1900s Modernism
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<th>Year</th>
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<th>Architec</th>
<th>Location</th>
<th>Era</th>
<th>War</th>
<th>Postwar</th>
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| 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 |
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
61 Venturi *Vanna Venturi House*

Venturi *Guild House*

**POST MODERNISM**

66 Venturi, *Complexity and Contradiction*
Modernism vs 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 vs Postmodernism

Mies’ dictum
“Less is more”

Venturi’s
“Less is a bore”
<table>
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<tr>
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</table>
“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*
**POSTMODERNISM**

<table>
<thead>
<tr>
<th>Year</th>
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<td>1966</td>
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<td>1966</td>
<td>Peter Eisenman</td>
<td><em>Post-Functionalism</em></td>
</tr>
</tbody>
</table>
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
POSTMODERNISM

66  Robert Venturi *Complexity and Contradiction*

77  Peter Eisenman *Post-Functionalism*

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**

Technical and Utilitarian

Determined by pragmatic, constructional, and technical requirements

Abstract

**Poetic Form**

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.
POSTMODERNISM

66  Robert Venturi *Complexity and Contradiction*

77  Peter Eisenman *Post-Functionalism*

82  Michael Graves *A Case for Figurative Architecture*

89  D. Porphyrios *The Relevance of Classical Architecture*
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
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
The boy sees the girl.
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

Signified (thing denoted)
• Concept
• Meaning
• Association in the Mind

SYMBOL
-- SYNTAX

MEANING
-- SEMANTICS
Symbol
(Saussure’s Signifier)
Representations

Concept
Idea
(Saussure’s Signified)
Leci n’est pas une pipe.
Referent
(actual object, person, or event to which one is referring)

Symbol
(Saussure’s Signifier)

Representations

Concept
(Saussure’s Signified)

Building
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**

<table>
<thead>
<tr>
<th>Tower of Babel</th>
<th>Labyrinth</th>
</tr>
</thead>
<tbody>
<tr>
<td>Universal Language</td>
<td>Diversity of Languages</td>
</tr>
<tr>
<td>Incomprehensibility of language</td>
<td>Unintelligible spatial condition</td>
</tr>
</tbody>
</table>
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
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
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
# POLITICAL AND ETHICAL AGENDAS

<table>
<thead>
<tr>
<th>Year</th>
<th>Authors</th>
<th>Book Title</th>
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<tr>
<td>1975</td>
<td>Harris</td>
<td><em>The Ethical Function of Architecture</em></td>
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<td>1975</td>
<td>Ghirardo</td>
<td><em>The Architecture of Deceit</em></td>
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<tr>
<td>1984</td>
<td>McDonough</td>
<td><em>The Hanover Principles</em></td>
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<tr>
<td>1993</td>
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<td>Design, Ecology, Ethics ...</td>
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</table>
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.

William McDonough

- 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
<table>
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<th>Year</th>
<th>Author</th>
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<tr>
<td>1980</td>
<td>Gregotti</td>
<td><em>The Exercis of Detailing</em></td>
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<td>83</td>
<td>Frascari</td>
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<td>90</td>
<td>Frampton</td>
<td><em>Rappel a l’Ordre the Case for the Tectonic</em></td>
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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