

TECTONICS & STYLE: SEMPER & BÖTTICHER

Nov. 8/10

Required Readings:

- * Semper, Gottfried. The Four Elements of Architecture (1851, 1989), read pp.101-112, 122-129, 254-257 (incl. footnotes); skim 113-121, 215-225, 240-243
Questions to think about: What are the four elements of architecture? What are the four technical skills associated with the elements? What is the relationship of weaving, textiles and carpets to architecture? How can we see this in many cultures? What is the relationship of "dressing" and "structural form" in Greek architecture? What practical applications does Semper dictate for current architecture? What is Semper's theory of "dressing" (Bekleidung) or masking?

Bötticher, Carl. "The Principles of Hellenic & Germanic Way of Building," (1846) in In What Style Should we Build?, ed. W. Herrmann (1992), pp.147-166. Also in Mallgrave pp.421-4
Questions to think about: What does Bötticher say is the source of all style and "art-form"? Which is better, Gothic or Hellenic? How does B hope to synthesize the two? Why is the roof so important in B's thinking? What is the new material that will allow a new style to appear as a synthesis of previous styles? What is an "art-form" and how does it relate to structure?

- * Frampton, Kenneth. "Rappel a l'ordre: the Case for the Tectonic," AD 60 (1990)
 OR
 Frampton, "Reflections on the Scope of the Tectonic," in Studies in Tectonic Culture (1995) pp.1-27

Assigned Readings:

Semper. "On Architectural Symbols," Res 9 (Spring 1985): 61-67 (website)
Questions to think about: Does Semper say architecture is imitative? Or dependent on material and laws of nature? How can it be dependent on material and ALSO symbolic? What are the three types of symbols Semper outlines? What is a "cyma" and what is it a symbol of? What principles did the Greeks use in creating structural symbols?

Bötticher. "Theories of Raiment," from Die Tektonik der Hellenen (1844), in Otto Wagner, Adolf Loos, and the Road to Modern Architecture, by Werner Oechslin (2002) pp.188-197
Questions to think about: What are *Kernform* and *Kunstform*?

Schwarzer, M. "Ontology & Representation in Karl Bötticher's Theory of Tectonics" JSAH 52, September 1993, pp. 267-280

Fausch, Deborah. "The Opposition of Postmodern Tectonics," ANY: Architecture New York n.14 (1996): 48-57

Jones, Wes. "Can Tectonics Grasp Smoothness?" Log 20 (2014) pp.29-42

Lecuyer, A. Excerpts from Radical tectonics (2004)

Leach, Neil. "Intro.," in Digital Tectonics (2004), pp.4-12

Oxman, Riva, "Informed Tectonics in Material-Based Design," Design Studies 33 (2012) 427-455

Hartoonian, Gevork. "Theatrical Tectonics: The Mediating Agent for a Contesting Practice," Footprint (2009): 77-96

Sekler, Eduard. "Structure, Construction, Tectonics," in Structure in Art & Science, ed. G. Kepes, "Vision & Value" series (1965), pp.89-95

