1900s *Modernism*

1900		14	18					40		45			
Progressive Era		**WWI**		**Roaring Twenties**		**New Deal Era**		**WWII**		**Postwar**			

23 Le Corbusier *Towards an Architecture*
Villa Savoye
Poissy, France

24 Rietveld *Schröder House*
Utrecht, NL

28 Mies van der Rohe *Barcelona Pavilion*
Barcelona, Spain

25 Gropius *Bauhaus*
Dessau, Germany

36 Frank Lloyd Wright *Falling Water*
Pennsylvania, US

| | | 46 | Charles and Ray Eames
Case Study House # 8
Pacific Palisades, CA | | | | | | |

1950

60 **Pierre Koenig** *Stahl House*
Case Study House no 22
California

1966 *Complexity and Contradiction*

Robert Venturi

1950	60	70	80	90	2000

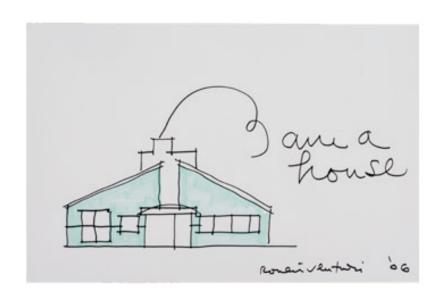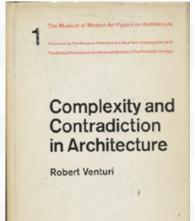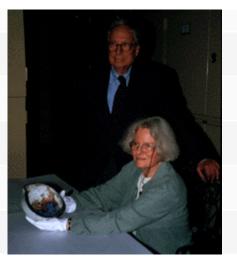*61* Venturi *Vanna Venturi House*

Venturi *Guild House*

POST MODERNISM

66 Venturi, *Complexity and Contradiction*

Modernism >< Postmodernism

- Simplicity
- Logic

- Complexity
- Contradiction
- Eclectic/Mannerism/Baroque
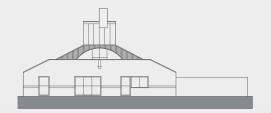- Image oriented/ Panache/Fun

- International Style

- **Play**
  with Classical forms and rules

Vanna Venturi House 1962-64, Robert Venturi (1928,-)

Modernism >< Postmodernism

Mies' dictum

"**Less is more**"

Venturi's
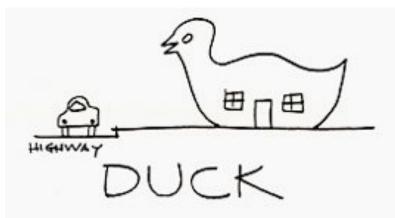
"**Less is a bore**"

1950			60			70			80			90		2000

71   Venturi, Brown, Izenour
Learning from Las Vegas

1971 *Learning from Las Vegas*

Robert Venturi
Denise Scott Brown
Izenour
(VSBA)

HIGHWAY

DUCK

EAT

EAT

b

HIGH WAY

DECORATED SHED

"The Duck and the Deca
is a phrase Robert Vent
Denise Scott Brown con
explain two different bu
types. The former is tha
function, the latter visu
what happens inside the
through signs and symb
www.metropolismag.co

74. Road scene from *God's Own Junkyard*

EAT

EAT

b

DECORATED SHED

"The duck is that special building that *is* a symbol;
 the decorated shed is the conventional shelter that *applies* the symbol." Learning from Las Vegas, p. 87.

Modernism >< Postmodernism

Function determines Form   Not Form but Sign

P O S T M O D E R N I S M

66   Robert Venturi *Complexity and Contradiction*

77   Peter Eisenman *Post-Functionalism*

1(c). House III, 1970

1977 *Post-Functionalism*

Peter Eisenman

"Modern architecture never happened!"

dialectic oppositions

between Function & Form

1500s

Humanism – Renaissance used Ideal Forms

1900s

Complex program no considerations of Form

2000

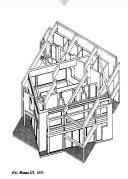Still to happen …Modernism …

FORM can be seen as **a series of fragments**

1966																		2000

P O S T M O D E R N I S M

66   Robert Venturi *Complexity and Contradiction*

77   Peter Eisenman *Post-Functionalism*

I(c). *House III, 1970*

82   Michael Graves *A Case for Figurative Architecture*

1976 *A Case for*

Figurative *Architecture*

Michael Graves

FIGURATIVE architecture

is grounded in nature

recognizes gravity

and

is read in a totemic or anthropomorphic
   manner

and

recognizes architectural elements, e.g., the
   reciprocity of plan and wall

LANGUAGE

Standard Form   ><   Poetic Form

Technical and Utilitarian

Determined by pragmatic,
constructional, and
technical requirements

Abstract

syntax

Cultural and Symbolic

Operates at the *limits* of
convention

3D-expression of the myths,
symbols, and rituals of society

Purposeful *ambiguity*
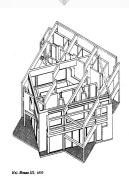Myths and Rituals
within the building narrative.

semantics

1989 *Relevance of*

Classical Architecture

Demetri Prophyrios

**"Modernism has produced buildings but,
as yet,
no architecture."**

- The Modernist approach was a radically rationalist *tabula rasa*, a clean slate: zoning, the city in the park, the free-standing building, the disappearance of the street, and the square, the destruction of the urban block. In short, it meant the **destruction of the urban fabric** of the city.

  or... the mathematical abstraction of the city

  and...the extinction of **symbolic** meaning

"Post-Modernism."

The Post-Modernist approach

—Post-Modern High-Tech, Post-Modern Classical, Post-Modern Deconstruction—
    differ in their stylistic preferences, symbolic content and
    social constituencies,
    but they share a similar scenographic view of architecture...
    and their fascination with parody.

Scenographic (theatrical scenery) can be summarized in
    Robert Venturi's principle of the "Decorated Shed":

    construction (firmness), shelter (commodity), and
    symbolism (delight) as
    distinct and unrelated concerns.

"Classicism is not a style."

Classical arch is a dialogue
   between the craft of building and the art of architecture.

Classical arch is a dialogue
   between one building and another.

"The world of Alberti was different,...,but the great humanist theme of commodity_firmness_delight was still alive and will stay alive."

"Classicism is not a style.

The Classical is that which

endures …"

2. SEMIOTICS and STRUCTURALISM
the question of Signification

pp. 110- 122

1977 *A Plain Man's Guide to the Theory of Signs in Architecture*

Geoffrey Broadbent
architectural theorist/critic

Buildings are symbols and carry meanings

Buildings,
   such as Le Corbusier's Villa Savoye, are
   magnificent **symbols** of the 1920s

Pevsner:
   "every building creates **associations in the mind** of the beholder, whether the architect
   wanted it or not"

Signs in Architecture

Pragmatics_ Use

Syntax_ Form

Semantics_ Meaning

pragmatics

- Architectural pragmatics consist of looking at all the ways in which architecture, as a sign system, actually **affects** those who use buildings.

- Architecture "**means**" something to each of the senses.

- Studies in the physiological, psychological and social reactions to the built environment
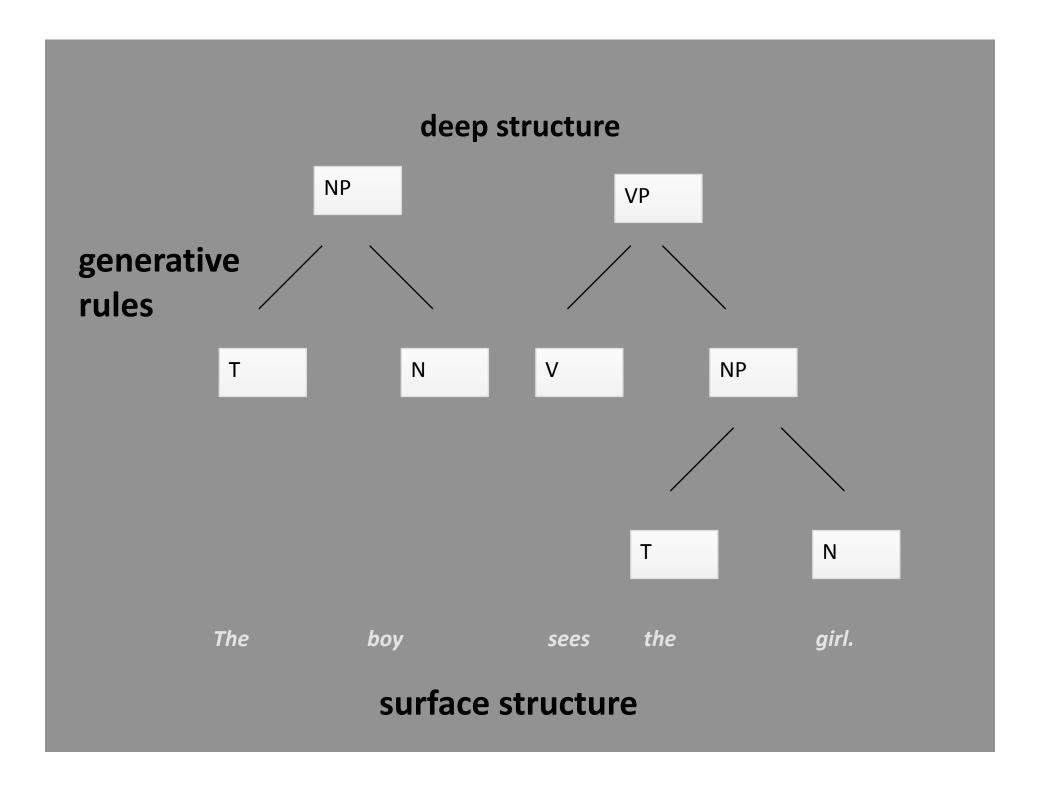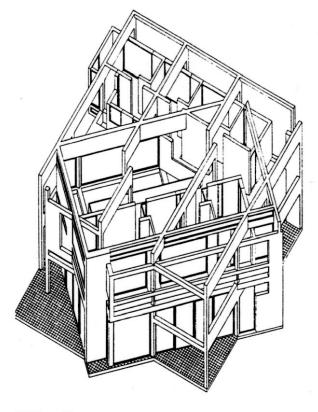
syntax

Syntax is concerned with
the ordering **structure** of sign-systems.

Noam Chomsky's

Syntactic Structures distinguishes

- Deep structure

- generative and transformational rules

- Surface structure

deep structure

generative rules

NP

VP

T

N

V

NP

T

N

The   *boy*   *sees*   *the*   *girl.*

surface structure

1(c). House III, 1970

Structuralism in Architecture

Eisenman's House III study-developed by dividing a basic 3 x 3 cube according to a set of syntactic rules.

semantics

Saussure:

The sign stands for/ represents the thing denoted, formally united by social contract.

Signifier (representation)

- Word
- Diagram
- Picture
- Drawing
- Building

SYMBOL

-- SYNTAX

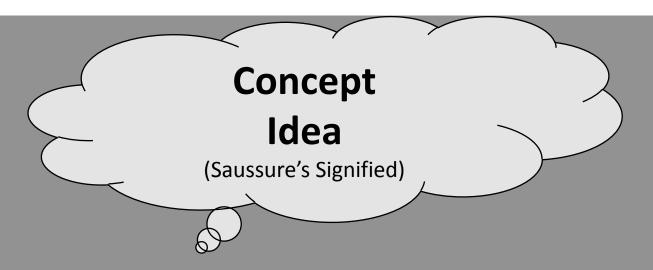**Signified (thing denoted)**

- Concept
- Meaning
- Association in the Mind

MEANING

-- SEMANTICS

**Concept
Idea**

(Saussure's Signified)
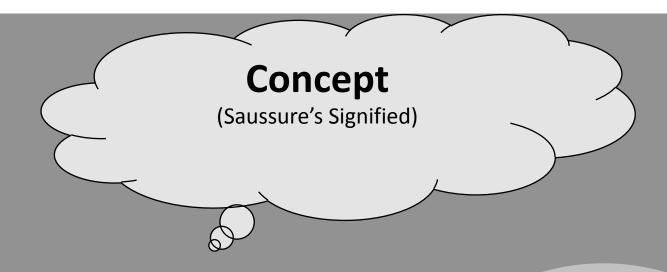
Symbol
(Saussure's Signifier)

Representations
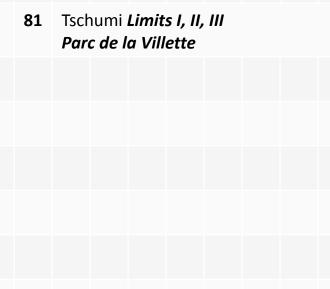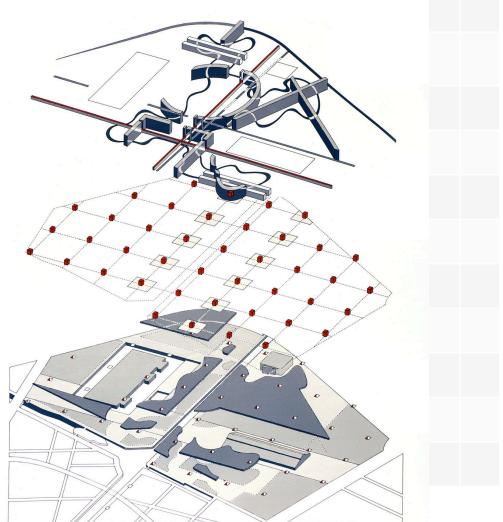
3. POSTSTRUCTURALISM AND DECONSTRUCTION

p. 141- 197

POST STRUCTURALISM & DECONSTRUCTION

86 Derrida *Architecture where Desire can Live*

81 Tschumi *Limits I, II, III*
Parc de la Villette

1986 *Architecture where*

Desire can Live

Jacques Derida

philosopher
literary critic

Philosophers use architectural metaphors

- Descartes' *Discourse on Method* employs architectural images such as foundations, towns, building, etc.

- Aristotle's *architecton*.
  Architectonics is defined as an art of (ordering) systems, as an art therefore suitable for the rational organization of complete branches of knowledge.

as to Architecture

- Architecture is **thought** (concept) not **representation (drawings).**

- Architecture is **on the way** (think **path**); it is not a **method**.

- Relation between sign and meaning is **restrictive**

Derida's Metaphors

Tower of Babel   ><   **Labyrinth**

Universal Language

Incomprehensibility
of **language**

Diversity of Languages

Unintelligible
spatial condition

Derida on Architecture

Architecture will always remain **labyrinthine**. The issue is not to give up one point of view for the sake of another, which would be the only one and absolute, but to see a **diversity** of **possible points of view**.

Derida's Archetypes

Pyramid

- Represents the **theoretical**, **linguistic** aspects of architecture

Labyrinth

- Represents the **experiential**, **sensory** aspects of architecture
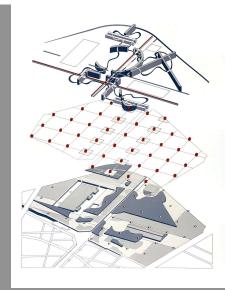
Derida on Architecture
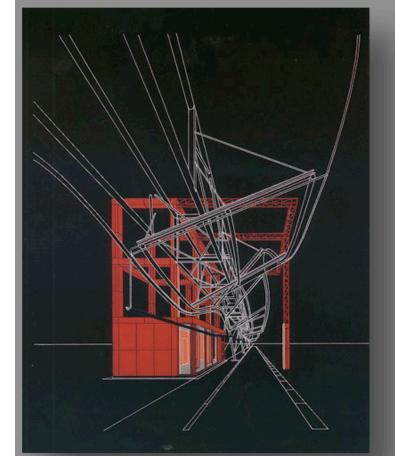
Perhaps there is no architectural thinking.
But should there be such thinking,
then it could only be conveyed by
 the dimension of the High, the Supreme, the Sublime.

Viewed as such, architecture is **not a matter of space**

but an **experience of the Supreme** which is not higher but
in a sense more ancient than space and therefore is a

spatialisation of **time**.

1980-81

Architecture and Limits I_II_III

Bernard Tschumi

Tschumi advocates resisting
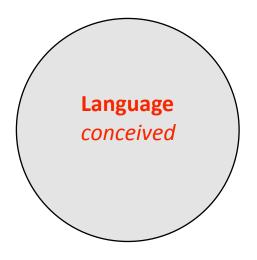
"the narrowing of

architecture as **a form of knowledge** into architecture as **mere knowledge of form**"
Formalism

" to reduce and limit architectural theory and criticism to *ideologies* such as
formalism, functionalism and **rationalism**"

Tschumi's *Architecture and Limits 2*

Venustas
attractive appearance

Utilitas
appropriate spatial
accommodation

Firmitas
structural stability

Tschumi's *Architecture and Limits 2*

Language
conceived

Body
perceived
event

Matter
experienced

Tschumi's *Architecture and Limits 2*

"the materiality of architecture ...is in
   its **solids and voids**,

   its **spatial sequences**,
      its **articulations**,

         its **collisions**"

Bodies construct space through movement
      Choreographic aspect of the body's experience

Cinematic _to stress movement and its temporal dimension

Tschumi's *Architecture and Limits 3*

- Gaudet:
  "An architectural program is a list of required utilities; it indicates their relations, but suggest neither their combination nor their proportion."

Tschumi's *Architecture and Limits 3*
new definitions of the arch. program

Program was a determinant of **Form**

    19th Complexity of Program (see Eisenman)

    20s-50s Social Reform of the Modernists

    30s-50s Technological Innovations

NOW- **There is No Causal relation between Program and Form**
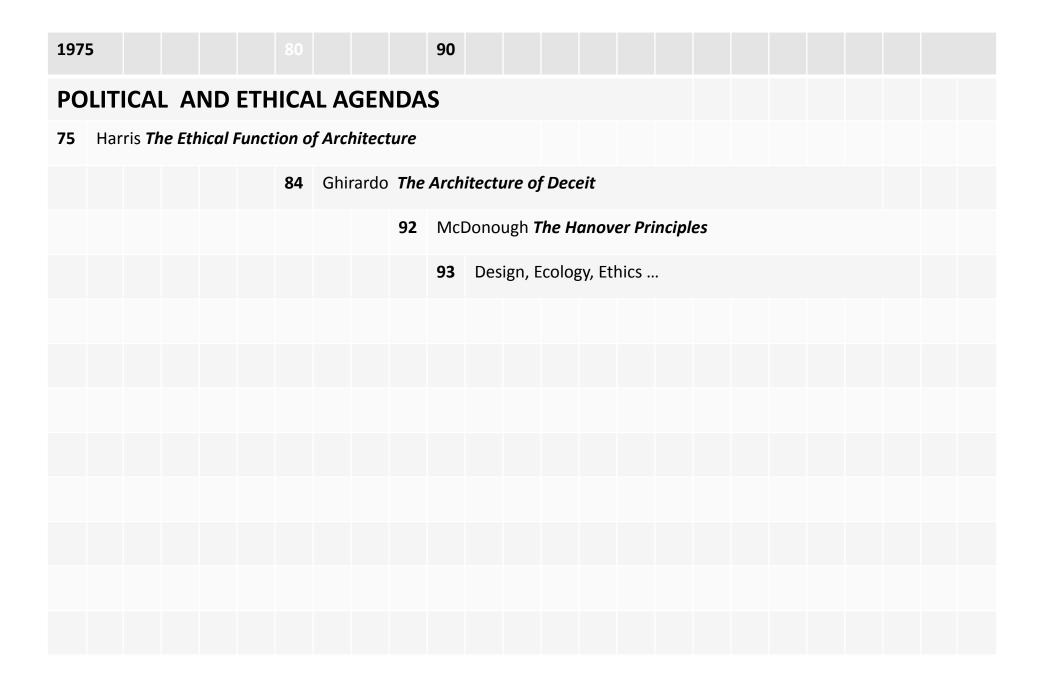
Program is replaced by **Performance** or **Event**

An **event** happens when setting up an habitable **place**.

The taking of place in space is in fact the primary question of architecture (see Derida).

8. POLITICAL AND ETHICAL AGENDAS

pp. 370-410

1975					80				90											

POLITICAL AND ETHICAL AGENDAS

75   Harris ***The Ethical Function of Architecture***

84   Ghirardo ***The Architecture of Deceit***

92   McDonough ***The Hanover Principles***

93   Design, Ecology, Ethics …

1975 *The Ethical Function of Architecture.*

Karsten Harries

1975 **The Ethical Function of Architecture** by Karsten Harries

Loss of place and community

Phenomenological critique:

Architecture has become part of a technological culture that demands
(Corbusian) "machines for living" instead of (Heideggerian)
"dwellings".

Architecture's ethical function is to articulate and establish the ethos, to
permit humankind to dwell. Involve the body and human scale in
architecture, allow for 'heterogeneity and boundaries', and create a
distinctive place. Architecture is to express the 'character' of a
place, neighborhood, and region, and should establish 'unity'.

1984 *The Architecture of Deceit*

Diane Ghirardo

1984 The Architecture of Deceit by Diane Ghirardo

- "Is architecture an art or a service?"
- "Why does architecture not confront the real issues in the discipline and in the world?"
- "Why does it try to remain "pure"? What is being concealed?"
- Architects should get involved with the socio-political issues.

1992 *The Hanover Principles*

William McDonough
Architects

Hanover Principles

- Broad ethical guidelines--ideals-- for **sustainable design**.
- First presented at the 92-EARTH summit in Rio De Janeiro
- Standards for the millennial 94-World's Fair in Hanover, Germany under the theme—Humanity, Nature, and Technology.

- Life, nature, …
- Energy and Waste …
- Recycling, reuse, reassemble, …
- Increasing knowledge, interdisciplinary problem-solving

Hanover Principles

1. Insist on rights of **humanity and nature** to co-exist in a healthy, supportive, diverse, and sustainable condition.

2. Recognize **interdependence**.

3. Respect relationships between **spirit and matter**.

4. Accept responsibility for the **consequences of design** decisions.

5. Create safe objects of **long-term value**.

6. Eliminate the concept of **waste**.

7. Rely on **natural energy** flows.

8. Understand the **limitations** of design.

9. Seek constant improvement by the **sharing of knowledge**.

1993 *Design, Ecology, Ethics, and the Making of Things.*

William McDonough

1994 **Design, Ecology, Ethics, and the Making of Things**

- Mass (walls of Jericho) provides thermal inertia.

- The membrane (Bedouin tent) does 5 things at once: shade, ventilation, diffuse light, water resistant, transportable

- Today, more about building than about people.

- Poor indoor air quality due to thousands of chemicals.

- Design should

  "work with living machines, not machines for living in"

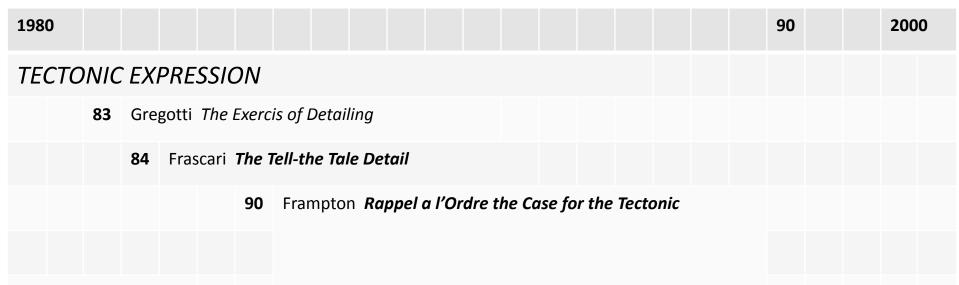- Focus on people's needs, clean water, safe materials, and durability, and solar energy.

- And…

12. TECTONIC EXPRESSION

pp. 494-528
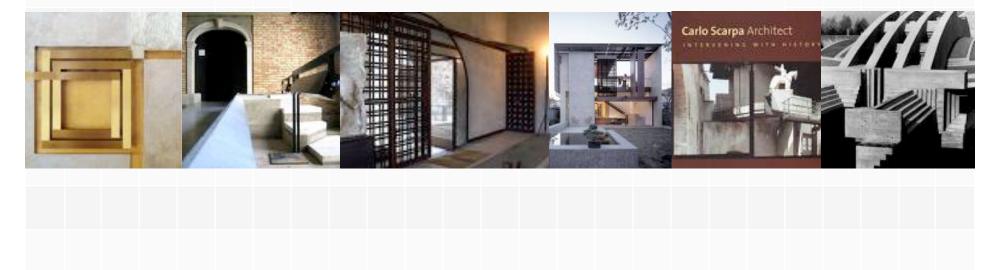
Vittorio Gregotti

Marco Frascari

Kenneth Frampton

1980												90		2000

TECTONIC EXPRESSION

83 Gregotti *The Exercis of Detailing*

84 Frascari **The Tell-the Tale Detail**

90 Frampton **Rappel a l'Ordre the Case for the Tectonic**

Carlo Scarpa

1983 *The Exercise of Detailing*

Vittorio Gregotti

1983 The Exercise of Detailing by Vittorio Gregotti

- **Interest in Making**:
  Tadao Ando, Juhani Palasmaa, Morphosis, Frank Israel, Stephen Hall, Mario Botta.

- **Construction** as a narrative of a material *becoming*.

- "Architecture (not building) resides in the details.
   Detailing demonstrates the attributes of materials

  through application of the laws of construction;
   it renders design decisions articulate."

- Details can provide meaningful ornament
  wrongly sought now in *pastiche*.

- Detailing should be resituated as
  an essential architectural problem.

- The tectonic expression of architecture is capable of enhancing the sensual and intellectual experience of building.

1984 *The Tell-the-Tale Detail*

Mario Frascari

1984 The Tell-the-Tale Detail by Mario Frascari

- **Meaning in Construction**

- The JOINT--the original detail--the generator of construction, and thus of meaning.

- The joint is the place of innovation and invention.
- The joint can impose its order on the whole.
- The joint is the minimum unit of signification within the architectural production of meaning.
- Carlo Scarpa's adoration of the joint-"each detail tells us a story of its making, of its placing, of its dimensioning."
- Semiotics (study of signs and symbols and their meanings): Constructing (details and meaning) & Construing meaning.

1990 *Rappel à l'ordre,*
the Case for the Tectonic.

Kenneth Frampton

1990 Rappel a l'ordre, the Case of the Tectonic by K.Frampton

- More than mere spatial invention,
  building is first an act of construction,
  a tectonic not a scenographic activity.

- **Ontological** - Nature of Being

- **Scenographic** - Representation

- **Tectonic** - Act of making and revealing

- "The structural unit
  is the irreducible essence of architectural form"

                 Heavy Mass versus **Light Frames**

opposites   **Earth** versus **Sky**

                 Solidity versus **Dematerialization**

Ref. Semper and Laugier