

Self conscious Modernity

Module 1

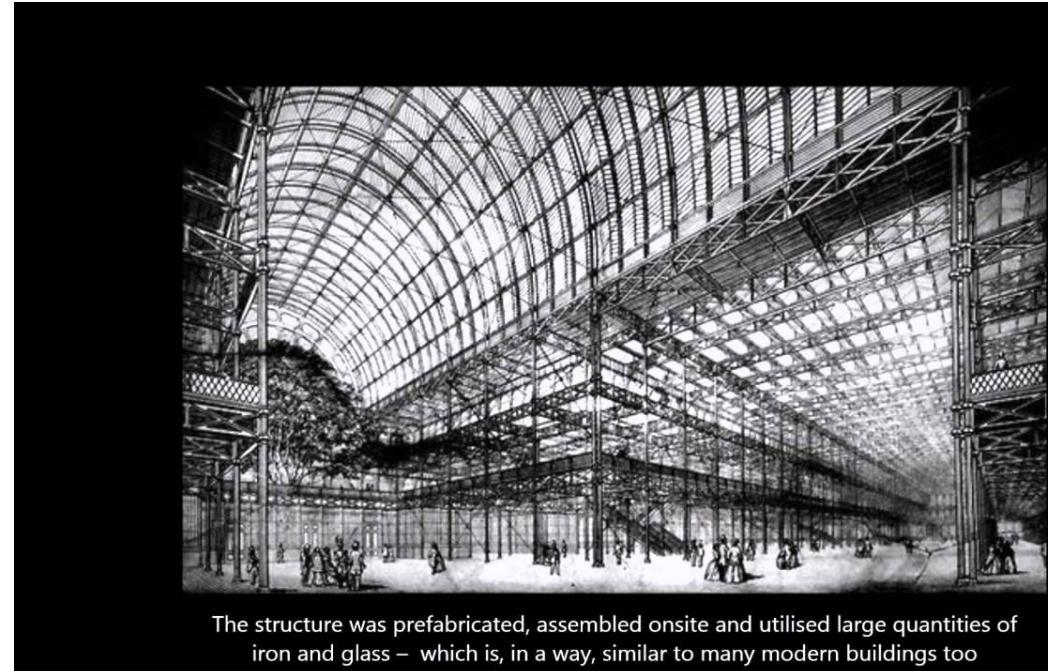
Neo Classicism

- **Neoclassical architecture**, revival of Classical architecture during the 18th and early 19th centuries. The movement concerned itself with the logic of entire Classical volumes, unlike Classical revivalism (see Greek Revival), which tended to reuse Classical parts.
Neoclassical architecture is characterized by grandeur of scale, simplicity of geometric forms, Greek—especially Doric (see order)—or Roman detail, dramatic use of columns, and a preference for blank walls.



Industrial revolution and its impact

- Beginning in the 18th century the Industrial Revolution made fundamental changes in agriculture, manufacturing, transportation and housing. Architecture changed in response to the new industrial landscape. Prior to the late 19th century, the weight of a multistory building had to be supported principally by the strength of its walls. The taller the building, the more strain this placed on the lower sections. Since there were clear engineering limits to the weight such load-bearing walls could sustain, large designs meant massively thick walls on the ground floors, and definite limits on the building's height.



The structure was prefabricated, assembled onsite and utilised large quantities of iron and glass – which is, in a way, similar to many modern buildings too

Forged iron and milled steel began to replace wood, brick and stone as primary materials for large buildings. This change is encapsulated in the Eiffel Tower built in 1889. Standing on four huge arched legs, the iron lattice tower rises narrowly to just over 1000 feet high.

New materials- Steel, glass and concrete

- The mass production of steel was the main driving force behind the ability to build skyscrapers during the mid 1880s.
- Steel framing was set into foundations of **reinforced concrete**, concrete poured around a grid of steel rods (re-bar) or other matrices to increase tensile strength in foundations, columns and vertical slabs.
- By assembling a framework of steel girders, architects and builders could suddenly create tall, slender buildings with a strong steel skeleton. The rest of the building's elements — the walls, floors, ceilings, and windows were suspended from the load-bearing steel. This new way of constructing buildings, so-called "**column-frame**" construction, pushed them up rather than out.



New materials- Steel, glass and concrete

- Structures consisting of metal columns and beams no longer needed walls for structural support, glass could be fashioned in larger sizes volumes and dense structures could be replaced by skeleton structures; making it possible to reach previously restricted height and width very quickly, using pre-fabricated elements.
- However, this new architecture lacked in imagination and style as the focus was cast towards functionality.
- An example of this new technology was The Crystal Palace 1851. It was a glass and iron showpiece, with pre-fabricated parts that could be mass-produced and erected rapidly. This dazzled the millions of visitors passing through its doors as it stood in blatant disparity to previous massive stone construction.
- Crystal Palace became the foundation for modern architecture, its transparency signified a sense of ‘no boundaries’.

Arts and crafts movement

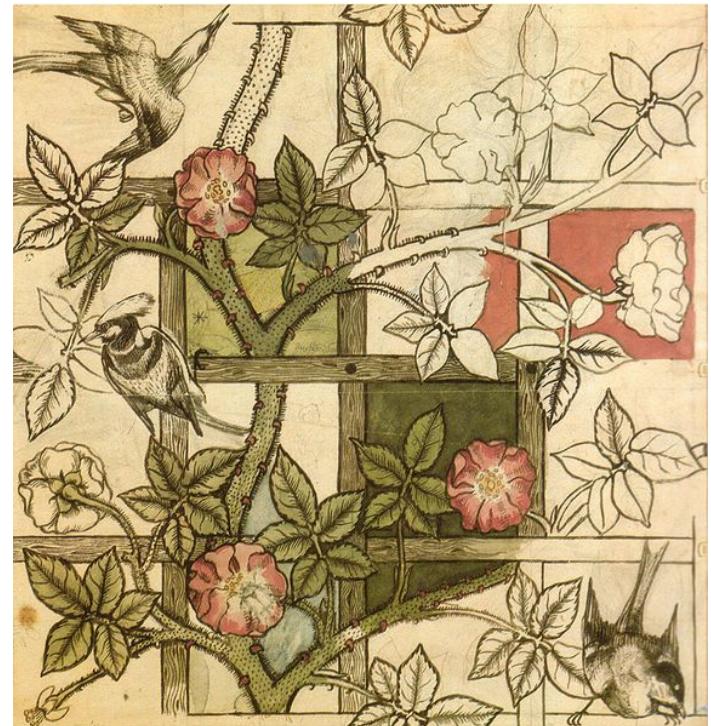
Setting the Scene

- The year is 1850; Britain has just gone through the **Industrial Revolution**, and it changed from a rural agricultural society to one of urban industrialization.
- **John Ruskin** saw the mechanized production and what came with it as great evil. He feared the loss of skilled trades.
- Ruskin's social criticism set the stage for the Arts and Crafts movement and empowered craftsman to make things with their hands.



Arts and crafts movement

- It stood for traditional craftsmanship using simple forms, and often used medieval, romantic, or folk styles of decoration. It advocated economic and social reform and was essentially anti-industrial.
- The term was first used by T. J. Cobden-Sanderson at a meeting of the Arts and Crafts Exhibition Society in 1887, although the principles and style on which it was based had been developing in England for at least 20 years. It was inspired by the ideas of architect Augustus Pugin, writer John Ruskin, and designer William Morris.
- It was largely a reaction against the perceived impoverishment of the decorative arts at the time and the conditions in which they were produced



William Morris design for "Trellis" wallpaper, 1862

Art Nouveau

- **Art Nouveau** is an international style of art, architecture and applied art, especially the decorative arts.
- Also known as Jugendstil, Stile Floreale, and Sezessionstil, the decorative arts-and-architecture movement flourished in Europe throughout the late 18th and early 19th centuries.
- It was a reaction to the academic art, eclecticism and historicism of 19th century architecture and decoration and was inspired by natural forms and structures, particularly the curved lines of plants and flowers, and whiplash forms.
- Other defining characteristics of Art Nouveau were a sense of dynamism and movement, often given by asymmetry and by curving lines, and the use of modern materials, such as iron pillars and railings, sculpted and curved in naturalistic designs.



Interior of Hôtel Tassel by Victor Horta (1892-3)





Antoni Gaudí Cornet



Born	25 June 1852 Reus or Riudoms, Catalonia, Spain
Died	10 June 1926 (aged 73) Barcelona, Catalonia, Spain
Nationality	Spanish
Occupation	Architect
Buildings	Sagrada Família, Casa Milà, Casa Batlló
Projects	Park Güell, Church of Colònia Güell
Website	www.sagradafamilia.org/en/ www.parkguell.cat/en/ casabatllo.es/en/

Antoni Gaudí- Work & Life

- Gaudí's work was influenced by his passions in life: architecture, nature, and religion. He considered every detail of his creations and integrated into his architecture such crafts as ceramics, stained glass, wrought ironwork forging and carpentry. He also introduced new techniques in the treatment of materials, such as *trencadís* which used waste ceramic pieces.
- Gaudí rarely drew detailed plans of his works, instead preferring to create them as three-dimensional scale models and moulding the details as he conceived them.
- Between 1984 and 2005, seven of his works were declared World Heritage Sites by UNESCO.



Antoni Gaudí- Works

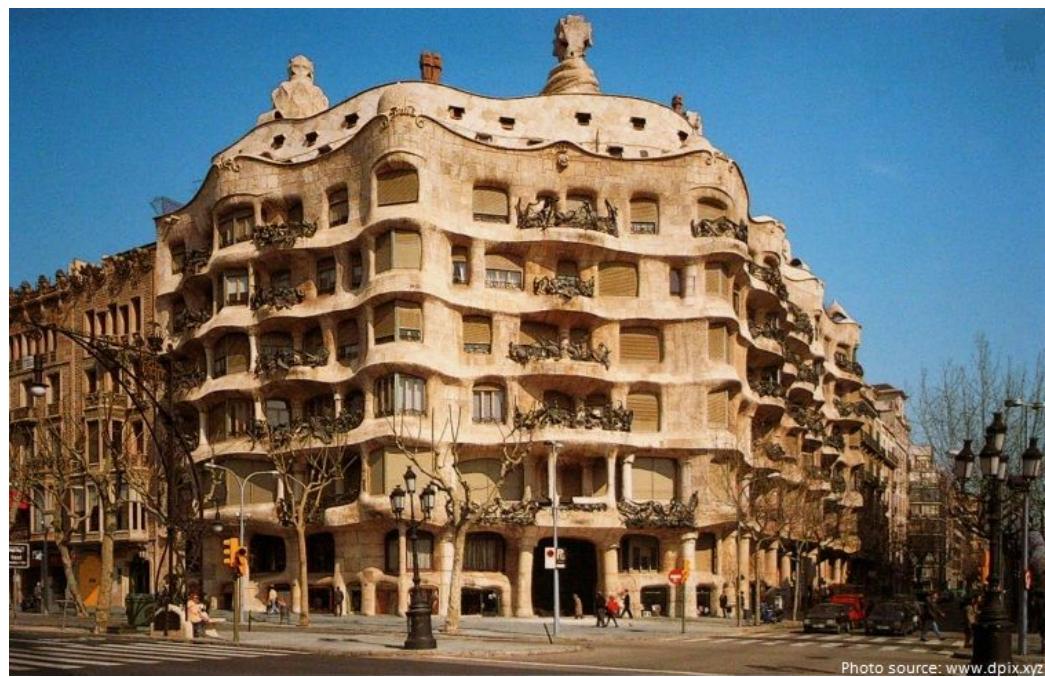
The **Park Güell** is a public park system composed of gardens and architectonic elements located on Carmel Hill, in Barcelona, Catalonia, Spain. Park Güell is located in La Salut, a neighborhood in the Gràcia district of Barcelona. With urbanization in mind, Eusebi Güell assigned the design of the park to Antoni Gaudí. The park was built from 1900 to 1914 and was officially opened as a public park in 1926.



Antoni Gaudi- Park Guell



Antoni Gaudí-Casa Milà-La Pedrera



Antoni Gaudi- Casa Batlló



Antoni Gaudi- Sagrada Familia



Antoni Gaudi- Sagrada Familia



Chicago School



Great Fire of Chicago, 1871



Chicago School

- We can trace our answer back to the 1880s, when the first generation of skyscrapers appeared in Chicago and New York. The booming insurance businesses of the mid-19th century were among the first enterprises to exploit the technological advancements, which made tall buildings possible.
- Constructed in the aftermath of the great fire of 1871, Chicago's Home Insurance building – completed in 1884 by William Le Baron Jenney – is widely considered to be the first tall building of the industrial era, at 12 stories high.
- Architects Louis Sullivan and Dankmar Adler first coined the term “tall office building” in 1896, drawing on the architectural precedent of Italy’s Renaissance palazzi. His definition denoted that the first two stories are given over to the entrance way and retail activity, with a service basement below, repeated storeys above and a cornice or attic storey to finish the building at the top. Vertical ducts unite the building with power, heat and circulation. This specification still holds good today.



Home Insurance Building.

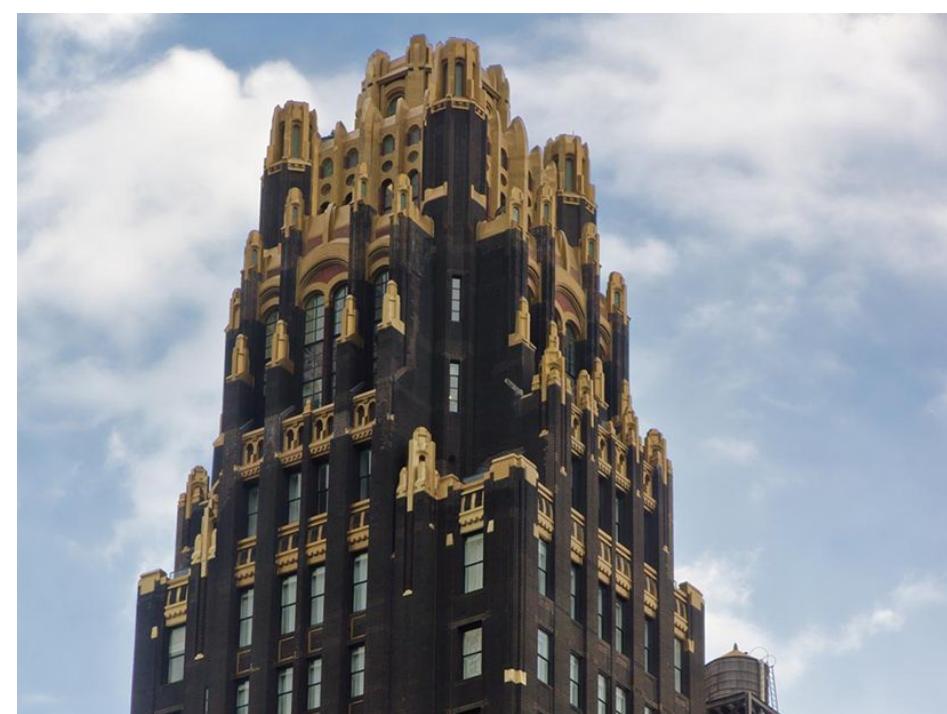
First and Second Chicago School of Architecture



Art Deco

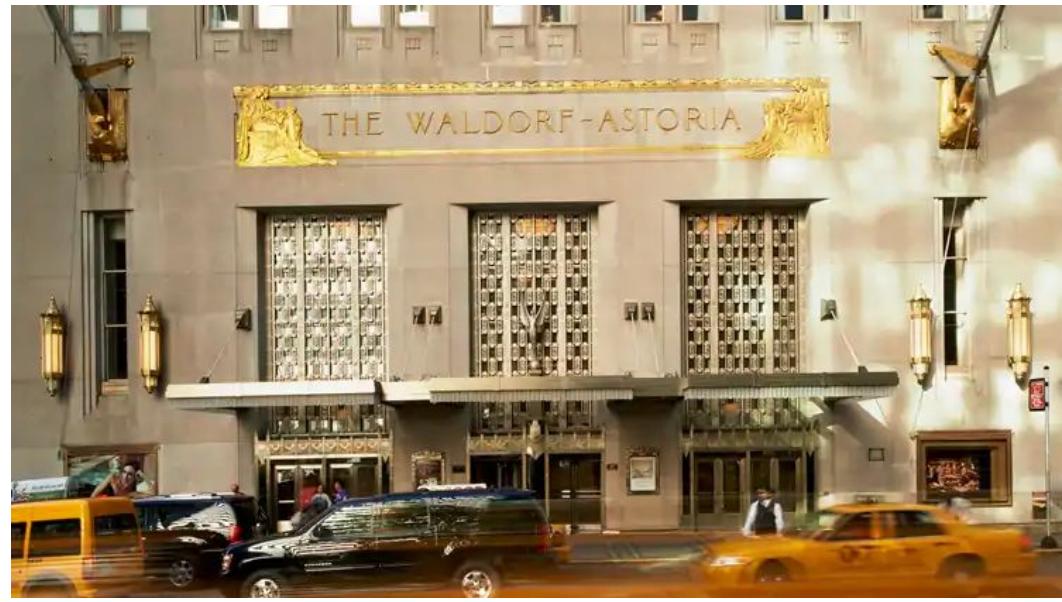
- **Art Deco**, sometimes referred to as **Deco**, is a style of visual arts, architecture and design that first appeared in France just before World War I. Art Deco influenced the design of buildings, furniture, jewelry, fashion, cars, movie theatres, trains, ocean liners, and everyday objects such as radios and vacuum cleaners. It took its name, short for *Arts Décoratifs*, from the Exposition internationale des arts décoratifs et industriels modernes (International Exhibition of Modern Decorative and Industrial Arts) held in Paris in 1925.
- The Chrysler Building and other skyscrapers of New York built during the 1920s and 1930s are monuments of the Art Deco style.
- Art Deco is one of the first truly international styles, but its dominance ended with the beginning of World War II and the rise of the strictly functional and unadorned styles of modern architecture and the International Style of architecture that followed.^[5]





Entangled Cities by Nicole Saraniero

Art deco architecture



Louis Sullivan

Louis Henry Sullivan "father of skyscrapers"[2] and "father of modernism".

He is considered by many as the creator of the modern skyscraper, was an influential architect and critic of the Chicago School, was a mentor to Frank Lloyd Wright, and an inspiration to the Chicago group of architects who have come to be known as the Prairie School.

Along with Wright and Henry Hobson Richardson, Sullivan is one of "the recognized trinity of American architecture". The phrase "Form follows function" is attributed to him



Born	September 3, 1856 <u>Boston</u> , Massachusetts, U.S.
Died	April 14, 1924 (aged 67) Chicago, Illinois, U.S.

Adolf Loos



- Adolf Franz Karl Viktor Maria Loos (10 December 1870 – 23 August 1933) was an Austrian and Czech architect and influential European theorist of modern architecture.
- His essay *Ornament and Crime* advocated smooth and clear surfaces in contrast to the lavish decorations of the fin de siècle, as well as the more modern aesthetic principles of the Vienna Secession, exemplified in his design of Looshaus, Vienna.
- Loos became a pioneer of modern architecture and contributed a body of theory and criticism of Modernism in architecture and design and developed the "Raumplan" (literally spatial plan) method of arranging interior spaces, exemplified in Villa Müller in Prague.

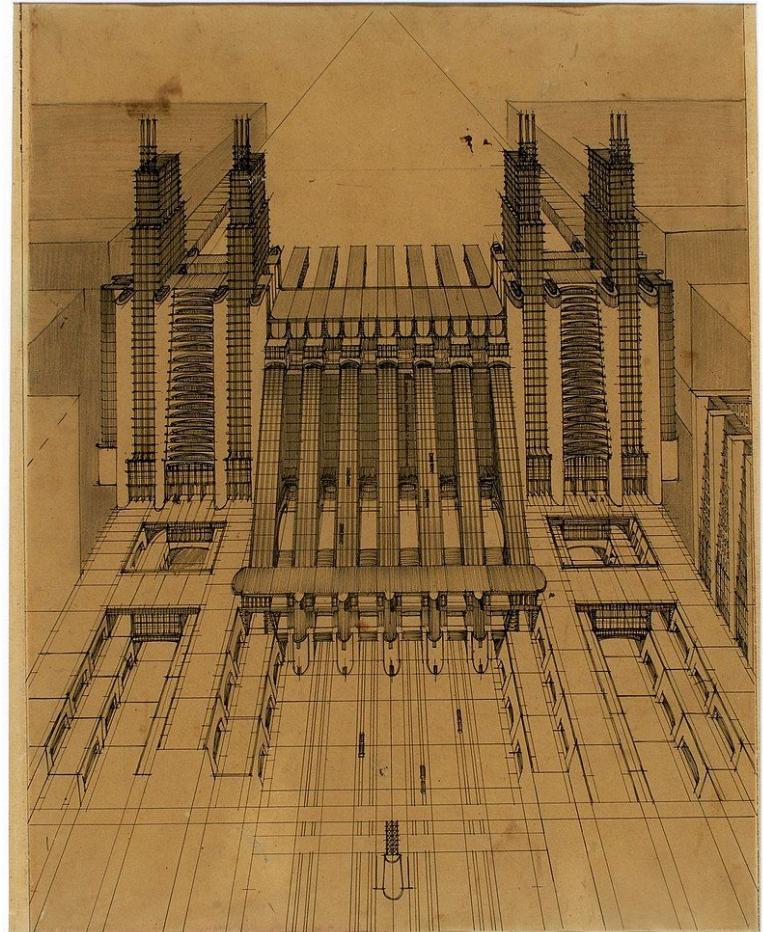
Born	Adolf Franz Karl Viktor Maria Loos 10 December 1870 Brno, Austria-Hungary (now Czech Republic)
Died	23 August 1933 (aged 62) Vienna, Austria
Nationality	Austria , Czechoslovakia , Austria-Hungary
Occupation	Architect
Buildings	Looshaus, Vienna Villa Müller, Prague

Adolf Loos- Looshaus

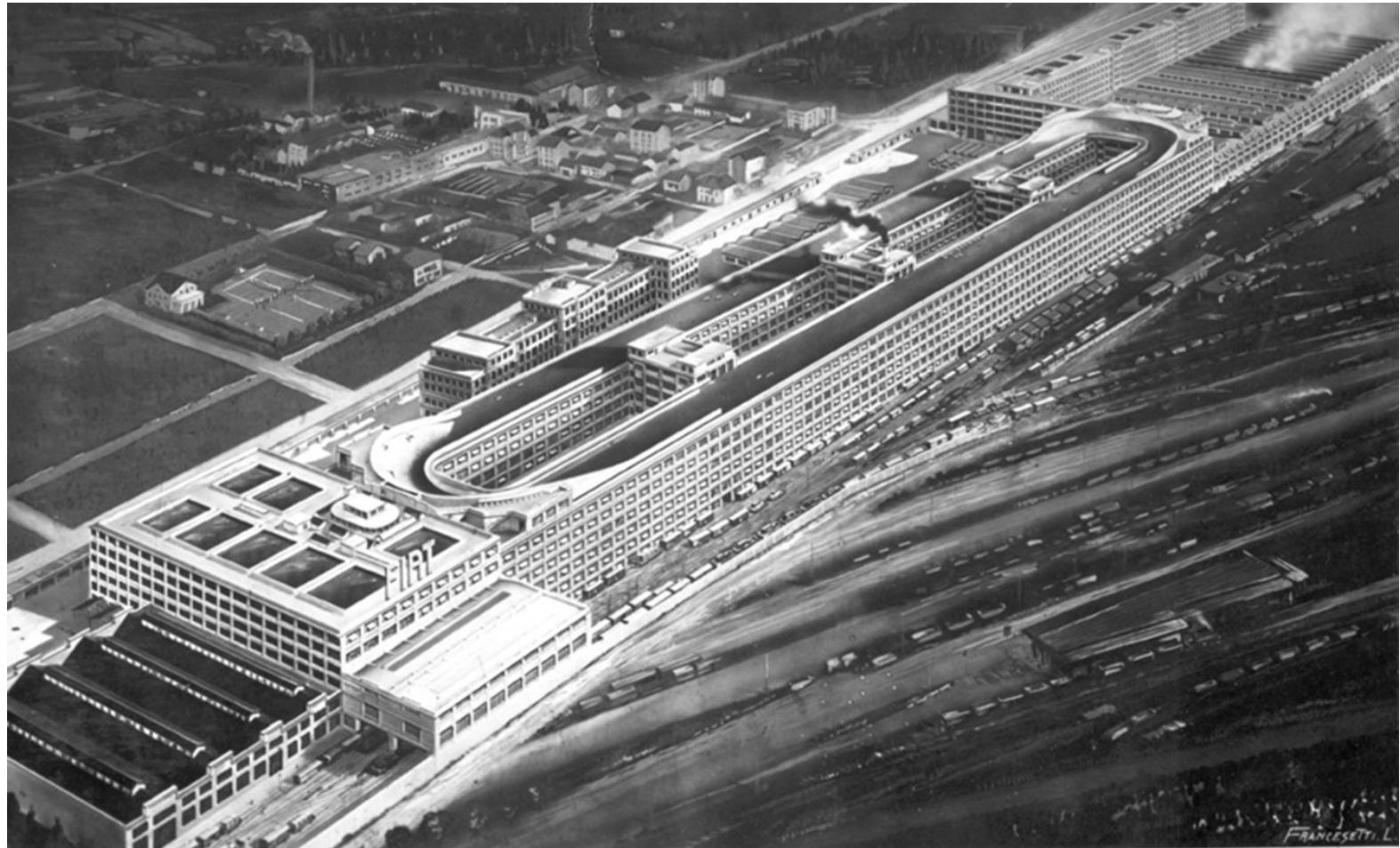


Futurism

Movement
Technology
Natural Materials
Science

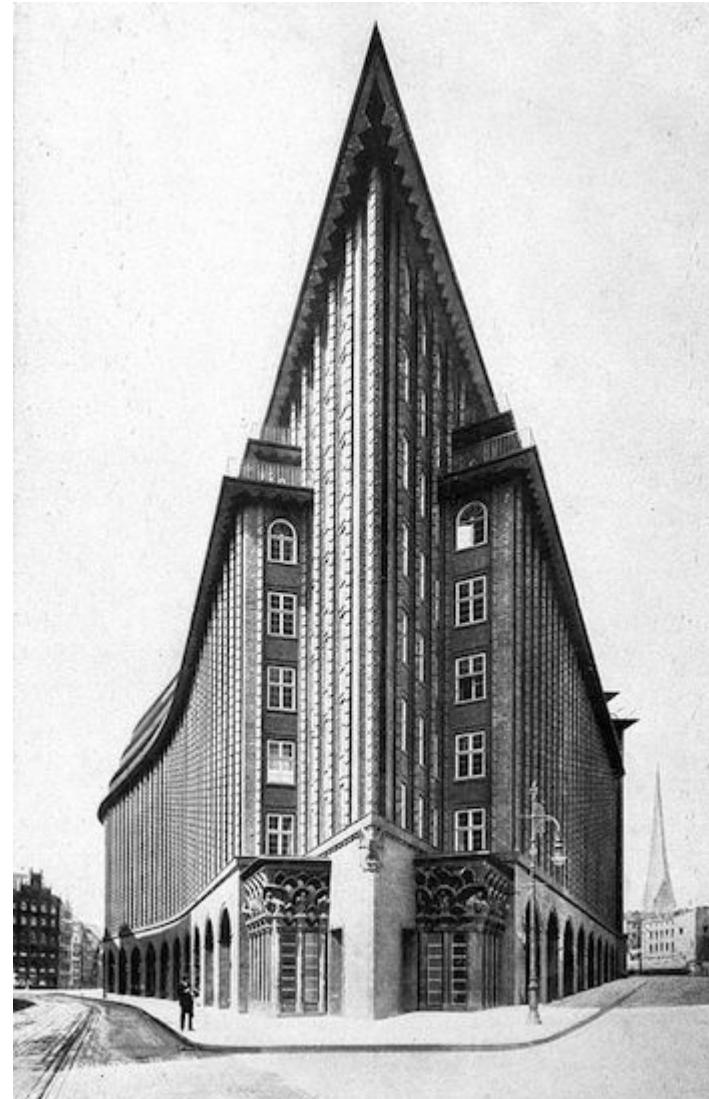


Futurism



Expressionism

- Expressionist architecture is an architectural movement in Europe during the first decades of the 20th century in parallel with the expressionist visual and performing arts that especially developed and dominated in Germany.
- Brick Expressionism is a special variant of this movement in western and northern Germany and in The Netherlands (Amsterdam School).
- Expressionist architecture is one of the three dominant styles of Modern architecture (International Style, Expressionist- and Constructivist architecture).





Mendelsohn



Einstein tower

- The building, a solar observatory, is made of brick covered with cement.
- It's all curving edges and undulating forms and seems almost to emerge from the ground below it like some kind of organic or scientific organism.
- And that's not an accident because it was made to reflect Einstein's Theory of Relativity, which changed the way people thought about time and space.
- The Einstein Tower looks strikingly modern for a building that's almost one hundred years old



Taut

Taut is best known for his theoretical work, speculative writings and a handful of exhibition buildings.

Taut's best-known single building is the prismatic dome of the Glass Pavilion at the Cologne Werkbund Exhibition (1914). His sketches for "Alpine Architecture" (1917) are the work of an unabashed Utopian visionary, and he is variously classified as a Modernist and an Expressionist.

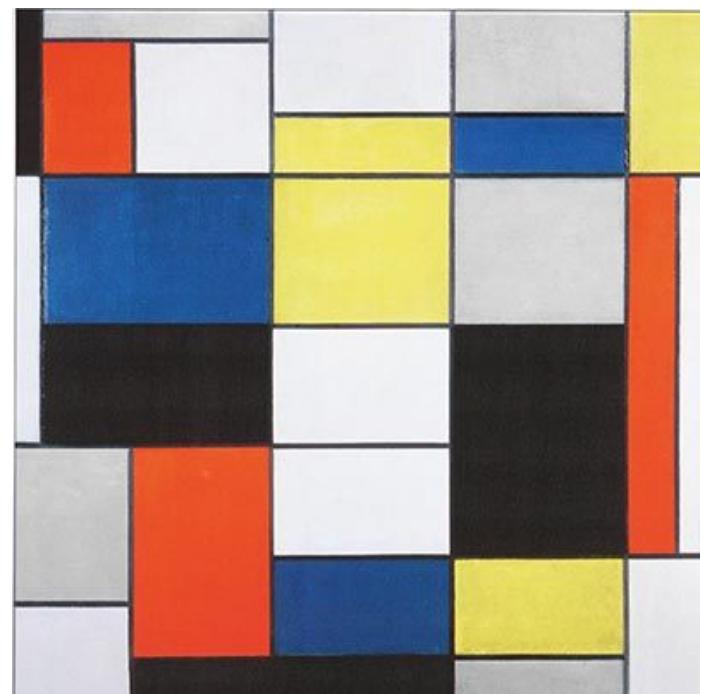


Bruno Taut (1910)

Born	4 May 1880 <u>Königsberg, P</u> <u>russia</u>
Died	24 December 1938 (aged 5 8) <u>Istanbul</u>
Nationality	<u>German</u>

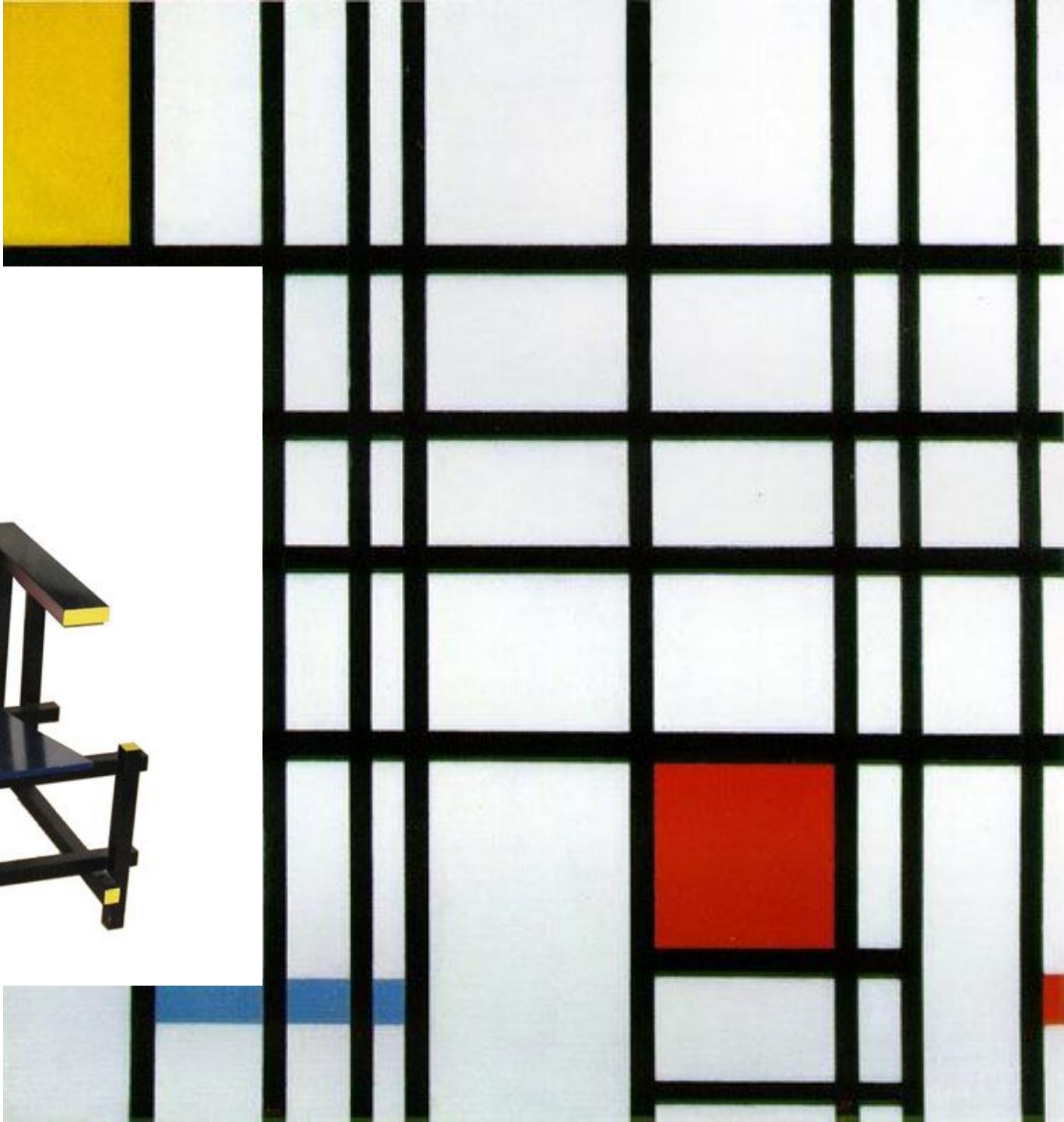
Destijl movement

- The Netherlands-based *De Stijl* movement, also known as Neoplasticism, started in 1917. It searched the purest abstraction of art, reducing the elements to basic forms and colors.
- Partly a reaction against the decorative excesses of Art Deco, the reduced quality of De Stijl art was envisioned by its creators as a universal visual language appropriate to the modern era, a time of a new, spiritualized world order.
- Led by the painters Theo van Doesburg and Piet Mondrian - its central and celebrated figures - De Stijl artists applied their style to a host of media in the fine and applied arts and beyond.
- To this end, De Stijl artists turned their attention not only to fine art media such as painting and sculpture, but virtually all other art forms as well, including industrial design, typography, even literature and music. De Stijl's influence was perhaps felt most noticeably in the realm of architecture, helping give rise to the International Style of the 1920s and 1930s.





JWA



Walter Gropius

One of the most highly regarded architects of the 20th century, Walter Gropius (18 May 1883 – 5 July 1969) was one of the founding fathers of Modernism, and the founder of the Bauhaus, the German "School of Building" that embraced elements of art, architecture, graphic design, interior design, industrial design, and typography in its design, development and production.



Bauhaus



Fagus Factory



Peter Behrens

- Peter Behrens (14 April 1868 – 27 February 1940) was a German architect and designer.
- He was important to the Jugendstil and modernist movement, and several of the movement's leading names (including Ludwig Mies van der Rohe, Le Corbusier and Walter Gropius) worked for him in earlier stages of their careers.



German Werkbund

- In 1907, Behrens teamed with ten other artists and designers and a group of twelve companies to create the Deutscher Werkbund, an organization that was deliberately designed to compete with the English Arts and Crafts movement, and to improve the status of German design and industry.
- As a result of this organization, Behrens was employed by AEG as an artistic consultant and called upon to design everything from the company's logos and typefaces to its product design, effectively making Behrens the world's first industrial designer.
- From this alliance in 1909 came the AEG Turbine Factory. Once again, the design does not entirely eschew traditional architecture, with solid gable ends and corner walls recalling an abstracted classical temple.
- However, the building's industrial nature required a significantly different approach, in both its spatial and functional requirements, to anything that established architectural styles had to offer. As a result, steel and glass predominate in the building's 123-meter long shell.



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