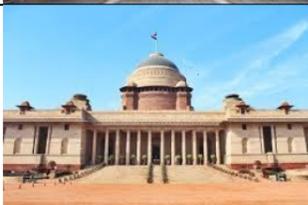


MOMO TO POMO L1-8 NOTES

		Photo	Year	Architect	Style / Movement	Description	
Lecture 1 / 2: Sources of Modernist Movement	Key Points	<ul style="list-style-type: none"> <li>• <b>Modernism</b>, in design of the built environment, emerged as a response to the phenomenon of modernity, encompassing a belief in scientific method, objective knowledge, secularisation, industrialisation, urbanisation, capitalism. It drew on history but re-evaluated it in many ways, with different concepts of space.</li> <li>• Utilised new inventions of the era propelled by wartime. New technologies (iron, plate glass, reinforced concrete), new scales and modes of production (mechanisation, prefabrication), new patrons (government, industry, as opposed to church previously), new urban conditions (density, infrastructure, mass mobility/transport, new building types).</li> <li>• <b>Rationalism</b>: Laugier (mid 18<sup>th</sup> C) and Semper (mid 19<sup>th</sup> C) sought basis for architecture in principles of structure, construction and objective meaning, to then project forward in relation to new age.</li> <li>• Gottfried Semper's Caribbean Hut and Four Elements of Architecture, 1851 (mound, hearth, roof, enclosure) suggests origins of architecture as derived from craft practices (e.g. firing tiles and bricks learnt from pottery).</li> <li>• <b>Gothic Style</b>: AWN Pugin and Ruskin (1830-40s) states; 1) No features of building should be included if it is not necessary for convenience, construction, propriety. 2) All ornament should consist of essential enrichment of building.</li> <li>• Style had consequences on societal operation. Reinstating social cohesion of buildings and their status, lost due to urban development.</li> <li>• <b>Arts and Crafts Movement</b>: William Morris develops on Pugin and Ruskin's ideas, and tries to integrate art into everyday life through design reform and craftsmanship in everyday environments.</li> <li>• <b>Art Nouveau</b>: Viollet-le-duc emphasises structural rationale of Gothic whilst inspiring new movement based on nature, with organic, curvilinear forms. Art Nouveau was a short-lived movement from 1890-1910, also taking influence from Arts and Crafts.</li> <li>• Industrial buildings were originally built by industrial builders, but by late 1800s, architects began to design them.</li> <li>• New building technology is integrated into buildings, rationalism applied to form and structure, precedents abstracted, ornamentation questioned. There is a speculative return to ornamentation, but generally there is a clear technical modernity and aesthetic conservatism.</li> <li>• Historical precedent challenged by new building types i.e. skyscrapers. Emerging modes of civic, industrial, and domestic architecture radically shifts thought towards more 'universal' language of architecture.</li> </ul>					
	Readings	<p><i>Extract from Philip Johnson's 'The International Style'</i>                      What does Johnson mean when he asserts 'we cannot not know history'?                      Why does he acknowledging the role of architectural history in design is 'stimulating' and involves a 'new feeling of freedom'?</p>	<ul style="list-style-type: none"> <li>• History allows understanding of roots, and evolution as a journey of continual growth and improvement. Acknowledging history reflects the nature of the human journey, one based on constant shifts, learning from the past as one progresses through life.</li> <li>• In architecture, it allows betterment of design projects, based on the structural, constructional, cultural, and functional deliveries of past works, architects can avoid repeating negative or unfruitful outcomes. Instead, they can 'build' upon precedent work and expand their potential.</li> <li>• People connect to design they have grown up with, historical and heritage works create a frame of mind and identity through which to view new works from.</li> </ul>				
	Key buildings	Hotel Tassel, Brussels		1893-4	Victor Horta	Art Nouveau	<ul style="list-style-type: none"> <li>• Looks to Gothic for structure, whilst utilising modern materials and techniques</li> <li>• Decorative iron expression</li> <li>• Enlightening, glow coming from top, experiential</li> </ul>
	Metro Station, Paris		1900	Hector Guimard	<ul style="list-style-type: none"> <li>• Structure for mass transportation – inherently modern building typology</li> <li>• Draws on organic biological thinking</li> <li>• Connects to Gothic and nature, rather than Classical and aesthetic</li> </ul>		
	Glasgow School of Art		1897-1909	Charles Rennie Mackintosh	Arts & Crafts	<ul style="list-style-type: none"> <li>• Interiors conceived as volumetric spaces of workable interior environments</li> <li>• Iron work for structure – space derived from structure</li> <li>• Large industrial windows</li> <li>• Abstraction of Scottish Baronial style</li> </ul>	
	Guaranty / Prudential Building, Buffalo, NY		1895-6	Louis Sullivan & Dankmar Adler	Art Nouveau	<ul style="list-style-type: none"> <li>• Classical base, piano nobile, attic storey</li> <li>• Expression given to frame – exploring expression for high rise buildings</li> <li>• Sullivan: "Form follows Function"</li> <li>• Decorative ornament alluding to natural world</li> </ul>	
	14 South Parade, Bedford Park, London		1891	CFA Voysey	Arts & Crafts	<ul style="list-style-type: none"> <li>• Not trying to revive historic styles, just looking for precedent to abstract from</li> <li>• Stripped back</li> <li>• Functionalism in way light enters</li> </ul>	
	Goldman and Salatsch Building, Vienna		1909-11	Adolf Loos	Reductive Classicism	<ul style="list-style-type: none"> <li>• Adolf Loos questions the ethics of ornament, whether it's a waste of resources – consequently the form is stripped of all ornament</li> <li>• Expresses base through application of stone veneer</li> <li>• Classical references: base, piano nobile, attic storey</li> </ul>	
	Postal Savings Bank, Vienna		1904-6	Otto Wagner	Beyond Art Nouveau	<ul style="list-style-type: none"> <li>• Capped bolts of façade derived from steel braces used to set concrete – this technique is beginning to be used in high rise buildings</li> <li>• Reductive façade</li> <li>• Modern iron and glass banking hall</li> <li>• Contextual work in Classical undertone</li> </ul>	
Viceroy's House, New Delhi		1912-31	Edwin Lutyens	European Classicism	<ul style="list-style-type: none"> <li>• Administrative centre of colonial India at the time, expression of British authority</li> <li>• Legitimacy established through use of details from traditional Hindu, Mogul, Buddhist architecture, e.g. chatris (small pavilions) lining roof, stupa dome</li> <li>• Interior takes cues from Parthenon in Rome</li> </ul>		