("Paintbox") Siedlung, B. Taut, vic. Berlin, 1912
   * Werkbund Exhibition, Cologne, 1914
   * Glass Pavilion, B. Taut

World War I: Aug. 1914 - Nov. 1918 (US enters 1917)
   * Arbeitsrat für Kunst (Working Council for Art), founded by W. Gropius and B. Taut, 1918-1921
   * Crystal Chain artists: Paul Scheerbart, poet; Hans Scharoun; Wassily Luckhardt; Wenzel Hablik; H. Finsterlin;
   * Grosses Schauspielhaus (Large Theater), H. Poelzig, Berlin, 1918-1919
   * Erich Mendelsohn: Einstein Tower, Potsdam, Germany, 1919-21
   * Friedrichstrasse Skyscraper Competition:
      * Mies v.d. Rohe Glass Skyscraper (also Poelzig, Mendelsohn et al)
      * Mies v.d. Rohe, Monument to Liebknecht & Luxemburg, 1926
      * Walter Gropius: Monument to the Victims of March, Weimar, 1921
AVANT-GARDE 2: DUTCH DE STIJL

DE STIJL = NEO-PLASTICISM

De Stijl group & De Stijl magazine founded 1917, Mondrian, v. Doesburg, Vantongerloo, Oud...
Read De Stijl Manifestoes in Conrads’ Programs & Manifestoes

Precedents to De Stijl architecture:
- Cubism
- Piet Mondrian's paintings, 1908-1920
- Georges Vantongerloo, "Construction of Volumetric Relations," 1918
  * Gerrit Rietveld Furniture: "Red + Blue Chair," 1917
  * H.P. Berlage, Stock Exchange, Amsterdam, 1897-1903
  - F.L. Wright publications with influence in Holland:
    Wasmuth Portfolio 1910; Wendingen series, 1925
    Haus Henry, Robert van't Hoff, Utrecht, 1915

Villa Allegonda, Katwijk, J.J.P. Oud, T.v. Doesburg et al 1916-17
"De Vonk" Holiday Residence, Oud & Van Doesburg, in Noordwijkerhout, 1917
* J.J.P. Oud Projects: Housing at Seashore, 1917; Factory at Purmerand, 1919
  Oud Mathenesse Housing, J.J.P. Oud, Rotterdam, 1923
  Site Manager's Office
  Housing at Hoek von Holland, Oud, 1924-27
* Schröder House, G. Rietveld, Utrecht, Holland, 1924-5
  cf. Essay by Alice Friedman in Women and the Making of the Modern House
  Café de Unie, Oud, Rotterdam, 1925

cf. Influence of De Stijl on Bauhaus

* Mies van der Rohe, Brick Country House Project, 1923
* Barcelona (or German) Pavilion, Barcelona World's Fair, Spain, 1929
AVANT-GARDE 3: REVOLUTIONARY RUSSIA

Russian Historicism, Tradition & Modernity
Russian Revolution - 1905: strikes and violent anti-government protests against Tsar Nicholas II
Russian surrender to Germany in WWI (1915)
Russian Revolution - Feb. 1917: Czar abdicates
- Oct. 1917: Bolsheviks seize power

1) Suprematism / Elementarism / Rationalism
   -- More utopian, spiritual, often mystical, abstract
   -- Includes K. Malevich, N. Ladovsky, Vkhutemas School,
     Malevich's UNOVIS School (School of New Art), ASNOVA
     (Assoc. of New Architects) architects K. Melnikov, Golosov
     0.10 Exhibit, Petrograd, 1915, with Malevich's "Black Square"
     K. Malevich, "Suprematist Composition, White on White," 1918
     Vkhutemas School, Moscow
     * El Lissitzky, Pro-un (Pro-Unovis): "Town", 1919; "Pro-un Space",
       Berlin, 1923
     * K. Malevich, "Arkhitektorn," 1923ff

2) Constructivism / Productivism:
   -- Utilitarian, Agit-prop, revolutionary, materialistic, engineering & construction.
   -- Sought a communitarian socialist art.
   -- Includes: Rodchenko, Tatlin, M. Ginsburg, Popova, OSA (Assoc. of
     Contemporary Architects) includes Ginzburg, Vesnin, Barshch
   AgitProp Trains, 1919-21
   * El Lissitzky, Lenin's Tribune, 1920
   Simbirchev, "Proj. for Restaurant on Cliff," N.A. Ladovsky Studio, Vkhutemas School,
   1922
   * V. Tatlin, Monument to the 3rd International, 1920
   Competition Entry for Palace of Labor, Vesnin Brothers, Moscow, 1922
   Proj. for Pravda Newspaper Building, Vesnin Brothers, Moscow, 1924

Executed Projects
   Designs for clothing, kiosks, fabrics, etc. by Rodchenko, Stepanova, Klutis, etc.
   * Soviet Pavilion at Expo. des Art Décoratifs, K. Melnikov, Paris, 1925
     Interior, Worker Club, Rodchenko
   * Rusakov (=Tram) Worker's Club, K. Melnikov, Moscow, 1927
     Zuyev Worker's Club, I. Golosov, Moscow, 1928
     K. Melnikov House, Moscow, 1929

Chernikov, Architectural Fantasies, 1930

* = Most important images of lecture, to be memorized for the midterms and future
BAUHAUS

* Academy of Art / School of Arts & Crafts, Henri van de Velde, Weimar, 1904-11
      Dessau, 1926-1932  Hannes Meyer, 1928-1930
      Berlin, 1932  Mies van der Rohe, 1930-1932

Lionel Feininger, "Cathedral of Socialism," 1919
* Walter Gropius, "Bauhaus Manifesto," 1919 (reading in Conrads)
  J. Itten, "Vorkurs" ("Preliminary Course"), 1919-1923
* Sommerfeld House, Gropius & Bauhaus Students, Berlin, 1919

T. van Doesburg and De Stijl come to Weimar, Winter 1921
* Office of Bauhaus Director, Weimar, Gropius, 1923 (in Van de Velde building)
  L. Moholy-Nagy: "Glass Architecture" 1922;  "Light-Space Modulator," 1922-30
  1st International Bauhaus Exhibition, Weimar, August 1923
      Experimental House (G. Muche)
      "International Architecture" exhibit (Gropius)

Conservative criticism and attack on Bauhaus pedagogy & instructors

* New Bauhaus Building, W. Gropius, Dessau, Germany, 1925-6
  Arts & Crafts & Industry:
      Weavings by Gunta Stoelzl
      Lamps by W. Wagenfeld, 1924;
      Teapot by Mariane Brandt, 1928
      Chairs by Marcel Breuer: "African Chair, 1921";  "Easy Chair" 1922;
          "Wassily Chair" 1925
      Theater by Oscar Schlemmer
      Painting by Kandinsky & Klee

* Master's Houses, W. Gropius, Dessau, Germany, 1925-6
  cf. Törten Siedlung/Housing, Gropius/Bauhaus/Meyer, 1926-8
Some BAUHAUS Dates:

1902  Van de Velde called to Weimar by Thuringen State government to teach private Kunstgewerbe (Arts & Crafts) Seminar
1903-07 P. Behrens becomes Director of Düsseldorf Art School, includes workshops
1906  Founding of Grand Ducal School of Arts & Crafts (Kunstgewerbeschule) in Weimar, under direction of Henri van de Velde
1904-11 Van de Velde designs new buildings for Kunstgewerbeschule (Applied Arts School) and Hochschule für Kunst (Art Academy)
1907  Werkbund founded; P. Behrens to AEG; Heimatschutzbund founded; founding of Deutsche Werkstätten, Dresden (leads to Hellerau)
1910  Gropius' Fagus Shoe factory at Alfeld
1913  Nationalists begin to put pressure on the Belgian citizen Van De Velde to leave
1914  Köln Werkbund exhibit, Gropius' factory.
1914-18 WWI - Gropius at war; Van de Velde resigns (1914), then deported (1915)
1918  Gropius asked to become new director of Kunstgewerbeschule
1919, Apr. Unification of Hochschule für Künste and the Kunstgewerbeschule; opens as "Staatliches Bauhaus in Weimar with Gropius as director, in Van de Veldes Buildings First "Masters" are Feininger, Itten, Marcks, Gropius manifesto "Programm des Staatlichen Bauhauses"
1920  Appointment of Muche, Schlemmer, Klee as Masters Sommerfeld Villa in Berlin built
1921, Winter Van Doesburg arrives in Weimar, teaches De Stil functionalist ideas in private school in opposition to Itten's mysticism
1922  Appointment of Kandinsky.
1924  State of Thuringen reduces Bauhaus budget, pressure increases from right-wing
1925  Gropius decides to moves Bauhaus to nearby city of Dessau Tandem teaching of workshop (Master of Form and Workshop Master) abandoned.
1926  Bauhaus moves into new buildings, designed by Gropius, and is now called "Hochschule für Gestaltung."

1927  Appointment of architect H. Meyer as Master
1928  Gropius resigns, moves to Berlin. Breuer, Bayer, Maholy-Nagy also resign H. Meyer assumes directorship -- extreme functionalism, much architecture. L. Hilberseimer hired
1929  Schlemmer resigns to go to Breslau academy
1930  H. Meyer removed as director because of his left-wing politics. Mies van der Rohe is appointed new director
1931  Klee resigns, goes to Düsseldorf
1932  Dessau parliament, controlled by Nazis, closes Bauhaus in Sept.; buildings used as NS training facility.
1933  April 11 NS soldiers occupy school.
1934  Bauhaus closed by Nazis
HOUSING THE MASSES

THE PROBLEM:
Meyer's Hof Mietskaserne (=Rental Barracks), Berlin, 1875-1930.

THE TECHNICAL DEBATES:
City Center or Periphery
Low Rise vs. High Rise
Detached vs. Row Housing vs. Apartment Blocks
Perimeter Blocks vs. Zeilenbau (=Linear building)

HOLLAND
Oud Mathenesse Housing, J.J.P. Oud, Rotterdam, 1923
Hook of Holland, J.J.P. Oud, 1924-7
* Kieftnoek Housing, J.J.P. Oud, Rotterdam, 1925-29 (298 units)

GERMANY
Törten Siedlung, Gropius/Bauhaus/Meyer, 1926-8

"Das Neue Frankfurt" = The New Frankfurt
Siedlungen: Bruchfeldstraße, E. May, 1926-7 (643 apts., zig-zag, perimeter block)
* Roemerstadt, Ernst May, 1927-8 (1220 apts., curves)
Praunheim, E. May, 1926-8 (1441 apts., with trolley tracks, Phase 3)
Am Lindenbaum, W. Gropius, 1930 (1532 apts., Zeilenbau)
Siedlung Goldstein, May, 1930 (Co-sponsored with german Garden City Assoc.)
* Frankfurt Kitchen, Grete Schute-Lihotsky
Das neue Frankfurt magazine
Construction site efficiency, pre-fabricated concrete panels
CIAM II Meeting: "Existence Minimum Apartments", 1929

* Weissenhof Housing Development Exhibition, Stuttgart, Germany, 1927
Exhibit Plan & Apartment Block, Mies van der Rohe
Houses by: W. Gropius, P. Behrens, B. Taut, Le Corbusier, M. Stam, H. Poelzig, H. Scharoun, J.J.P. Oud...
cf. Competing traditional "Heimat" housing developments
LE CORBUSIER I: MACHINE VILLA

Charles Edouard Jeanneret = Le Corbusier (after 1920) (Chronology)
Born 1887 in La Chaux de Fonds, Switzerland (died 1969)
Villa Fallet, La Chaux-de-Fonds, 1905
Travel to Italy & Adriatic, 1907
Work with Auguste Perret, Paris, 1908
Voyage d’Orient, Italy-Greece-Turkey, 1911
Studies Decorative Arts & Werkbund in Germany,
    work with Behrens, Berlin, 1911; H. Tessenow, Hellerau, 1912
* Domino House Project (with Dubois), after Aug. 1914
* Villa Schwob, La Chaux-de-Fonds, 1916
  LC settles in Paris, 1917
  Meets Amédée Ozenfant. Purist painting, Apres le Cubisme (1918)
  Maison Monol, 1919
  Esprit Nouveau magazine, 1920-1925, 28 issues
* Maison Citrohan, 1922
  Studio for Ozenfant, Paris, 1922
* "Contemporary City for 3 Million," 1922-3
* Maison La Roche/Jeanneret, Paris, 1923 (today = Fondation LC)
* Vers un Architecture (= Towards an (new) Architecture) 1923
  Pavillon de l’Esprit Nouveau, Exposition des Arts Décoratifs, Paris, 1925
  Housing Colony at Pessac (for Fruges, vic. Bordeaux), 1925
  Plan Voisin for Paris, 1925
  Maison Cook, Paris, Paris, 1925
* "Five Points of Architecture," 1926
  Piloti, Roof Garden, Free Plan, Free facade, Ribbon Window
  League of Nations, Geneva, Switzerland, 1927
* Villa Stein (= Les Terraces), Garches, 1927
* Single + Double Houses, Weißenhofs Exhibit, Stuttgart, Germany, 1927
* Villa Savoye (= Les Heures Claires), Poissy, vic. Paris, 1929
  Centrosoyuz, Moscow, 1928-30
* Pavilion Suisse, Cité Universitaire, Paris, 1930
  Ville Radieuse, 1935
LE CORBUSIER THEORY DISCUSSION

LE CORBUSIER (1887-1969)

Architecture of Books

* Vers un Architecture (= Towards an (new) Architecture) 1923

Urbanisme (1925) = "City of To-morrow"
GERMAN FUNCTIONALISM

"Arab Village," vs. "Victory of the New Building Style" propaganda war about the Weissenhof Housing Development Exhibition, Stuttgart, Germany, 1927

Vernacular Functionalism
Anti-Modern = Heimat Movement: P. Schmitthenner's "Stuttgart School"
Hellerau Garden City Housing by Riemerschmid, Tessenow & Muthesius

Rational or Machine Functionalism: "Neues Bauen" in Berlin
Weissenhof: Exhibit Plan & Apartment Block, Mies van der Rohe; Houses by: Gropius, Behrens, Taut, Le Corbusier, Oud, Poelzig, Scharoun...
H.&W. Luckhardt, Am Rupenhorn Houses, Berlin-Westend, 1927

* "International Style" exhibit, catalogue & book
H.R. Hitchcock & P. Johnson, International Style: Architecture Since 1922. 3 main principles of "Int'l Style": 1) volume; 2) regularity; 3) Anti-ornament

* Dynamic Functionalism -- Erich Mendelsohn (1887-1953)
  Mossehaus (Newspaper Office), Berlin, 1922
* Schocken Department Store, Chemnitz, 1926-29

* Organic Functionalism – Hans Scharoun & Hugo Häring
  Bauwelthaus, H. Jarchow, 1924
  Hugo Häring, Gut Garkau, Lubeck, 1924

Programmatic & Use Functionalism
Hannes Meyer (1889-1954)
  ABC & G magazines & Constructivist groups, 1924
    (Includes: El Lissitzky, M. Stam, H. Schmidt)
  Coop Room, 1926
* Peterssschule Project, Basel, 1926

* League of Nations Competition, Geneva, Switz., 1926
  Entries by H. Meyer, R. Neutra, Le Corbusier, Piacentini
  Le Corbusier entry -- elemetarism

CIAM (Int'l Congress of Modern Architecture) Meetings:
1) 1928, La Sarraz, Switzerland, "Preparatory Mtg."
2) 1929, Frankfurt, "Housing of Existence Minimum"
3) 1930, Brussels, "Rational Construction Systems"
4) 1933, Athens (Patris II), "The Functional City"
5) 1937, Paris, "Housing & Leisure"

Expressionist Functionalism
Bruno Taut, Siedlung Eichkamp, Berlin, 1919-27
"Colorful Magdeburg" 1920-4
Bruno Taut, Own House, Berlin-Dahleowitz, 1926
CHANGING ARCHITECTURE IN THE 1930s

In reaction to conservative attacks, modern architecture responds:
Neues Bauen (=New Building), New Objectivity, Autonomous Architecture,
Post-Humanism, Rationalism, Economic Functionalism, Dictatorship of the
Machine, "Building = Functionx Economy", Building as Biological Process,
New age-materials-principles, Dynamic Functionalism, International Style,
CIAM (Congress international d’architecture moderne).

Ludwig Mies = LUDWIG MIES VAN DER ROHE (1886-1969)
Born Aachen (= Aix-la-Chapelle), stonemason father
Riehl House, Potsdam, Germany, 1907 (cf Doric Classicism)
Works for P. Behrens, 1908-1910 (cf. Werkbund)
Schinkel Classicism: Altes Museum, Schinkel, Berlin, 1828;
Urbig House, Potsdam, Germany, 1915 (cf. Doric Classicism)
Glass Skyscraper, Friedrichstrasse Skyscraper Competition Entry, 1922
( Cf. Expressionism)
Concrete Office Building Project, G Magazine, June 1922
Concrete Country House Project, 1922 (publ. G Magazine, Sept. 1923)
Brick Country House Project, 1923
Monument to Luxenburg & Liebknecht, Berlin, 1926 (cf. De Stijl)
Weissenhof Housing Development Exhibition, Stuttgart, Germany, 1927
Exhibit Plan & Apartment Block, Mies van der Rohe
Barcelona (or German) Pavilion, Barcelona World’s Fair, Spain, 1929
Villa Tugendhat, Brno, Czechoslovakia, 1930
Reichsbank Extension Competition Entry, Berlin, 1933 (cf. Nazi architecture)
Farnsworth House, Plano, IL, 1945-50 (cf. Postwar USA)

Programmatic Functionalism
ADGB Union School, Bernau-Berlin, Meyer, 1928
International Constructivism / ABC Group
Van Nelle Tobacco Factory, Brinckmann, Rotterdam, 1926-9
Open Air School, J. Duiker, Amsterdam, 1930-2

From Purism to Nature: LE CORBUSIER (1887-1966)
League of Nations, Geneva, Switzerland, 1927
Lecture tour of South America, 1929; published as Precisions (1930)
Centrosoyuz, Moscow, 1929-36
Pavilion Suisse, Cité Universitaire, Paris, 1930
Villa Mandrot, Le Pradet, France, 1930-31
Salvation Army Hostel, Paris, 1933
Low Cost Holiday House, Mathes, France, 1935
Petit Maison Weekend (=Villa Felix), La Celle St. Cloud, 1935
Plan Obus, Algiers, Algeria, Africa, 1930-35
AALTO & SCANDINAVIAN GRACE

Gunnar ASPLUND (Sweden, 1885-1940)
- Chapel at Woodland Cemetery, Stockholm, Sweden, 1925
- Swedish Pavilion, Art Deco Expo, Paris, 1925
* Public Library, G. Asplund, Stockholm, Sweden, 1920-8
* Stockholm Exhibition, G. Asplund, 1930

Alvar AALTO (Finland, 1898-1976)
- Worker’s Club, Jyväskyla, Finland, 1924-5
* Library, Viipuri, Finland (today in Russia), 1927-35
* Tuberculosis Sanatorium, Paimio, Finland, 1929-33
  Paimio Chair, 1933
* Sunila Paper Mill and Worker Housing, Sunila, Finland, 1933-39
* Villa Mairea, Noormarkku, Finland, 1937-9

Finnish Pavilion, Paris World’s Fair, 1937
Finnish Pavilion, New York World’s Fair, 1939
Baker House, MIT, Cambridge, MA, 1947

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DISSEMINATION OF MODERN ARCHITECTURE: INDIA

Concepts: Colonialism, Orientalism, The “Other”
The English Empire: An Empire upon which the sun never sets...
Historicism: Victoria Terminus, Bombay, F.W. Stevens, 1878
   National Art Gallery, Madras, H. Irwin, 1906
   Prince of Whales Museum, G. Wittet, Bombay, 1914
   McMillan Library, Nairobi, Kenya, c. 1920

* British build new capital of India in New Delhi, classicist design by Edwin Lutyens & Herbert Baker, 1911-1936
   Grand Manner planning: Versailles, Washington DC, Pretoria, Nairobi, Canberra (by W.B. Griffen, 1908-13)
   Lutyens: “Architecture, more than any other art, represents the intellectual progress of those that are in authority. [In India] they have never had the initial advantage of those intellectual giants of the Greeks, who handed the torch to the Romans, they to the great Italians and on to the Frenchman and to Wren, who made it same for England ... I should have liked to have handed on that torch and made it same for India...”
   * Viceroy’s Palace, E. Lutyens & H. Baker, New Delhi, India, 1912-31
      Influences: Sanchi, Taj Mahal, Fatehpur Sikri
      Bungalows

* St. Martin’s Garrison Church, Shoosmith, 1928-31
   Modernism
   Lighthouse Cinema, Wm. Dudok, Calcutta, 1936-8
   Marine Drive, Bombay = Mumbai

India fights with British & Allies in WWII
Post-War & Indian Independence: Important Dates
   1947 British grant independence to India, based on non-violent protest by Gahndi
   Decree the “partition” of India into (largely Hindu) India and (largely Muslim) Pakistan
   1947-60 Nehru is first Prime Minister, advocates for a new, future-oriented Capital of Indian Punjab
   1950s-60s, constant civil strife during in India, and between East & West Pakistan
   1972 Independence of East Pakistan as “Bangladesh”

* Master Plan for new capital of (Indian) Punjab at Chandigarh, Le Corbusier, 1951 (p.427,430)
* Parliament, Le Corbusier, Chandigarh, India, 1951-63 (p.430-433)
* High Court, Le Corbusier, Chandigarh, India, 1951-5 (p.429)
* Secretariat, Le Corbusier, Chandigarh, India, 1951-63
* CIAM urbanism, Sectors as villages, housing by Pierre Jeanneret, Maxwell Fry & Jane Drew

cf. Dacca, Bangladesh, L. Kahn, 1962-74
TROPICAL MODERN IN BRAZIL & AFRICA

Dissemination of Modern Architecture
Regionalism
Development of Tropical Modernism & Climate (vs. International Style)

Le Corbusier's South American Lecture trip, 1929 (includes Rio)
See also: Le Corbusier's Plans for Algiers, Algeria (Africa), 1930-1938

BRAZIL
* Ministry of Health & Education, O. Niemeyer & L. Costa (w/ Le Corbusier), 1937-42
  Pampulha Club, O. Niemeyer, vic. Belo Horizonte, Minas Gerais State, 1942
  * Casino, Yacht Club, Dance Hall
  * Church of St. Francis, 1943
Brazilian Pavilion, New York World’s Fair, O. Niemeyer, New York, 1939
cf Finnish Pavilion, Alvar Aalto
Niemeyer House, Canoas (vic. Rio), Brazil, 1950
Plans for Brasilia, new capital of Brazil, 1957ff. (Cf Postwar course)

Tropical Modernism:
Jane Drew & Maxwell Fry, Tropical Architecture in the Humid Zone (1956)

EAST AFRICA - Ernst May
Magnitogorsk Plan, Ural Mountains, Soviet Union, E. May & M. Stam, 1930,
E. Udet, Arusha Farming, Nairobi Office
E. May's Own House, Nairobi, Kenya, 1937 & 1942
Delamere Flats Apartments, Nairobi, Kenya, 1939
Internment in South Africa with sons, 1939-42
Pre-Fab Huts for Natives, Nairobi, Kenya
Aga Khan School, Kisumu, Kenya, 1947

See also: PALESTINE (Israel).
“Tel Aviv Bauhaus”
Villa Schocken & Library, E. Mendelsohn, 1934
Medical Center, Hebrew University, E. Mendelsohn, Jerusalem, 1937

DIASPORA of the Avant-Garde
Russia: E. May, H. Meyer, G. Schutte-Lihotzky, B. Taut
Japan: B. Taut
Turkey: C. Holzmeister, H. Poelzig, B. Taut, O. Kaufmann, M. Wagner
Mexico: H. Meyer, M. Osborn, M. Cetto
Israel/Palestine: Mendelsohn, O. Kaufmann
England: Gropius, Mies, Mendelsohn
USA: Gropius (Harvard), Mies (IIT), Mendelsohn (Berkeley), Saarinen (Cranbrook), Aalto (MIT), Breuer (Harvard), Giedion (Harvard), M. Wagner (Harvard), Moholy-Nagy (IIT), Hilberseimer (IIT), Albers, Klee, W.C. Behrendt (Darmouth), Gutkind (Penn), Konrad Wachsmann (CMU)
TOTALITARIANISM: GERMANY, RUSSIA, ITALY

PARIS World’s Fair, 1937, Pavilions:
- Belgium, H.v.d. Velde;
- French Rural Village (Regionalism);
- Spain, J.L.Sert + Picasso, “Guernica”
- Le Corbusier, Pavilion Temps Nouveau;
- Japan, Sakakura;
- Finland, A. Aalto;
- Germany, A. Speer;
- Russia: B. Iofan;
- Italy: M. Piacentini

NAZI GERMANY:
- Hitler voted into office 1933; Reichstag fire 1933; Hindenburg dies 1934.
- Hitler annexes Rhineland 1936; invades Poland 1939, starts WWII, US enters war 1941; ends 1945

What is Nazi Architecture?
- All architecture built in Germany during Hitler/Nazi rule (1933-45)?
- A style? Classicism? French?
- Continuation of Weimar Conservatism of un-traditional and un-German architecture?
- Nazi reaction against the promiscuous avant-garde, and against bolshevism, socialism, Jewish architects; e.g. Closing of Dessau Bauhaus, 1932 // Closing of Berlin Bauhaus, 1933

Nazi Monumental Classicism
- Nuremberg and Party Rallying Grounds
  - Stadium & Zeppelin Field, Nürenberg, A. Speer & L. Ruff, 1933-7
  - cf. CMU campus architecture (Stadium & Purnell) by Michael Dennis & Assoc.
- Munich as “Führerstadt” (= City of the Führer) and City of Culture
  - House of German Art, P.L. Troost, Munich, 1933
  - Exhibit of Degenerate Art, 1937 (=Entartete Kunst)
  - Cf. Mellon Institute, Janssen & Cocker, 1931-37

SOVIET “SOCIALIST REALISM”
- Stalin rules Soviet Union 1925-53 (Lenin dies 1924)
- * Palace of Soviets Competition, Moscow, 1931
  - Winner: B. Iofan, construction 1934-39 (unfinished)

THE THIRD ROME: TENSION OF MODERNITY & NATIONAL TRADITION
- Mussolini forms Fascist party 1921, March on Rome 1922
- “Contacts” and “Sources” of Modern Italian and Ancient Architecture, Micellucci, Domus, 1932
- Gruppo 7, founded 1926 by Milan Polytechnic students: Terragni, Libera, Figini, Pollini et al
- * Casa del Fascio, G. Terragni, Como, 1932-6
TOTAL WAR & THE ARCHITECTURE OF DEMOCRACY

NAZI GERMANY
- Berlin as “Germania,” Capital of the IIIrd Reich
  * N-S Axis and Dome for Germania (Berlin), A. Speer, 1938-41
  * Reichs Chancellery, A. Speer, Berlin, 1938-9
  Tempelhof Airport, E. Sagebiel, Berlin, 1936-41

Nazi Technological Modernity
- German Luftwaffe
- Autobahn and the VW Bug
- Ernst Neufert’s “standards” & House-Building machines
- The “Atlantic Wall”, bunkers
- Concentration Camps

DESTRUCTION OF WWII
SHIFT OF POWER & INFLUENCE IN MODERN ARCHITECTURE

AMERICA AT WAR
- The Military Industrial Complex;
  Albert Kahn: the Producer of Production Lines
    Willow Run B-24 Bomber Plant (Ford; then Kaiser Autos, now GM),
  Detroit, Albert Kahn, 1941
- Aluminum Terrace, Gropius, Natrona Heights, PA, 1941
- The Victory of Democracy
- The Returning G.I.
- The American Dream / Home
DIVIDED GERMANY: POLITICS & ARCHITECTURE

Cold War
USA Democracy vs. USSR Communism; Iron Curtain
Sputnik (Oct. 1957); Space Race; Arms Race; Atomic Design Style; Fallout Shelters

Berlin as Epicenter of Cold War
Removing the rubble from central Berlin, 1945-52
First reconstruction plans by Hans Scharoun & Team, 1946ff
Berlin Blockade & Airlift, 1948 – increasing division of Berlin

* GDR, “16 Principles for the Restructuring of Cities,” 1948 (cf. Ockman reading!)

  (cf. Anxious Mod.)
  Soviet Realism & Master Planning
  Lomonossov University, Rudnew et al, Moscow, 1947-52
  Turn to Modernism, City in the Park & “Plattenbau” (panel building) ca. 1954

Interbau: Hansaviertel & “The City of Tomorrow” exhibits, 1955-7
Hansaviertel Buildings by: Gropius, Aalto, Ruf, Eiermann, Niemeyer, Bakema,

* Unite Berlin, Le Corbusier, 1957

Bonn & Transparency
Parliament, (Renovation & Addition to Pedagogical Institute), Hans Schwippert, 1949
New Parliament, Gunther Behnisch, 1989
German Supreme Court, in Karlsruhe, by Paul Baumgarten, 1965
Chancellor’s Bungalow, by Sep Ruf, 1956
* German Pavilion, Brussels World’s Fair, by Eiermann & Sep Ruf, 1958 (cf. Blundell, Case Studies)
  cf. Mies, Barcelona Pavilion, 1929; Speer’s Pavilion, Paris 1937
  Cf. Atomium, US Pavilion, by E.D. Stone, USSR Pavilion
German Embassy, Washington DC, Eiermann, 1965
MODERN LIVING & SUBURBIA

Emigre Architects: DIASPORA of the Avant-Garde (See Lec.24 for list)
USA: Gropius (Harvard), Mies (IIT), Mendelsohn (Berkeley), Saarinen (Cranbrook), Aalto (MIT), Breuer (Harvard), Giedion (Harvard), M. Wagner (Harvard), Moholy-Nagy (IIT), Hilberseimer (IIT), Albers, Klee, W.C. Behrendt (Darmouth), Gutkind (Penn), Konrad Wachsmann (CMU)

Walter Gropius (1883-1969)
  Founding Director of Bauhaus, 1919-1928
  Emigrates from Germany 1934, to England, then US, 1937
  Chair of Architecture at Harvard, 1937ff
  "Gropius Own House, Gropius, Lincoln, MA, 1937 (p.396)"

Ludwig Mies van der Rohe (1886-1969)
  Head of Werkbund, Last Chair at Bauhaus, 1933
  Emigrates to US 1937
  Chair of Architecture at IIT 1939ff
  * Farnsworth House, Mies v.d. Rohe, Plano, IL, 1945-51 (p.403)

"Harvard Five" in New Canaan, CT - A Mecca of Modernism
  Marcel Breuer, Landis Gores, John Johansen, Philip Johnson, Eliot Noyes
  Breuer House, New Canaan, CT, 1948
  * Johnson Glass House, Johnson, New Canaan, CT, 1949-50 (p.403)

Case Study Houses, Los Angeles
  John Entenza, Arts & Architecture, Los Angeles, 1945-62
  * Eames Own House (C.S. #8), Charles & Ray Eames, Santa Monica, CA, 1945-9 (p.404) (cf. Blundell, Case Studies)
  * Case Study Houses #21 & #22, P. Koenig, Los Angeles, 1958 (p.405) (#22, 1959)

Kaufmann Desert House, Neutra, Palm Springs, 1946 (p.399)
Julius Shulman’s photographs & the Canonization of Modern Architecture
Beatriz Colomina’s Domesticity at War; Alice Friedman’s American Glamour

Dymaxion House, Buckminster Fuller, 1927-29
Dymaxion House Built at Wichita, Fuller, 1945 (cf. p.325)

Conversion of War-time Production
  Lustron Steel Houses, 1948-51, Carl Strandlund & Curtiss-Wright airplane factory in Columbus, OH
  "Reconstruction Finance Program "

Levittown, William Levitt & Sons, Hempstead, Long Island, 1947-52 (also in PA & Puerto Rico)

Suburbs & American Dream
  Mass production of houses
  Auto Culture
  Shopping Culture
MIESIAN BOXES & CORPORATE MODERNISM

Ludwig Mies van der Rohe (1886-1969)

* Seagram Building, Mies v.d.Rohe & P. Johnson, NYC, 1954-8 (p.408)

Skidmore Owings & Merrill (SOM)
Venezuela (+ other) Pavilions, NYC World’s Fair, 1939 / TVA Housing, Oak Ridge, TN, 1941
Great Lakes Naval Training Center, Chicago, 1941
Marine Gunnery School, SOM, Great Lakes, IL, 1954 (Frampton text, p.301)
Heinz Vinegar Plant, Pittsburgh, SOM & Gordon Bunshaft, 1950 (+ Heinz Research Ctr, 1956)
* Lever House, SOM & Bunshaft, New York City, 1951-2 (p.409)
Manufacturer's Hannover Bank, New York City, SOM & Bunshaft, 1953-4
Inland Steel, Chicago, SOM & Bunshaft, 1955-58

Corporate Modern
Equitable Life Assurance, P. Belluschi, Portland, OR, 1944-7 (p.407)
* UN Building, Harrison & Abramovitz (& Le Corbusier), NYC, 1947-50 (p.410-11)
* Point Park & Gateway Center, by Eggers & Higgins, 1950-56
  Precedents: Le Corbusier’s “Towers in the Park” (1922ff)
  Eggers & Higgins’ Stuyvesant Town in NYC, 1943-47
Alcoa Building, Harrison & Abramovitz, Pgh., 1953
Time-Life Building, Rockefeller Ctr., NYC, Harrison & Abramovitz, 1959
Emery Roth & Sons’: architects to NYC’s corporations

SOM & Corporate Modernism in USA
MASTER BUILDERS: MODERN EXPRESSION

Le Corbusier (Charles Edouard Jeanneret, 1887-1965)
  cf. Project for UN Building, built by Harrison & Abramovitz, NYC, 1947-50 (p.410-11)
  * Chapel of Notre-Dame, Ronchamp, France, 1950-54 (p.416-21)
  cf. Projects for Chandigarh, India, 1951-60
  Philips Pavilion, Brussels World’s Fair, 1958
    Also: Berlin Unite, part of Interbau, 1957
  * Monastery of La Tourette, Le Corbusier, Eaveux near Lyons, 1953-7 (p.422-3)
  cf. Carpenter Center (Harvard), Le Corbusier, Cambridge, MA, 1959-63 (p.435)

Alvar Aalto (1898-1976)
  Baker House (MIT), Cambridge, MA, 1947-8 (p.454-5)
  * Vuoksenniska Church (Church of Three Crosses), Imatra, Finland, 1956-9 (p.452,458-9)
  Wolfsburg Cultural Center (& Library), Wolfsburg, Germany, 1958-62
  Seinajoki Cultural Library (& Cultural Center), Seinajoki, Finland, 1963-65
  Mt. Angel Abbey Library, St. Benedict, Oregon, 1970
  Neue Vahr Apartment Tower, Bremen, Germany, 1963

Eero Saarinen (1910-1961)
  "Tulip Chair," for "Organic Design in Home Furnishings" competition, 1940
  cf. Case Study House #9 with Ch. & Ray Eames, Sta. Monica, CA, 1948
  St. Louis Arch (= Jefferson Nat’l Expansion Memorial), Saarinen, St. Louis, MO, 1948-66 (p.400)
  Kresge Auditorium & MIT Chapel, Cambridge, MA, 1953-5
  Ingalls Rink, Yale Univ., New Haven, CT, 1953-8
  * TWA Building at JFK Airport, Saarinen, NYC, 1956-62 (p.516)
  Dulles Airport, Chantilly, VA, 1958-62

Frank Lloyd Wright (1867-1959)
  Hagan Hse., (= Kentuck Knob) Uniontown, PA, 1954
  Beth Sholom Synagogue, Elkins, Park, PA, 1954
  Pittsburgh Point Civic Center #1, #2, 1947-48
  Annunciation Greek Orthodox Church, Wauwatosa, WI, 1956
  * Guggenheim Museum, FLW, NYC, 1943-1956-59 (p.414-5)

  Guggenheim Phenomenon
POSTWAR BRITAIN: SMITHSONS & STIRLING

British Postwar austerity & “New Empiricism”
British New Towns & Housing; London County Council
    Alton Estates East (low rise) vs. West (high rise), Roehampton, London, 1952-55 (p.530)

Alison & Peter SMITHSON (1928-1993; 1923-2003)
    Part of CIAM, then Team X...
    Independent Group, 1952-55; “Parallel of Life and Art,” exhibit, 1953; “This is Tomorrow” exhibit, 1956

    Hunstanton School, Smithsons, Norfolk, England, 1949-54
    cf. Mies, IIT Buildings, Chicago, 1945-56

    Sugden House, Smithsons, Watford, 1955 (cf. Anxious ch.3)
    (cf. Anxious ch.3)

    Golden Lane Housing (proj.), Smithson, 1952 (“Twig Network” + “Street in the sky”)

    Fan of Corbu; cf. article “Ronchamp,” Architectural Review (1956)
    Sheffield University Extension, Competition entry, 1953
    cf. entry by Smithsons (Street in Sky & Twig Connection)

*     History Faculty, Stirling, Cambridge, 1964-6 (p.536-7)

    Museum Nordrhein-Westfalen Museum Competition entry, Düsseldorf, 1975
*     Staatsgalerie Museum, Stuttgart, Germany 1974 (p.607)
     cf. Postmodernism
DUTCH STRUCTURALISM

Early critiques of CIAM modernism: Team X, Metabolism, Organic (Zevi, FLW, Otto), Banham, Jacobs...

Team 10, 1953-73:
Jaap Bakema, Georges Candilis, Giancarlo De Carlo, Aldo van Eyck, Alison and Peter Smithson, Shadrach Woods.
Other Participants: José Coderch, Ralph Erskine, Herman Hertzberger, Alexis Josic, Reima Pietilä, Oswald Mathias Ungers, Christopher Alexander, Juan Busquets, Balkrishna Vithaldas Doshi, Ignazio Gardella, Hans Hollein, Charles Jencks, Kisho (Nurioka) Kurokawa, Fumihiko Maki, Jean Prouvé, Joseph Rykwert, James Stirling, Colin StJohn Wilson, Kenzo Tange

Leads to: 1) New Brutalism of the English members (Smithsons et al)
2) Dutch Structuralism (Aldo van Eyck & Bakema)

Structuralism
Began in linguistics Ferdinand de Saussure (1857-1913), all culture as a complex system of signs
In architecture it was a reaction after WWII to CIAM-Functionalism (Rationalism)
Two different manifestations of Structuralist architecture exist:
1) the “Aesthetics of Number” (Aldo van Eyck), compared to cellular tissue
2) the “Architecture of Lively Variety” (N. John Habraken), participatory design

Bakema (1914-1981) & Van den Broek
Lijnbahn, Bakema & Van den Broek, Rotterdam, Holland, 1948-53 (cf. Anxious Modernisms)

Situationist International (1957-72), Anti-capitalist, Homo Ludens, create “situations,” Asger Jorn & COBRA; Guy Debord, Society of Spectacle (1967)
* Constant Nieuwenhuys, “New Babylon” (proj.), 1959-74

Aldo van Eyck (1918-1999)
CoBrA Group of Painters, 1948ff: Karel Appel, Constant, Corneille, Christian Dotremont, Asger Jorn
Playgrounds, Amsterdam, 1948
 cf Sonsbeek Pavilion, Aldo Van Eyck, Arnhem, 1966 (p.549)
 cf. Rietveld, Sculpture Pavilion, Arnhem, 1966

Hermann Hertzberger (1932-present)
Student Housing, Amsterdam, 1959;
Montessori School, Delft, 1960
* Centraal Beheer Office, H.Hertzberger, Apeldoorn, 1968-72 (p.596)
GERMAN & DANISH ORGANIC EXPRESSION

Hans Scharoun (1893-1972)
* Berlin Philharmonic Hall, Hans Scharoun, Kulturforum Berlin, 1956-63 (p.470,473)
  Also: State Library (Staatsbibliothek), Scharoun, Kulturforum Berlin, 1967-78; and Chamber Music Hall, 1984 (based on sketches of Scharoun)
* Compare to: New National Gallery, Mies van der Rohe, Berlin, 1962-8 (p.645)

Gottfried Böhm (1922-present) (Pritzker 1986)
  Own House, Cologne, Germany, 1952
  Catholic Pilgrimage Church at Nevises-Velbert, vic. Düsseldorf, Germany, 1963-68

Frei Otto & Institute for Lightweight Structures
  Frei Otto taught with Buckminster Fuller at Washington Univ., St. Louis in 1950s
  founded Institute for Lightweight Structures, Stuttgart, Germany, 1964ff
* Olympic Stadium, Otto with Günther Behnisch, Munich Germany, 1972 (cf. Blundell, Case Studies)

  Training under Kay Fisker, Steen Eiler Rasmussen, Gunar Asplund; travels to Africa, Asia, USA, Mexico
  Own House, Hellebaek, 1950-52
  cf. Middleboe House, 1952
  cf. Can Lis House, Mallorca, Spain, 1973
* Courtyard Housing
  * Kingo Houses, Elsinore, Denmark, 1958-62 (p.466)
  Fredensborg Houses, vic. Helsingor, Denmark, 1959-62
  Birkehøj Houses, Elsinore, 1963 (p.466)
* Sydney Opera House, Utzon, Sydney, Australia, 1957-73 (p.467-9)
  with Ove Arup, structural engineering (1895-1988)
CRITIQUES: BRUTALISM & MEGATRUCTURE

Brutalism
Ethic or Aesthetic? Ugly?
* Le Corbusier’s “beton brute”, Unite Apartment, Marseilles, France, 1947
  Smithsons articles in Architectural Review 1954-7
  Banham, The New Brutalism: Ethic or Aesthetic (1966)

Paul Rudolph (1918-1997)
* Art & Architecture Bldg.(Yale), P. Rudolph, New Haven, CT, 1958-62 (p.561)
  Cf. F.L. Wright, Larkin Building, Buffalo, 1904

Urban Renewal "Projects"
  Robert Moses in NYC; Chicago Housing Authority; “Blank Slate” Urbanism in Europe
  Park Hill Estate Housing, Lynn & Smith, Sheffield, England, 1957-61
  Boston Urban Renewal
  * Boston City Hall, Kalmann McKinell, Boston, 1962-8 (p.515)
  Government Services Center, Boston, Rudolph, 1962-67

Campuses - Government, Corporate, and Collegiate
  Empire Plaza (State Capital Complex), Harrison & Abramovitz, Albany, NY, 1965-79
  U.Illinois Chicago Circle, SOM / Walter Netsch, 1963-8
  SMTI / U.Mass Dartmouth, North Dartmouth, MA, Paul Rudolph, 1963-71
  Panther Hollow Project, Max Abramovitz, Pittsburgh, 1967

Japanese Metabolism
  End of CIAM 1958; Tange joins Team X; World Design Conference in Tokyo 1960
  Kenzo Tange, Kiyonori Kikutake, Kisho Kurokawa, Fumihiko Maki & others (cf. Anxious)
  Marine City (Proj.), Kikutake, 1958 (cf. Anxious)
  * Space City, Clusters in the Air, Metabolist City, (projs.) by Isosaki, 1960-63 (p.510; Anxious)
  Tokyo Bay Project (proj.), Tange, 1962ff (cf Anxious, Ockman)

Archigram: Peter Cook, Warren Chalk, Ron Herron, Dennis Crompton, Michael Webb and David Greene
* Plug-In City, Peter Cook / Archigram, 1964 (p.538)
  Walking City (Proj.), Ron Herron, 1964 (Frampton p.281)

Utopian Urbanism
  Alan Boutwell, "Continuous City", 1969
  Dome Over Manhattan, Buckminster Fuller & Shoji Sadao 1960
  Urban Renewal for NYC, Hans Hollein, 1963
  Yona Friedman, "Paris Spatiale," 1963 (Ockman p.273f)

Robert Moses, Lower Manhattan Expressway, 1960ff
  Paul Rudolf Proposal for Lower Manhattan Expressway, 1970
  Banham, Megastructure: Urban Futures of the Recent Past (1976)
  Jane Jacobs, "Death & Life of Great American Cities" 1961
  * Centre Pompidou, Rogers & Piano, Paris, 1971-77 (p.600)
LATIN AMERICAN & THIRD WORLD MODERNISM

Defining Mexican Modernism: Pyramids, Volcanoes, Color
Diego Rivera & Mexican murals (after Mexican Revoloution 1910)
Mathias Goeritz, “Manifesto of Emotional Architecture”, 1953
Plastic Integration of the Arts, “El Eco”, 1952-3
El Pedregal Landscape & Housing, Mexico City, L. Barragan et al, 1945-50 (p.391)

Luis Barragan (1902-1988); Pritzker winner 1980 (2nd one ever)
* Barragan Own House, Barragan, Tucubaya - Mexico City, 1947 (p.495)
  Cf. Satellite City Towers, Barragan, Mexico City, 1957 (p.497)
  Cf. Plaza Las Arboledas, Barragan, Mexico City, 1958-61 (p.490)
  Cf. San Cristobal (Egerstrom) House Stables, Barragan, Mexico City, 1968 (p.498)

Ciudad Universitaria, Moral, Pani et al, Mexico City,1946 (p.492)
Modernism by Pani
* Univ. Library, O’Gorman, Mexico City,1950-3 (p.493)
  Mexican Muralists: Siquieros, Orosco, etc.
University Stadium, 1957 (used for 1968 Olympics)

Mexico City Olympics, 1968
Hotel Camino Real, Legoretta, Mexico City, 1968 (p.576)
Sports Dome, Candela, Mexico 1968 Olympics

Felix Candela (1910-1997)
  Cosmic Ray Lab, Univ. Mexico, 1951
  Church of Miraculous Virgin, Mexico City, Candela, 1953
  Restaurant at Xochimilco, Mexico City, Mexico, 1958

University City, Villanueva, Caracas, Venezuela,1950-9 (p.502)
Guatemala City Civic Center, Monte et al, 1955ff.
Church of Atlantida, Eladio Dieste, Uruguay, 1958 (p.575)
Bank of London, Testa, Buenos Aires, Argentina, 1960-6 (p.503)

Balkrishna Doshi (1927-present; worked in Corbu office in Paris 1951-54)
  ATIRA & PRL Low Cost Vault Housing, Doshi, Ahmedabad, 1957-60 (p.566)
* Sangath Studio Workshop, Doshi, Ahmedabad, 1972 (office founded 1955) (p.653-5)
  Aranya Housing, Doshi, India, 1983

Hassan Fathy, Architecture for the Poor (1969)
* New Gourna Village, Hassam Fathy, Cairo, Egypt, 1945-59 (p.569)

Aga Khan Foundation for Architecture

Term “Third World” coined in 1952 to refer to countries unaligned with Communist bloc or Nato Capitalism
Fry & Drew, Tropical Modernism (1956); Rudofsky, Architecture without Architects (MoMA 1964);
Rapaport, House, Form, Culture (1969)
Role of: Climate, Tradition, Culture/Religion, Technology, Symbolism,
“New Third World” - ascendency of China, India, Brazil, Singapore, Malaysia, Indonesia, Venezuela... Korea?
### LOUIS KAHN - HISTORY & MONUMENTALITY

#### Chronology

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
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<tbody>
<tr>
<td>1901</td>
<td>Born Itze-Leib Schmuilowsky in Estonia / Russia</td>
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<tr>
<td>1904</td>
<td>Burns face, scars for life</td>
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<td>1905</td>
<td>Emigrate to USA, very poor</td>
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<tr>
<td>1924</td>
<td>B.Arch from U.Penn, Beaux-Arts training</td>
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<tr>
<td>1928-9</td>
<td>European travel, interest in Carcassone &amp; Castles</td>
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<tr>
<td>1929</td>
<td>Works for Paul Cret (Beaux-Arts, U.Penn Prof., Folger Shakespeare Library, etc.)</td>
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<tr>
<td>1930</td>
<td>Marries Esther Kahn</td>
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<tr>
<td>1932-45</td>
<td>Works with PWA, George Howe, Oscar Stonorov on housing</td>
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<tr>
<td>1942-4</td>
<td>Carver Court war housing, Coatesville, PA</td>
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<tr>
<td>1945</td>
<td>Begins work with Anne Tyng (Gropius student; interest in geometry &amp; structure; woman in a world of men)</td>
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<tr>
<td>1947</td>
<td>Begins teaching at Yale</td>
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<tr>
<td>*1951-3</td>
<td>Yale Art Gallery extension, New Haven, CT (p.518)</td>
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<tr>
<td>1952</td>
<td>Stint at American academy in Rome, admires ancient ruins of Greece, Italy, Egypt; light, mass, history</td>
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<td>*1952-55</td>
<td>Trenton Bath House / JCC, Ewing, NJ</td>
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<tr>
<td>1957</td>
<td>Begins teaching at U.Penn (also MIT &amp; Princeton)</td>
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<td>*1957-65</td>
<td>Richards Medical Labs, U.Penn, Philadelphia, PA (p.519)</td>
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<td>1958-62</td>
<td>Tribune Review Building, Greensburg, PA (local!)</td>
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<td>*1959-65</td>
<td>Salk Foundation, La Jolla, CA (p.522-3)</td>
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<td>1959</td>
<td>First Unitarian Church, Rochester, NY</td>
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<td>1960</td>
<td>Norman Fisher House, Hatboro, PA</td>
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<tr>
<td>1960-65</td>
<td>Erdman Dorms (Bryn Mawr),Kahn, Philadelphia (p.520)</td>
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<tr>
<td>1961</td>
<td>Graham Foundation grant to study traffic movement in Philly</td>
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<td>*1962</td>
<td>Indian Inst. of Management, Ahmedabad, India (p.521)</td>
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<td>1962-74</td>
<td>National Assembly, Dacca, Bangladesh (p.526-7)</td>
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<tr>
<td>*1965-72</td>
<td>Phillips Exeter Library, Exeter, NH (p.520)</td>
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<tr>
<td>*1967-72</td>
<td>Kimbell Art Museum, Fort Worth, TX (p.512,524-5)</td>
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<tr>
<td>1969-74</td>
<td>Yale Center for British Art, New Haven</td>
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<tr>
<td>1974</td>
<td>Dies at at Penn station, anonymous, in debt</td>
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#### Concepts / Ideas / Theory

<table>
<thead>
<tr>
<th>Concept</th>
<th>Description</th>
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<tbody>
<tr>
<td>Served vs. Servant space</td>
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<tr>
<td>Use of History</td>
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<td>Light</td>
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<td>Mass / Materiality</td>
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<td>Spatial Structure</td>
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<td>Geometry</td>
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<tr>
<td>Articulating the elements of architecture</td>
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1968 AND THE END OF MODERNISM

1968 - USA
- Civil Rights Movement, Race Riots,
- Assassination of MLK (1968) and Robert Kennedy
- Women’s Lib., Equal Rights Amendment (ERA, 1970)
- Student sit-ins & protests at Columbia Univ., Berkeley, Kent State (1968-72, various reasons)
- Wolf, Electric Koolaid Acid Test (1968)

1968 Europe
- Prague Spring in Hungary, reformist A. Dubcek vs. Soviet tanks (Jan.-Aug. 1968)
- Situationist International (1957-72)
- Student Riots & Strike in Paris (May-June 1968), anti-Stalin, anti-capitalism, anti-establishment
- Closing of the architectural Ecole des Beaux Arts, Paris
- Architecture & Utopia: Design & Capitalist Development (1973)

Aldo Rossi (1931-1997)
- Monument to Resistance, Cuneo, Italy, 1964
- Monument at City Hall, Segrate, Italy, 1965
- Architecture of the City, 1966
- Gallaratese Housing, Milan, Italy, Rossi, 1969 (p.592)

1968 & Alternative Architecture
Zines
Charles Jencks, Adhocism (1972)
Rudofsky, Architecture without Architects (MoMA 1964)
- Environmental Movement
- Eco Villages & Communes
- Hog Farm & Wavy Gravy
- Whole Earth Catalogue, 1968-71
- Drop City, Colorado
- Steve Badances & Jersey Devel, 1972ff
- Arcosanti, AZ, Paolo Soleri
- Ant Farm
- An.Architecture & Gordon Matta Clark