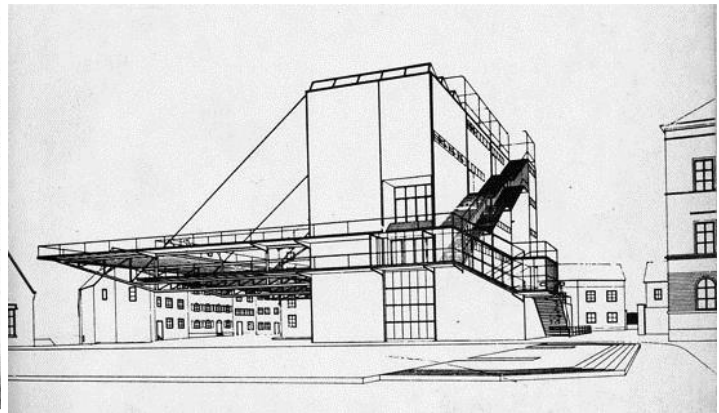
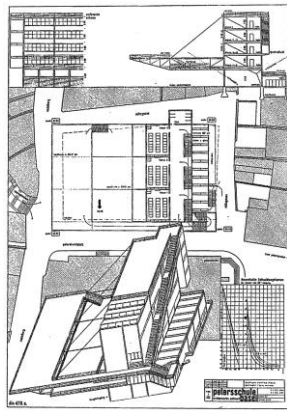


grain elevators



Hannes Meyer, Hans Wittwer, Peterschule proposal, Basel, 1926

modernism arch 642 2015 outline —architecture, urbanism, aesthetics, building, media

instructor M-P Macdonald

TA: Kristina Seo kwseo@uwaterloo.ca office 2002

course texts: Kenneth Frampton, *Modern Architecture, a critical history*. London: Thames and Hudson 1985

Ulrich Conrads, *Programs and Manifestoes on 20th Century Architecture*. MIT Press, 1970

Jeff Wallace, *Beginning Modernism*, optional



Re-thinking, reworking, re-inventing modernity

Not I, monologue, Samuel Beckett, 1973

Baudelaire first used the word modernity in 1846, writing, 'to distill the eternal from the transitory ... By modernity I mean the ephemeral, the fugitive, the contingent, the half of art whose other half is the eternal and the immutable ... This transitory, fugitive element whose metamorphoses are so rapid,...' In 1924 Virginia Woolf identified a decisive interval for modernism in 1910, writing,

On or about December 1910, human character changed. I am not saying that one went out, as one might into a garden, and there saw that a rose had flowered, or that a hen had laid an egg. The change was not sudden and definite like that. But a change there was, nevertheless; and, since one must be arbitrary, let us date it about the year 1910. The first signs of it are recorded in the books of Samuel Butler, in the *Way of All Flesh* in particular; the plays of Bernard Shaw continue to record it. [...] All human relations have shifted—those between masters and servants, husbands and wives, parents and children. And when human relations change there is at the same time a change in religion, conduct, politics and literature.

Historian Erwin Panofsky characterized developing knowledge as an archipelago of ideas. Panofsky's often quoted comment observes that in-progress work 'tends to resemble an archipelago of little islands forming, perhaps, a coherent pattern when viewed from an airplane...'

[Erwin Panofsky, *Meaning in the Visual Arts, Papers in and on Art History* (1955) p 340.]

This in turn recalls philosopher Jurgen Habermas' phrase and position, describing modernity as an unfinished or incomplete project. It contrasted with the views of a philosopher linked to the term post-modernity, Jean-François Lyotard. Lyotard disagreed with the idea of modernity as an unfinished or incomplete project, and wrote of re-writing modernity, in an essay entitled 'Réécrire la modernité'. The contemporary reworking and re-enacting of key moments of modernity present challenges to identifying what is authentically modern.

French writer Jacques Attali reflected on the meaning of the term modern, declaring the word's meaning to be inherently unstable. Concepts and practices of the modern evolve constantly. The Bauhaus is perceived as an original site of production of modern form. Still, the Bauhaus began in the context of the arts and crafts movement, connected with German Expressionism. Gropius realigned with the New Objectivist (*Neue Sachlichkeit*) movement. Moholy-Nagy claimed he remotely ordered enamel works of art in 1923, presaging the technocratic 'New Realist' art of Yves Klein in the 1950s, and administrator conceptualism of the 1960s.

Modern architecture and urbanism issued from inter-related series of sources. In the European context, the 1851 Crystal Palace by Joseph Paxton, a large temporary glass edifice, an assemblage of dry construction,

demonstrated new, rapid, effective ways to create built form to house and display industrially produced wares. At the scale of the metropolis, Haussmann restructured Paris from 1853 to 1870, making cuts through existing city, at grade, and below ground, restructuring the monumental axes to work with a radio-concentric, centralized form, and installing infrastructure to make collective space liveable and inhabitable. The population of nineteenth century Paris swelled and filled with small industry. Novelist Emile Zola documented how the city teemed with artisanal workshops and studios for painting and photography.

In America, the Great Chicago Fire of 1871 created vacant, unbuilt central space in the city of Chicago. A building boom after a depression (1873-9), created new, block-scaled footprints for outstanding new tall urban buildings with elevators, such as the Monadnock block of 1891, its north half by Burnham and Root, and the south end by Holabird and Roche, and the Reliance building of 1890 by Daniel Burnham. The structure of the first tall building, by William LeBaron Jenney, the Home Insurance building of 1885, used steel rather than cast iron, the Montauk building by Daniel Burnham and John Wellborn Root, Sr. of 1882-3 used structural steel, glass, and terra cotta skin.

Albert Kahn practiced with his brother Julius, designing vast factories in Detroit, beginning with the reinforced concrete Packard Motor Car Company of 1903, and continuing with Ford factories. Gropius published photographs and wrote, in 'The Development of Industrial Buildings', of the formal qualities of reinforced concrete North American grain elevators in 1913,

America, the Motherland of Industry, possesses some majestic original constructions which far outstrip anything of a similar kind achieved in Germany. The compelling monumentality of the Canadian and South America grain elevators, the coaling bunkers built for the leading railway companies and the newest work halls of the great North American industrial trusts can almost bear comparison with the work of the ancient Egyptians in their overwhelming monumental power. [T]he impact of these buildings seems to lie in the fact that American builders have retained a natural feeling for large compact forms fresh and intact. Our own architects might take this as a valuable hint and refuse to pay any more attention to those fits of historicist nostalgia and other intellectual fancies under which European creativity still lingers and which frustrate our true artistic naiveté. Walter Gropius, "The Development of Modern Industrial Architecture," from the *Jahrbuch des Deutschen Werkbundes*, 1913.

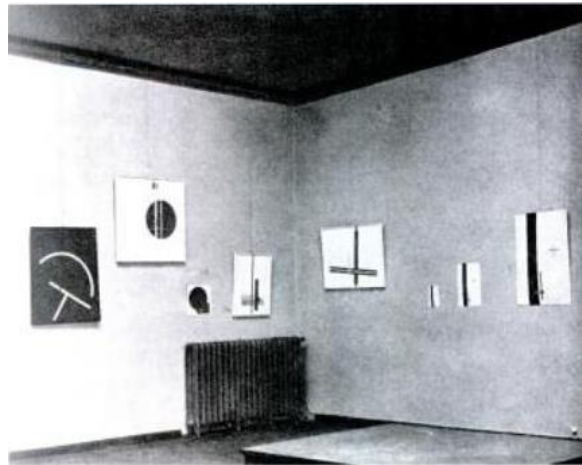
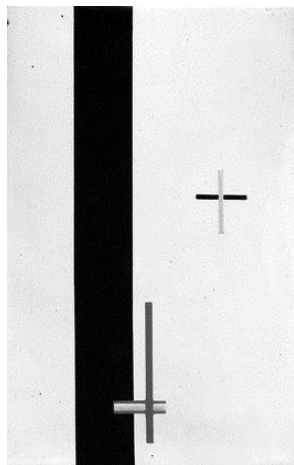
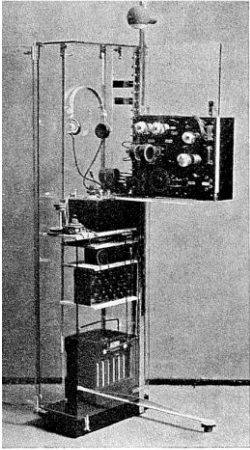
Georgia O'Keefe, as a young painter, studied a book on abstraction by Kandinsky in 1913. French architect Tony Garnier proposed an Industrial City for 35,000, called *Une cité industrielle* exhibited in 1904, and published later in 1918.

Film, photography and modernity are intertwined. Walter Benjamin described mass 'collective reception' as connecting cinema and architecture. Daniela Angelucci wrote that the 'notion of modernity ... has been associated with the very origins of cinema.' Lazló Moholy-Nagy's 1930 proposal for a 'Room of Now' linked architecture and media in an early multimedia installation, possibly influenced by film projection in the 1927 sets of Berlin director Erwin Piscator. A modern relation of colonialism to native culture was documented in an early film made in 1912 in British Columbia. Ethnographic photographer Edward Curtis used Kwakiutl North Americans of the Charlotte Strait to depict a narrative of life on the west coast. First titled when released in 1914, 'In the Land of the Head Hunters', it is now known as 'In the Land of the War canoes.'

Avant-garde aesthetic and architectural and urban movements

Rural exodus and socio-economic crises refocused architectural programming from traditional, classic aristocratic themes of villas and palaces, to urban and socio-political needs— mass housing, education, railway stations, clinics, hospitals. The impact on architectural form was a powerful fusion of movements—from Cubism, the quasi-abstraction and sense of volume and movement on the picture plane, and sculptural assemblages by Picasso, Braque, then later Julio González; from Wassily Kandinsky, the impetus of a pure abstraction circa 1910; from Kazimir Malevich, the abstract geometric figure-ground of the Black Square and Rectangle painting series and the tectons; from Vladimir Tatlin, the assemblage of the corner counter reliefs from 1913 on, spatially positioned in upper corners; from Aleksandr Rodchenko, the monochrome triptych, Red, Blue, Yellow of 1921, signaling for him an endgame for painting and launch into agit-prop; from de Stijl, refinement and translation of painterly colour and form into proposals for tectonic spaces; from Duchamp, then-Dadaist readymades dating from 1913 redefining sculptural practice; from Surrealism, radically inspired by photography and cinema of a dream world—the city at night—celebration of the unconscious and the libido—a subjective, psychological experience and sensation of urbanity.

The careers of many members of the avant-garde movements outlasted any experimental period. After a flush of tendencies—cubism, dadaism, futurism, expressionism, constructivism and suprematism, de stijl, surrealism, New Objectivity (*Neue Sachlichkeit*), came post world war dispersion then a post-war return of abstraction—abstract expressionism, situationism, Fluxus, Pop Art, Minimalism, Post-minimalism, conceptualism, etc. Typically architectural movements remained slightly out of synch—Purism, Bauhaus, CIAM, Archigram, etc. —with respect to aesthetic movements.



Gerrit Rietveld with Trui Schröder-Schröder Radio ca

Gerrit Rietveld + Trui Schröder, glass radio housing, 1926; Lazló Moholy-Nagy Enamel Painting ordered remotely, Berlin, 1923

weekly schedule

week 1 Introduction: The Industrial Revolution, Marx and Engels, Haussmann and the Crystal Palace by Joseph Paxton, 1851, the Chicago School, Albert Kahn's Detroit Factories, the *Palais des Machines* of the *Exposition Universelle* of 1889 by Contamin and Dutert, urban proposals by Patrick Geddes and Eugène Hénard, August Perret and Igor Stravinsky, from bohemia to avant garde...

week 2

Presentation by Effie Patelos

Time permitting: Vienna- the Vienna Secession of 1897, the Wiener Werkstätte, established in 1903, Adolf Loos, Alois Riegl, Gaudi, the German Werkbund, Peter Behrens, Expressionism [Erich Mendelsohn, Bruno Taut, Hans Poelzig] Bauhaus, headed by Gropius, Hannes Meyer, Mies van der Rohe, with influence of Johannes Itten, Wassily Kandinsky, Marcel Breuer, Paul Klee, Ludwig Hilberseimer, Lazló Moholy-Nagy...

week 3

Parisian and European Avant-garde and architectural movements, Cubism, [Pablo Picasso, Georges Braque, Juan Gris], De Stijl [Theo van Doesburg, Corelius Van Esteren, Piet Mondrian...] Futurism [Giacomo Balla, Umberto Boccioni, Filippo Tommaso Marinetti, Luigi Russolo, Sant'Elia], Italian Rationalism [Guiseppe Terragni], Franco Albini, Luigi Moretti, August Perret, Robert Mallet Stevens, André Lurçat, Le Corbusier, Charlotte Perriand, Eileen Gray, Pierre Chareau and Bernard Bijvoet, Duiker...

week 4

Photography and the City, Dada, Brancusi, Surrealism and Dissident Surrealists, Walter Benjamin, Alberto Giacometti, Joan Miró, and Soviet Architecture, Suprematism, Constructivism, Kazimir Malevich, Alexandr Rodchenko, Varvara Stepanova, Konstantin Melnikov, Vladimir Tatlin, and Liubov Popova and influence on Hadid and OMA ...

week 5

pecha kucha 1 (20 slides 6 minutes groups of 3) on the topic of avant-garde movements

week 6 pecha kucha continued, and time permitting: American Modernism, Frank Lloyd Wright, Nordic Modernism Alvar Aalto, Reima Pietilä, Aarno Ruusuvuori [Huutoniemi Church, Vaasa, Finland, 1961-4 AR]

week 7

Spanish and South American Modernism. Sert [Josep Lluís Sert i López], Oscar Niemeyer, Lucio Costa, Brasilia, Luis Barragan, Carlos Raúl Villanueva, João Batista Vilanova Artigas, Paulo Mendes da Rocha, Lina Bo Bardi, Alejandro de la Sota [Martínez], Alvaro Siza, Rafael Moneo... and Le Corbusier, Pierre Jeanneret, Maxwell Frye and Jane Drew, Chandigarh

week 8 Carlo Scarpa, Jean Prouvé, Louis Kahn, Ron Thom, Arthur Erickson, Metabolism, Buckminster Fuller

week 9

CIAM, Team X, English Modernism, James Stirling, Stirling and Gowan, Brutalism, Alison and Peter Smithson, the Smithsons' Charged Void.

week 10

Pop Art and Architecture, Archigram, Minimalism, Conceptualism Cedric Price, Superstudio and Archizoom, Robert Venturi and Denise Scott Brown, Expo 1964 (Saarinen, Eames, IBM pavilion) and Expo 1967, Land Art, Appropriation, Re-enactment, Piano and Rogers.

week 11

Mainstream, Corporate and West Coast modernism: Charles and Ray Eames, Eero Saarinen, Pierre Koenig, Craig Ellwood, Frank Gehry, Patkau, John B. Parkin, Mies van der Rohe. Jacques Villeglé, Louise Bourgeois

week 12

Modern Structures – Robert Maillart, Félix Candela, Pier Luigi Nervi, Cecil Balmond; Contemporary architecture - Herzog and de Meuron, David Chipperfield, David Adjaye, Diller Scofidio Renfro, Sou Fujimoto, Junya Ishigami, Kengo Kuma, Jun Aoki, Toyo Ito, Kazuyo Sejima, SANAA, Sauerbruch Hutton, Zaha Hadid...

assignments

15 Sept week 1 discuss assignments. Assign urban haiku

22 Sept week 2 Hand-in urban haiku. Assign collage, papier collé, photomontage

29 Sept week 3 Hand-in: collage, papier collé, photomontage. Assign assemblage- photo of a sculptural maquette or involuntary sculpture.

6 Oct week 4 Hand-in: assemblage- photo of a sculptural maquette. Assign pecha kucha

13 Oct week 5 pecha kucha part 1- (20 slides 6 minutes) groups of 3-5, topic : avant garde movements - from Cubism, Dadism, Surrealism to conceptual art and post- minimalism.

20 Oct week 6 pecha kucha part 2- (20 slides 6 minutes) groups of 3-5, topic : avant garde movements. Assign: manifesto

27 Oct week 7 Hand-in: manifesto. Assign bibliographic note bibliography of a book, article, film or video, and image source.

3 Nov week 8 Hand-in: bibliographic note bibliography of a book, article, film or video, and image source. Assign: list ten modern innovations, visit and document a local modern building.

10 Nov week 9 Hand-in: list ten modern innovations, visit and document a local modern building.

17 Nov week 10 no submission. Review and catch-up with any as-yet unsubmitted assignments.

24 Nov week 11 journal: one sentence per week, to create a paragraph, along with a graphic or abstract drawing series connecting modernism with thesis research, analysis and design.

1 Dec week 12 no submission. Classes end 4 Dec.

final submission due date December 14, 2015:

collect all assignments, revise and collate and submit into 10-15 page PDF document.

COURSE EVALUATION: Late submissions may have marks deducted if submitted after the deadline.

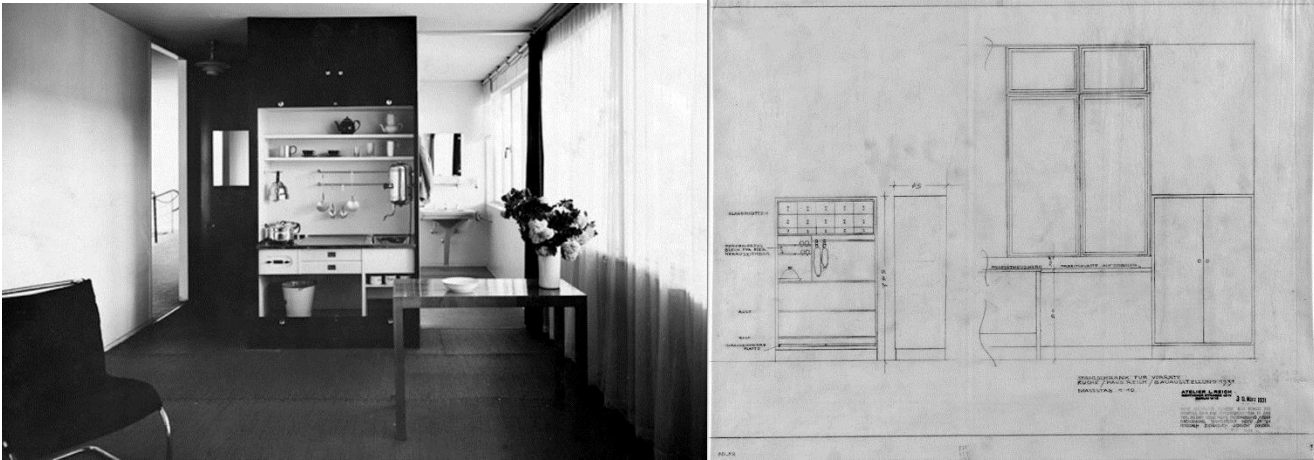
Weekly submission 5% x 8 + 10% pecha kucha

Attendance and participation 5%

Final submission 50%

Evaluation criteria : Relevance to the topic of the modern in architecture and urbanism, originality, accuracy, intellectual vitality. Work will be evaluated on scope, ambition, depth and perceptiveness of research, clarity and conciseness of argument, as well as impact of presentation.

Course Objectives: generate a broad knowledge of elements of modern architecture, urbanism and landscape design, identify key issues in territorial and infrastructural design and planning, extend to include a wide scope from visionary propositions for 'new societies' to aspects of detail design of building components and furniture elements as related to issues of contemporary environmental design. Relate developments in architectural design to social movements, technological innovations, politico-economic shifts, and environmental issues.



Lilly Reich, Apartment for a Single Person - Boarding House, *Die Wohnung unserer Zeit* (The Dwelling of Our Time), German Building Exhibition, Berlin, Germany, view of living room, kitchenette drawing, 1931. Mies van der Rohe Archive

course texts

Ulrich Conrad, *Program and Manifestoes on 20th Century Architecture*.

Kenneth Frampton, *Modern Architecture*, a Critical History London: Thames and Hudson c 1980

Recommended: Jeff Wallace, *Beginning Modernism*. Manchester University Press 2010

bibliography

Jacques Attali, *Histoire de la modernité*. Paris: Robert Laffont 2013.

Charles Baudelaire IV Modernity page 12-13, 1859-1860, in Baudelaire, Charles. *The Painter of Modern Life and Other Essays*, ed. and transl. by Jonathan Mayne. London: Phaidon Press. 1964.

Adolf Loos, *Spoken into the Void*, published in 1900

additional books and articles

Hannah Arendt, Chapter 11, The Totalitarian Movement, I: Totalitarian Propaganda, in *The Origins of Totalitarianism*. Cleveland World Publishing Co. 1951. <https://archive.org/details/originsoftotalit00aren>

Georges Bataille, 'The Notion of Expenditure', 1933

Benjamin H. D. Buchloh, 'The Primary Colours for the Second Time', 1986.

Benjamin H. D. Buchloh, 'From Faktura to Factography', 1984. On Constructivism and productivism.

Françoise Choay, On Démolition, in *Métamorphoses parisiennes*, English version at architectureinphilosophy.wikispaces.com.

<http://architectureinphilosophy.wikispaces.com/file/view/ChoayFran%C3%A7oisdeledemolition.pdf>

Jonathan Crary, *Techniques of the Observer, On Vision and Modernity in the 19th Century*. MIT Press, 1988, 1992.

-----, 24/7: Late Capitalism and the Ends of Sleep. London: Verso 2014. - erosion of the day/night distinction

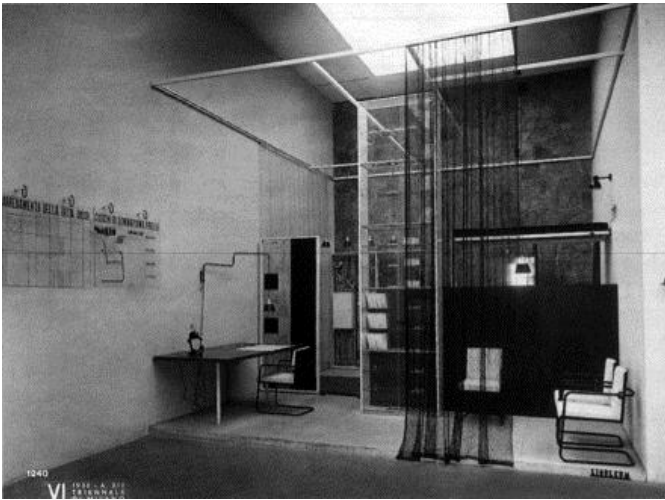
Peter Collins, 'New Planning Problems', in *Changing Ideals in Modern Architecture, 1750-1950*. McGill-Queen's University Press c 1965, 2003. pp 218-239.

Walter Benjamin, 'The Work of Art in Age of Mechanical Reproduction', or '... Technical Reproducibility'

Friedrich Kittler, 'The City is a Medium'

Georg Simmel, 'The Metropolis and Mental Life'

John Summerson, 'The Case for a Theory of Modern Architecture', RIBA Journal, London, June 1957 pp.307-303. Reprinted in Joan Ockman, *Architecture Culture 1943-1968*.



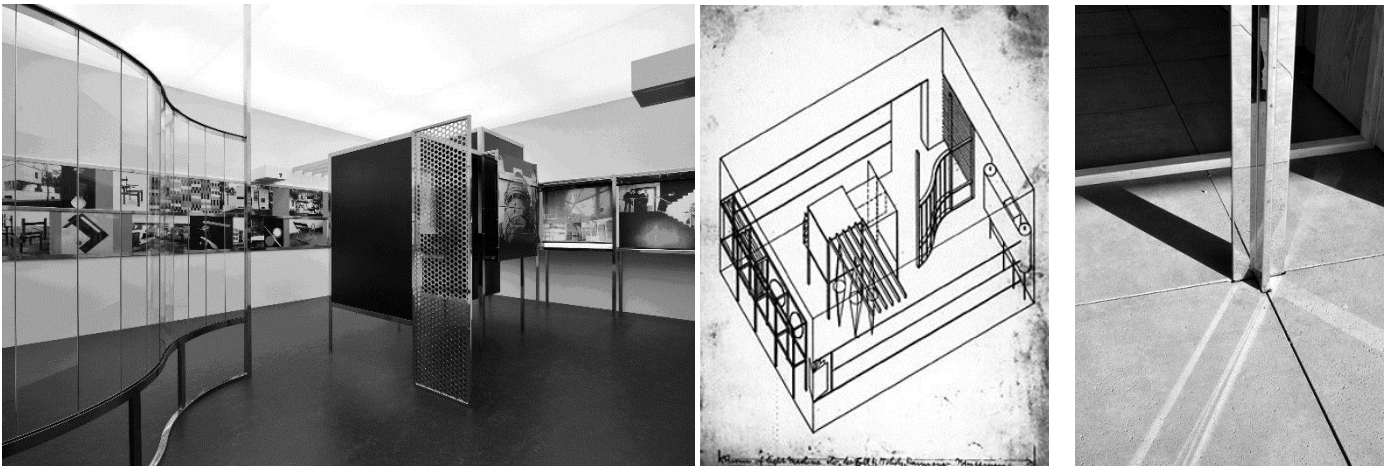
Franco Albini, 'Room for a Man' design installation, VI Triennale di Milano, 1936, Albini also presented the design of an apartment for four people.

additional references

Reyner Banham, *The Architecture of the Well-Tempered Environment*, University of Chicago Press 1984
 Tim Benton, *The Villas of Le Corbusier and Pierre Jeanneret 1920-1930*. Springer, 2007
 Andrea Deplazes *Constructing Architecture: Materials, Processes, Structures* Birkhäuser Architecture; 2nd ed. 2008.
 Edward Ford, *The Details of Modern Architecture 1928 to 1988*. 2 vols. MIT Press 2003
 Noam M. Elcott Rooms of our time: Laszlo Moholy-Nagy and ... multimedia museums
<http://www.columbia.edu/cu/arhistory/faculty/Elcott/Elcott-2011-Rooms-of-Our-Time.pdf>
 and <http://www.jstor.org/stable/info/10.1525/jsah.2010.69.2.265>
 Kenneth Frampton, *Studies in Tectonic Culture*. MIT Press 2001
 Diane Ghirardo, *Architecture after modernism*. Thames and Hudson 1996
 Rem Koolhaas *Delirious New York, a Retroactive Manifesto for Manhattan*. NY: Monacelli Press ©1978, 1997
 Rem Koolhaas, Hans Ulrich Obrist, *Project Japan. Metabolism Talks* Taschen 2011.
 Joan Ockman, *Architecture Culture 1943-1968*. Columbia Books Architecture/Rizzoli 1993.
 Denise Scott Brown, Robert Venturi, *Learning from Las Vegas*
 Gottfried Semper (1803-79, German architect, critic, architecture professor) *The Four Elements of Architecture*, 1851
 John Summerson, 'The Case for a Theory of Modern Architecture', in Joan Ockman, *Architecture Culture 1943-1968*
 Manfredo Tafuri, Francesco Dal Co, *Modern Architecture*. Electa/Rizzoli 1987
 Leslie Topp, An Architecture for Modern Nerves: Josef Hoffmann's Purkersdorf Sanatorium. *Journal of the Society of Architectural Historians*, Vol. 56, No. 4 (Dec. 1997), pp. 414-437. <http://www.jstor.org/stable/991312>
 Anthony Vidler, 'The Modern Acropolis, Tony Garnier from *La Cité Antique* to *Une Cité Industrielle*,' in *The Scenes of the Street and Other Essays*, p 258

film and video excerpts

1914 Land of the War Canoes director Edward S. Curtis, with non-professional actors from Kwakwaka'wakw (Kwakiutl) communities in British Columbia.
 1913 Coco Chanel Igor Stravinsky, *Rite of Spring*, 13 May, 1913, in Theatre Des Champs-Élysées, designed by August Perret, Igor Stravinsky premiered 'The Rite Of Spring' for Sergei Diaghlev's Ballet Russes, choreography by Vaslav Nijinsky. (Firebird 1910, Petrushka 1911) [Tonality, dissonance] re-enacted for Chanel-financed film in 2009.
 1925 Sergei Eisenstein, Battleship Potemkin, Odessa steps scene
 1929 Dziga Vertov, Man with a Movie Camera, <http://www.youtube.com/watch?v=7ZkvjWIEcoU>
 1923-9 Man Ray films: Return to Reason, 1923, Anemic Cinema, 1926, Les Mystères du Château de Dé, 1929
http://www.openculture.com/2012/04/man_ray_and_the_icinema_puri_four_surrealist_films_from_the_1920s.html
 1930 Pierre Chenal, film script with Le Corbusier and others, L'architecture d'aujourd'hui, (Villa Stein at 5 min.)
<https://vimeo.com/67793221>
 1940 Charlie Chaplin, The Great Dictator, Kevin Brownlow and Michael Kloft, documentary, 'The Tramp and the Dictator', on Chaplin and Hitler (who were born a few days apart) and an account of The Great Dictator's production.
 1950 *D.O.A.*, a film noir drama directed by Rudolph Maté
 1955 Kiss Me Deadly, film noir produced and by Robert Aldrich, expressing anxiety and fear of nuclear radiation.
 1958 Le Corbusier in his studio at age 71 circa 1958. https://www.youtube.com/watch?v=2qtsL3o5W_U
 1964 The *Pawnbroker* drama, directed by Sidney Lumet
 1967 2 or 3 Things I Know About Her (2 ou 3 choses que je sais d'elle) dir., Jean-Luc Godard, 1967 *La Chinoise*, young revolutionaries in Paris.
 1972 'Not I', Samuel Beckett, minimalist monologue; 1995 *Scream*, dir. ; 2010 'Picasso and Braque go to the Movies', director Arne Glimcher, 2010; Technology and cubist painting 2015 Big Eyes Dir. T. Burton



Lazlo Moholy-Nagy, Reconstruction of a 1927 project for a media installation, *Raum der Gegenwart* - Room of Now; Mies —1929 cruciform column

NOTES

Academic Integrity, Grievance, Discipline, Appeals and Note for Students with Disabilities: see www.uwaterloo.ca/accountability/documents/courseoutlinestrmts.pdf. The text for this web site is listed below:

Academic Integrity: In order to maintain a culture of academic integrity, members of the University of Waterloo community are expected to promote honesty, trust, fairness, respect and responsibility. [Check www.uwaterloo.ca/academicintegrity/ for more information.]

Grievance: A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read Policy 70, Student Petitions and Grievances, Section 4, www.adm.uwaterloo.ca/infosec/Policies/policy70.htm. When in doubt please contact the department's administrative assistant who will provide further assistance.

Discipline: A student is expected to know what constitutes academic integrity [check www.uwaterloo.ca/academicintegrity/] to avoid committing an academic offence, and to take responsibility for his/her actions. A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences (e.g., plagiarism, cheating) or about "rules" for group work/collaboration should seek guidance from the course instructor, academic advisor, or the undergraduate Associate Dean. For information on categories of offences and types of penalties, students should refer to Policy 71, Student Discipline, www.adm.uwaterloo.ca/infosec/Policies/policy71.htm. For typical penalties check Guidelines for the Assessment of Penalties, www.adm.uwaterloo.ca/infosec/guidelines/penaltyguidelines.htm.

Appeals: A decision made or penalty imposed under Policy 70 (Student Petitions and Grievances) (other than a petition) or Policy 71 (Student Discipline) may be appealed if there is a ground. A student who believes he/she has a ground for an appeal should refer to Policy 72 (Student Appeals) www.adm.uwaterloo.ca/infosec/Policies/policy72.htm.

Note for Students with Disabilities: The Office for persons with Disabilities (OPD), located in Needles Hall, Room 1132, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with the OPD at the beginning of each academic term.



Margarete [Grete] Schütte-Lihotzky—Bedsitter 1925; Margarete [Grete] Schütte-Lihotzky, Frankfurter Küche- Kitchen 1926.