

MODERN ARCHITECTURE

# MOMO TO POMO

EXAM NOTES

## **CONTENT**

### **Part A: The Turn of The 20th Century: Reductivism In European 1890-1910**

Lecture 1: Introduction: Sources of The Modern Movement 1

Lecture 2: Introduction: Sources of The Modern Movement 2

### **Part B: EUROPEAN AVANT-GARDE 1910 - 1945**

Lecture 3: Frank Lloyd Wright: Rethinking Architectural Composition

Lecture 4: German Architecture: Expressionism and Functionalism

Lecture 5: Futurism and Modernism In Italy 1910-1945

Lecture 6: Dutch Opposites

Lecture 7: Vision Versus Reality: The Dilemma of Soviet Architecture 1917-1933

Lecture 8: Le Corbusier: Modern Architecture and The Modern City

Lecture 9: Bauhaus to Blood and Soil: Architecture And Politics

Lecture 10: Humanising Modernism: Scandinavia

### **PART C: MODERN ARCHITECTURE AND A MODERN WORLD 1945 -1965**

Lecture 11: World War II: Monument and Mobility

Lecture 12: European Émigrés and The Internationalization of Modernism

Lecture 13: The Evolution of the Skyscraper

Lecture 14: Capitalism and Modernism: Postwar USA

Lecture 15: Britain in The 50s and 60s

Lecture 16 CIAM and The Team X Challenge

Lecture 17: Modernism in Asia: South Asian Capitals

Lecture 18: Brasilia: Unique Forms In Unified Space

Lecture 19: Metabolism and Megastructures

### **PART D: QUESTIONING MODERNISM (POST MODERNISM) 1973 - 2000**

Lecture 20: Postmodernism and Popular Culture

Lecture 21: Postmodernism and Deconstructivism

Lecture 22: Regionalism + Critical Regionalism

Lecture 23: Hi-Tech to Neo-Modernism

# **PART A**

**THE TURN OF THE 20<sup>TH</sup> CENTURY:  
REDUCTIVISM IN EUROPEAN  
1890 - 1910**

# **PART A TIMEFRAME**

## **1890 – 1910: THE TURN OF THE 20<sup>TH</sup> CENTURY: REDUCTIVISM IN EUROPEAN**

### **BACKGROUND**

#### **1891-92**

- Financial crisis in Argentina causes British investors to withdraw capital from overseas markets, leading to prolonged financial depression in many places

### **ARCHITECTURE**

- Interest in bold and simple forms
- historic precedent still present; but highly abstracted
- new building technologies integrated into designs as a matter of course
- attempts at a new language for architecture and decorative arts through the Art Nouveau
- Exploring the possibility of new architecture language & design

### **RELATED LECTURES**

- L01 Sources of the Modern Movement (Part 1)
- L02 Sources of the Modern Movement (Part 2)
- L03 Frank Lloyd Wright 1867-1959
- L08 Le Corbusier 1887-1965

## L01 SOURCES OF THE MODERN MOVEMENT (PART 1)

### KEY POINTS

*The emergence of industrial society and technology advance affect the style and definition of architecture in 20<sup>th</sup> C*

#### Emergence of Industrial Society:

- New rapidly expanding urban environments: Slums; Garden City Movement etc.
- New **technologies** and **materials**: industrially produced iron, glass, reinforced concrete
- New **building types**: the railway station, exhibition building, library and apartment
- New clients and patrons: government, industrialists and industry

#### Key architectural movements/theories, associated with cultural and design reform:

- (Structural) **Rationalism**: **Laugier** (mid 18th C) & **Semper** (mid 19th) seek basis for architecture in principles of structure and construction
- 1830s and 1840s: **Pugin & Ruskin**, in England, seek moral basis for architecture, which they argue via Gothic, critiquing an apparent loss of social order in the industrial age.
- Pugin's & Ruskin's ideas later developed by **William Morris** and the **Arts and Crafts Movement** which sought to re-integrate art and life through design reform and craftsmanship in everyday environments.
- In France, **Viollet-le-duc** claims **Gothic architecture** is underpinned by rigorous structural rationale. Rather than a return to the Gothic, Le Duc argues its principles and processes as the basis for a new architecture.
- In the 1890s **Art Nouveau movement** was inspired by Viollet-le-duc and the English Arts and Crafts movement, seeking a new language of architecture and decorative arts based on nature.
- In 1909, **Adolf Loos**, in Vienna, questions the **ethics of ornament**.

### KEYWORDS

#### Modernity

- A rational and scientific method of design based on **industrialization & urbanization**. The creations were inspired by culture, society, technology, politics, urban development, intellectual thought

#### Industrialisation & urbanisation

- New Technologies
  - Iron
  - Plate glass
  - Reinforced concrete
- New scales and modes of production
  - Mechanisation
  - Prefabrication
- New patron/clients
  - Government
  - Industry and Industrialists
- New urban environments
  - Density
  - Urban Infrastructure
  - Mass mobility and transport

- Changing settings for buildings
- Needs for new building types
- New Architecture
  - Modern Architecture
    - Le Corbusier, Double House (Slide 14) is a classic representation of modernism living

### **Modern Architecture**

- It's not a singular one thing, modern architecture manifest in different ways and different contexts
- Showcase of industrial development
- Reflect the tectonic system, industrial movement and new materials
- Engage local materials and context
- Truthful expression of the materials through the design of the whole includes architecture, fixture, fittings and interior design

### **Argue for Gothic & Social Reform**

- **AWN Pugin:** The choose of style have moral application
- **John Ruskin:** Art, society and labour has been lost through industrialization
- **William Morris:** The arts and craft movement, reintegrate arts and craft in everyday life

### **Argue for Ornament**

- **Hendrik Berlage:** In architecture, decoration and ornament are quite inessential white space-creation and the relationships of masses are its true essentials
- **Adolf Loos:** The resources used to build ornament can use for development and redefine the new age