

08/22/2019

# ARCHITECTURAL THEORY

## LECTURE #1

1. Architecture as a Profession:
  - a. Business
  - b. Engineering
  - c. Art Form
  - d. Social and Cultural issues
  - e. "Muddy Water"
2. Schooling:
  - a. Eight-Year Apprenticeship
  - b. Five-Year B.Arch
  - c. Four-Year BA in Architecture + Two-Year M.Arch.
3. Licensure:
  - a. State Licensure
  - b. Apprenticeship
  - c. National License
  - d. Accountability
    - i. Ten years in California
    - ii. E & O Insurance
4. Ethics vs. Morals
  - a. Universals – Ethics – The good life
  - b. Time / Place specific – Morals – Prescriptive laws
  - c. Hitler vs. God
5. AIA Code of Ethics
  - a. Outlawed in past form
  - b. Restraint of trade
  - c. Limit competition
  - d. Minimum set of standards
  - e. Ethics or Morals
6. Business practices
  - a. Building Codes — require
  - b. Law
  - c. Ethics
7. Design practices Responsible to:
  - a. Owner
  - b. Contractor
  - c. Building
  - d. Art of Architecture - the advancement of the art form
  - e. Society as a whole
  - f. Context of building
  - g. Conservation
8. Personal Values: The Architect vs. the above
  - a. Establish your own
  - b. Type of work

good business ethics

AIA: American Institute of Architects

FAIA: Fellow of the American Institute of Architects

Custom single family residence & hospital.

- c. Way of working
- d. Relationship to employer
- 9. Interaction of values
  - a. Yours vs. the Client
  - b. Yours vs. the Law
  - c. Yours vs. Society as a whole

ARCHITECTURAL THEORY

LECTURE 1

- 1. Introduction
  - a. Introduction
  - b. Introduction
  - c. Introduction
  - d. Introduction
  - e. Introduction
- 2. Introduction
  - a. Introduction
  - b. Introduction
  - c. Introduction
  - d. Introduction
  - e. Introduction
- 3. Introduction
  - a. Introduction
  - b. Introduction
  - c. Introduction
  - d. Introduction
  - e. Introduction
- 4. Introduction
  - a. Introduction
  - b. Introduction
  - c. Introduction
  - d. Introduction
  - e. Introduction
- 5. Introduction
  - a. Introduction
  - b. Introduction
  - c. Introduction
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- 6. Introduction
  - a. Introduction
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  - d. Introduction
  - e. Introduction
- 7. Introduction
  - a. Introduction
  - b. Introduction
  - c. Introduction
  - d. Introduction
  - e. Introduction
- 8. Introduction
  - a. Introduction
  - b. Introduction
  - c. Introduction
  - d. Introduction
  - e. Introduction
- 9. Introduction
  - a. Introduction
  - b. Introduction
  - c. Introduction
  - d. Introduction
  - e. Introduction
- 10. Introduction
  - a. Introduction
  - b. Introduction
  - c. Introduction
  - d. Introduction
  - e. Introduction

Aug. 27, 2019. (T)

# ARCHITECTURAL THEORY

## LECTURE #2

### BEFORE ARCHITECTURE and BEYOND SHELTER

1. Before Architecture
  - a. Shelter
  - b. Utility
  - c. Economy
  
2. Architecture Beyond Shelter
  - a. Vitruvian Elements
    - i. Firmness - Structure
      1. Physical
      2. Institutional
    - ii. Commodity - Utility
      1. Form and function
      2. Form as a function
      3. Economic issues
      4. Rules of the game and codes
      5. Permanence and the forces of nature
    - iii. Delight - Transcendence and Poetics
      1. Cultural identity
      2. Communal values
      3. Aspirational motives
  - b. Architecture as a Spatial Art Form
    - i. Painting - 2D/3D
    - ii. Music - structure / abstraction
    - iii. Literature - Abstraction / description
    - iv. Dance - Movement through space
    - v. Sculpture - Objects in space
    - vi. Architecture - The making of space

Water is number 1 problem.

dealing space  
The great Architects.  
making of space

fundamental tool.  
cool color behind  
warm color front

### 3. Definitions of Architecture

- a. Frozen Music
  1. Formal issues: Key, rhythms, etc.
  2. Process: Composer / Architect, Conductor / Contractor, etc.
- b. "Thoughtful Making of Space" L. Kahn
- c. "Worlds most expensive hobby" B. Strona
- d. "Arche" - "That which was in the beginning"
- e. "tecture" - Having to do with technique and substance

Architecture & music follow many kind things

How manipulate the space

Investigate  
取捨の3

4. Influences on Architecture
  - a. Needs of use *Could be monuments*
  - b. Location and Climate
  - c. Available technology
  - d. Social values
  - e. Goals and aspirations of all the participants
  - f. \$, resources and commitment
  - g. Legal considerations
  - h. Building code issues
  - i. Zoning / Planning issues
  - j. Risk taking vs. innovative design

00/01/2017 (10)

# Architectural Theory

## Lecture #3

### Architecture, Philosophy, and Style

#### 1. Architecture and Philosophy

- a. Metaphysics and Architecture
  - i. Ontology - Science of being
  - ii. Cosmology - Science of fundamental causes and processes
  - iii. Metaphysics - Combines both of above
- b. Architecture tied and related to Philosophy
  - i. Foundation
  - ii. Structure
  - iii. Superstructure / ornament
- c. Commitment to a set of values
  - i. Intellectual basis for decision-making
  - ii. Transcends the here and now
- d. Philosophy: "Pursuit of truth through logical reasoning"
- e. Style: "According to the prevailing mode or view" *Style, like*
- f. Theory: "The analysis of a set of facts in their relationship to one another" *fashion*

#### 2. Style vs. Philosophy

- a. Style is of the "Here and Now"
  - i. Fads and trends
  - ii. Impossible to completely avoid
  - iii. Advantage: Personal identification, promotes business
  - iv. Disadvantage: Dated work, risk of being "out" and forgotten
  - v. Past styles revisited:
    - 1. Inappropriate for different time/place
    - 2. Old style in new way - "updated"
    - 3. Nostalgic meaning and acceptance
- b. Philosophy transcends the "Here and Now"
  - i. Timeless design
  - ii. Based on principles not on style or "personal look"
  - iii. Universals not fads
  - iv. A "Fit" between work and "Time" when seen from time/distance
  - v. Gothic Architecture and Philosophy/Form

*based on universal, not false*

09.03, 2019. (T)

# ARCHITECTURAL THEORY

## Lecture #4

### Order and Architecture – Classical

#### 1. Order and Architecture

- a. Classical vs. Romantic thinking
  - i. Two polar-opposite ways of thinking
  - ii. Everyone uses a little of each
- b. Elements of Architectural order
  - i. Symmetry/asymmetry
  - ii. Axial
  - iii. Hierarchical
  - iv. Order of spaces
  - v. Order of function
  - vi. Order of materials
  - vii. Order of construction

Classical is style

#### 2. Classical Order:

- a. A thought process not an Architectural Style
- b. Classical Style depends on Time and Place
  - i. Greco Roman
  - ii. International Style
  - iii. Japanese
  - iv. Chinese

deal with timeless.

#### 3. Classical thought searches for timelessness:

- a. Deals with universals – Plato
- b. Rules and Invention (Golden Section & Greco-Roman Forms)
- c. Adherence to tradition and standards
- d. Adherence to principals based on universals
- e. Without invention becomes predictable and dull
- f. Invention within rule produces expression that transcends time
- g. Classical work is a World unto itself
- h. The whole can be recreated from a single part
- i. Consistency and order are prized
- j. The world is whole & consistent

Universals! tends to deal with groups.

History & tradition

there are principles of design follow...

#### 4. Some Greats:

- a. The Greek philosophers
- b. Andrea Palladio
- c. Mozart
- d. Mies von der Rohe
- e. John Cage and 12 tone music

"golden section"

principle based on universal

# Architectural Theory

## LECTURE # 5

### Architectural Order – Romanticism and Humanism

#### 1. Romanticism:

- a. Not a style but a way of thinking – Sometimes effects by emotions.
- i. Self expression – Sometimes architects use classical form in romanticism thinking.
  - ii. Originality not adherence to rule
  - iii. Invention through originality – How original is it?

#### b. Imagination and Emotions

- i. Exaltation of the primitive and common man
- ii. Each situation requires a new and original solution
- iii. Reinvention (Classical) vs. Invention (Romantic)

#### c. Some Greats

- i. Ludwig von Beethoven
- ii. Frank Lloyd Wright – Famous for style
- iii. Martin Heidegger
- iv. John Coltrane & Jazz
- v. Antoni Gaudi – Gothic architect.
- vi. Frank Gehry – Romantic thinker.

\* (Have to see if the form of classical style is used in a romantic thinking or classical way?)

Is it a derivative from other style?

- \* Romantic Architecture:
- Expressive
- Emotional
- Unique
- Nostalgic
- Of its time
- Self referential
- Imitational
- Mystical
- Surreal

#### 2. Humanism:

- a. Asserts the dignity and worth of Humans
- b. Individuals' capacity for self-realization through reason
- c. Humans are rational
- d. Humanism vs. authority
  - i. Great accomplishment of Western Civilization
  - ii. Rights of individual vs. Rights of society
  - iii. Great dilemma of Democracy
- e. Humans at center of universe
  - i. Humans dictate and form institutions – including building some,
  - ii. Humans are in control of man's institutions
- f. Humanism does not distinguish between Classical and Romantic thinking.

Reason  
Science  
Progress

Neither.

Craftsman

09/12/2019 (TH)

# Architectural Theory

## LECTURE #6 – Architectural Expression: Culture, Function, Form, Style, Content, and Space

### 1. Cultural Expression:

- a. Power
  - i. Governments
  - ii. Community institutions
  - iii. Media and the press
- b. Wealth
  - i. Political power
  - ii. Purchasing power
  - iii. Banking
- c. Beliefs and Values
  - i. Religious
  - ii. Regional
  - iii. Individual vs. communal
- d. Economics
  - i. Labor/material balance – Which one fits the area's economic.
  - ii. Regional differences – Heating / cooling
  - iii. Industrial development

### 2. Function, Style, Content, and Formal Expression

- a. Form follows function, or does it?
  - i. "The plan is the generator" – Le Corbusier
  - ii. Meeting the client's needs - utility
  - iii. Context – Not a style issue
  - iv. Who decides?
- b. Form as a function *what people see*
  - i. Form Follows Function - Follows Form - Follows Function.....
  - ii. Form is what we do → Express what we do for people to see it.
  - iii. Form is how we define what we do
  - iv. What it is made of – Materials, long lasting
  - v. How it works
  - vi. How it will be used
  - vii. What it will look like – We care
- c. Style and fashion – self-conscious.
  - i. Fashion – Comes & goes
  - ii. Nostalgia
  - iii. No change is comfortable / people don't like change
  - iv. Subjective → specific look to specific function.
  - v. What I like or "we" like
  - vi. What the "public" uses to judge architecture

Form evolved

Arguments

→ Theory is! If we design follow function, form will be delight.

- vii. Style helps to give meaning to design for the "public"
- viii. A kit of parts to be applied to create a visual effect
- d. Content and meaning
  - i. Meaning to architecture as art form
  - ii. Deep meaning – from within the problem at hand
  - iii. Beyond current fashion
  - iv. Timelessness - *Design to be, intend to be*
  - v. What the architect uses to decide
  - vi. Developed from rational thought and solution to many problems

e. Elements of Content:

- i. Time and place
- ii. Cultures and Government
- iii. Economy
- iv. Available materials and technology
- v. Needs & function
- vi. Expression of the construction process
- vii. Expression of the nature of materials
- viii. Values of Architecture problems

*Type of spaces:*

- \* *objects in space + layered spaces*
- \* *Static space*
- \* *Dynamic space - Single Axis*
- \* *Dynamic space - Multi Axis*
- \* *Ambiguous space*
- \* *Articulating space.*

3. Spatial Expression

- a. Space is basis of Architecture
  - i. Unique tool to Architecture
  - ii. Unique to time and place
- b. Architectural space can be:
  - i. Static
  - ii. Dynamic
  - iii. Ordered
  - iv. Chaotic
  - v. Expressive of culture, function and structure

*→ Difference between Greek, Roman & modern architecture, ...*

c. Spatial expression strategies:

- i. Articulation
  - 1. Most common method of design
  - 2. Tells a story about function
- ii. Ambiguity
  - 1. Purposely obscure
  - 2. Difficult for public to relate to
  - 3. Rarely used in modern times
- iii. Organic
  - 1. Can mean form within the problem and construction methods
  - 2. Associated with FLW
  - 3. Nostalgic and easy for public to love or hate
- iv. Symbolism
  - 1. Draws on long established forms
  - 2. Gives meaning to design that public can relate to

3. Used for political reasons, both right and left leaning
4. Closely related to classical styles but not necessarily classical thinking

\* Objects in space : Egyption + Mexican Pyramids

↓  
Monuments

Greek Temple → space for status only  
≠ churches for people to gather.  
Cathedrals.

→ Negative space & positive space? Or a space within a  
The space sitting inside another  
defined space which defined  
by objects.

↓  
layered spaces.

\* Static spaces : Roman Complexes.  
+ Concentrates your

could be change to attention.  
dynamic - single axis space  
by changing the entry.

\* Layered spaces

\* Civic Buildings

\* Complex Institutions.

\* Dynamic Spaces! Move your  
attention,

\* Single Axis spaces: Early  
Christian  
Cathedrals.

\* MultiAxial spaces!  
Gothic Cathedrals

\* Urban Grids & plazas.

- Salks institute.

- Frank Lloyd Wright designs.

09/17/2019(7)

# Architectural Theory

## Lecture #7

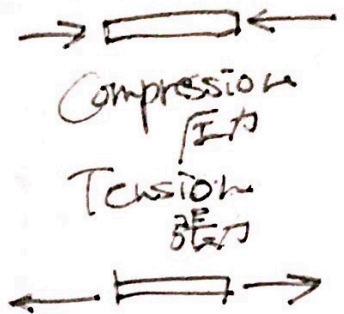
### Architectural Expression – Structural and Construction

#### 1. Structural expression:

##### a. Statics and the basic tools

###### i. Loads and forces

1. Vertical and horizontal
2. Point and uniform
3. Reactions
4. Tension
5. Compression
6. Shear — close each other
7. Bending



- What material you use?  
 - Where are the tension and compression.

###### ii. Strategies

1. Walls
2. Columns
3. Beams
4. Trusses
5. Arches
6. Domes
7. Thin-shell structures

post & Beam construction

post (post) same things

Steel is really good for tension & compression but expensive.

Stone & Concrete can be waterproof

##### b. Articulation

###### i. Showcasing structural components

###### ii. Most common strategy

###### iii. Examples

1. Gothic architecture
2. Mies van der Rohe
3. Louis Kahn

Beam sometimes called joist.

- Compression
- tension
- Shear

##### c. Symbolism

###### i. Injecting social meaning

###### ii. Evoking history

###### iii. Traditions

###### iv. Examples

1. Andrea Palladio
2. Robert Venturi
3. Michael Graves

rafter 梁木

##### d. Ambiguity

###### i. Complexity of meaning and expression

###### ii. Infrequently used

###### iii. Examples

1. Byzantine architecture
2. Antoni Gaudi

Implication

- e. Organic
  - i. Rarely uses
  - ii. Imitating live forms
  - iii. Deceptive motifs
  - iv. Examples
    - 1. Antoni Gaudi
    - 2. Louis Sullivan
    - 3. Frank Lloyd Wright

## 2. Material and Construction Expression:

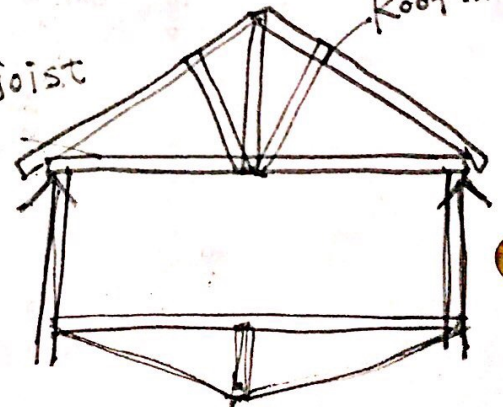
- a. Permanence and the forces of nature
  - i. Water
  - ii. Wind
  - iii. Earthquakes
  - iv. Fire
- b. The nature of materials
  - i. Sustainability issues
  - ii. Weight
  - iii. Expansion and contraction
  - iv. Weather proofing
  - v. Fire resistance
- c. The method of construction
  - i. Regional appropriateness
  - ii. Economic appropriateness
  - iii. Lasting imprint of human involvement

Prestress.  
Pretension  
pre cast

Ceiling joist

trusses

Roof...



Sep. 26, 2019 (TH)

# Architectural Theory • Arch. 226

## Lecture #8 – Late Nineteenth Century America

1. The American Situation
  - a. Civil War over – United States now “is” not “are”
  - b. Isolationist politics
  - c. American (Non-European) Art Forms
    - i. Anti-European
    - ii. Anti-East Coast Neo-Classicism
    - iii. Literature
    - iv. Painting
    - v. Architecture
  - d. Chicago Worlds Fair
    - i. “Set American Architecture back 100 years.” – Louis Sullivan
    - ii. East Coast Neo-Classic designs dominate
    - iii. Tremendously influential across rural U.S.
    - iv. Electrification
  - e. Midwest Values
    - i. Pragmatic
    - ii. New Horizons
    - iii. Expansionism
    - iv. Anti-East Coast
2. Technology & Architecture (Basic Problems to be Solved)
  - a. Permanence
  - b. Water
  - c. Fire
  - d. Wind
  - e. Earthquakes
  - f. Climate Control
  - g. Gravity
    - i. Stress/Strain
    - ii. Bending
    - iii. Tension
    - iv. Compression
    - v. Shear
3. New Technologies Accepted by Chicago centric architects
  - a. Mass-produced structural steel, +/- 1850
    - i. Open hearth process
    - ii. Resist tensile forces
    - iii. Pre-fabrication
  - b. Modern reinforced concrete, +/- 1850
    - i. Portland cement
    - ii. Resist compressive forces

- iii. Waterproof
- c. Electric elevators
  - i. Safety stops
  - ii. Enabled buildings over six –stories high
- d. Midwest expression of new technologies
- e. East Coast neo-classicism and rejection of expression of new technologies

#### 4. Important Thinkers & Thoughts

- a. Frank Furness
- b. Louis Sullivan
- c. New Architectural Beginning
- d. Anti-Intellectual
- e. Anti East Cost Establishment
- f. Romantic view of the world
- g. Beethoven (early 19<sup>th</sup>. Cent.)

Oct. 01, 2019, (T)

# Architectural Theory • Arch 226

## Lecture #9

## Frank Lloyd Wright

### 1. Wright's gifts to Architecture:

- \* Solutions came inside the problem
- a. "Organic" philosophy and architecture
  - i. Solution comes organically from problem
  - ii. Organic life-like decorative motifs
  - iii. All elements are organically tied together in a unified design
- b. Architecture as space
  - i. Space is the essence of Architecture
  - ii. The open plan
  - iii. Spaces flow together
  - iv. Space reflect function
  - v. Horizontal emphasis reflecting the prairie
- \* He likes low ceiling - 7 feet ceiling.
- \* Changing people feelings by manipulating space.
- \* Heritage of Wright, where he has the kitchen flows into the living room.
- c. Truth as he saw it
  - i. Truth in materials
  - ii. Materials left in their natural state
  - iii. Truth in techniques and construction
- \* Emphasize horizontal elements in his projects.
- \* Don't use one material to look like other material.
- \* You learn about the material → use it in the right way.
- d. New technology
  - i. Electrification and lights
  - ii. Use of steel for two way cantilevers
  - iii. Mitered corner windows
- e. Home as center of family
  - i. Hearth as center of home
  - ii. Home as both "cave" and "tent"
- \* Before most people, it's not easy to go out & buy lighting in this period. Design them by himself → hide lighting.
- \* Bring family together.
- f. Taliesin East and West - Giant House
- g. FLW as Teacher
  - i. "The (W)right Way" → His teaching is not about an open minded
  - ii. Few great architects from students → He wants his student to do things follow his way.

### 2. Materials:

- a. Wood
- b. Steel
- c. Concrete
- d. Masonry
- e. Glass
- f. Weather proofing

\* Unity Temple: The first place where Wright understood that space is the essence of architecture.

OCT. 03, 2019, (TH)

# Architectural Theory • Arch 226

## Lecture #10

### Early Twentieth Century after WWI

1. U.S. Isolationism
  - a. Expansion over
  - b. Isolationist dig in roots
  - c. American Art for America
2. World War One - (WWI) (1914-1917)
  - a. "The Great War"
  - b. "The War to End all Wars"
  - c. Culmination of social and governmental power conflicts and nationalistic goals
  - d. Results of WWI
    - i. Russian Revolution
      1. Rise of Communism
      2. Establishment of the one party state - Democracy
      3. Rise of totalitarian government
    - ii. End of Absolute Monarchies in Europe
    - iii. Rise of National State
    - iv. Rise of Socialist Democracy in Europe
    - v. End of Ottoman Empire
    - vi. Rise of the English Empire
    - vii. The Lost Generation
      1. More war deaths than in all Western wars from 1790 to 1914 combined
      2. Mass production of the tools of war
      3. War no longer seen as heroic
      4. Despair and "Shell Shocked" ruined lives
    - viii. The Great Depression - world wide - After the war, there was a golden age in America
      1. Wealth vs. poverty
      2. Social unrest
      3. Rise of organized labor movements
    - ix. Literature
      1. Hemingway - "For Whom the Bell Tolls"
      2. Fitzgerald - "The Great Gatsby"
      3. Erich Maria Remarque - "All Quiet on the Western Front"
    - x. Paris as center of Elite Society
    - xi. New art movements
      1. Dada
      2. Cubism
      3. Abstract Expressionist

Philosopher, artist,  
everyone lived in Paris

Constructivism  
Democratic government

- 4. Picasso
- xii. Existentialism
  - 1. "God is Dead" - Nietzsche (1920)
  - 2. "Nietzsche is Dead" - God
  - 3. Jean-Paul Sartre - "No Exit"
  - 4. Albert Camus - "The Stranger"

He said  
space bends,  
space is not straight

- e. Einstein
  - i. General Theory of Relativity 1905
  - ii. Space/Time relationship changed  
X.Y.Z

### 3. Architectural Implications of WWI

- a. Demise of 19th Century Romanticism
- b. Chance for fresh start
  - i. Rejection of historical art and architectural forms
  - ii. Rejection of historical economic systems
  - iii. Rejection of historical social norms

#### c. New architectural goals

- i. Social engineering - Architecture can and will make life better
- ii. End to poverty
- iii. New egalitarian social values
- iv. Social housing
- v. New work place forms
- vi. New urbanism

Architecture can change the Society.

social balance  
socialist.

Portition.

- 1. Ebenezer Howard - The garden City
- 2. Fredrick Law Olmstead - The White City
- 3. Frank Lloyd Wright - Broad Acre City

#### d. Rise of Modernism

- i. Reflection of new values
- ii. A "Clean Break" with the past
- iii. History is the root of evil - never again
- iv. Brave New World
- v. Forms of art and architecture should reflect the technology of the day

New idea of urbanism

# Architectural Theory • Arch. 226 Lecture

## #12 Louis I. Kahn

### 1. My connection

- Penn
- Reading

### 2. Brief History

- Bridge to Post Modern
  - Evolution of modernism
  - Great respect for history - without quotations
- Early Work
- First notoriety at 50
- Depression and WWII
- Social Housing
- Teaching
- Yale Gallery at 50

### 3. Institutions and Order

- Lifelong search for order
- Institutions are instruments of order
- Early training in classicism
- Search for that beyond the problem at hand
- Search for deeper meaning
- "Order Is"

### 4. Orders

- Order of Space - What the problem wants to be
- Order of Use - Master and Servant Spaces
- Order of Materials - What the materials want to be
- Order of Construction - How the materials want to be

### 5. Silence and Light

- Light as a Material
- Materials as Spent Light
- Poetics of Silence

# ARCHITECTURAL THEORY • Arch 226

Oct. 22, 2019

## LECTURE #13 Post Modernism

1. Setting and time
  - a. End of heroic period -artistically and socially
  - b. Time of affluence
  - c. General acceptance of modernism by Corp. America
  - d. General non-acceptance of modernism by public for private work
  - e. Need for new more meaningful means of expression
  - f. Making architecture meaningful to the non-architectural world
2. Social Issues:
  - a. Ike elected 1952
    - i. Conservative war hero
    - ii. Industrial-Military Complex
    - iii. Freeway system
  - b. The Cold War
  - c. Sputnik and the Space War
  - d. JFK elected 1962
    - i. Great optimism → Youth movement — social networking.
    - ii. Young and vigorous
    - iii. New Frontier
    - iv. 3000 troops to Vietnam
    - v. Assassinated 1963
  - e. Johnson President 1963
    - i. Great Society
    - ii. Medicare
    - iii. Civil Rights legislation
    - iv. Escalates Viet Nam 250000 to 300000 troops
    - v. Anti War Movement
  - f. MLK — assassinated
  - g. RFK — assassinated
  - h. Rock and Roll
    - i. The Beatles
    - ii. The Stones
    - iii. Woodstock
    - iv. Hair and The Who
    - v. The Grateful Dead
    - vi. SF Love Rock
    - vii. Sex, Drugs, and Rock-'n-Toll
3. Venturi
  - a. Complexity and Contradiction
    - i. Non-straight forward
    - ii. Ambiguity
    - iii. Both-And instead of Either-Or
    - iv. Double functioning elements
    - v. History and meaning — History should be included, not less way.
    - vi. Form and meaning
      1. Ducks
      2. Decorated sheds
    - vii. Evolution vs. revolution

Instruction & Reddence

Social democracy

1952 huge change

All of these elements effect  
architecture in some ways  
↓

Leading with Robert Venturi.

the 12bes doble — functioning  
element

speaking to evolution, not Revolution

OCT 24, 2019. (TH)

# ARCHITECTURAL THEORY • Arch 226

## LECTURE #14

### Post Modernism cont.

#### 1. Major Themes:

- a. History and Historicism
  - i. Anti-Modern Theories
  - ii. Pro-Modern Theories
    1. Meaning
    2. Form/Content: Type, Function
    3. Man formed by institutions etc.
  - iii. Place
    1. Man nature and architecture
    2. Place and regionalism
  - iv. Urban Theory
    1. Conceptualism
    2. European Urbanism and Neo-Rationalism
    3. American Urbanism and Design Codes
  - v. Political and Ethical Agenda
    1. Professional Ethics
    2. The Body
      - a. Body as site
      - b. Proportions and design
    3. End of Humanism
    4. Feminism
  - vi. Man shaped by institutions

#### 2. Modern vs. Post Modern Rules:

- a. Modernism
  - i. Tabla Rosa - Clean Break
  - ii. Form follows function
  - iii. Exclusive not inclusive programming
  - iv. Technology will solve problems
  - v. More is Less
  - vi. History is out
  - vii. No symmetry
  - viii. Architecture can/will solve societal problems
- b. Post-Modern
  - i. History should be included
  - ii. Inclusive not exclusive programming
  - iii. Plurality of solutions
  - iv. Architecture can not solve societal problems
  - v. Symbolism is accepted
  - vi. Decoration is accepted and encouraged
  - vii. Technology can not solve all problems
  - viii. Form is a function

programming is inclusive

Technology is answer for everything.

Nov, 12, 2019. (T)

# Architectural Theory • Arch. 226

## Lecture #15

### Deconstruction and Architecture

1. Russian Constructionist
  - a. 1918-20
  - b. Revolutionary
  - c. Avant-Guard
  - d. Functional reality
  - e. Distorted forms
    - i. Crashed pure forms
    - ii. Distorted image
    - iii. Damaged forms
  - f. Had little development and influence
  
2. Modernism
  - a. Stripped Classicism
  - b. Follows tradition of Architecture
  - c. Purity of form
  - d. Order and clarity
  - e. Evaded the complexity of the program
  - f. Purity / Functionalist style
  - g. Architecture is the agent of stability

*This is what society is.*
  
3. Metaphysics
  - a. Ontology: Nature of Being
  - b. Epistemology: Theory of nature and grounds of knowledge
  - c. Cosmology: Universe as an ordered system
  
4. Philosophy and Architecture
  - a. Metaphysics is an attempt to build a philosophy based upon unmovable truths
  - b. Method is
    - i. Immovable foundation
    - ii. Structure
    - iii. Superstructure
  - c. This is the metaphor of architecture thus:
    - i. The special relationship of Architecture and Philosophy
    - ii. The inability of philosophy to deal with Architecture because they are inseparably bound
  - d. Traditional Philosophy places highest value on abstraction
    - i. Poetry above painting
    - ii. Speech above writing
    - iii. Architecture is lowest form of art because it is the most material of art forms.

- e. Traditional philosophy presupposes a being
  - i. Descartes' "I think therefore I am."
  - ii. There is no contradiction or psychic territory (Psychoanalysis).
  - iii. There is some underlying system given time we can understand.
  
- f. U.S. Constitution
  - i. Example of deconstruction
  - ii. Supreme Court
  - iii. Time and change
  - iv. Shows elements
    - 1. Breaking order
    - 2. Functional reality
- g. Architecture not part of the theory Deconstruction Philosophy – It just fits
- h. Deconstruction is a twist or shift of Constructionist
  - i. Distortion is from with-in
  - ii. Part of the order
  - iii. As a parasite with-in
  - iv. Not damaged but shifted
  - v. Not a decoration technique
  - vi. Displaces Architecture rather than Distorting it
  - vii. Perfect form confesses its crime---Imperfection
- i. Intervention and deformation
  - i. Unfamiliar with-in the Familiar
  - ii. Shock of the Old
  - iii. From with-in
  - iv. From with-in the tradition of architecture
  - v. At the center of order
  - vi. Unsettling of Purity

## 5. Space

- a. Sense of closure is lost
- b. Walls fold and twist to free space
- c. Not the Modernist "Free flowing space"
- d. "Tortured space"

## 6. Form

- a. "Form Follows Distortion"
- b. Not a style or an "-ism" It is a living Philosophy
- c. Allowing tradition to distort itself.

## 7. Origins and Purpose

- a. Founded in building not abstract theory
  - i. Architecture because it is material and messy is of the highest art form
  - ii. Form the real - from within
- b. Release of inhibitions