

Early Modern Architecture

Module II

Cubism

- Cubism was a revolutionary new approach to representing reality invented in around 1907–08 by artists Pablo Picasso and Georges Braque. They brought different views of subjects (usually objects or figures) together in the same picture, resulting in paintings that appear fragmented and abstracted.
- By breaking objects and figures down into distinct areas – or planes – the artists aimed to show different viewpoints at the same time and within the same space and so suggest their three dimensional form.
- In doing so they also emphasized the two-dimensional flatness of the canvas instead of creating the illusion of depth.
- This marked a revolutionary break with the European tradition of creating the illusion of real space from a fixed viewpoint using devices such as linear perspective, which had dominated representation from the Renaissance onwards.



Pablo Picasso
Bowl of Fruit, Violin and Bottle 1914

Cubism

- Cubism can be seen to have developed in two distinct phases: the initial and more austere analytical cubism, and a later phase of cubism known as synthetic cubism.
- Analytical cubism ran from 1908–12. Its artworks look more severe and are made up of an interweaving of planes and lines in muted tones of blacks, greys and ochres.
- Synthetic cubism is the later phase of cubism, generally considered to date from about 1912 to 1914, and characterised by simpler shapes and brighter colours. Synthetic cubist works also often include collaged real elements such as newspapers. The inclusion of real objects directly in art was the start of one of the most important ideas in modern art.



Constructivism

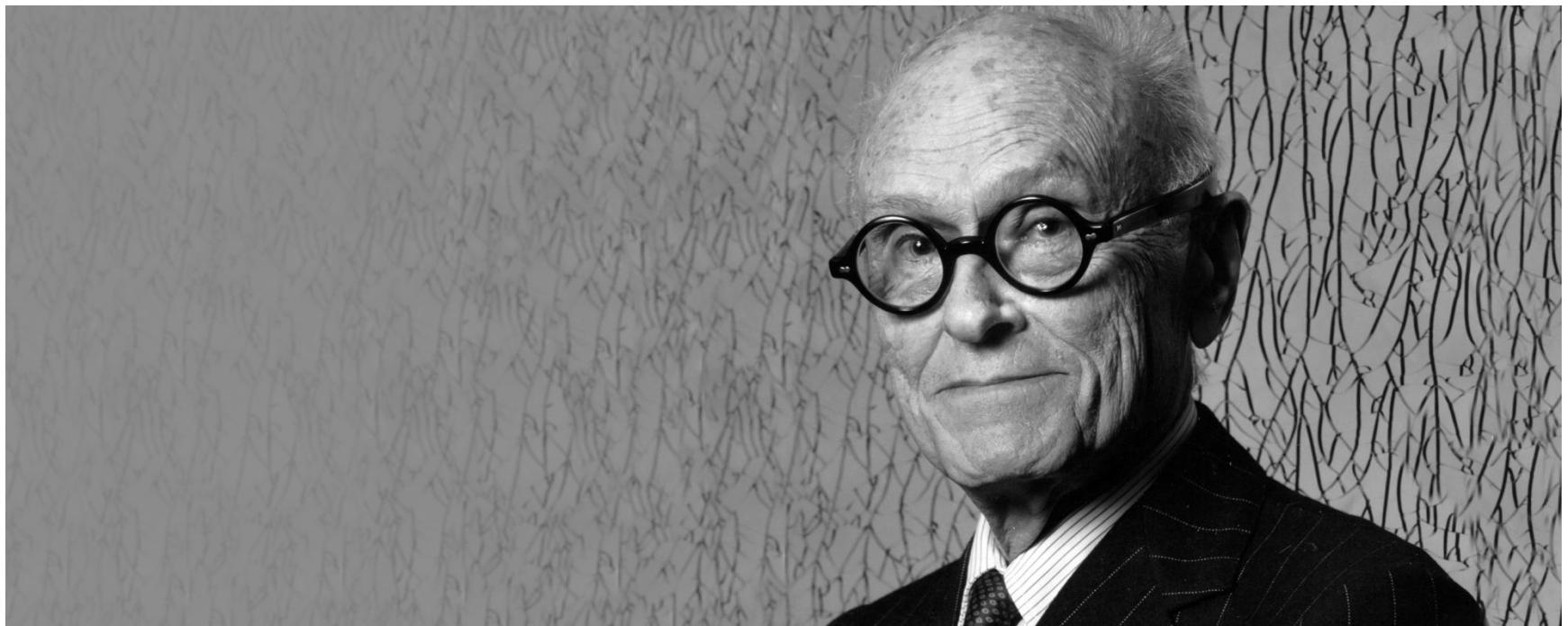
- Constructivism was a particularly austere branch of abstract art founded by Vladimir Tatlin and Alexander Rodchenko in Russia around 1915.
- It combined advanced technology and engineering with an avowedly Communist social purpose.
- Although it was divided into several competing factions, the movement produced many pioneering projects and finished buildings, before falling out of favour around 1932.
- It has left marked effects on later developments in architecture.



Tatlin's Tower, The Monument to the Third International, 1919

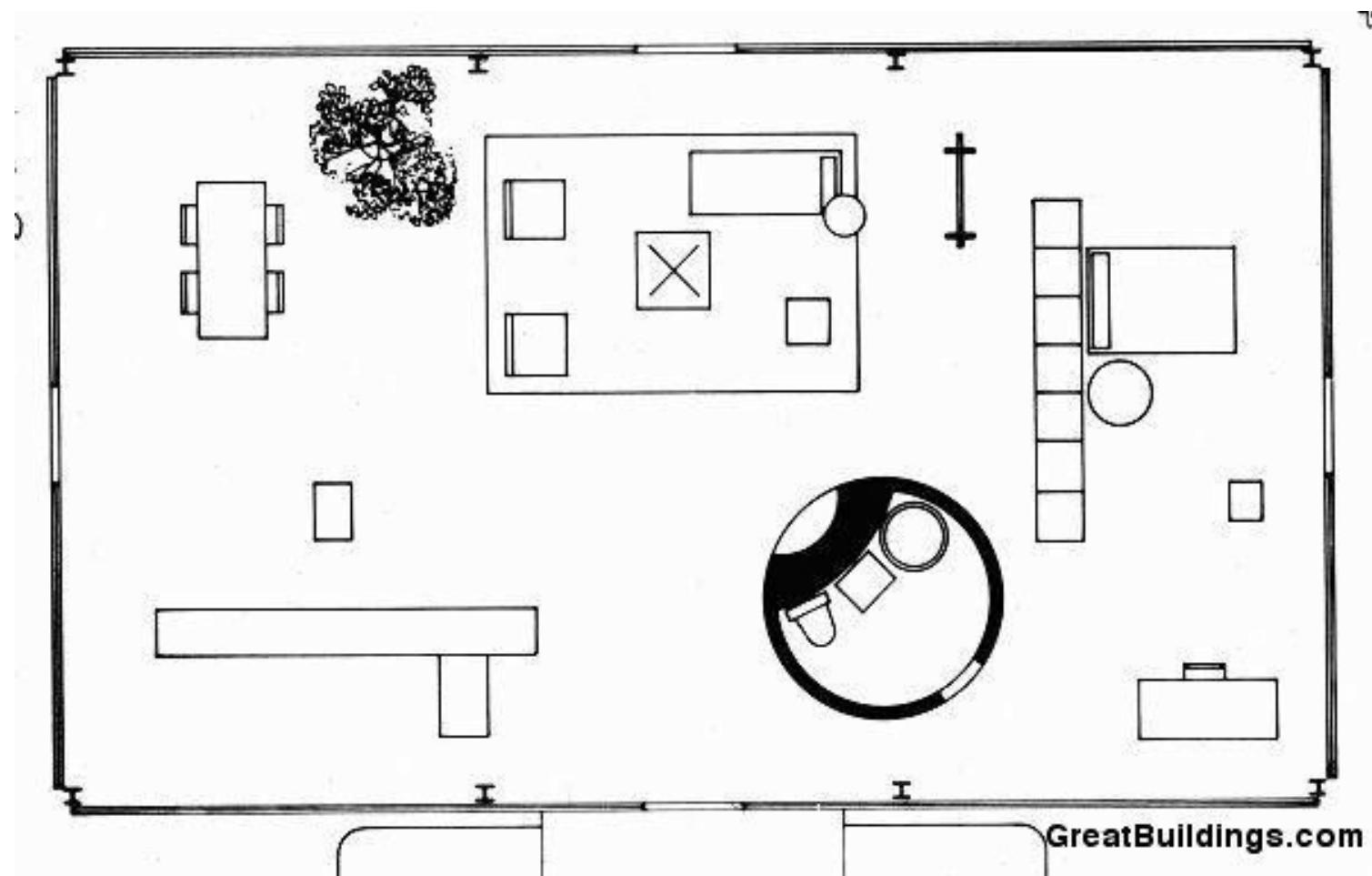
Philip Johnson

July 8, 1906 – January 25, 2005



Glass House, Connecticut





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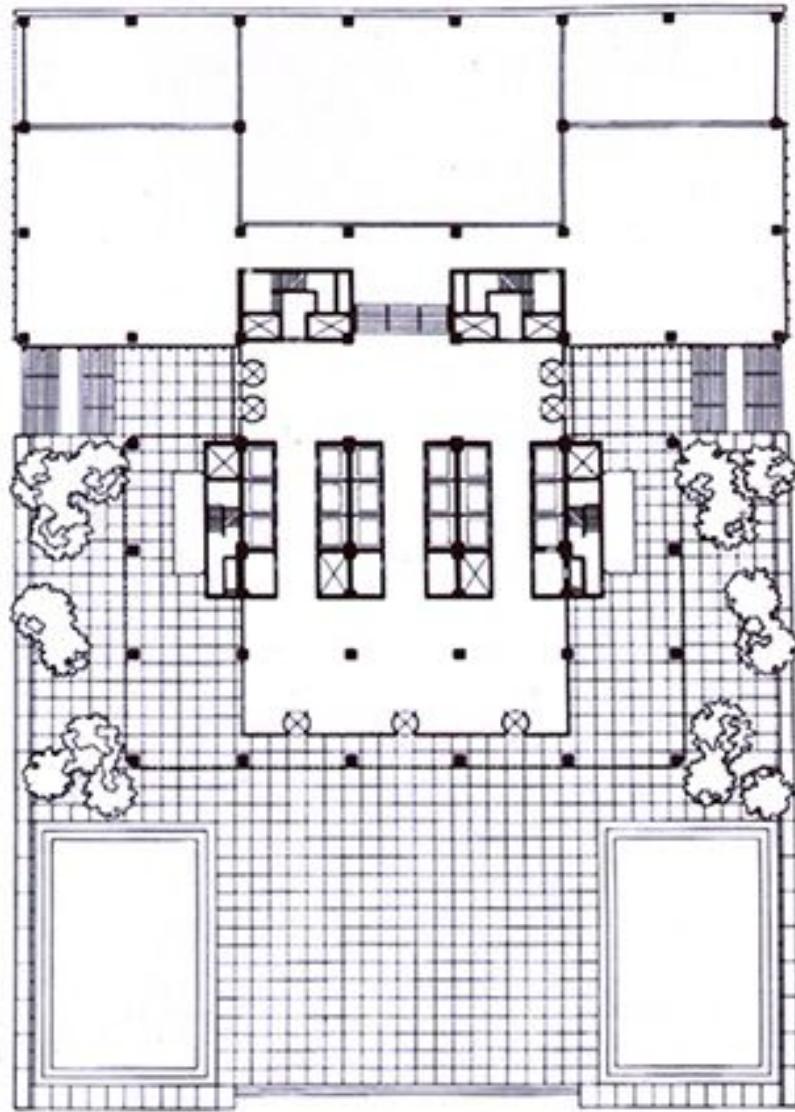


Mies Vander Rohe

March 27, 1886 – August 17, 1969



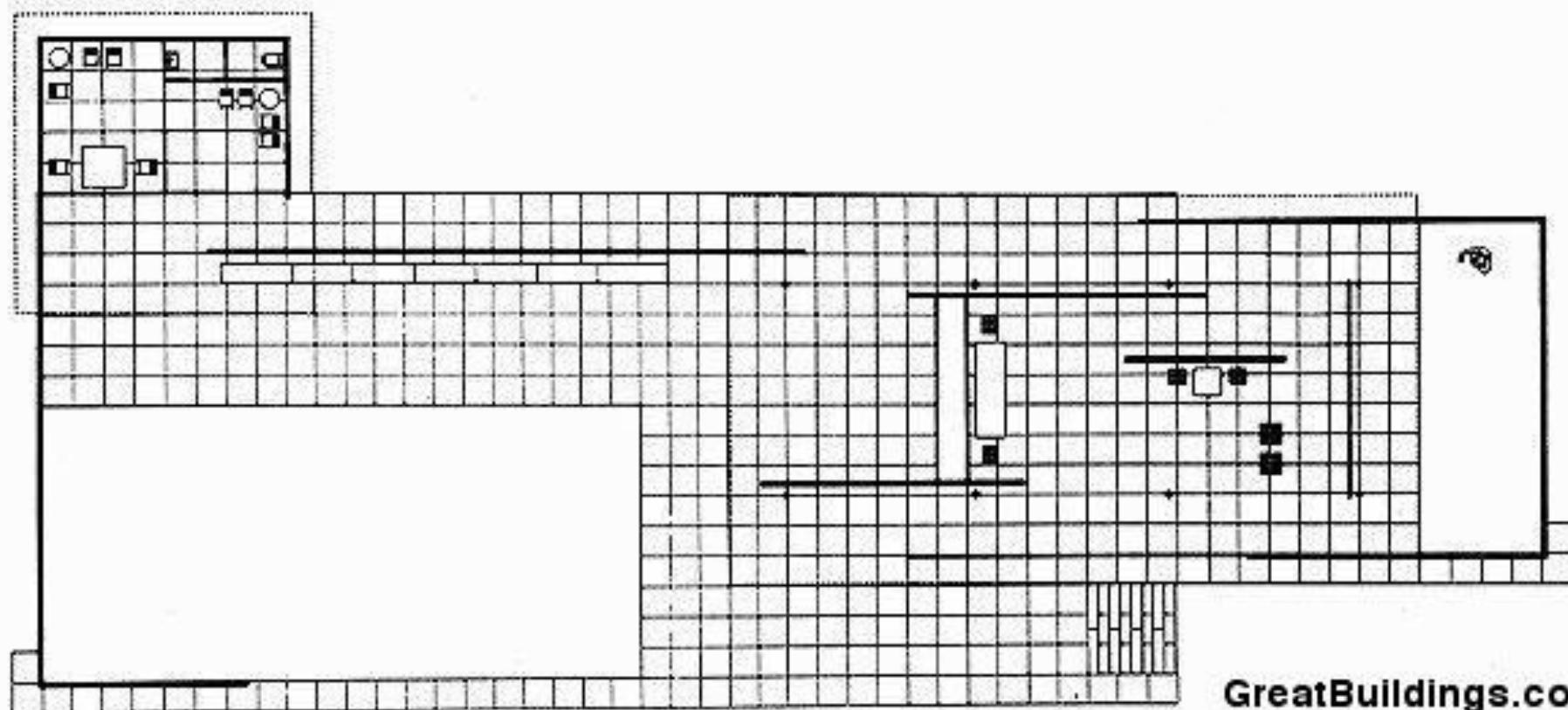
Seagram Building



Barcelona Pavilion

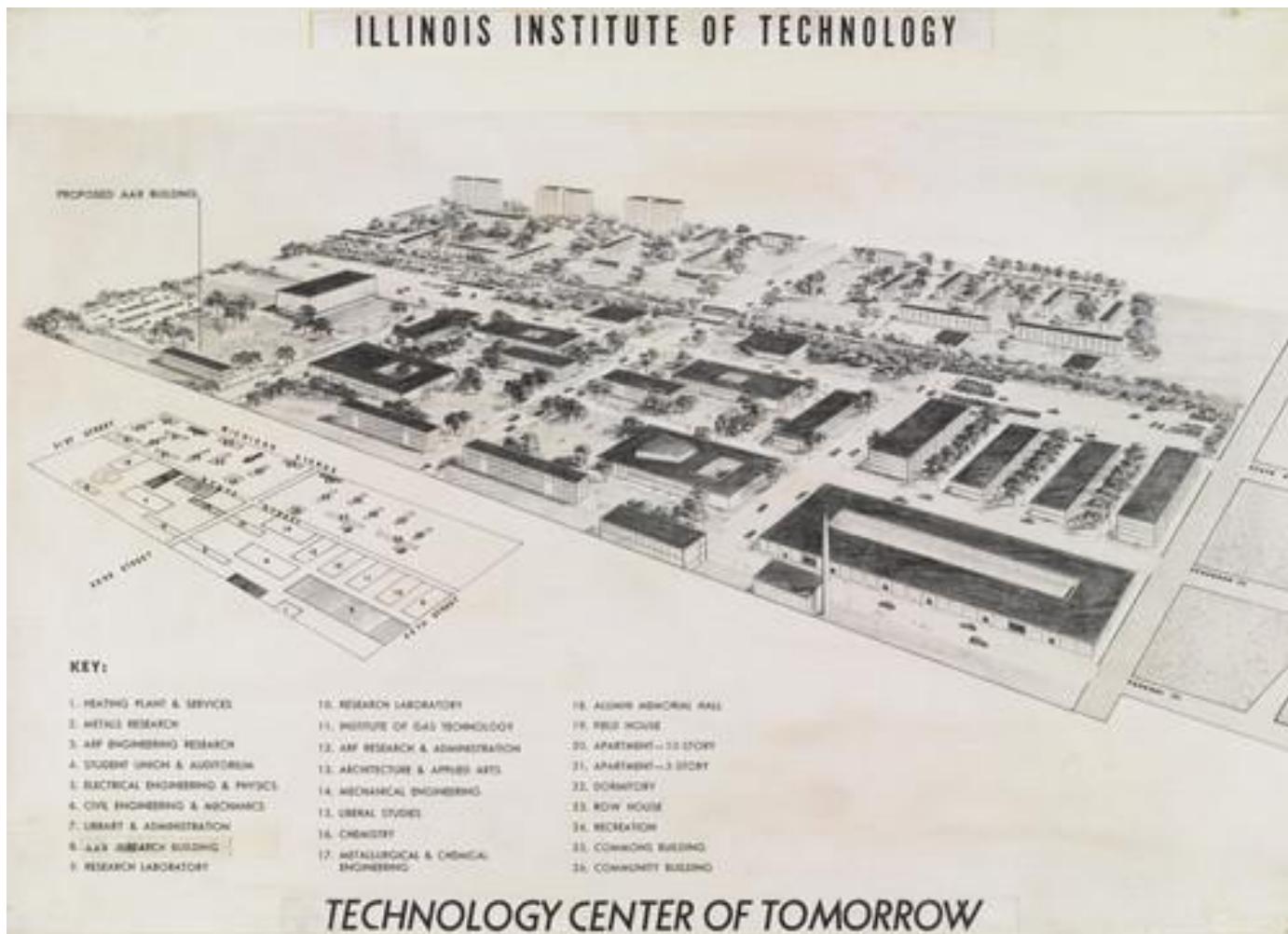


Barcelona Pavilion

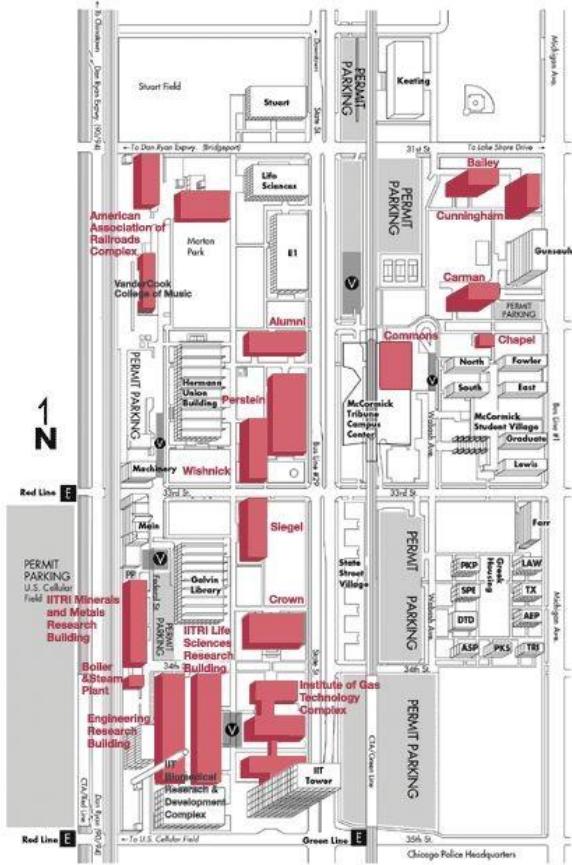


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Illinois Institute of Technology

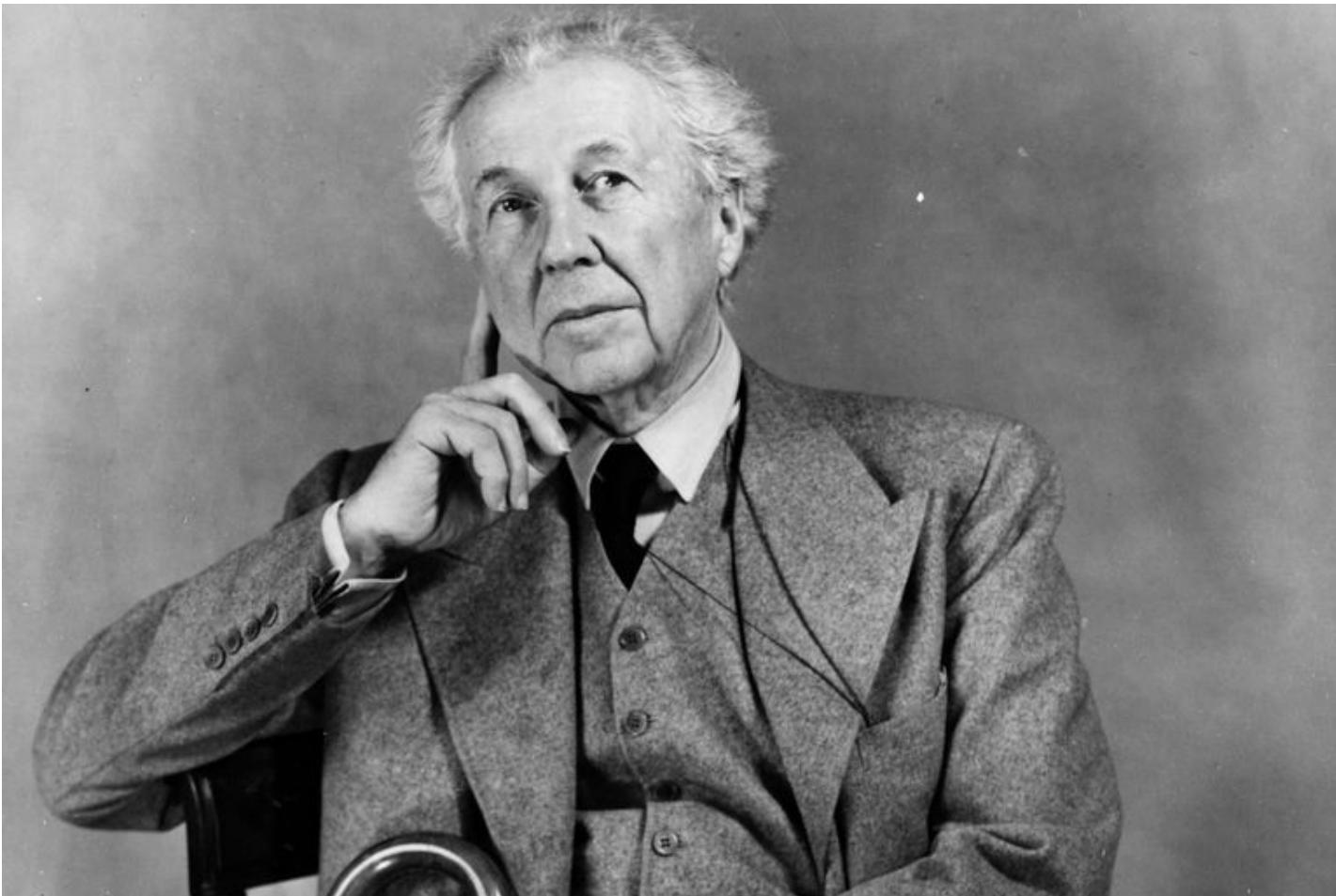


Alumni Memorial
 American Association of Railroads Complex
 Boiler Plant and Steam Generating Plant
 Carman, Cunningham, and Bailey
 Robert F. Carr Memorial Chapel of St. Savior
 Commons
 Crown
 Engineering Research Building
 IITRI Life Sciences Research Building
 IITRI Minerals and Metals Research Building
 Institute of Gas Technology Complex
 Perlstein
 Siegel
 Wishnick



F.L. Wright

June 8, 1867 – April 9, 1959

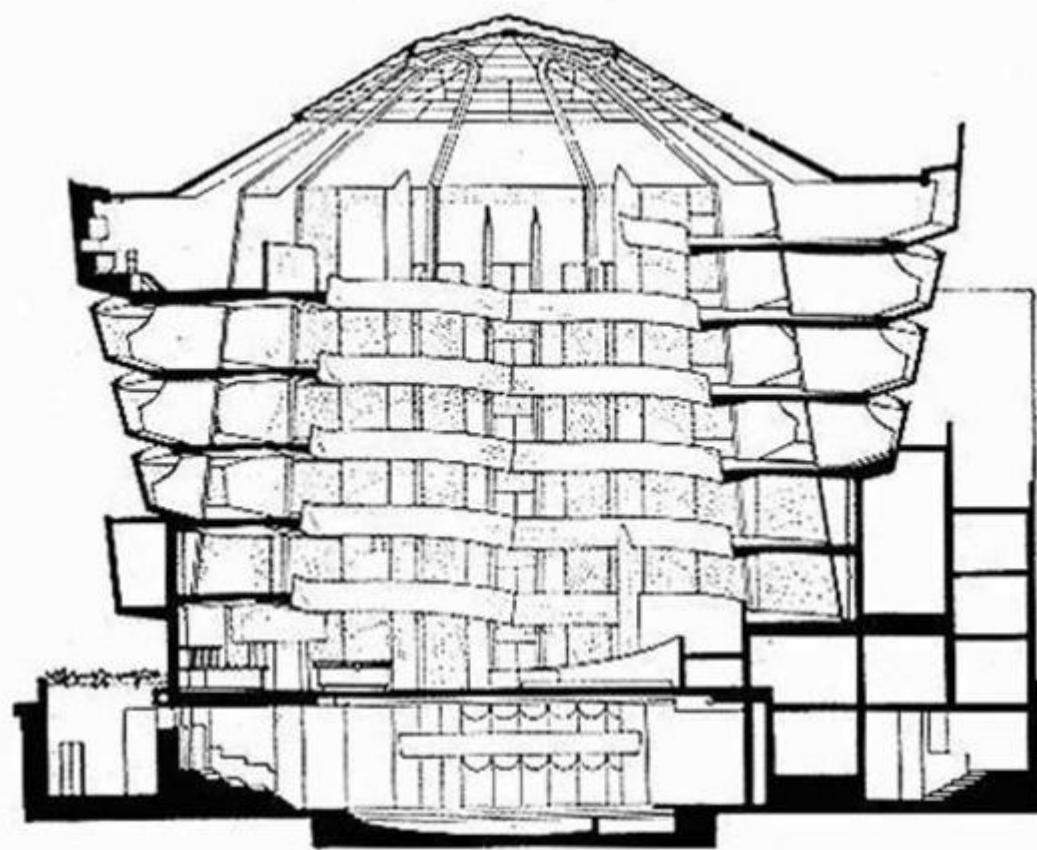


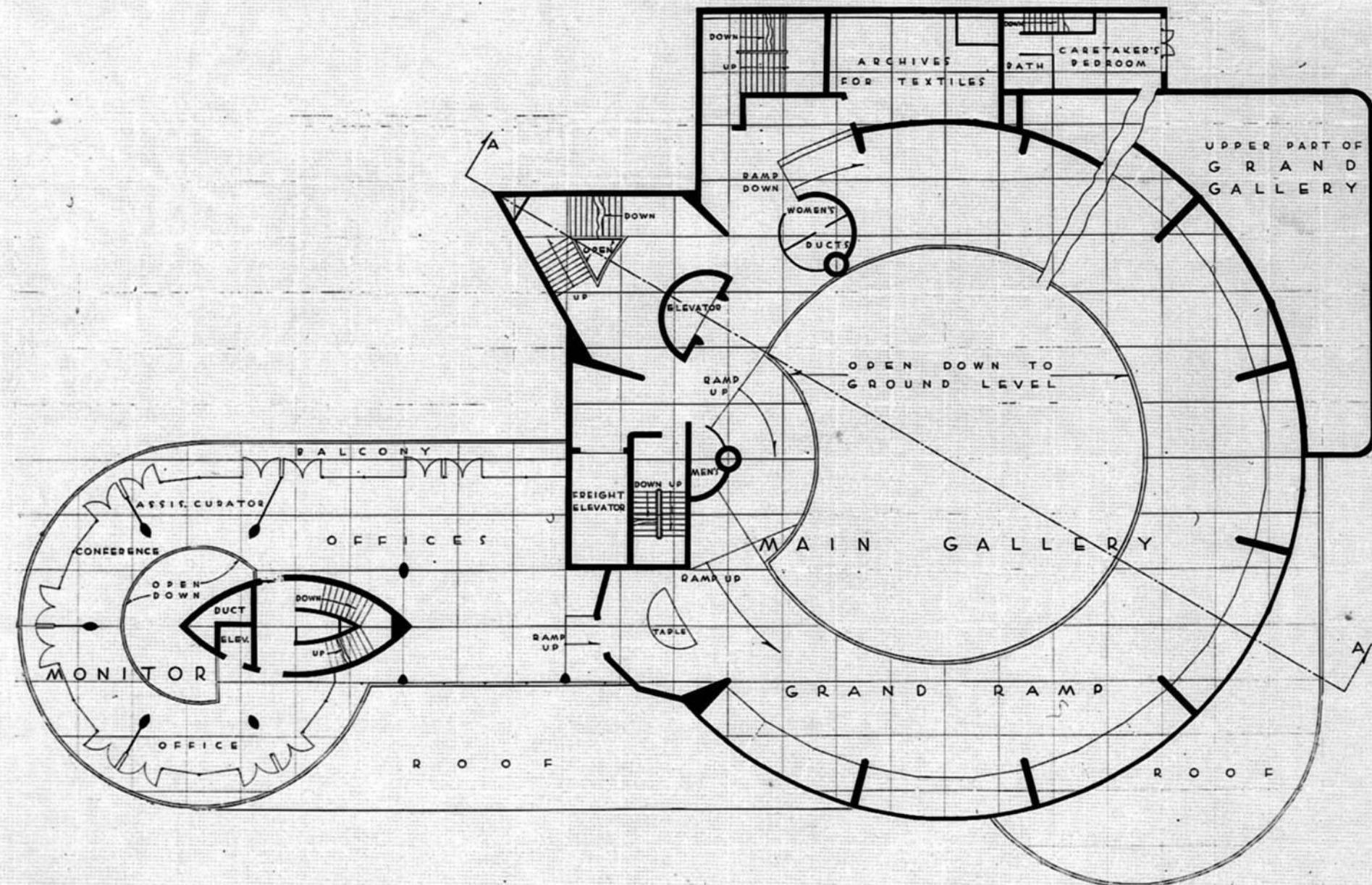
Falling water



Guggenheim Museum, New York







PLAN OF SECOND LEVEL

UNITS
8'-0" x 8'-0"

Richard Neutra

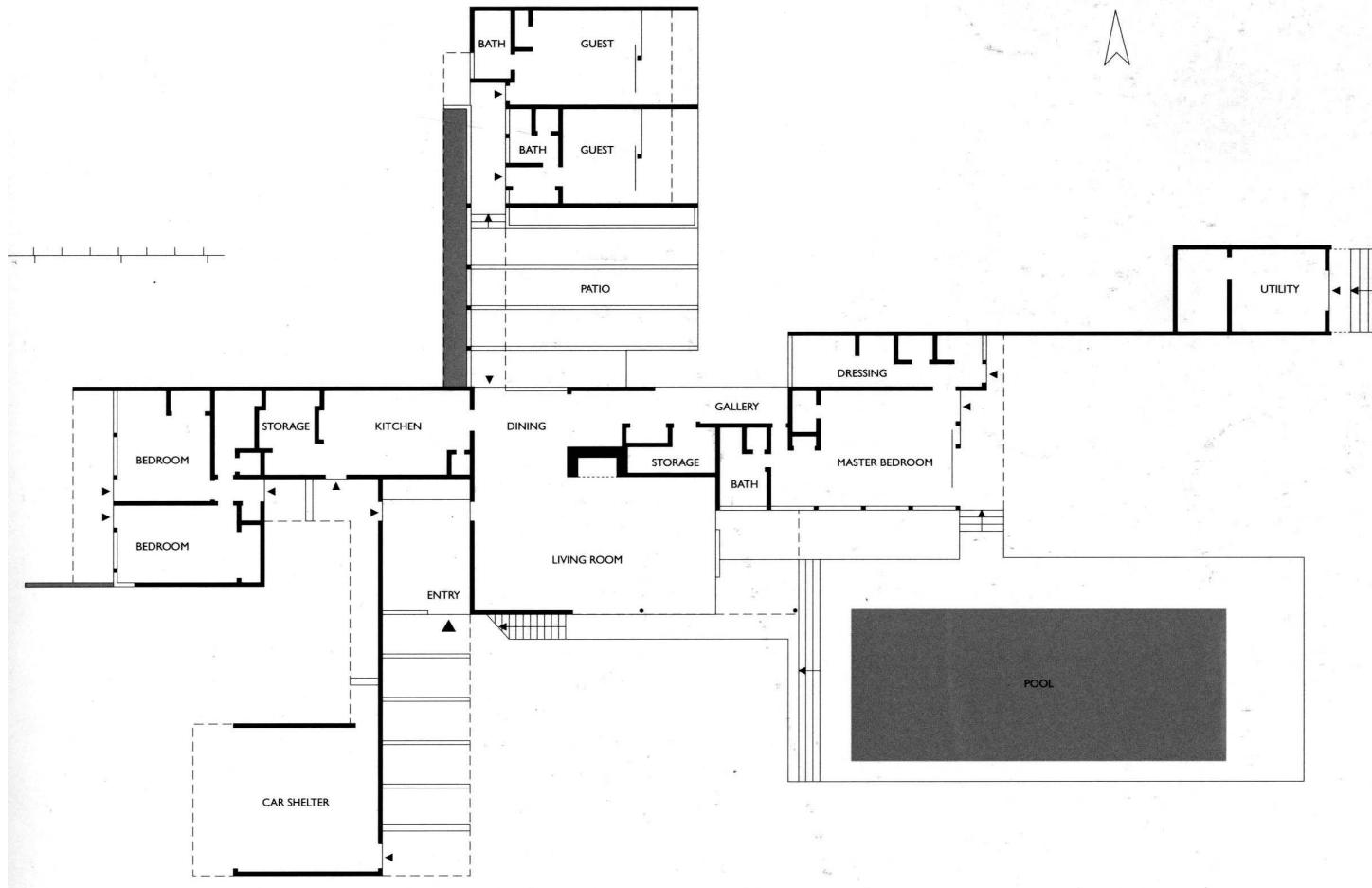
April 8, 1892 – April 16, 1970



Kaufmann Desert House, California

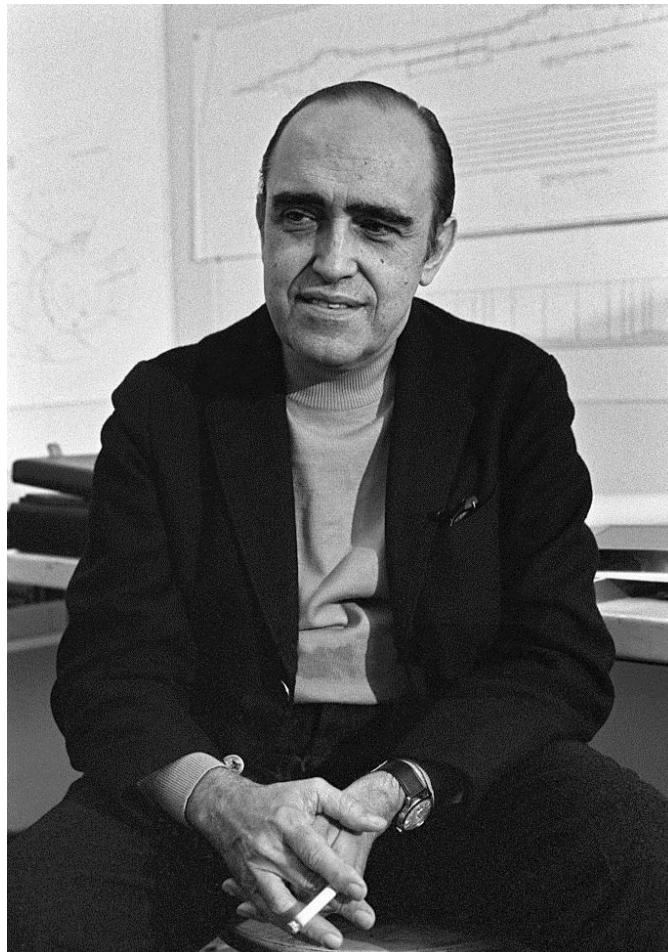






Oscar Niemeyer

December 15, 1907 – December 5, 2012



Cathedral of Brasilia



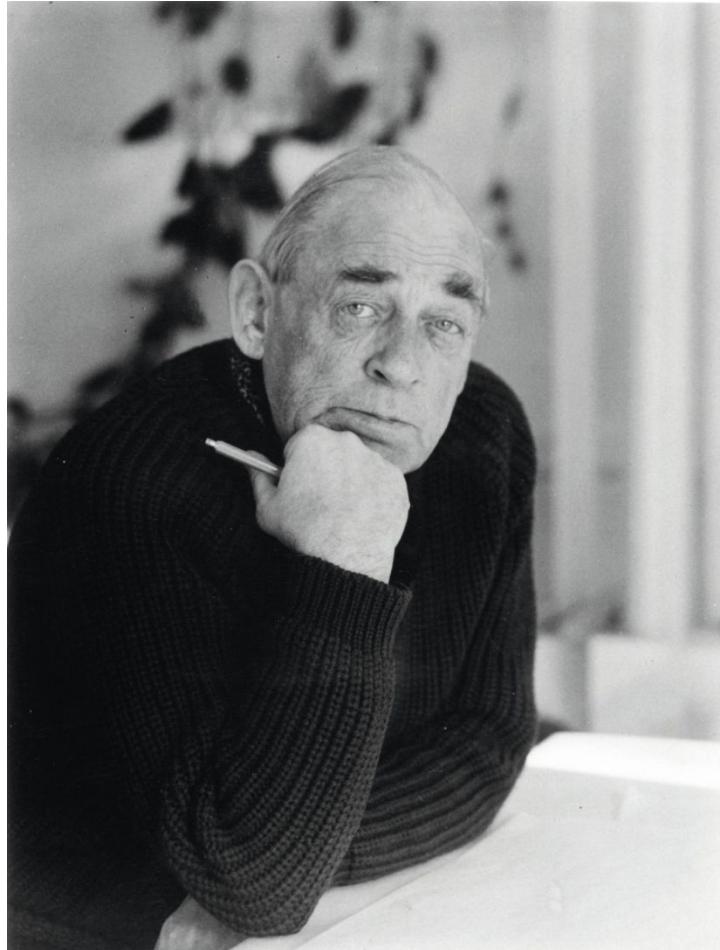


Museu Oscar Niemeyer, Brazil



Alvar Aalto

3 February 1898 – 11 May 1976



Finlandia Hall, Finland



Le Corbusier

6 October 1887 – 27 August 1965



Villa Savoye, France



Notre Dame Ronchamp, Paris



Louis Kahn

March 5 [O.S. February 20] 1901 – March 17, 1974



The National Assembly Building, Bangladesh



Kimbell Art Museum, Texas



