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Deutscher Werkbund / Functionalism // Germany

- Functionalism is the principle that architects should design a building based on the purpose of that building. The building is to serve a function
- 1907-1934 then re-established in 1950
- Organisation of craftspeople, architects and artists
- Aim is to improve the standard and economic value of German industrial production
- Purpose was to design everything “from sofa cushions to urban construction”
- Deutscher Werkbund is a key driver in Germany reinventing itself and products from the country now being considered ‘good quality’ around the world

Projects:

AEG Turbine Factory, Berlin – Peter Behrens (1908-09)

- Considered as very good design, it was a space suitable for its purpose
- About creating something that is appropriate to the new age
- First German building constructed with glass and steel
- Very industrial and very practical
- Beautiful factory that is startling in its modernity
- Vast hall (25m high) filled with giant turbines to create electricity – Modern
- Building that facilitates the workings of mass production and machinery

Fagus Factory, Alfeld, Germany – Walter Gropius (1911)

- Straight forward, extruded volume
- Uses steel and glass – new materials
- Well ventilated, light and spacious, open planned space
- Building that facilitates the workings of mass production and machinery
- Juxtaposition between new and old elements
- Revolutionary building
- Symbolises modernity – represents what is the modern industry
- Seamless, wrapping around of glass

Glashauss, Deutscher Werkbund Exhibition, Cologne – Bruno Taut (1914)

- Bruno Taut – Expressionist
- Demonstrates that there is not a standard all-encompassing way of design and that there is a great deal of variance in the Deutscher Werkbund
- Fantasised about an architecture that would uplift people and make them more spiritually aware
- Temporary structure
- All about richness of materiality
- Adulation of glass and light that was appropriate to the modern world

Friedrichstrasse Skyscraper Competition Entry – Ludwig Mies van der Rohe (1921)

Project for a glass skyscraper – Ludwig Mies van der Rohe (1922)

- Not built
- Undulating façade
- Designed to allow a great amount of light into the interior
- Utopian/Futuristic vision – interiors that were brilliantly lit with great panes of glass
- The notion of what the skyscraper can really be

New Objectivity (Neue Sachlichkeit) // Germany

- The name often given to the Modern architecture that emerged in Europe, primarily Germany in the 1920s and 30s

Projects:

Weissenhofsiedlung, Stuttgart – Ludwig Mies van der Rohe & others (1927)

- Looking for pragmatic solutions to house people post war
- Mies organises 17 architects from 5 countries to take part. This includes Le Corbusier, Walter Gropius, Peter Behrens, Hans Poelzig, Bruno Taut and more
- Mies gave much independence to the architects working under him, however there were some stipulations – all designs had to have flat roofs and be off-white in colour
- These are houses that are for a new type of patron – the modern life
- Each design makes the most of small spaces – recognises that the industrial city does not have vast amounts of space
- Practical, open plans
- 33 houses and 63 apartments are designed, constructed and exhibited to the public
- Public showed enormous interest in this new way of building

German Pavilion, Barcelona – Ludwig Mies van der Rohe (1929)

- A paradigm of modern design
- Showcasing the new Germany to the world
- Open and free plan
- Walls appear to be weightless even though some of these are loadbearing
- Creation of a free plan that has no centre, instead elements that are walls and they are intersecting planes
- No longer have individual rooms determining the organisation of the plan. Now have infinite possibilities, rather than limited possibilities because of certain functions

Tugendhat House, Brno – Ludwig Mies van der Rohe (1930)

- Creates an extension of the ideas that he explores in the Weissenhofsiedlung
- Strip windows are referred to be symbolic of the age of the aircraft as they are weightless and create a sense of floating
- Similar exploration to the German Pavilion but in the domestic expression of a villa

De Stijl // Netherlands

- Formed in 1917, based largely in Rotterdam - very important and very influential
- Loose group of artists, architects and furniture makers
- Horizontal and vertical is very important
- Put forward their ideas through publishing – De Stijl
- Connection between art and architecture
- Extraordinary development in terms of the expression of abstract architecture
- Deprived of three primary colours: red, yellow and blue as well as three non colours: grey, black and white. Together this became the colour palette for De Stijl
- Inspired by the scientific element of the fourth dimension – the notion that there is a completely different and more complex time/space relationship

Projects:

Theo Van Doesburg

- One of the first artists to do an isometric drawing
- Idea of trying to convey space/planes to the viewer
- Architecture as abstract art
- Artistic expression guides architecture – his buildings could be flipped
- A lot of art and architecture with the traditional De Stijl artwork (primary colours, horizontal and vertical lines)

Schroder House, Utrecht – Gerrit Rietveld (1924)

- Realisation of Theo Van Doesburgs work
- Made up of panels of concrete or brick that appear as individual pieces, so you can read them as such
- Articulation of De Stijl ideas by having simple vertical forms and horizontal planes
- Just enough elements to create an enclosure – very stripped back
- Internal has planes of colour and lines of black
- House is divided up by operable walls/moveable screens (opens and closes spaces). This all about the idea of a house not being static, but productive and the user being an active presence within to create the space
- Precedent for Mies' Weissenhofsiedlung (which also uses moveable walls)
- Furniture and light fittings all created for the house - total work of art

Housing Estate, Hoek van Holland – J.J.P Oud (1924)

- Extruded forms that can continue off in space
- De Stijl colours with a little bit of (disturbing) green

Café De Unie, Rotterdam – J.J.P Oud (1925)

- Scaling back to the extreme ideas of the De Stijl
- Simple, abstract composition of vertical and horizontal lines

Town Hall, Hilversum – Willem Marinus Dudok (1928-30)

- Combines much of the Phantasts and the De Stijl ideas
- Planar relationships and colour – De Stijl
- Interesting forms created by manipulation of brickwork – Phantasts