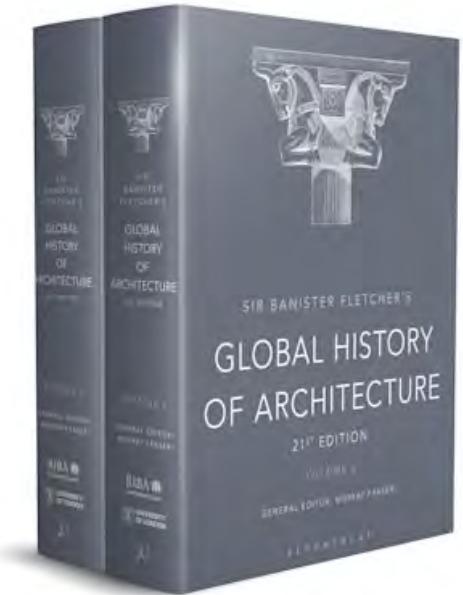
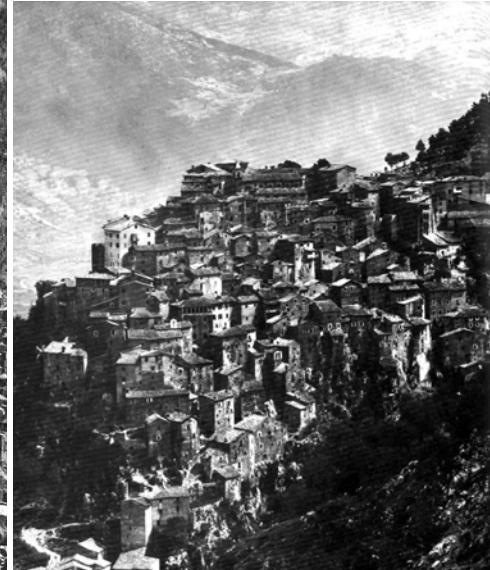


architecture is not a tree



- Banister Fletcher, “Tree of Architecture showing the main growth or evolution of the various styles” from *History of Architecture on the Comparative Method* (first edition, 1896)
 - *Sir Banister Fletcher’s Global History of Architecture*, 21st edition, 2019

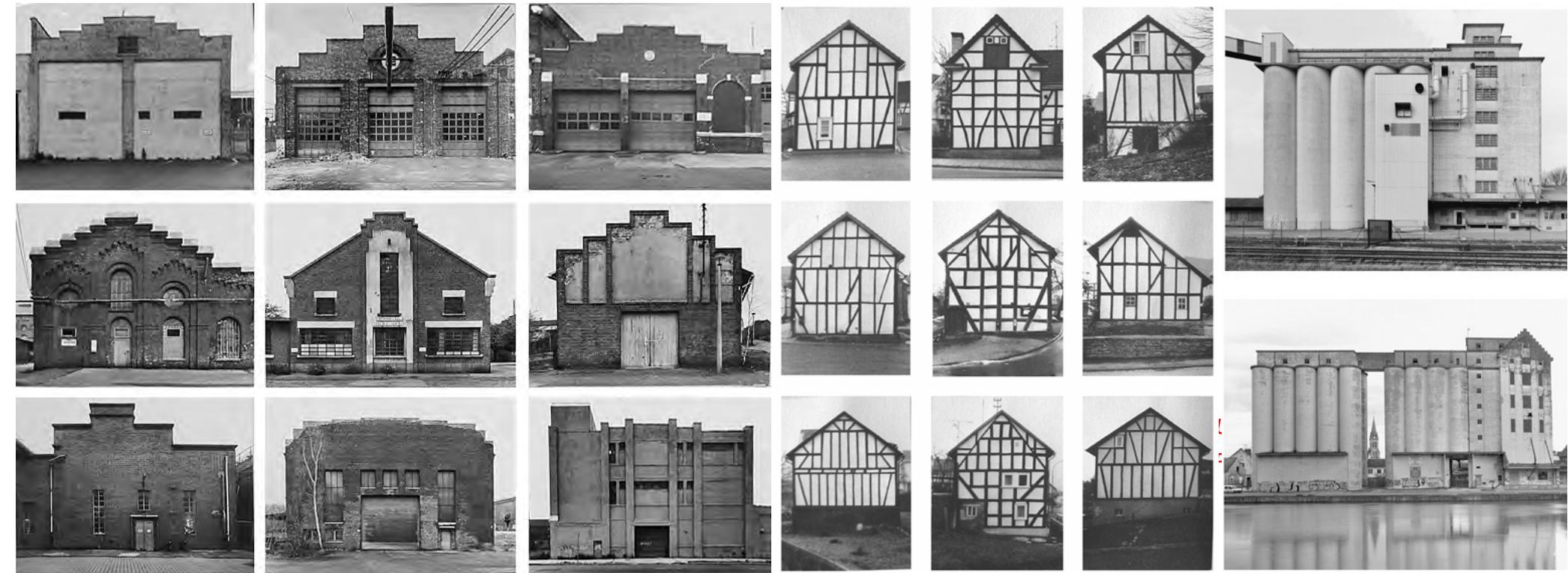
“architecture without architects” –Rudofsky



*NONPEDIGREED...VERNACULAR...ANONYMOUS...SPONTANEOUS...INDIGENOUS
...COMMUNAL...CLIMATIC...TOPOGRAPHIC...PRACTICAL*

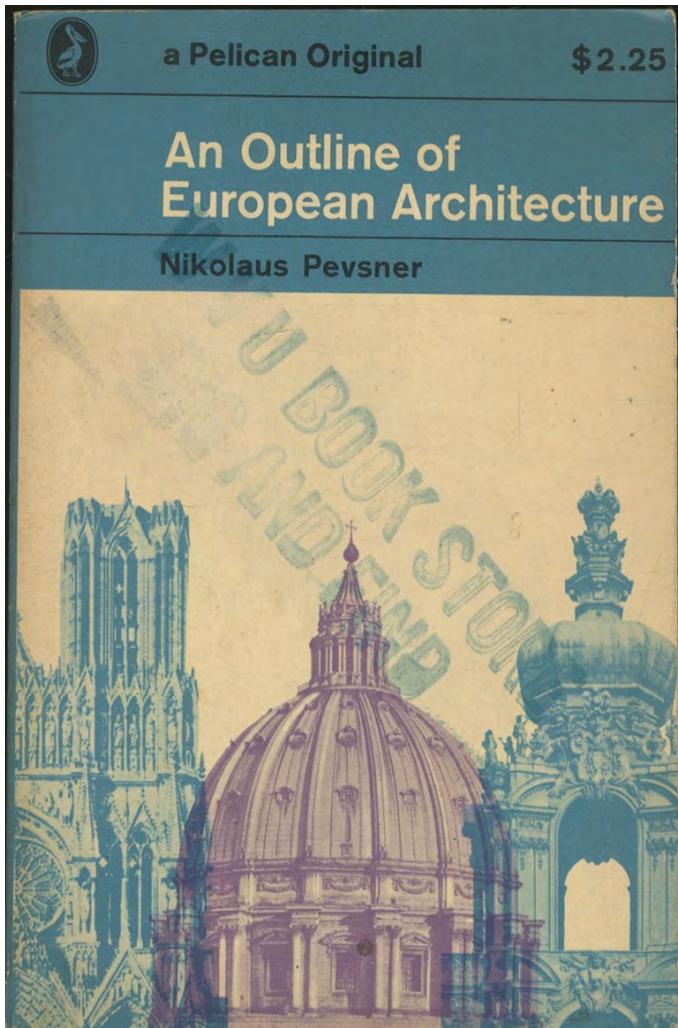
- subterranean town near Tungkwan, China
- Dogon village, Mali
- houses in Anticoli, Sabine Hills near Rome
- Windscoop and houses in Hyderabad, Pakistan
- Bernard Rudofsky, *Architecture without Architects*, Museum of Modern Art, 1964: catalogue cover and installation view

“a kind of nomadic architecture”



- Bernd and Hilla Becher, industrial facades, framework houses, grain elevators, 1960s-2010s

"A bicycle shed is a building; Lincoln Cathedral is a piece of architecture."



AN OUTLINE OF EUROPEAN ARCHITECTURE

By
NIKOLAUS PEVSNER

PENGUIN EDITIONS . . . 1943, 1945
THIS EDITION . . . 1948



JOHN MURRAY, ALBEMARLE STREET, W.1

Introduction

A BICYCLE SHED is a building; Lincoln Cathedral is a piece of architecture. Nearly everything that encloses space on a scale sufficient for a human being to move in, is a building; the term architecture applies only to buildings designed with a view to aesthetic appeal. Now aesthetic sensations may be caused by a building in three different ways. First, they may be produced by the treatment of walls, proportions of windows, the relation of wall-space to window-space, of one story to another, of ornamentation such as the tracery of a 14th-century window, or the leaf and fruit garlands of a Wren porch. Secondly, the treatment of the exterior of a building as a whole is aesthetically significant, its contrasts of block against block, the effect of a pitched or a flat roof or a dome, the rhythm of projections and recessions. Thirdly, there is the effect on our senses of the treatment of the interior, the sequence of rooms, the widening out of a nave at the crossing, the stately movement of a baroque staircase. The first of these three ways is two-dimensional; it is the painter's way. The second is three-dimensional, and as it treats the building as volume, as a plastic unit, it is the sculptor's way. The third is three-dimensional too, but it concerns space; it is the architect's own way more than the others. What distinguishes architecture from painting and sculpture is its spatial quality. In this, and only in this, no other artist can emulate the architect. Thus the history of architecture is primarily a history of man shaping space, and the historian must keep spatial problems always in the foreground. This is why no book on architecture, however popular its presentation may be, can be successful without ground plans.

But architecture, though primarily spatial, is not exclusively spatial. In every building, besides enclosing space, the architect models volume and plans surface, i.e. designs an exterior and sets out individual walls. That means that the good architect requires the sculptor's and the painter's modes of vision in addition to his own spatial imagination. Thus architecture is the most comprehensive of all visual arts and has a right to claim superiority over the others.

This aesthetic superiority is, moreover, supplemented by a social superiority. Neither sculpture nor painting, although both are

“A bicycle shed is a building; Lincoln Cathedral is a piece of architecture.”



- contemporary bicycle shed in Leicester, England (May 2021)
- Early Gothic, Lincoln Cathedral, Lincoln, England, 1072-1311 CE

“...designed with a view to aesthetic appeal”



- Arne Jacobsen, Bicycle Shed, St. Catherine's College, Oxford, 1962, exteriors, interior, satellite view

architecture as/is media



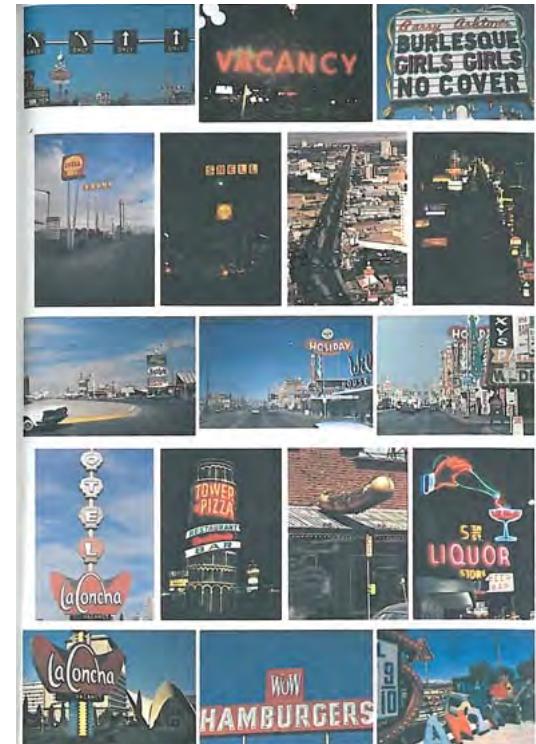
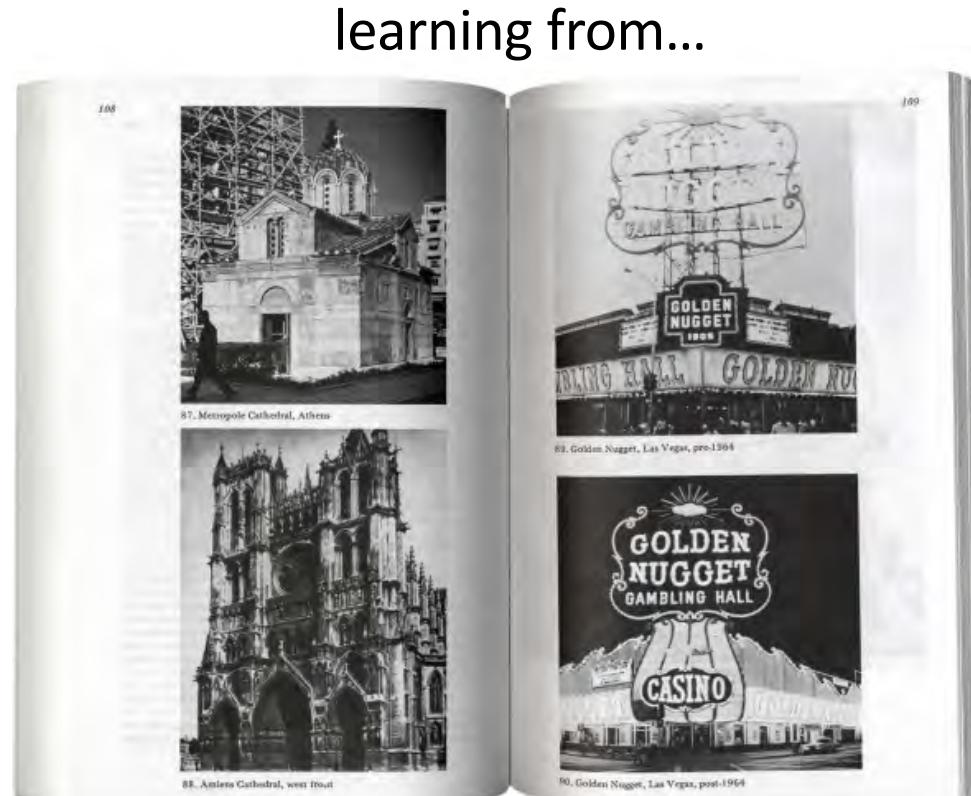
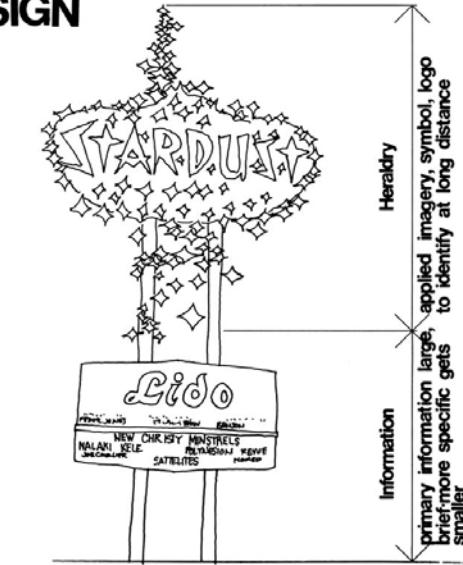
- French Gothic, Notre-Dame de Paris, 1163-1345, west facade
- “this will kill that”: Claude Frollo in an illustration from Victor Hugo, *Notre-Dame de Paris*, (published 1831; 1860s edition)
- spitting gargoyle, north tower

“architecture is shelter with symbols on it”



- Robert Venturi and Denise Scott Brown, “Signs of Life” at Renwick Gallery, Smithsonian, Washington, D.C., 1976

PHYSIOGNOMY OF A TYPICAL CASINO SIGN



- Robert Venturi, Denise Scott Brown, Steven Izenour, *Learning from Las Vegas*, 1972
- Denise & Bob in LV, 1968

architecture or mere building?



writing prompt for weekly REFLECTION (400 words)
post to Canvas discussions BEFORE next week's lecture
(9/20/22 @ 8:30 am)

Visit the Specht Building on our campus and look at it closely--as an architect would and in relation to the week's lecture, readings, and section discussions. What methods would Grady Clay use to document, describe, analyze and interpret the Specht building? Deploy some of those methods in your 400 word reflection. In addition to your 400 word text, you may also include an annotated image of the Specht Building.