

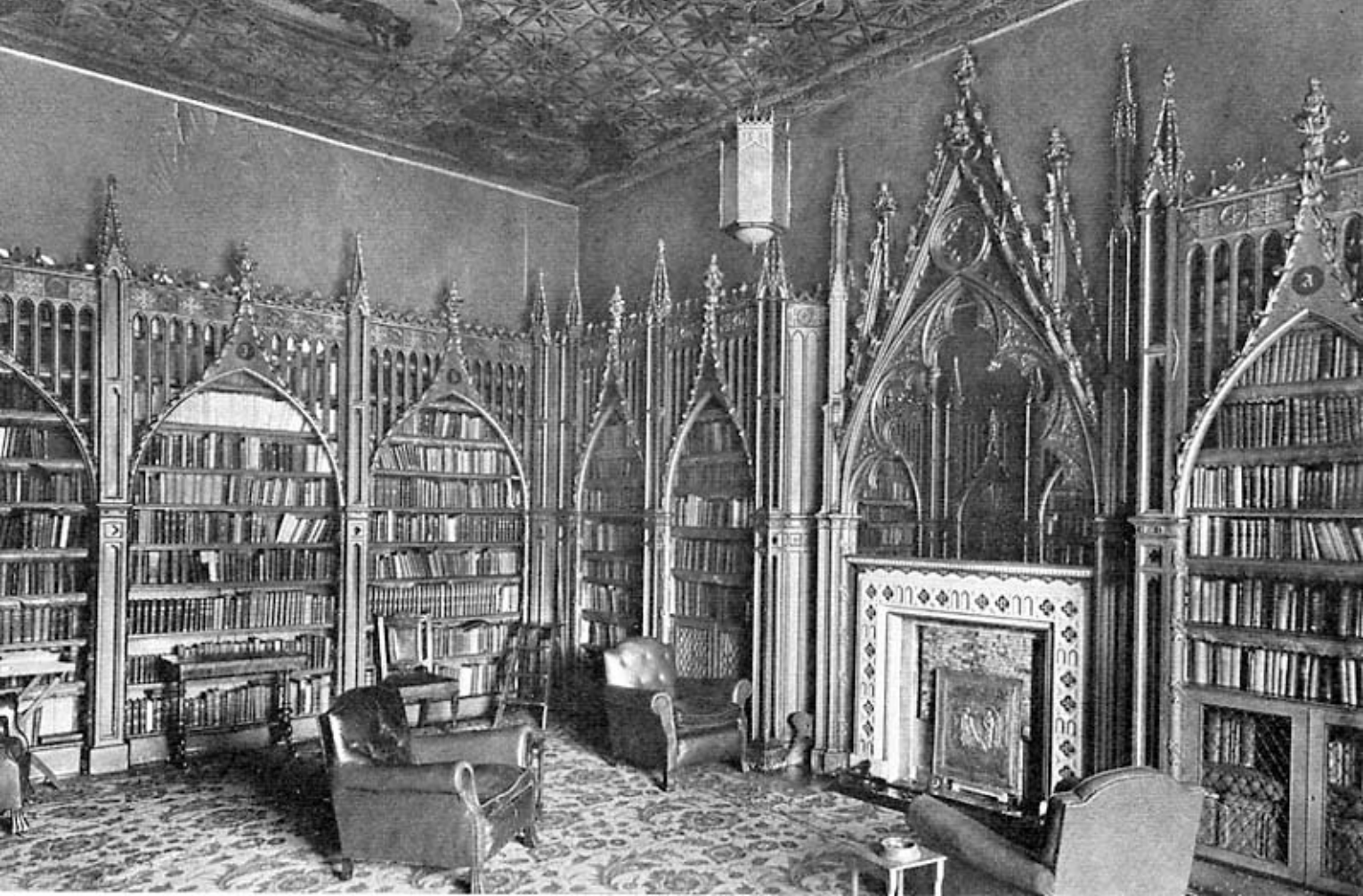


Adolf Loos quote followed by David Batchelor's comment:

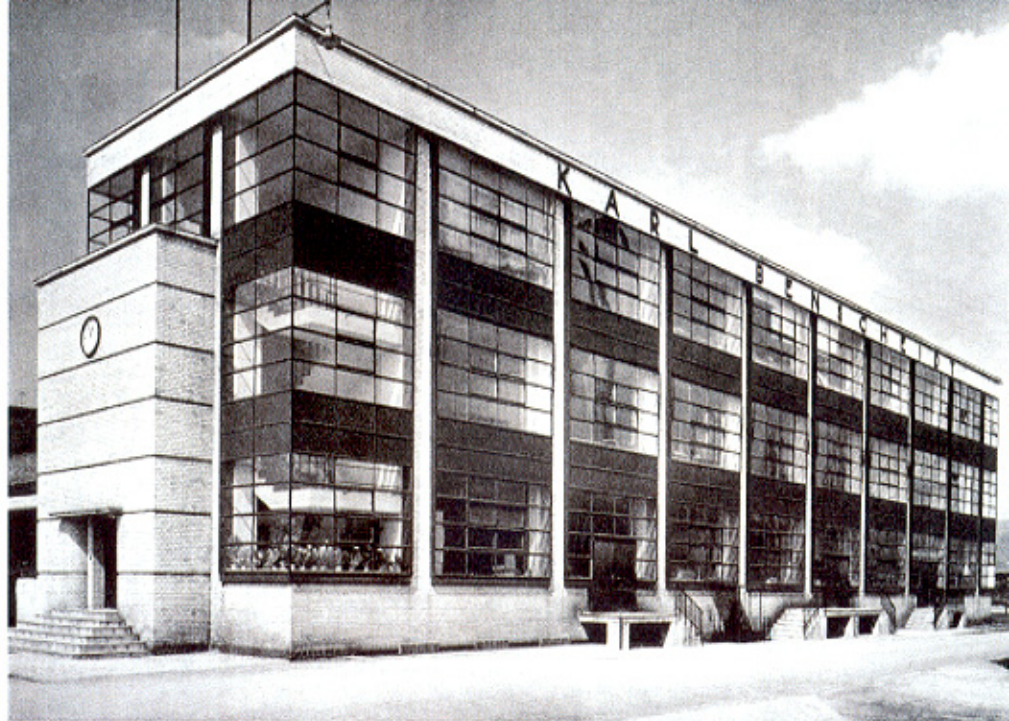
‘Soon the streets of

the city will shine like white walls! Like Zion, the Holy City, Heaven's
capital. The fulfilment will be ours.’ Heaven is white; that which gets
closest to God – the Parthenon, the Idea, Purity, Cleanliness – also sheds
its colour. But for Le Corbusier, ornament, clutter, glitter and colour were
not so much signs of primitive ‘degeneracy’, as they had been for Loos,
as they were the particularly modern form of degeneration that we now call
kitsch. The difference is important.

A box has no style and is not architecture. But make the windows a little bigger or a little smaller than is absolutely necessary, or add the least suggestion of a moulding, and you have given your box some style. These unnecessary things are ornament. Now the box was built for man's material welfare; but the ornament, however slight, even if it consist only in the grouping of chimneys, exists to satisfy some non-material, some spiritual or imaginative need. That is what Ruskin meant when he began the first chapter of his *Seven Lamps* with the aphorism 'All architecture proposes an effect on the human mind, not merely a service to the human frame'; and it was his belief that buildings should contribute to man's 'mental health, power and pleasure' that led him to value ornament.



For Le Corbusier and Ehrenkrantz,
the problem of modern architecture was finding the socially optimal bal-
ance between individual autonomy and the rational (repressive) logic of
the machine age. As Le Corbusier argued from the 1920s through the end of
his life, the architect's role was that of an enforcer: "We must create the
mass-production spirit. The spirit of constructing mass-production
houses. The spirit of living in mass-production houses."



6. Grain elevators, from Le Corbusier's *Towards a New Architecture*.

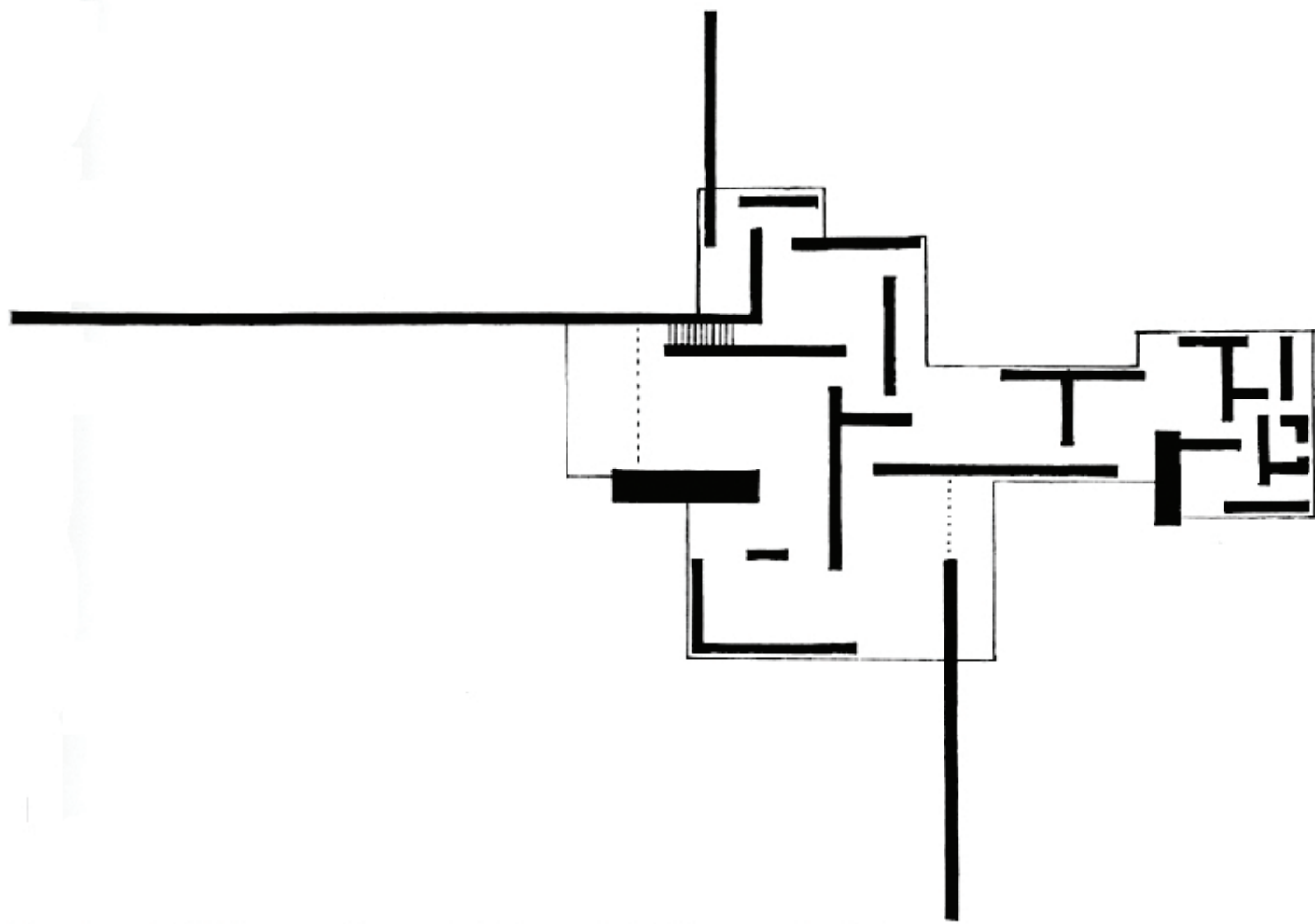
7. Walter Gropius's Fagus Shoe Works, Alfeld-an-der-Leine, Germany.



The early modernist Adolf Loos wrote 'Ornament und Verbrechen' (Ornament and Crime) and built, at the same time, a series of houses that aspired to have neutral, expressionless facades. For Loos, this absence of personal expressivity, or subjective gesturing in architectural form, gave the house a public persona.



For Loos very aptly understood that the essence of the ideal bourgeois man was to distinguish between his public persona (neutral facades), and his private concerns (expressive interiors). Loos produced his oeuvre by and large before Fourcault's breakthrough, so he had to resort to white plastered walls and flat roofs. He was the first one to do so in modern Western architecture.



Project for a Brick Country House (1924) Ludwig Mies van der Rohe

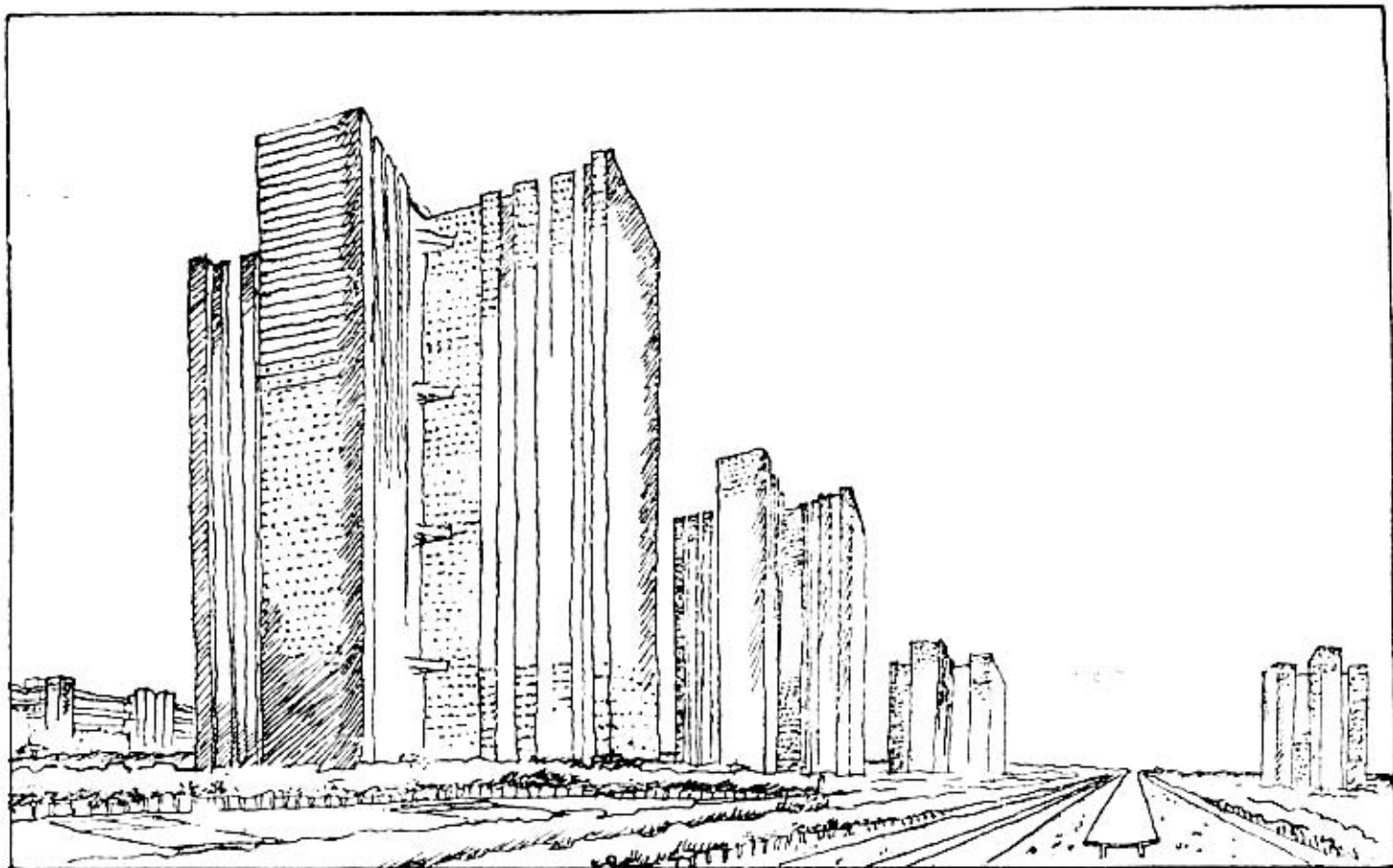
Tenets of International Style modernist (functionalist) architecture that Post-modernism rebels against:

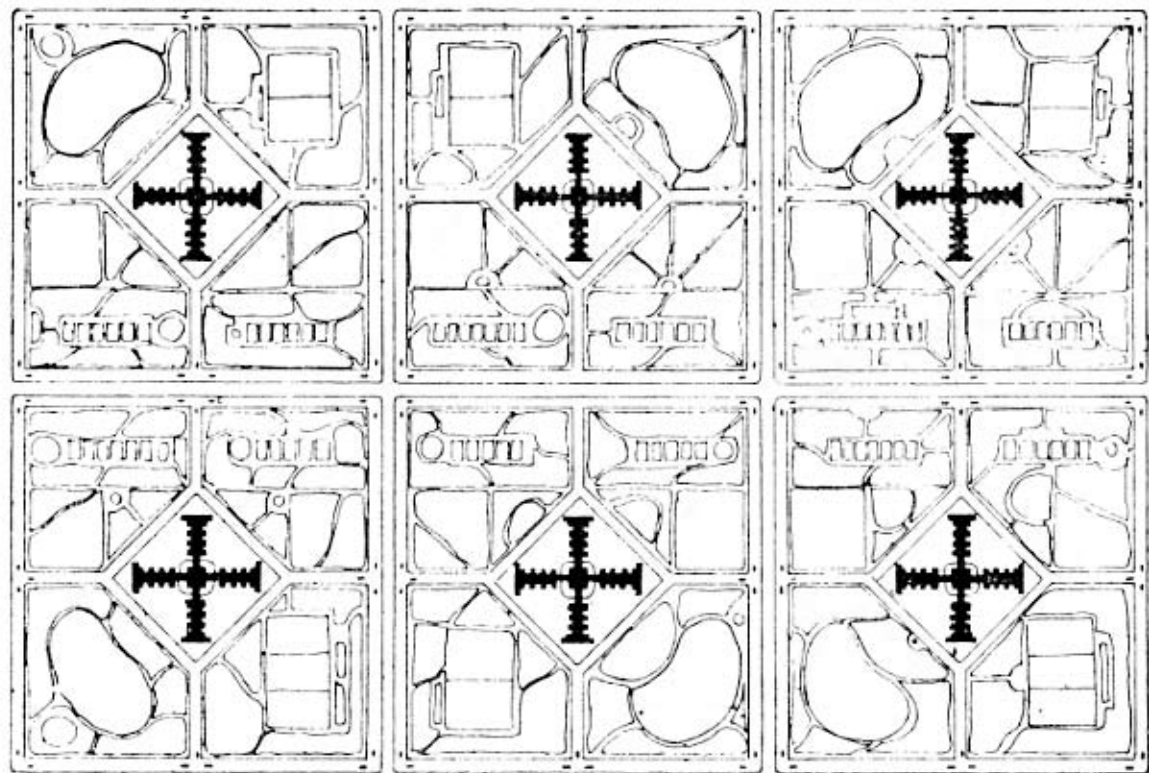
- 1. Emphasis on volume (emphasis on space enclosed by thin planes or surfaces as opposed to the suggestion of mass and solidity)**
- 2. Regularity (as opposed to ambiguity, to “both/and architecture”)**
- 3. Dependence upon intrinsic elegance of materials, technical perfection, and fine proportions (as opposed to applied ornament)**

The new architecture would be *technologically objective* in utilizing modern techniques of building and in searching for ideal standards or norms that might be mass produced. It would be *aesthetically objective* in the elemental, "pure" forms it used. It would be *sociologically objective* in its quest for an architecture consonant with the metropolitan culture of the modern world, which included a commitment to mass housing previously unparalleled in the history of the profession. It would be *psychically* and *symbolically objective* in accepting the clarity, lucidity, tautness, and dynamism assumed to be the qualities of modern life, and celebrating these in an aesthetic at once concrete and visionary. Thus Le Corbusier's "*esprit nouveau*" would challenge the overemphasis on naturalism, individualism, historicism, and sentimentality which had characterized nineteenth-century architecture.



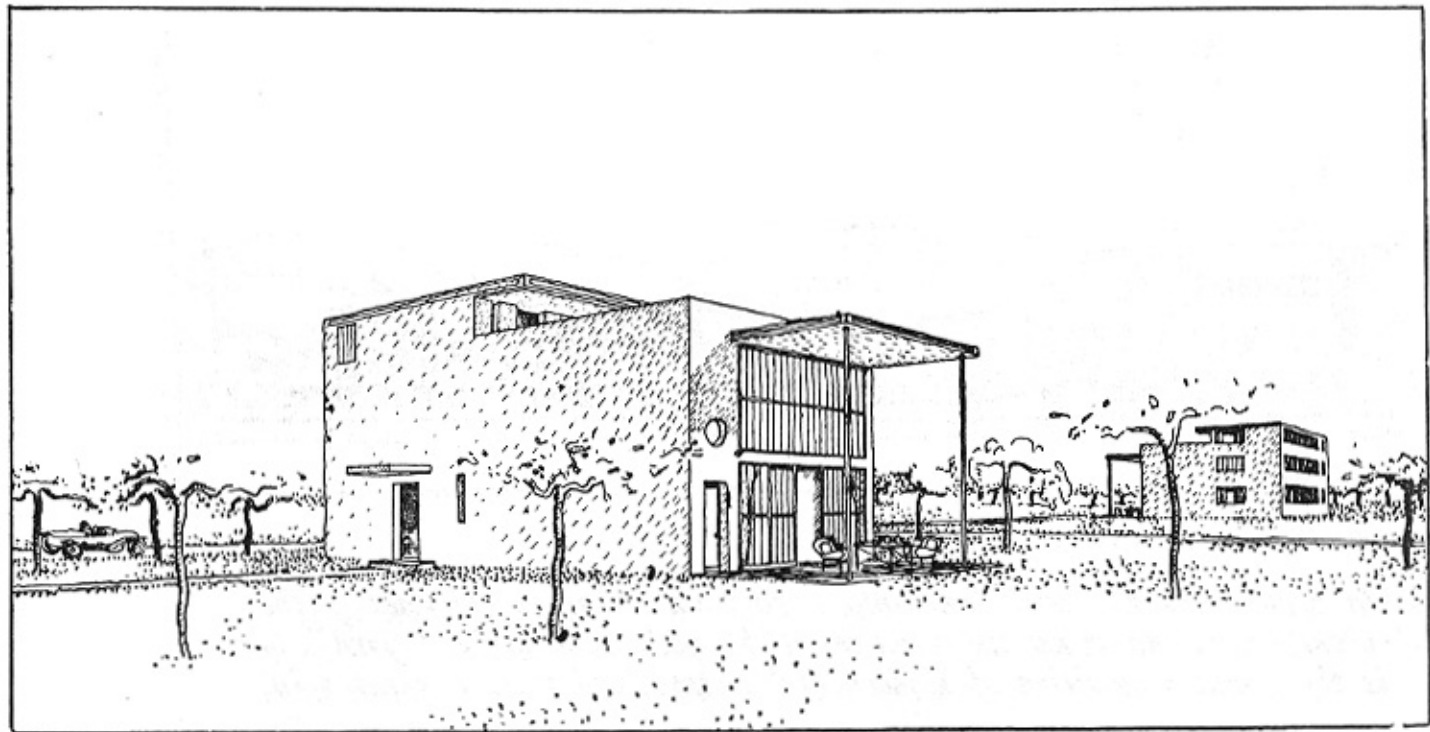






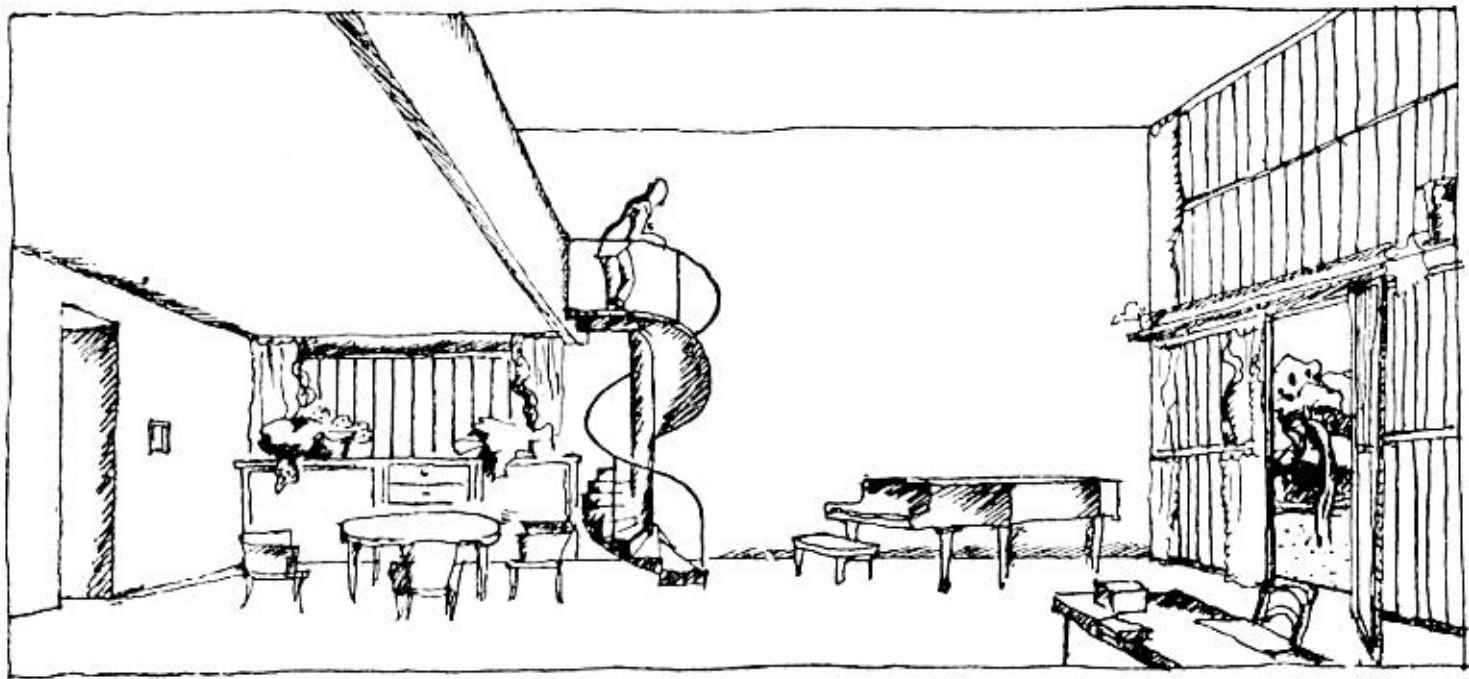
LE CORBUSIER, 1920. A CITY OF TOWERS

A project for Apartments or Flats, built as towers of 60 storeys and rising to a height of 700 feet ; the distance between the towers would be from 250 to 300 yards. The towers would be from 500 to 600 feet through their greatest breadth. In spite of the great area devoted to the surrounding parks, the density of a normal town of to-day is multiplied many times over.

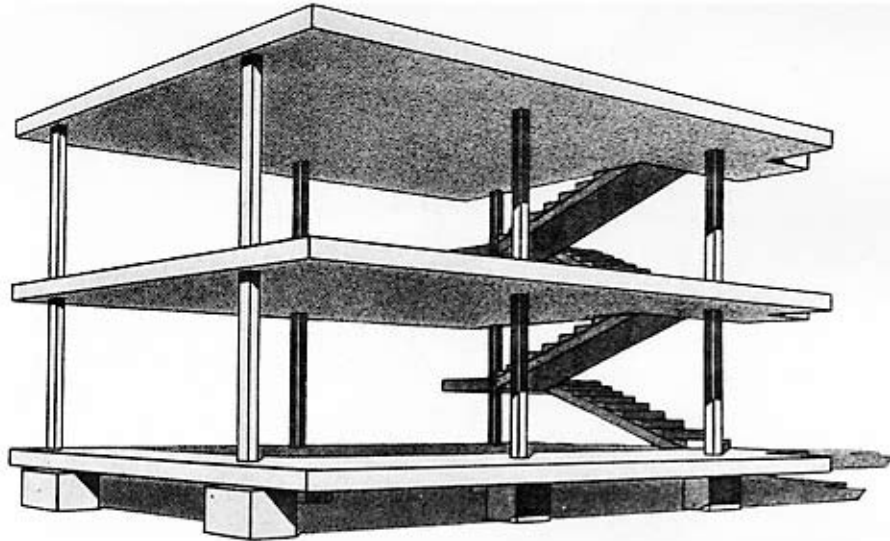


LE CORBUSIER, 1922. MASS-PRODUCTION VILLA

Framework of concrete. A large living-room 30 feet \times 16 feet; kitchen, maids' room; bedroom, bathroom, boudoir; two bedrooms and a "solarium."

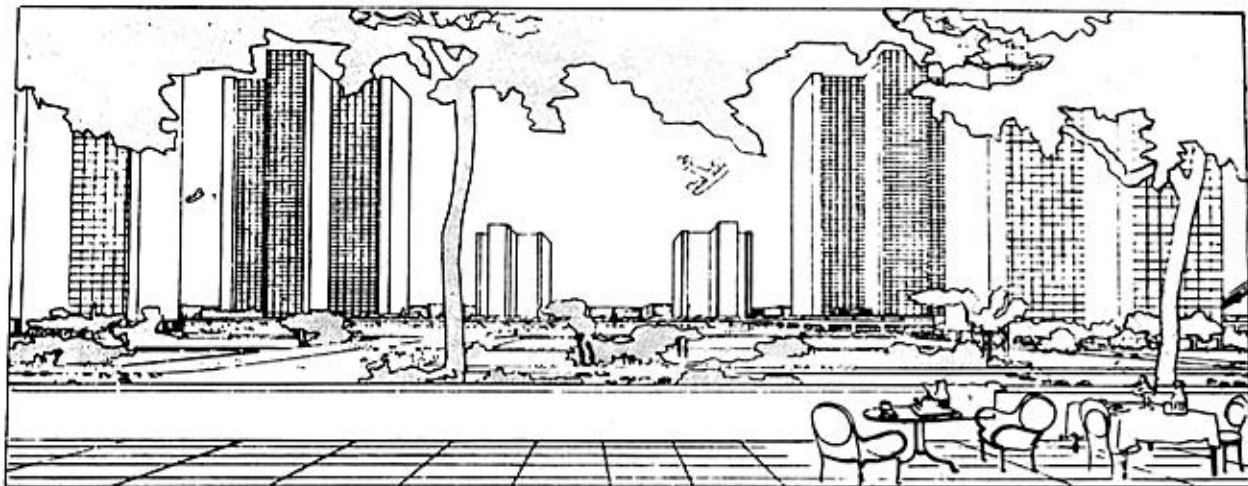


LE CORBUSIER, 1921. MASS-PRODUCTION HOUSE

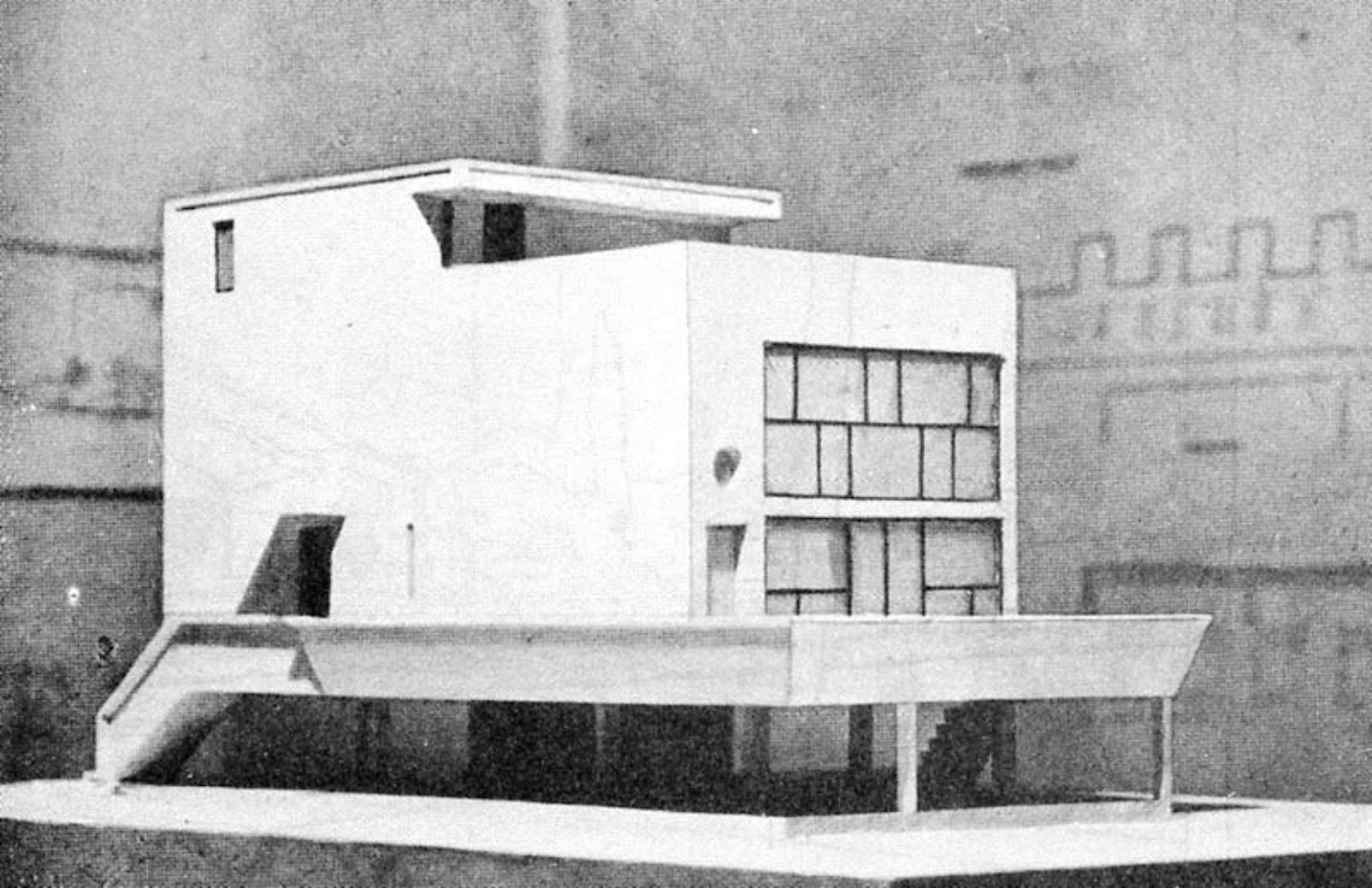


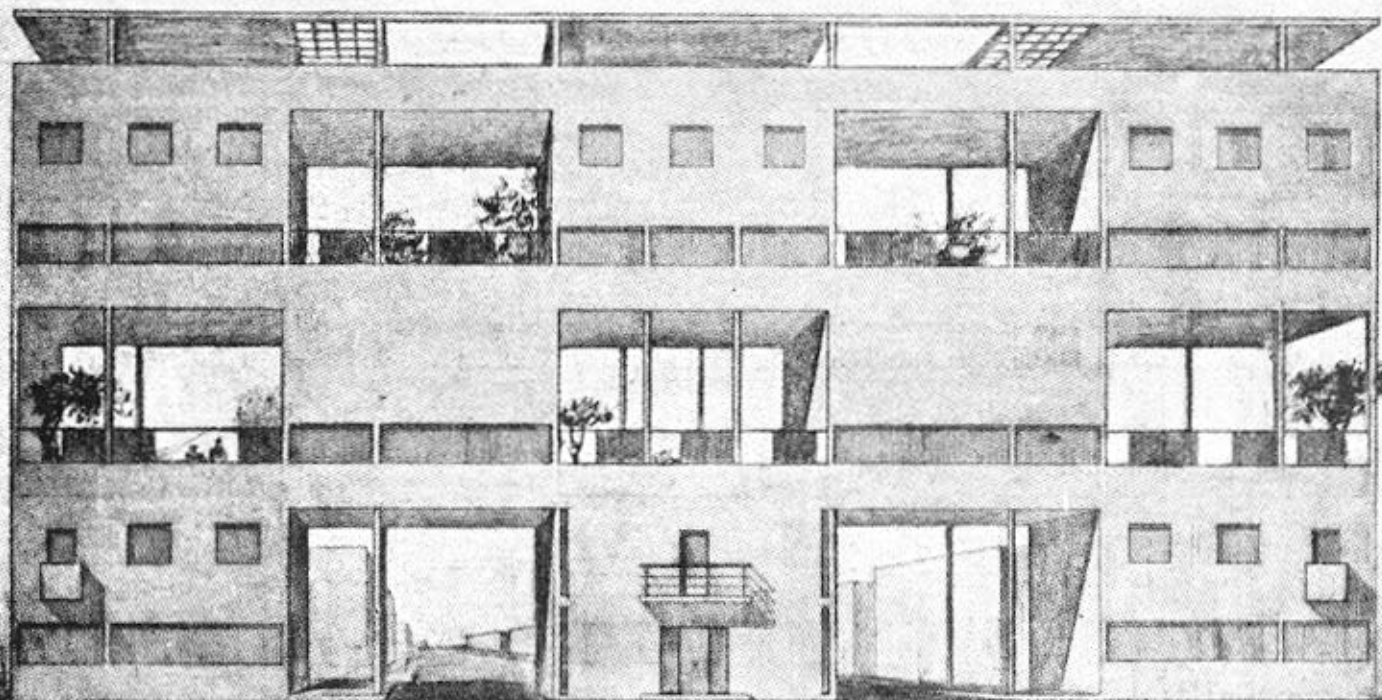
4.5 Le Corbusier, *Dom-ino House* (1919). Fondation Le Corbusier, Paris. © 1991 ARS, New York/SPADEM, Paris.

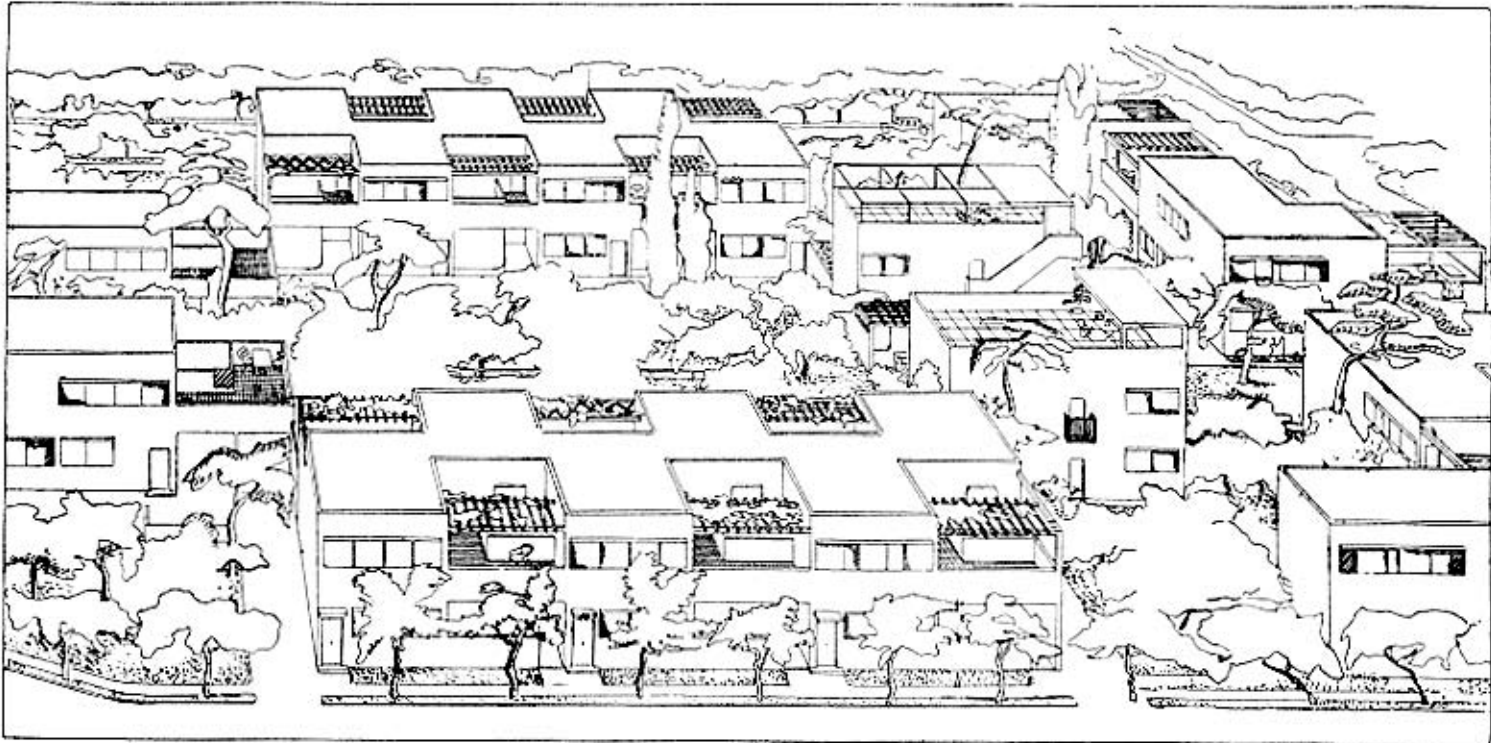
4.6 Le Corbusier, *A Contemporary City* (1922). Fondation Le Corbusier, Paris. © 1991 ARS, New York/SPADEM, Paris.



Machine for living! This is one of the expressions for which Le Corbusier has been most frequently and most violently reproached. But what is a machine? An instrument for communicating a certain freedom of movement, according to Littré; in other words *a motor*, but also a house, according to Diderot's *Recherches philosophiques sur le Beau*: Every machine involves combination, arrangement of parts tending to the same end. And is not the goal of a house to make life easy and agreeable? And is it not consequently important that the arrangement of all its parts tends to this same end?

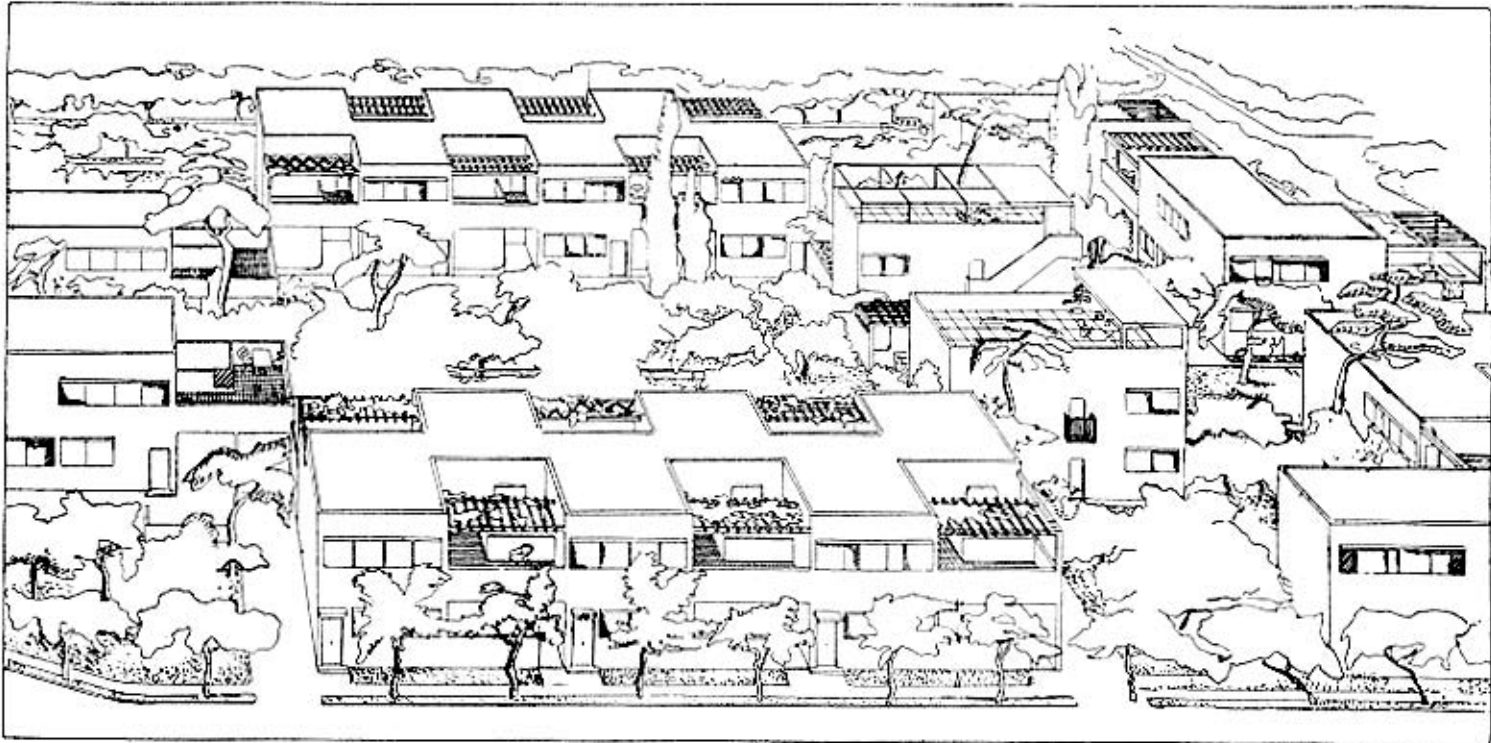






BORDEAUX-PESSAC, 1924. MODERN DWELLINGS

Showing part of a large housing-scheme. The primary elements have been minutely fixed and are multiplied with endless variations.

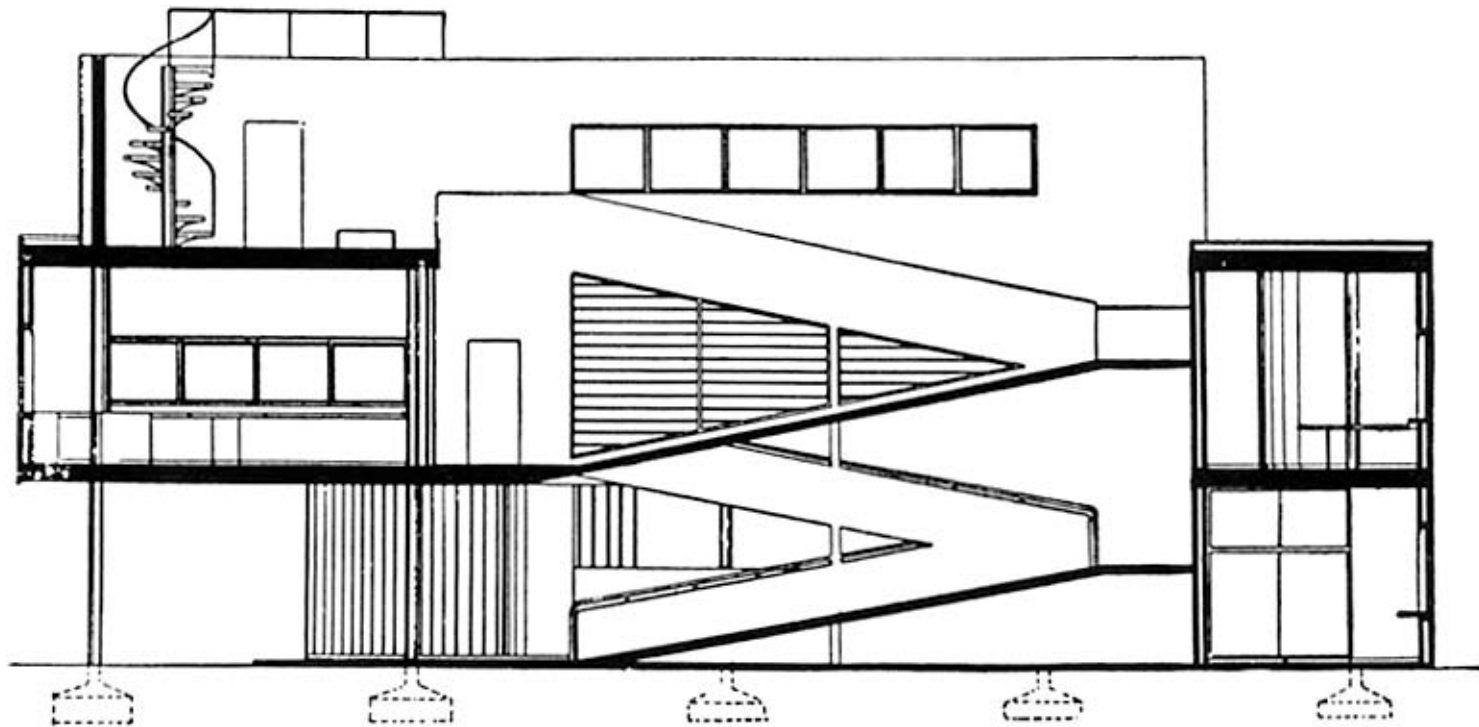


BORDEAUX-PESSAC, 1924. MODERN DWELLINGS

Showing part of a large housing-scheme. The primary elements have been minutely fixed and are multiplied with endless variations.



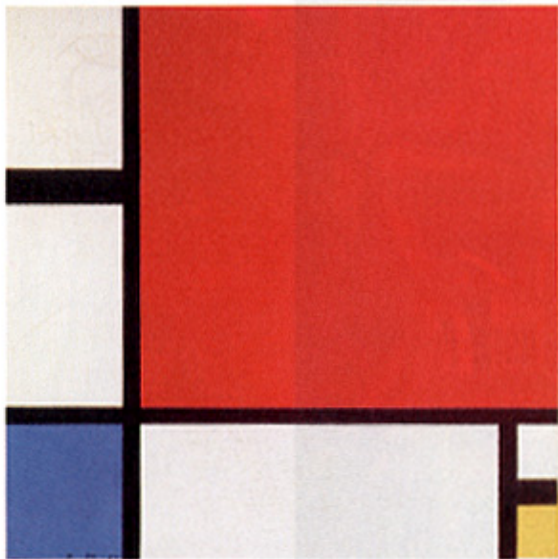








4. Le Corbusier's Villa Savoye, Poissy, France.



5. Piet Mondrian's *Composition with Red, Blue, and Yellow*.

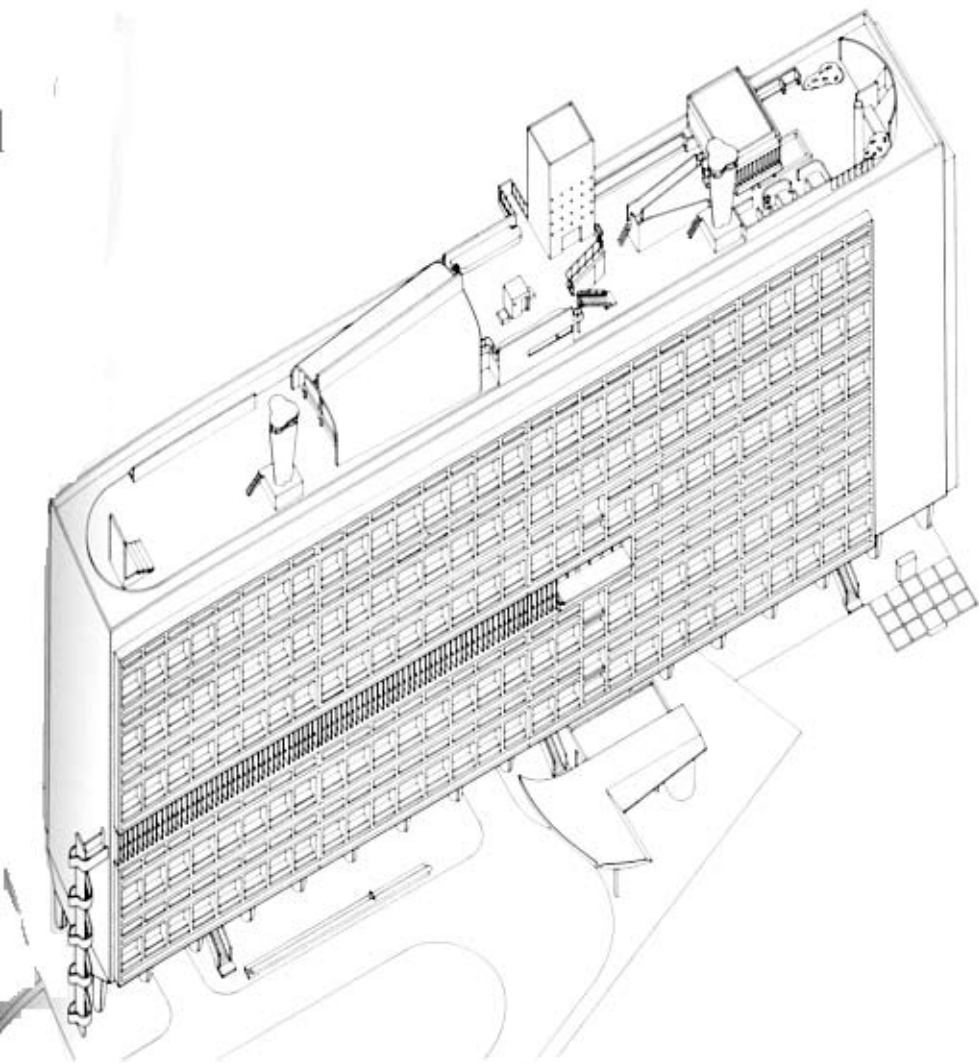


















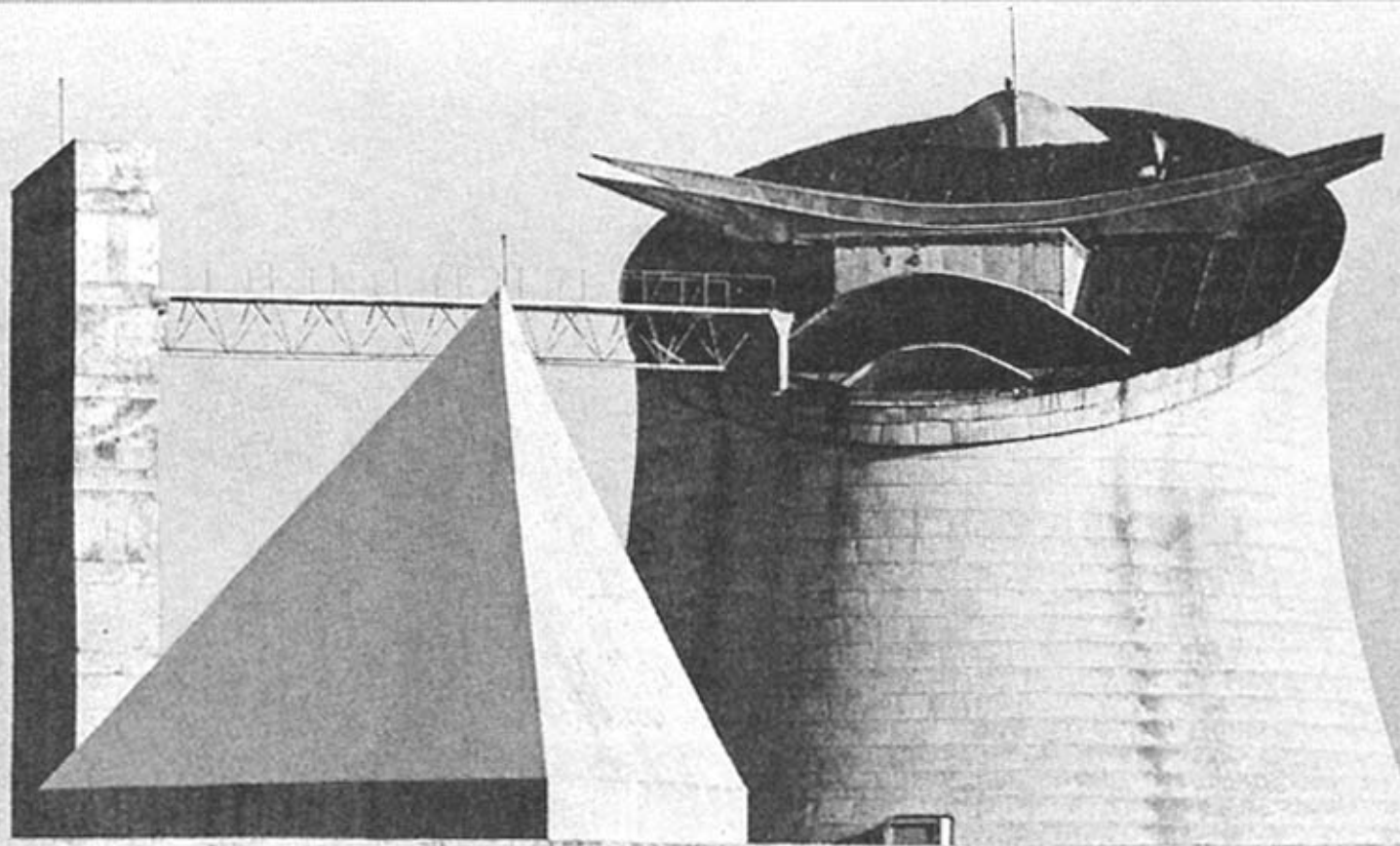
Voilà l'insolente. Où en sommes-nous de nos entreprises, depuis que les Écoles ont tué l'architecture? La considération des éléments naturels porte une riche leçon : unité dans la stature, pureté de la silhouette, répartition gradée des masses, mais une, de tous les éléments secondaires. Demultiplication infinie du système jusqu'en ses extrémités les plus éloignées. Résultat : un entier.

Voilà l'insolente d'une œuvre architecturale. Ici règne la section d'or, ayant donné l'enveloppe harmonieuse, formé le prisme impératif et pur; marqué la cadence, proportionné à l'échelle humaine, permis les variations, autorisé la fantaisie, réglé de bas en haut l'attitude générale. Cet édifice de 150 mètres de haut, est assuré contre tous risques : l'harmonie est en chacune de ses parties. Et nul désaccord avec notre sensibilité n'est possible.



Sketches comparing the structure of a fir tree and a brise-soleil on a skyscraper, early 1940s



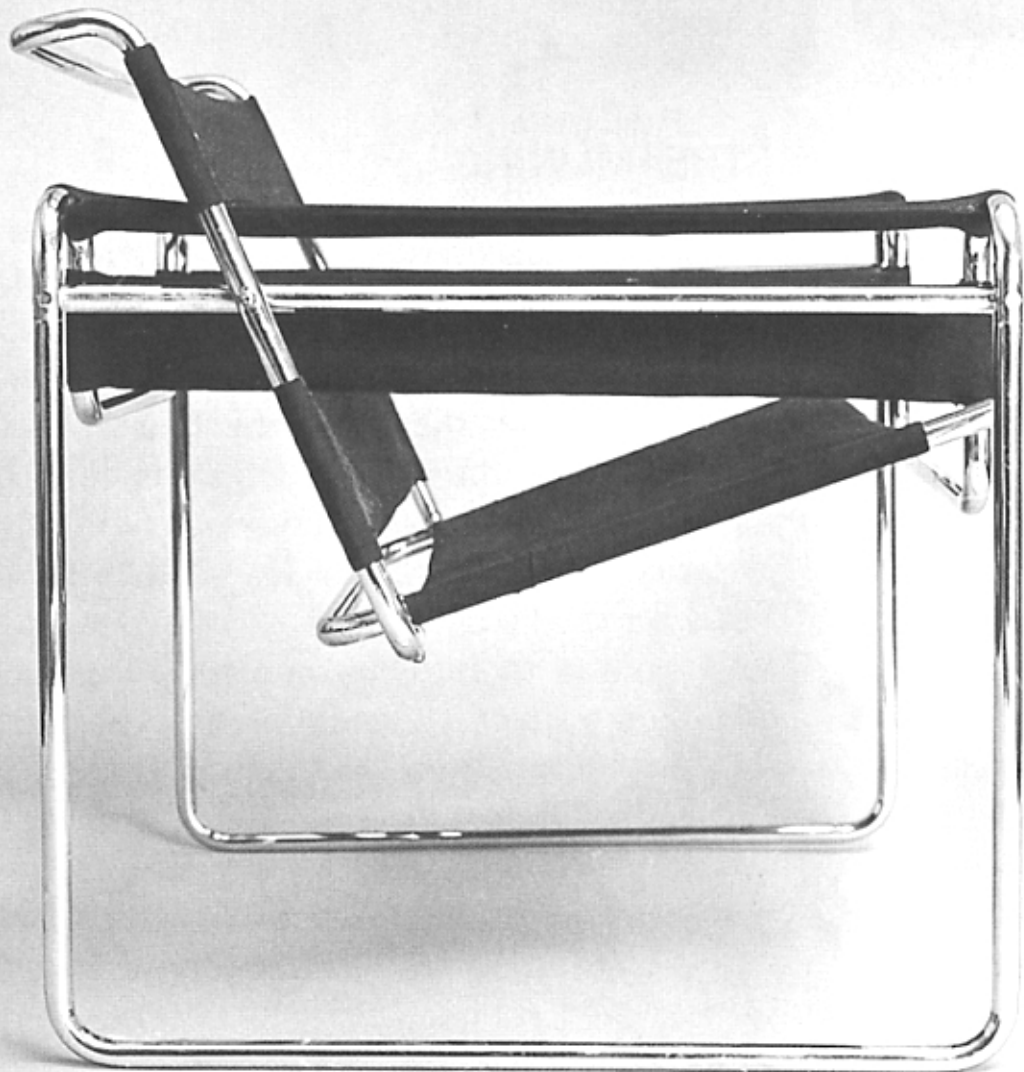










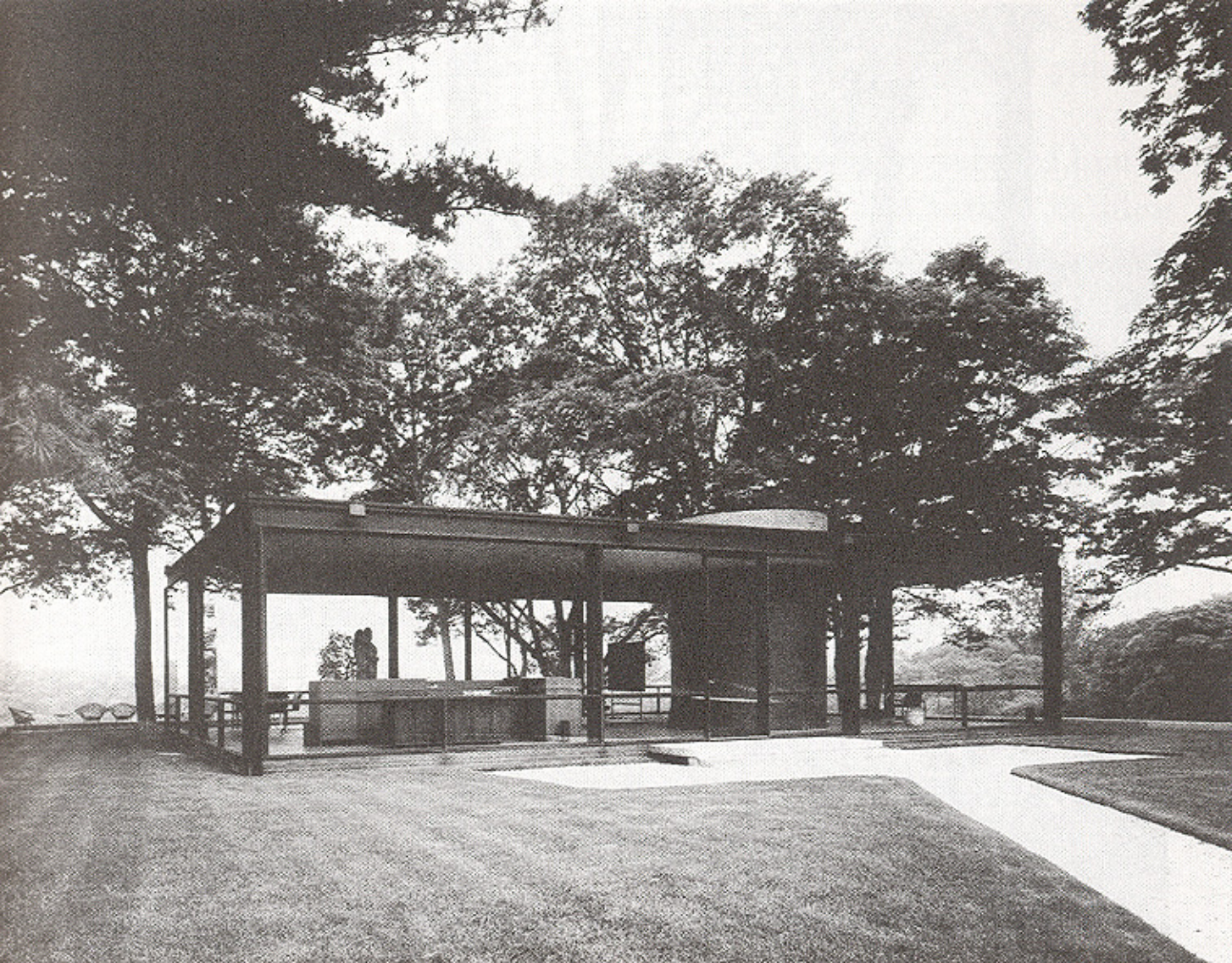












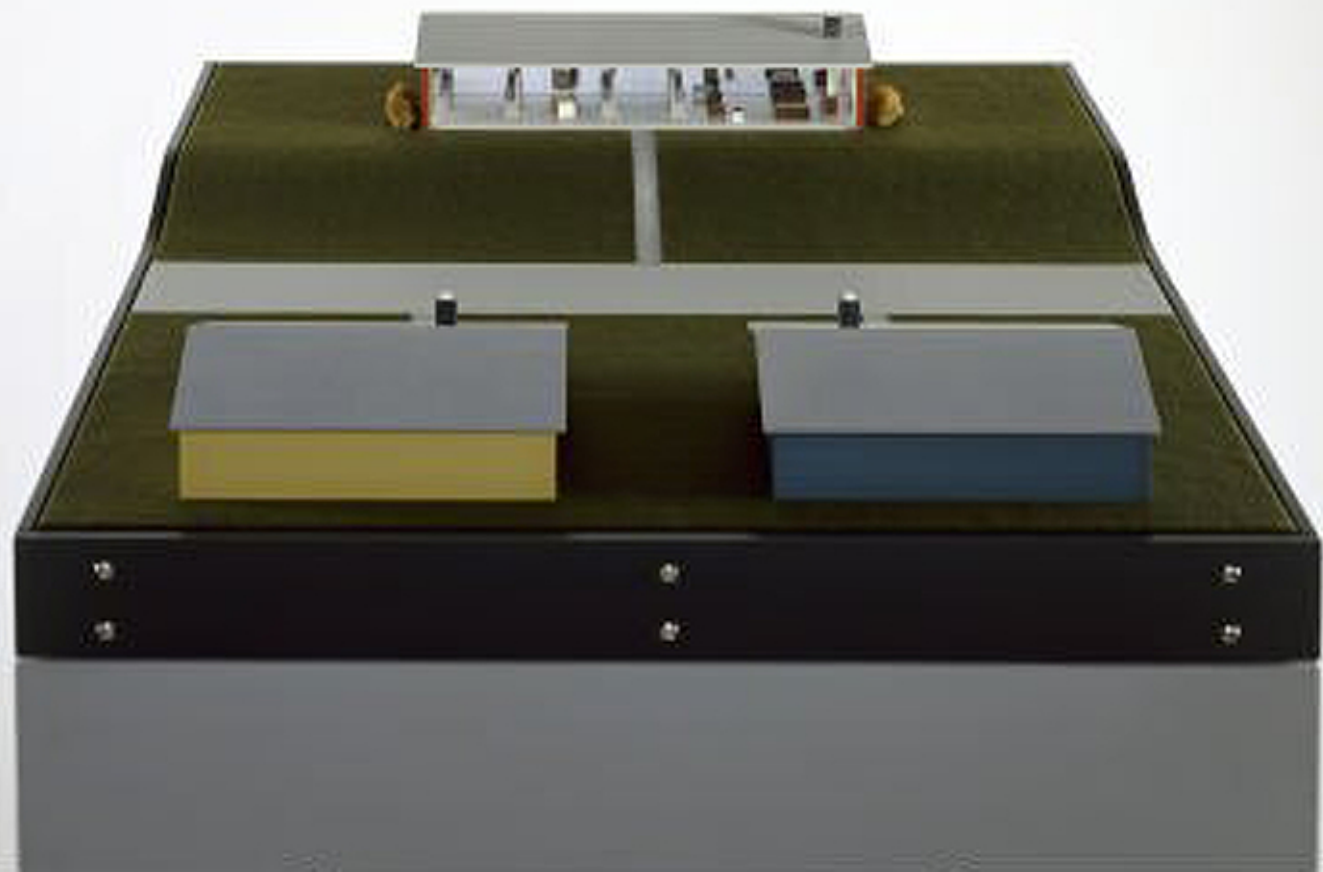


John Entenza, the editor of Los Angeles's *Arts & Architecture* magazine, initiated the Case Study Houses project (1945-66). Intended to create affordable, technologically up-to-date and environmentally sensitive homes, the CSH program sponsored the design of 36 houses—most of which were built, the majority in Los Angeles. Participants included stellar architects such as Eero Saarinen and Charles and Ray Eames, as well as emerging talents like Raphael Soriano, Craig Ellwood and Pierre Koenig.





proposed replacing the façade of a suburban tract house with a wall of glass,
while inserting a mirrored wall that bisected the house longitudinally and faced
outwards, thus reflecting the street, the environment, and the façade of the
identical house opposite as a kind of spectral presence. He associated the resulting
effect with a 'show window display' or a 'metaphoric billboard', symbols of
capitalist consumerism resonant with conceptualism's critique of commodity
fetishism and the spectacle, under the sway of Walter Benjamin and the Frankfurt
school.

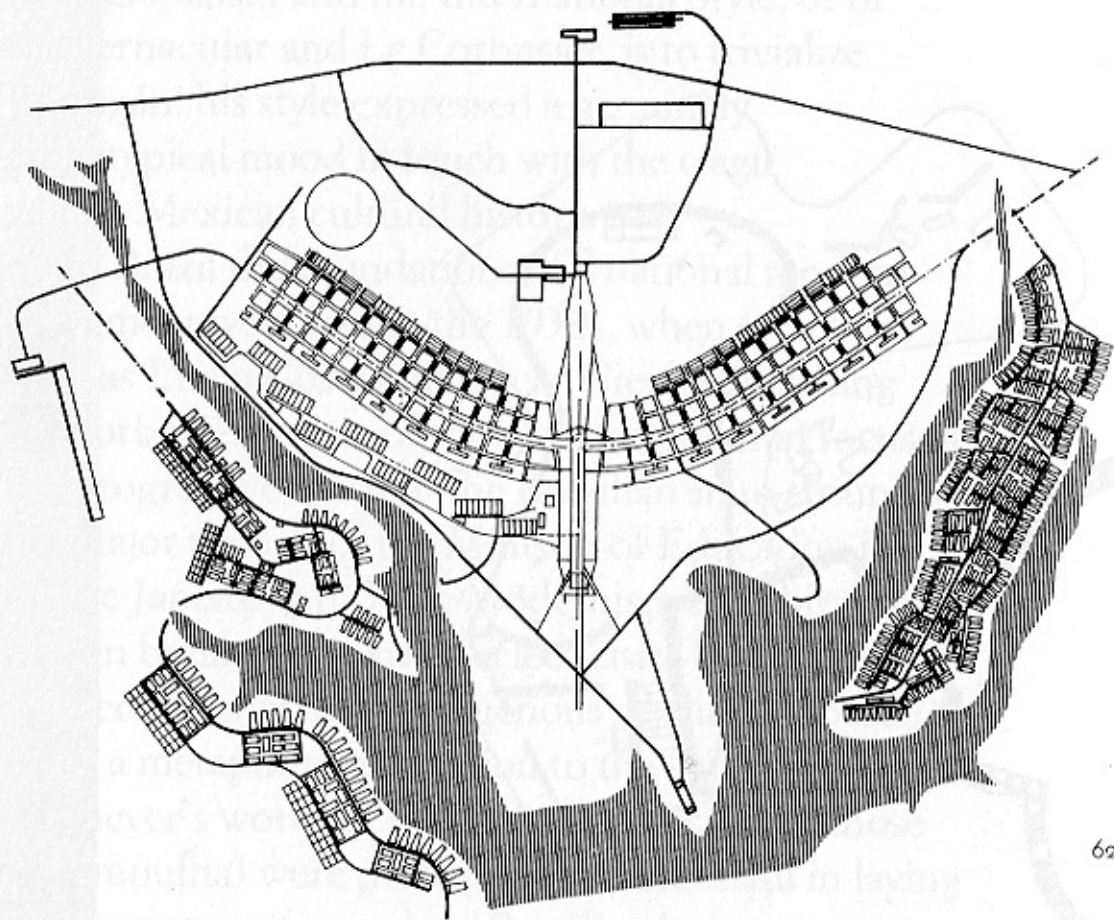


In *Alteration*, the tyranny of the mirror reflects occupants and passers-
by equally on either side of the transparent glass wall, revealing their homelessness
in the oppressive greyness of suburbia, imagined earlier in his essay as 'the garden
of subjection for a lost proletariat'.





PSFS







Modern Arch.

International Style glass box
Form follows function
Freedom of the curtain wall
Regularity, emphasis on volume
No ornament, simple, unitary
Rationalist, functionalist, elitist
Humanist

Late-Modern Arch.

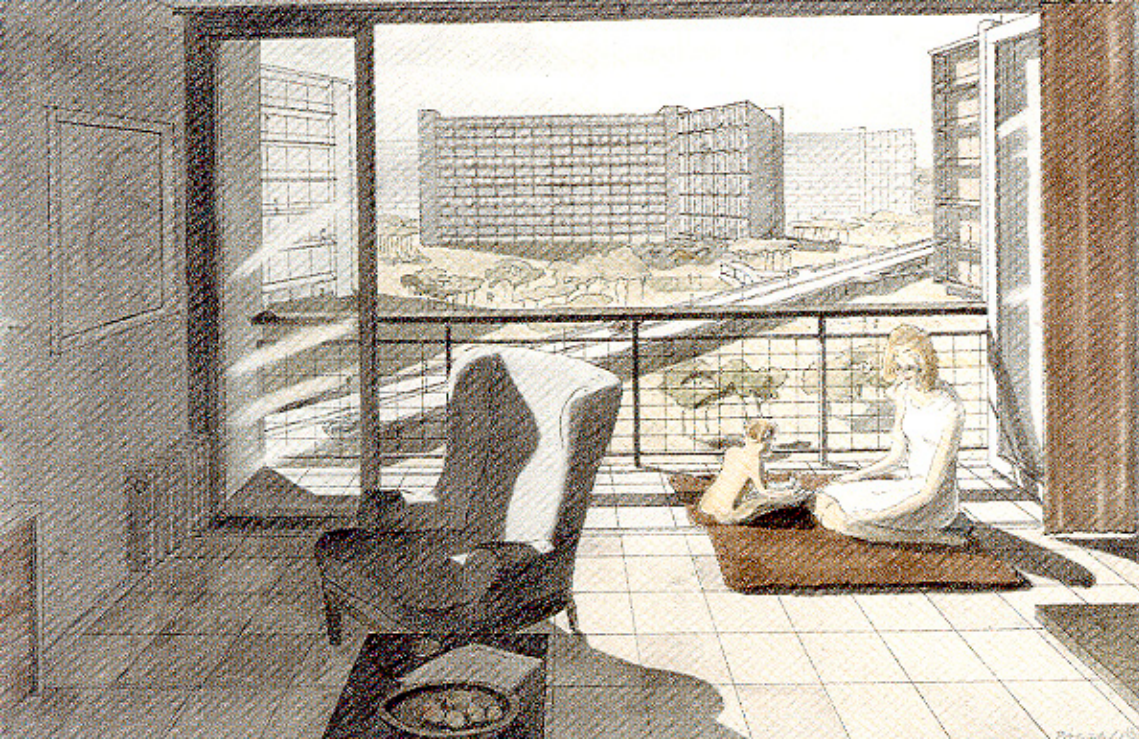
“Sexier” glass box, more color
Functional elements become decorative
Excessive functional-looking elements
Less severe, less Puritanical
Mild reform of modern style

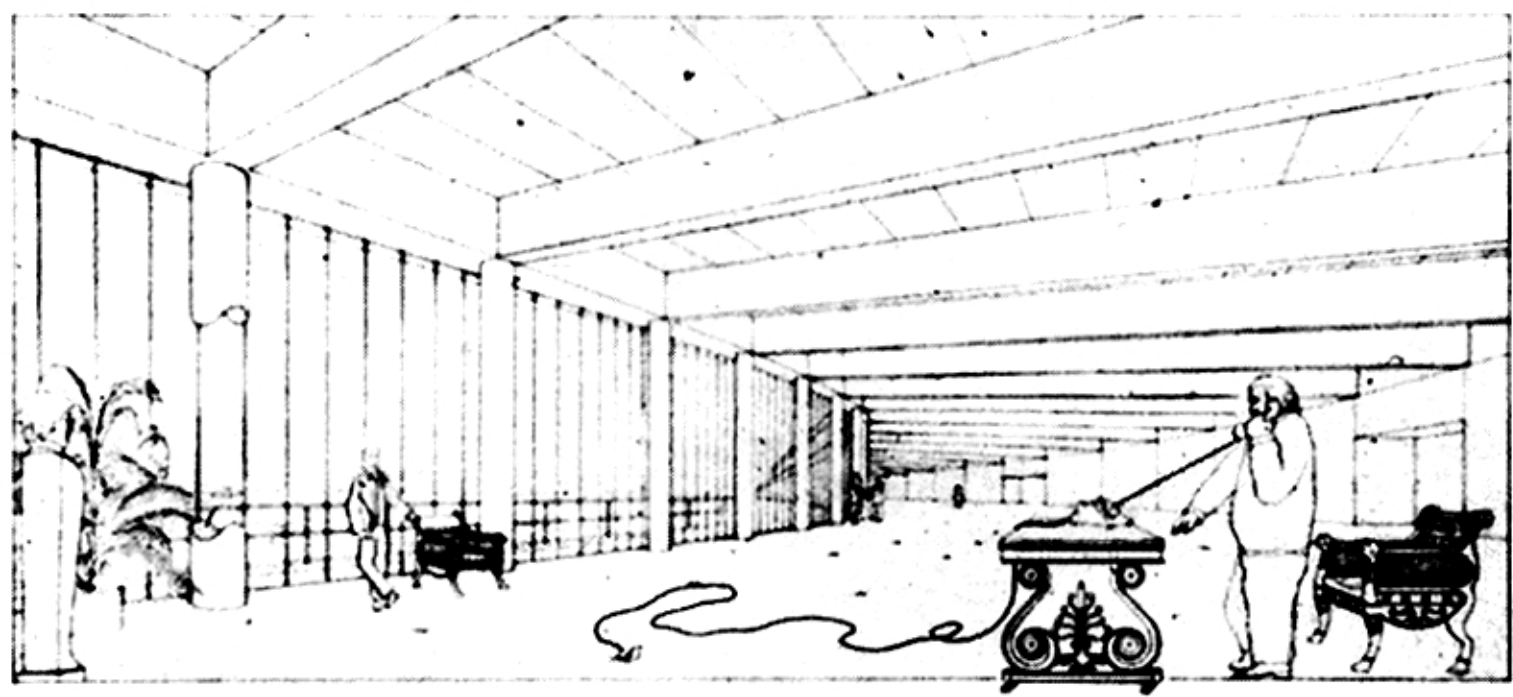


The logic of the flat-glass panel, and its underlying concept of neutral abstraction purges all the nooks and crannies and hidden corners of the building it from its privacy, opacity. Every object is now publicly visible, every act observable. So the consequence of flat glass is that the modernist project of neutral abstract has to be nested into all objects, be re-iterated over and over until the entire building has achieved an asymptotically achievable, perfect state of complete neutrality and abstraction.

So Mies' solution was: design everything, formalize every aspect of life by neutralizing its appearance. Duchamp's solution was: design nothing; once the public sphere penetrates everywhere, and all things private are subjugated, the public sphere loses its value and becomes a totality; rather than complete submission to it, the presentation of the debris of former lives powerfully displays this violent disruption of privacy and informality for what it is. Mies' city is an endless, ruthless tarmac of publicness. Duchamp's city then is an endless, ruthless tarmac of publicness, dotted with debris, ruins, and fossils, embryos of non-totalized entities.







the apparently ill-matched furnishings, and indicates that in this juxtaposition, precisely, is to be found the “watershed.” He calls attention to the point in time when such a mismatch was not regarded as a mistake or an anomaly, but accepted as a testimony to a wholly new conception of contemporary style—as a premonition of what would shortly be termed “Postmodernism.”



Key tenets of postmodern architecture:

1. Return to mass, to ornament, to quoting past styles, often as “doubling-coding” of the modern style with another past style (like Classical or Gothic)
2. Complexity and contradiction (as espoused by Robert Venturi): picturesque, both/and, double-functioning, difficult-whole, inside/outside, contradiction-juxtaposed, contradiction-adapted
3. Multivalence as opposed to modernist univalence, hybridization, collage-like.
4. Ironic plurality of historical codes utilized to generating new meaning in architecture, e.g., high style mixed with a low style (hi/kitsch) are juxtaposed.

A Postmodern building is, if a short definition is needed, one which speaks on at least two levels at once: to other architects and a concerned minority who care about specifically architectural meanings, and to the public at large, or the local inhabitants, who care about other issues concerned with comfort, traditional building and a way of life. Thus Postmodern architecture looks hybrid and, if a visual definition is needed, rather like the front of a classic Greek temple. The latter is a geometric architecture of elegantly fluted columns below, and a riotous billboard of struggling giants above, a pediment painted in deep reds and blues. The architects can read the implicit metaphors and subtle meanings of the column drums, whereas the public can respond to the explicit metaphors and messages of the sculptors. Of course everyone responds somewhat to both codes of meaning, as they do in a Postmodern building, but certainly with different intensity and understanding, and it is this discontinuity in taste cultures which creates both the theoretical base and 'dual-coding' of Postmodernism. (From Charles Jencks, *The Language of Post-Modern Architecture*, London, Academy Editions, 1977)

Important texts contra International Style:

1. *Complexity and Contradiction in Architecture* (written in 1962, published in 1966) by Robert Venturi.
2. *Architecture of the City* (1966) Aldo Rossi (Italian)
3. *Meaning in Architecture* (1969) edited by Charles Jencks and George Baird
4. "Requiem for large-scale planning models," in *Journal of the American Institute of Planners* (1973) by Douglas Lee builds on Jane Jacobs's attack on large-scale, comprehensive and integrated planning models in *The Death and Life of the Great American Cities* (1962).
5. *Form Follows Fiasco: Why Modern Architecture Hasn't Worked* (1974) by Peter Blake
6. *Learning from Las Vegas* (1972) by Robert Venturi and Denise Scott Brown.
Architecture symposia of the International Design Center in Berlin was where and when much of the Postmodern architectural ideas were promulgated in papers presented by Aldo Rossi, Robert Venturi, Denise Scott Brown.
7. *The Language of Postmodern Architecture* (1977) by Charles Jencks
8. *After Modern Architecture* (1982) by Paolo Portoghesi

Robert Venturi, Denise

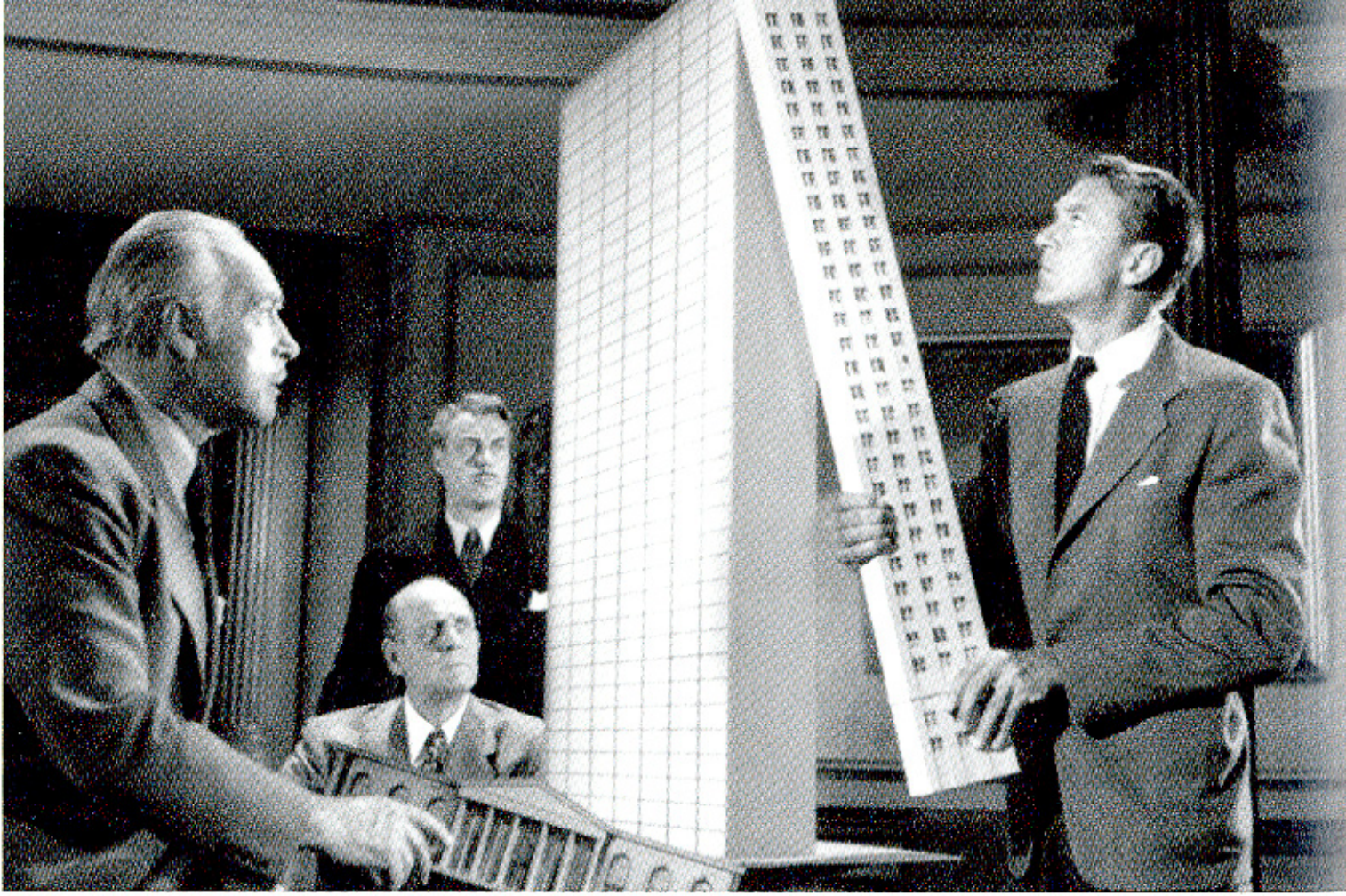
Scott Brown, and their colleagues say again and again in their book, *Learning from Las Vegas*, that they will have little to do with the social and political content lurking behind the architecture of the strip.

Robert Venturi:

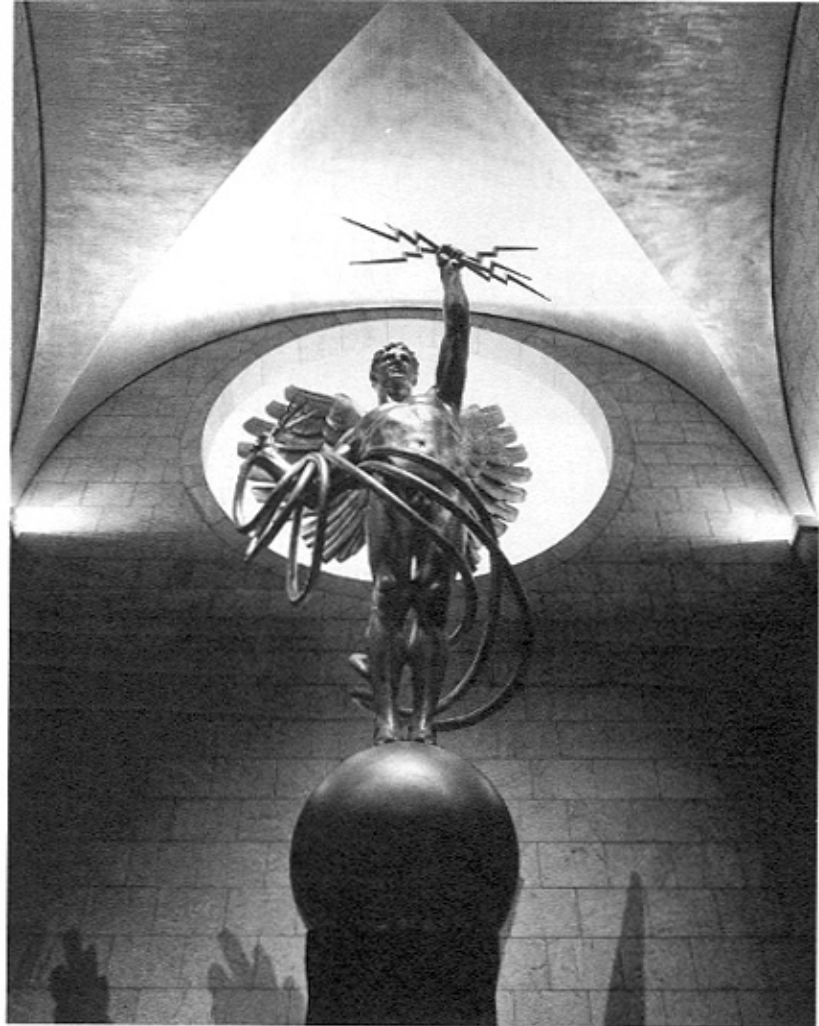
Blatant simplification means bland architecture. Less is a bore. ...create the most necessary antidote to that cataclysmic purism of contemporary urban renewal which has presently brought so many cities to the brink of catastrophe . . .

Charles Jencks (on “double-coding”):

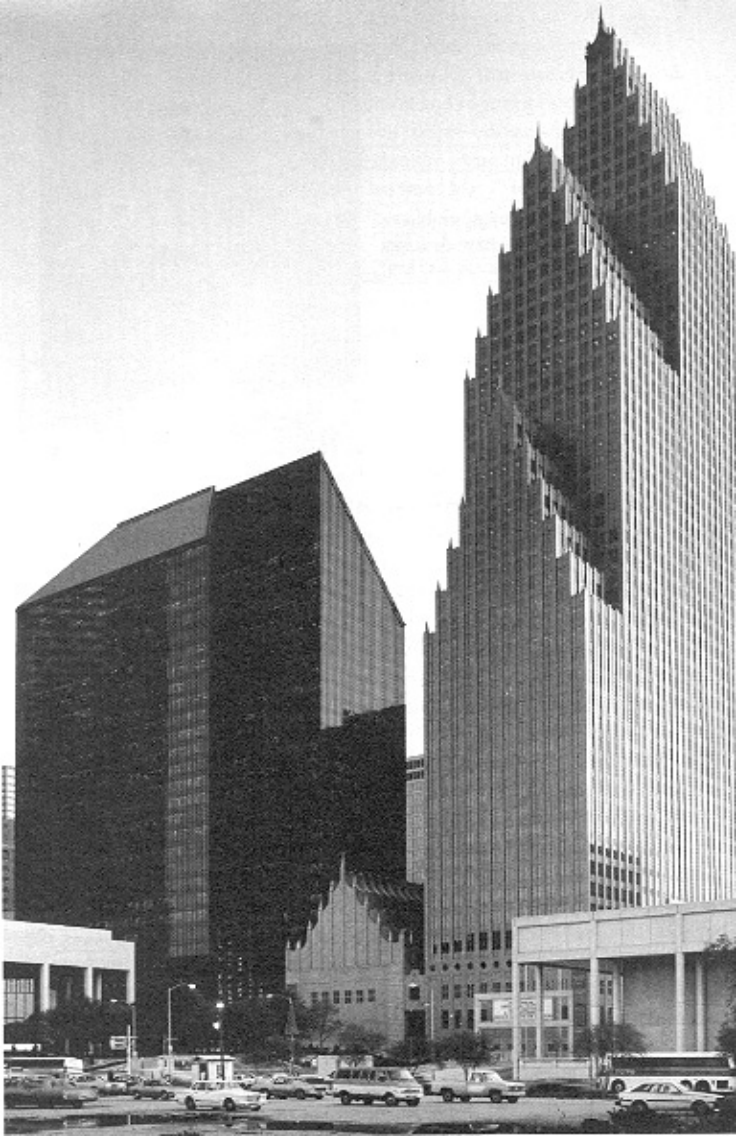
There is an unbridgeable gap between the elite and popular codes, the professional and traditional values, the modern and vernacular language, and since there is no way to abolish this gap without a drastic curtailment in possibilities, a totalitarian maneuver, it seems desirable that architects recognize the schizophrenia and code their buildings on two levels.







EVELYN BEATRICE LONGMAN: *THE GENIUS OF ELECTRICITY*, 1916;
MOVED TO FOYER OF AT&T BUILDING, 1984











2. Thomas Cole's *The Architect's Dream*.



3. *The Architect's Dream* augmented by VSBA.

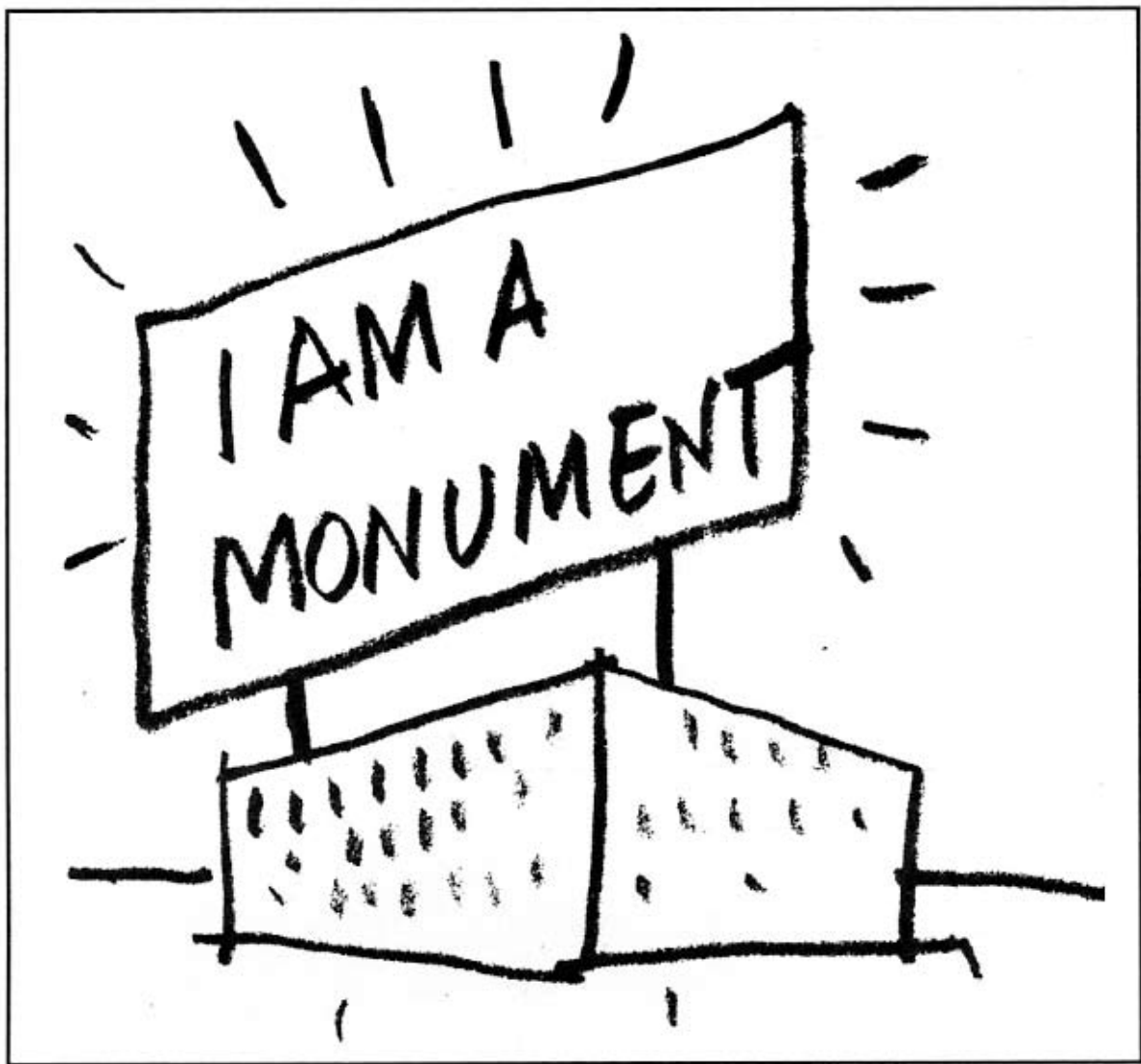
Scully refers here to the final paragraph of *Complexity and Contradiction*, where Venturi references pop art and forestalls the lessons to be learned in Las Vegas. As he writes, “Some of the vivid lessons of Pop Art, involving contradictions of scale and context, should have awakened architects from prim dreams of pure order. . . . And it is perhaps from the everyday landscape, vulgar and disdained, that we can draw the complex and contradictory order that is valid and vital for our architecture as an urbanistic whole.”

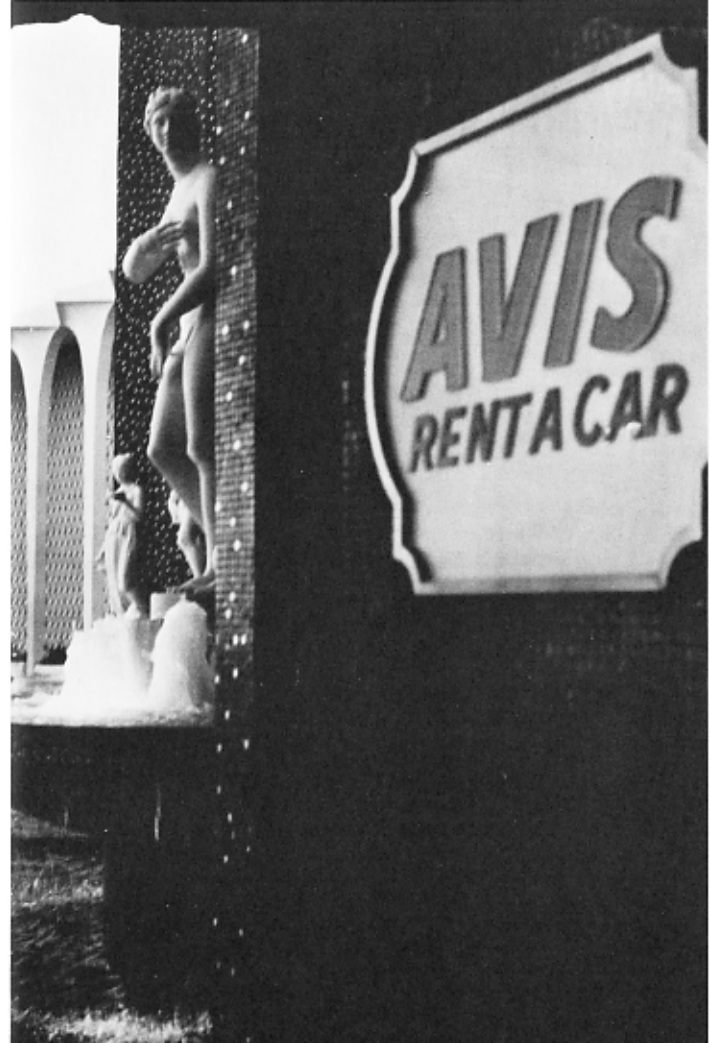
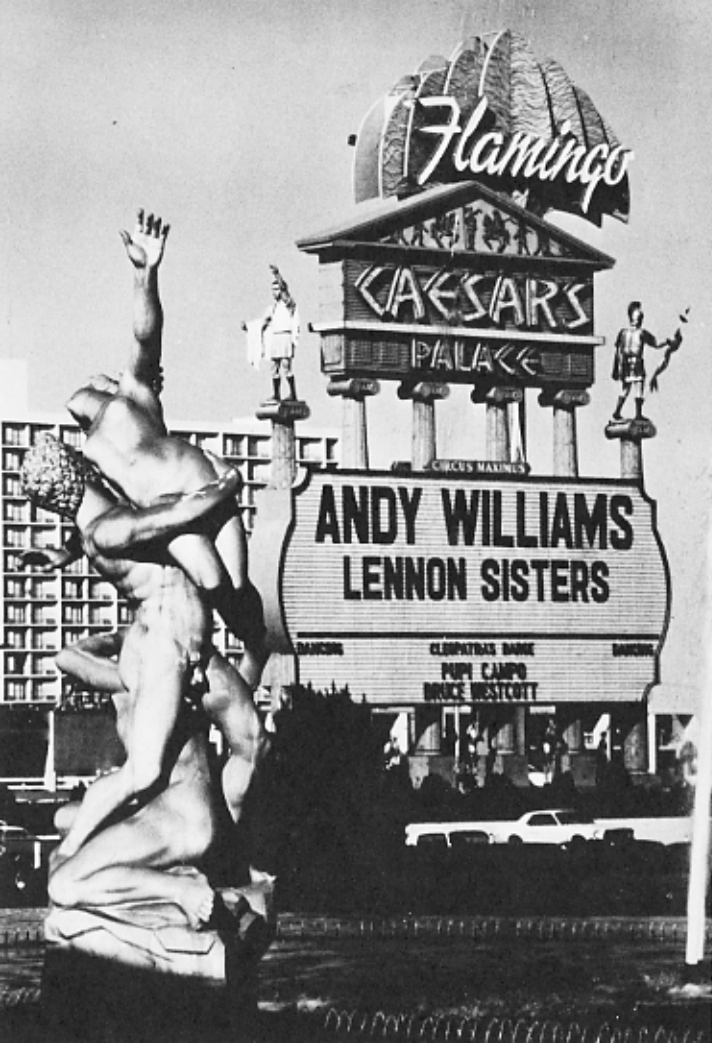
The sign is more important than the architecture.

—ROBERT VENTURI, DENISE SCOTT BROWN, AND STEVEN IZENOUR,
LEARNING FROM LAS VEGAS

Familiar things seen in an unfamiliar context become perceptually new as well as old.

—ROBERT VENTURI, *COMPLEXITY AND CONTRADICTION IN ARCHITECTURE*





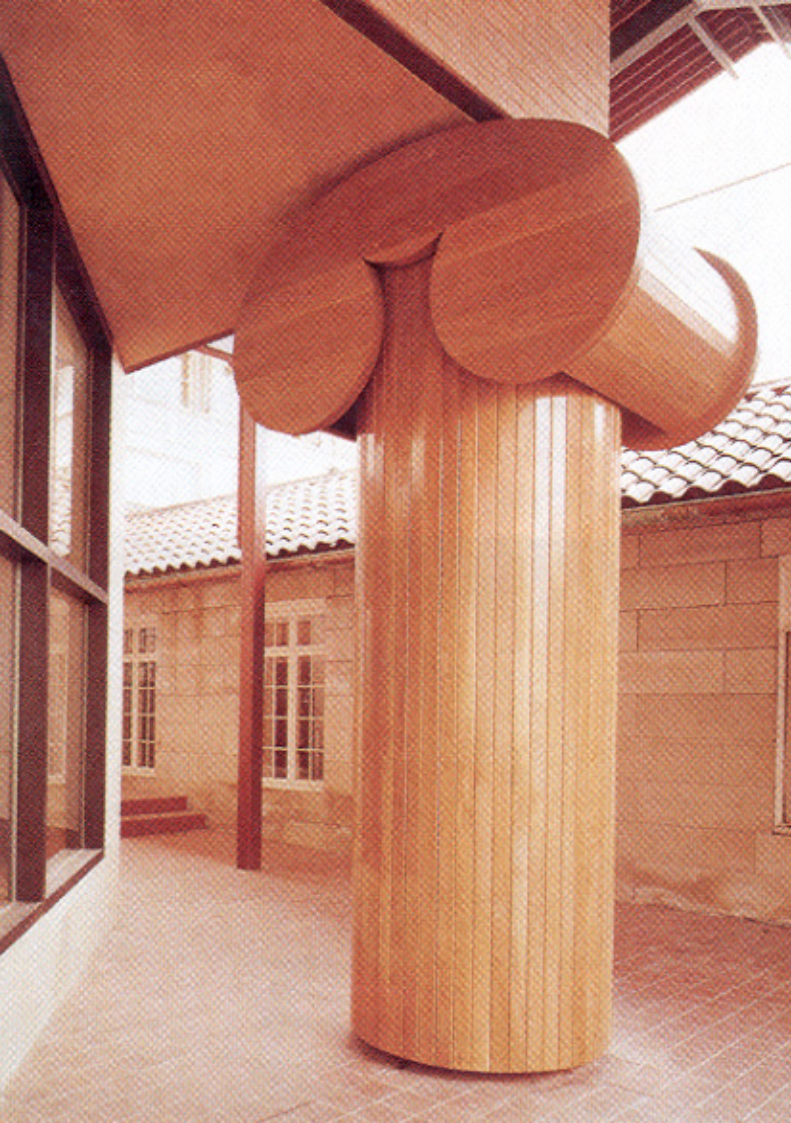


22. Las Vegas, c. 2000.



23. Interpretation of the classic Strip by Robert Venturi and Denise Scott Brown.

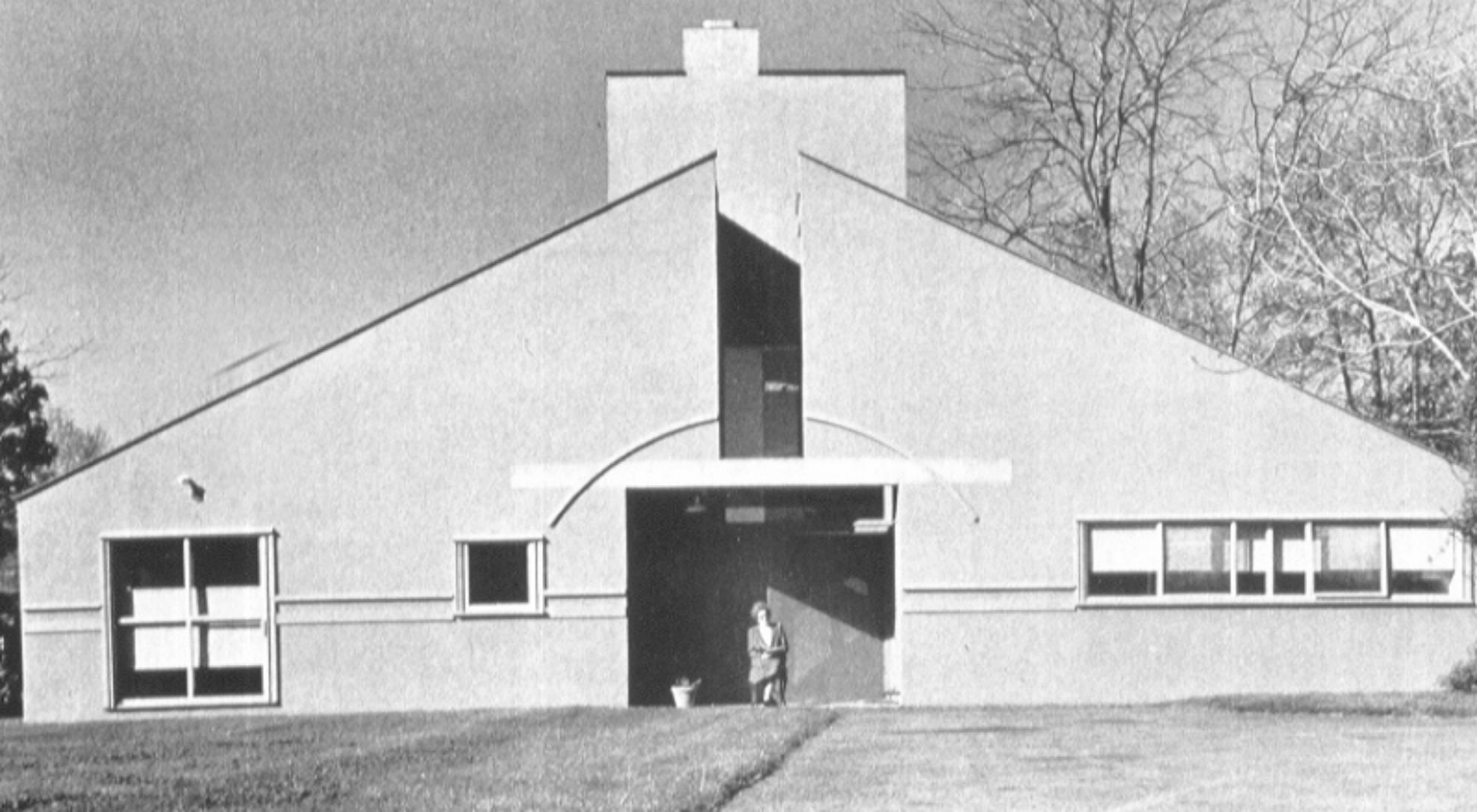


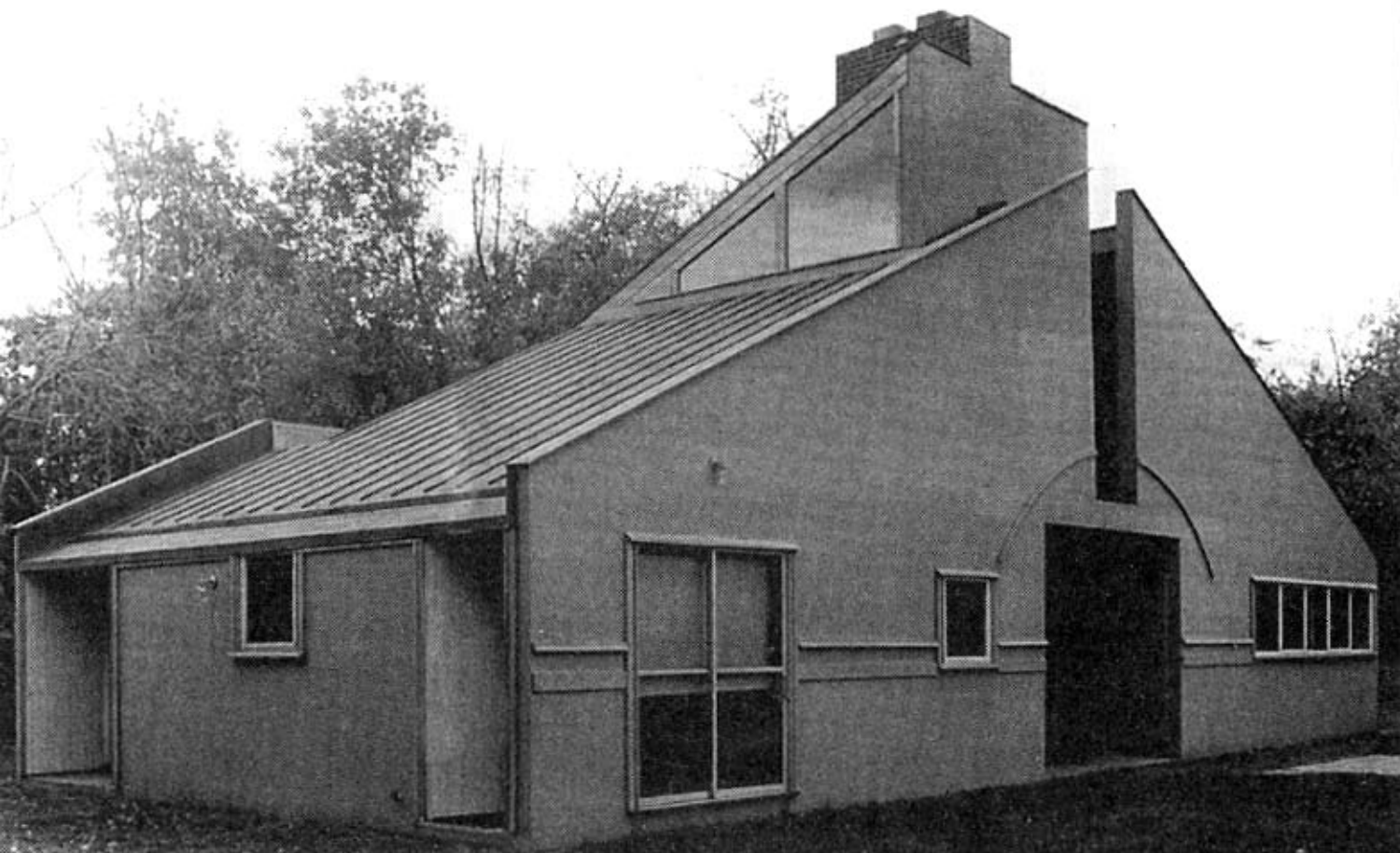




- Iconographic Surface, rather than Articulated Form
- Explicit Communication, rather than Artistic Expression
- Iconography, rather than Abstract-Expressionism
- Electronic Technology, rather than Electrical Games
- Digital Splendor, rather than Gloomy Glow
- Changing Varieties of Messages and Ornament—to accommodate Multiculturalism—rather than Abstract Purity
- Convention—acknowledging Everyday-Ordinary—rather than Original-Dramatique
- Generic Vernacular Shelter, rather than Exotic Expressionist Sculpture
- Evolutionary Pragmatism, rather than Revolutionary Ideology
- Mannerist Multimedia, rather than Expressionistic Purity

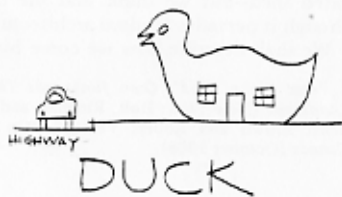
Difficult whole
Discontinuity
Disorder
Dissonance
Distortion
Diversity
Dualities
Dumbness
Eclectic
Everyday
Exceptions
Generic broken
Imbalance
Inconsistency
Incorrect
Inflection
Irony
Jumps in scale
Juxtapositions
Layering
Meaning
Monotony
Naïveté
Obscurity
Ordinary
Paradox
Pluralism
Pop
Pragmatism
Reality
Scales (plural)
Sophistication
Syncopation
Tension







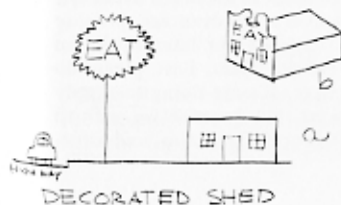
73. "Long Island Duckling" from *God's Own Junkyard*



75. Duck



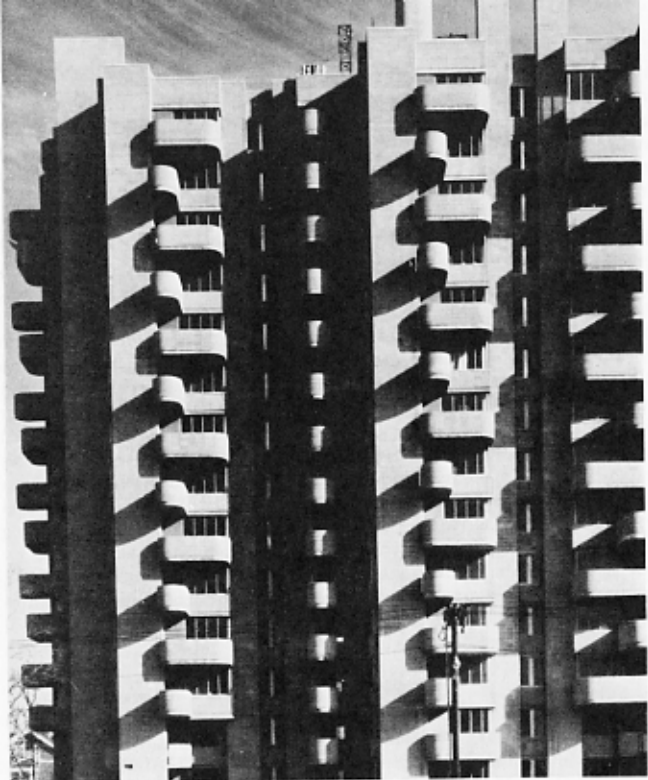
74. Road scene from *God's Own Junkyard*



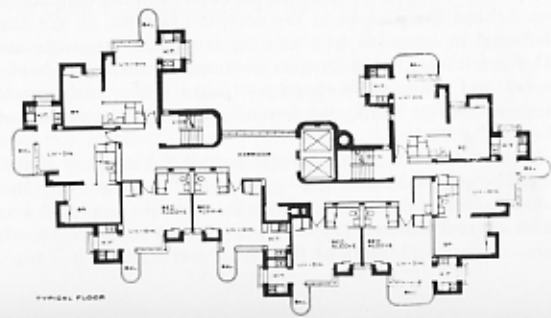
76. Road



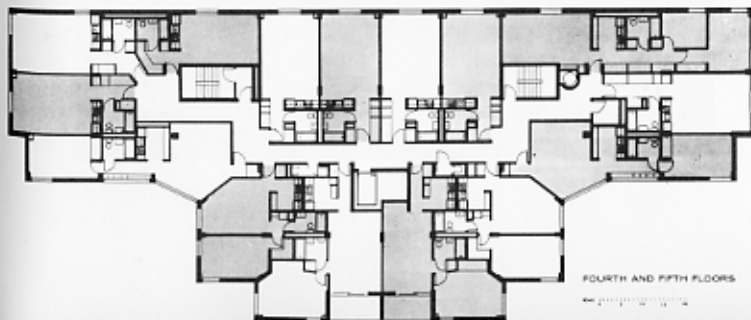
Figure 8.5. Equation of the minimegastructure with the Duck (Venturi, Scott Brown, and Izenour, *Learning from Las Vegas* [rev. ed.], 146. Copyright 1977, Massachusetts Institute of Technology.)



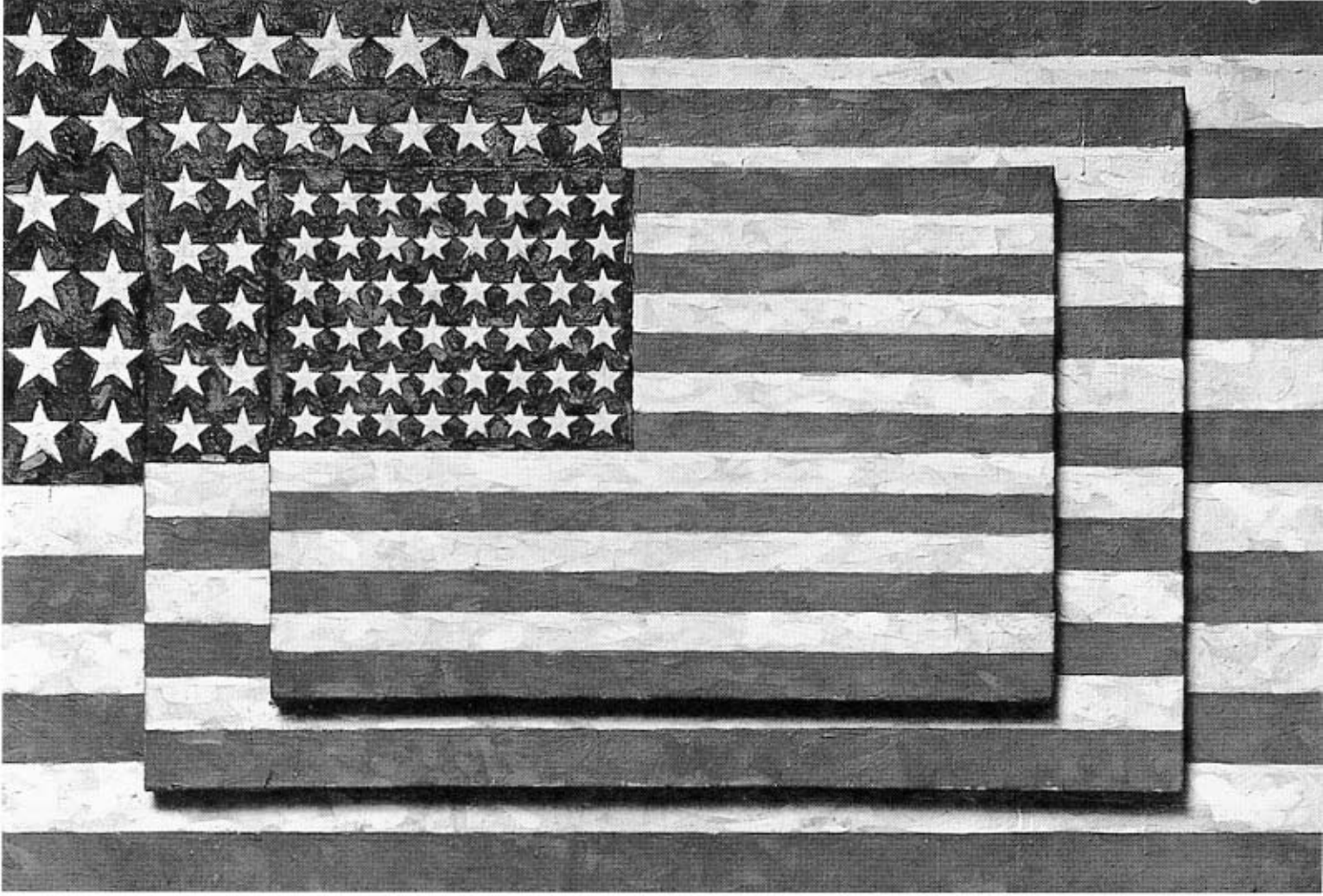
77. Crawford Manor, New Haven, 1962-1966; Paul Rudolph



78. Guild House, Friends' Housing for the Elderly, Philadelphia, 1960-1963; Venturi and Rauch, Cope and Lippincott, Associates

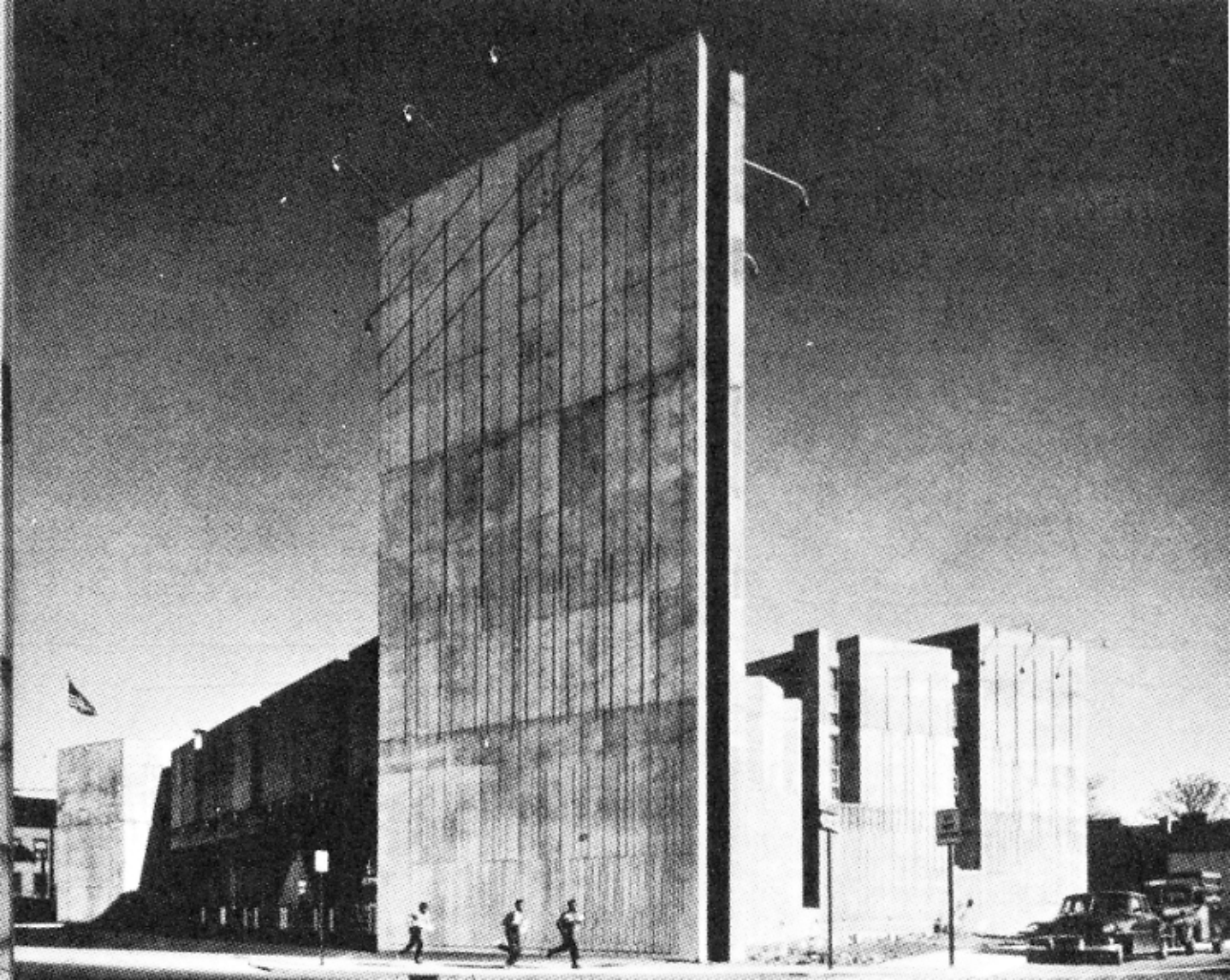


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A black and white photograph of the Guild House entrance. The building features a prominent sign that reads "GUILD HOUSE" in large, bold, sans-serif capital letters. The sign is mounted on a concrete structure above the entrance. The entrance itself is flanked by two glass doors, with a large, dark, cylindrical column positioned in the center. The walls are made of light-colored brick, and the floor is paved with concrete. Above the sign, there are two rectangular panels with a grid of circular perforations. The overall architectural style is modern and minimalist.

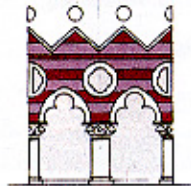
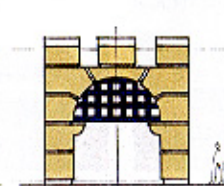
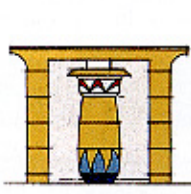
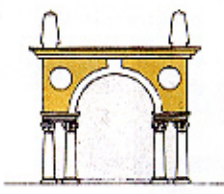
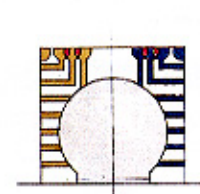
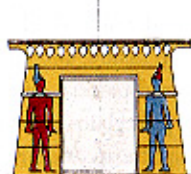
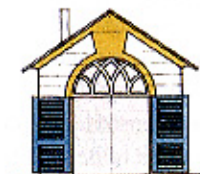
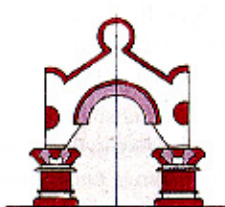
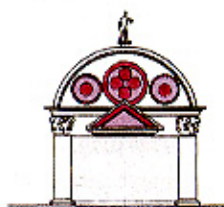
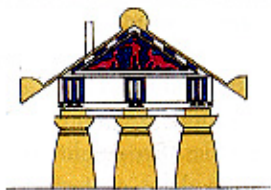
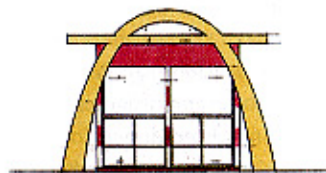
GUILD HOUSE





64. Fire Station #4, Columbus, Indiana.







102. Competition for office tower in New York City.



107. McDonald's, Lake Buena Vista, Florida.



















FRONS SANCTI JOSEPHI

FRONTEM CIVIS
TOTI POPULO BONO



***Architectural Ruins—a Vision (Bank of England in Ruins)* (1798-1832) by Joseph Gandy, courtesy of the Trustees of Sir John Soane's Museum. This painting of what was, at the time, a brand-new building by Gandy's friend John Soane reveals the strange imaginative game those two would play: Gandy would frequently depict Soane's structures in the distant future, long after they had become ruins, covered with vines, half-collapsed upon themselves in feral darkness.**



During the Christmas season of 1943 he singled out *The Bombed Buildings*, a recently published book containing 270 photographs of war-torn public buildings in London. The book was not so much a protest as an appreciation of the particular aesthetic of the ruined state. Evans called it “a handsome record of destruction” and added his conviction that “many of these charred, strewn, gaping images, signed by such names as Wren, Adam, Nash, Soane, and Stuart, make a moving reaffirmation of their dignity and style. Ruin sometimes adds beauty as well as pathos.”



Keville Conde



Critical Regionalism

Of the design strategies consistently disparaged since the advent of Modernism, a favorite target of abuse has been regionalism, a studied response to local climatic, structural, and formal traditions that was itself one enduring theme of Modernism. This approach Kenneth Frampton characterized as Critical Regionalism. While hindsight suggests that adherents of the Modern Movement were no less provincial themselves, burdened by a singular incomprehension of architectural traditions outside of their own narrow Western European backgrounds, in the postwar years they dismissed as marginal architects whose designs were imbued with the texture of a specific geographical area, rather than recognizing that such a strategy necessitated an unusual sensitivity to everything from energy conservation to the use of local materials. Likewise, because of the insistence on the adherence to a dominant style, architects in non-Western countries who were disposed to design in different languages in response to client preferences found themselves derided as backward and incoherent.



the Halawa House (1975) at Agami in Egypt, El-Wakil
adopted indigenous Islamic forms—loggia, windcatch, first-floor bal-
cony, mastabas, oblique entrances, mushrabiyyas—and at once also
rejected the universalizing pretensions of Western housing models as the
most appropriate designs for any location. By deploying these elements
on a palatial scale, he effectively liberated local Islamic building traditions
from their associations with poverty and the lower classes, a strategy not
so different from that of Andrea Palladio with vernacular architecture for
his designs of villas in the Veneto.





The community was developed by following a spatial hierarchy extending from the private domestic world to the communal court and out into the public space of the city, the *maidan*, where shops and other enterprises would be built. Correa designed the basic housing units, each on a separate lot and without party walls. As in Aranya Township, residents had the opportunity to extend in any direction they chose according to their preferences, needs, and available income. Although the architect in this case established more of the early design decisions, it was with the full expectation that residents would supplement and overlay his ideas with theirs. The economic program involved dividing lots into equity plots, where the largest was only 30 square meters (323 square feet) larger than the smallest. In this way the architect attempted to minimize potentially corrosive conflicts between rich and poor. Correa intended the program as a model for housing for India's extremely poor, but Belapur in fact became a largely a middle-income suburb. Like many other architects, Correa found himself working within a circumscribed sphere in which intelligent designs increase values which in turn leads to gentrification—precisely the opposite of what was intended.



Paolo Portoghesi (b. 1931, Rome)



Central Mosque, Rome (1974) mixes Islamic and Modernist Motifs

An advocate of postmodern architecture and of the development of small cities contra the megalopolis of today.

Postmodern Eclecticism

Mixes modern style with one or more historical styles = double-coding

Reacts against the elitism of modern architecture = populist

Emphasis on mass

Strong revolt against modern style using a direct attack on all modernist tenets

Deconstructivist Arch.

Use all modernist forms but complexifies them via: superimposition, palimpsest, violated forms, chance

Elitist and post-humanist

Irrational

Excessive of forms

Strong revolt against modernism by using modernist forms against that very style, an internal subversion

Key tenets of deconstructivist architecture (see *Journal of Architectural Theory and Criticism: Deconstruction, a Student Guide*, vol.1, no. 2 , 1991):

1. Undermines the unities and closures found in modern architecture by what they call “violated perfection,” but without escaping from them into some new age like Postmodern eclecticism does by using modernist forms in excess, irrationally, in superimpositioning of the underlying grid structure of the modernist building to decenter the plan rather than center it, superimposing aspects of the history of site, creating a palimpsest of times translated into space, and employing: discontinuity, distortion, fragmentation, repetition, rupture, interruption, and dislocation.
2. A Dionysian sensibility (irrationality, eros, carnivalesque, etc.) put into tension with Modernism’s Apollonian sensibility (calm, rational) as per Friedrich Nietzsche’s discussion of these terms (influence of Georges Bataille here).
3. Deconstructivist architecture experiments toward questioning representation, the unity of form, and standard definitions of the architectural task, .e.g., it wants to shatter the sense of comfortable complacency by alienating people from their environment (anti-Humanist).

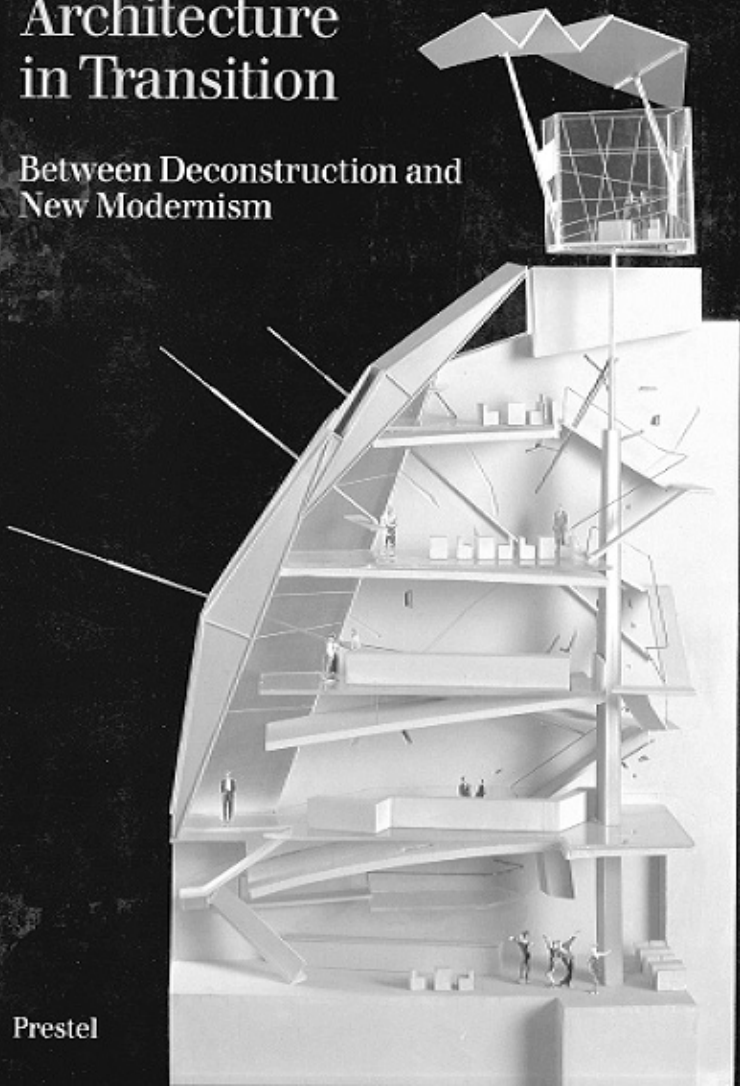
Deconstructivist Architecture gets its name from Deconstructivist literary theory of French theorist Jacques Derrida. Bernard Tschumi, as Derrida's friend, has carried the term into architectural theory. (For more on Derrida, see Jonathan Culler's book *On Deconstruction*). This movement became quite visible by June 1988 when Philip Johnson curated "Deconstructivist Architecture" at Museum of Modern Art, NYC, which included Frank Gehry, Daniel Libeskind, Rem Koolhaas, Zaha Hadid, Coop Himmelblau, Bernard Tschumi, and Peter Eisenman (others: Lebbeus Woods, Eric Owen Moss, Hiromi Fujii).

Theorist Mark Wigley writes about Decon Architecture: "Perfection is secretly monstrous. Tortured from within, the seemingly perfect form confesses its crime, its imperfection."

Wigley's explicit denial that the work on view was an application of the literary theory of deconstruction hardly cleared things up, especially in view of the claim lodged about the same time by Giovannini: "And just as a literary text, according to advocates of deconstruction such as Jacques Derrida and the late Paul de Man, doesn't have a unifying wholeness or fixed meaning, but several asymmetrical and irreconcilable ones, a building can consist of disparate 'texts' and parts that remain distinct and unaligned, without achieving a sense of unity."

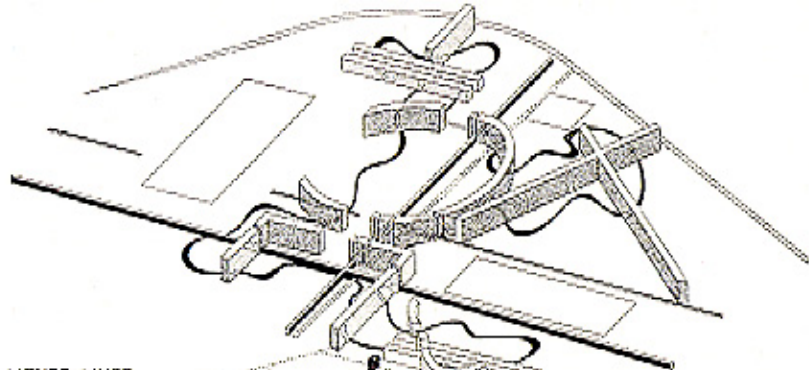
Architecture in Transition

Between Deconstruction and
New Modernism

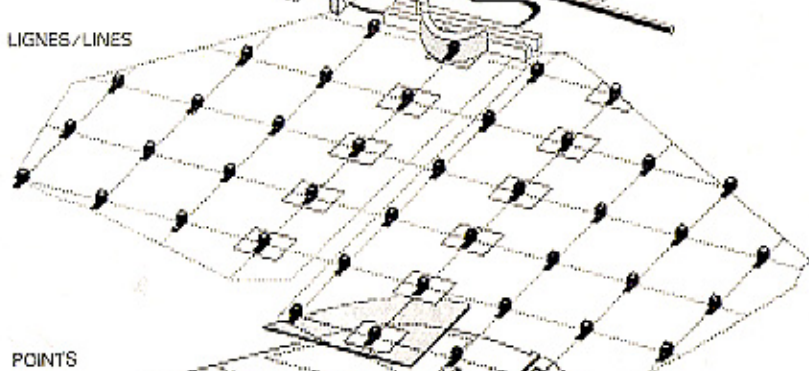


Prestel

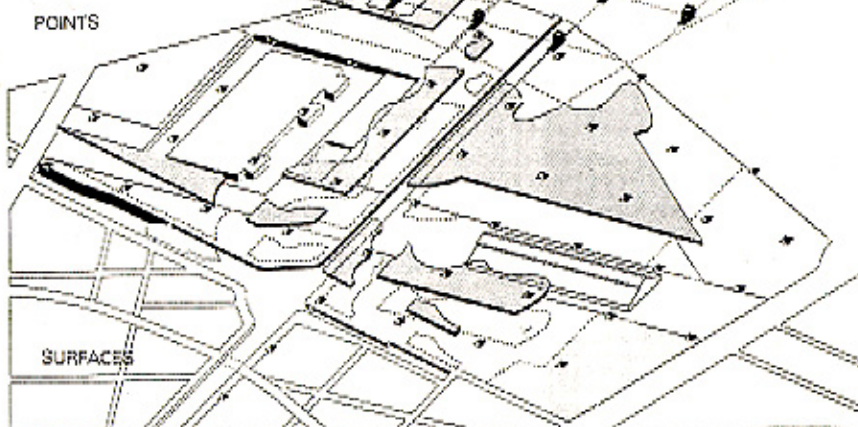
4. It contests both sides of the duality *abstraction/representation*, whereas postmodern eclecticism favors representation over abstraction.
5. It helps to undermine modernist claims to control, order, and transparent rationality by touting undecidability in architectural forms and use.
6. Instead of inventing new styles, it maneuvers the pieces of modernist forms to express and undermines their unities in favor of indeterminacies and contradiction (like using forms borrowed from the 1920s Russian Constructivist artists and architects), i.e., *disfiguring modern forms*.
7. Irony here lies in the contrast in attempting to fix meaning and the impossibility of that attempt; rejects historical meaning of Postmodern architecture in favor of the pure play of the signifier (i.e., the forms disconnected from any determinant meaning).
8. Rejects how traditional architecture serves the dominant interests of capitalist society (e.g., Lebbeus Woods's utopian notion of free-space vs. tyranny of types).



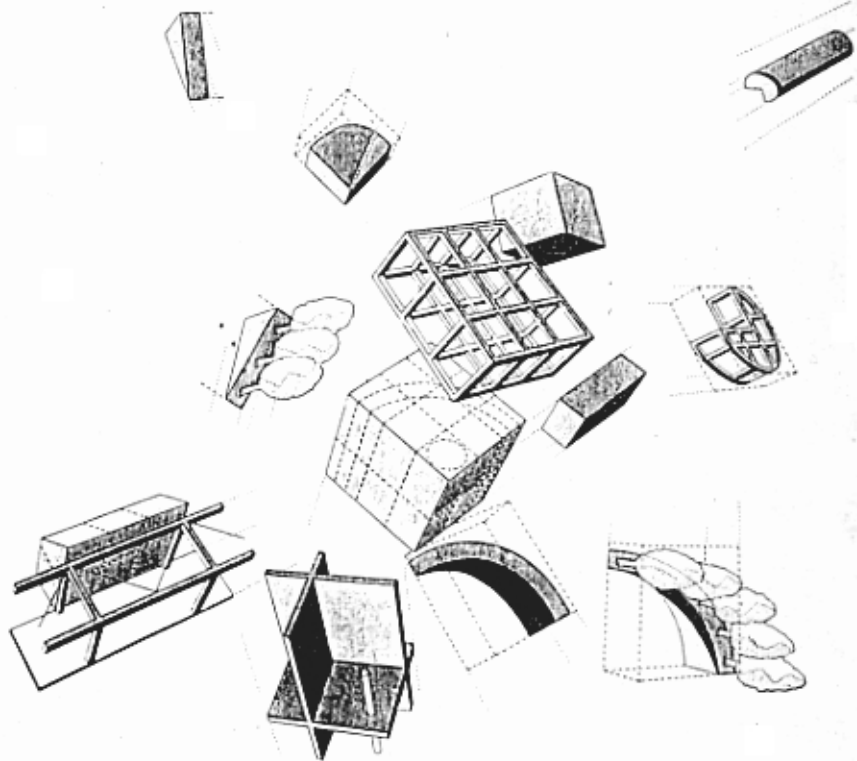
LIGNES/LINES



POINTS



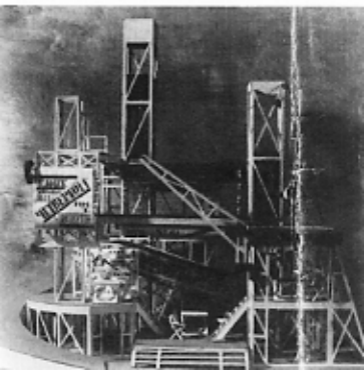
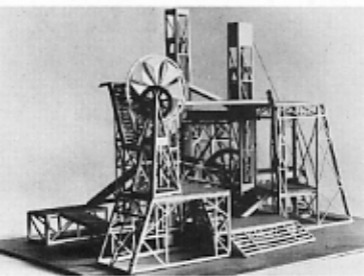
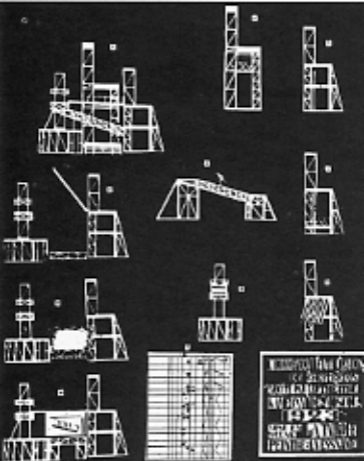
SURFACES



Exploded Folie

The folie is a key element in Tschumi's design for the Parc de la Villette; despite their surface differences, each folie is based on a standard cube, which is then exploded into separate elements and reconfigured into different forms.

[Bernard Tschumi, *Cinegram Folie: Le Parc de la Villette*. Princeton, NJ: Princeton Architectural Press, 1988, p. 18.]





MUSEUM
HOLIDAY
STORE

STREET
MUSEUM

WAVE

2434 2435 2436



The image shows the exterior of the Cité des sciences et de l'industrie building. A large red sign with white text is mounted on the facade. The sign reads "cité" in a large, lowercase, sans-serif font, followed by "des sciences & de l'industrie" in a smaller, lowercase, sans-serif font. The building has a blue metal structure and a white tiled facade. A set of stairs leads up to the entrance. The sky is blue with white clouds.

cité
des sciences &
de l'industrie





LA GRANDE HALLE



VILLETTE
SONIQUE

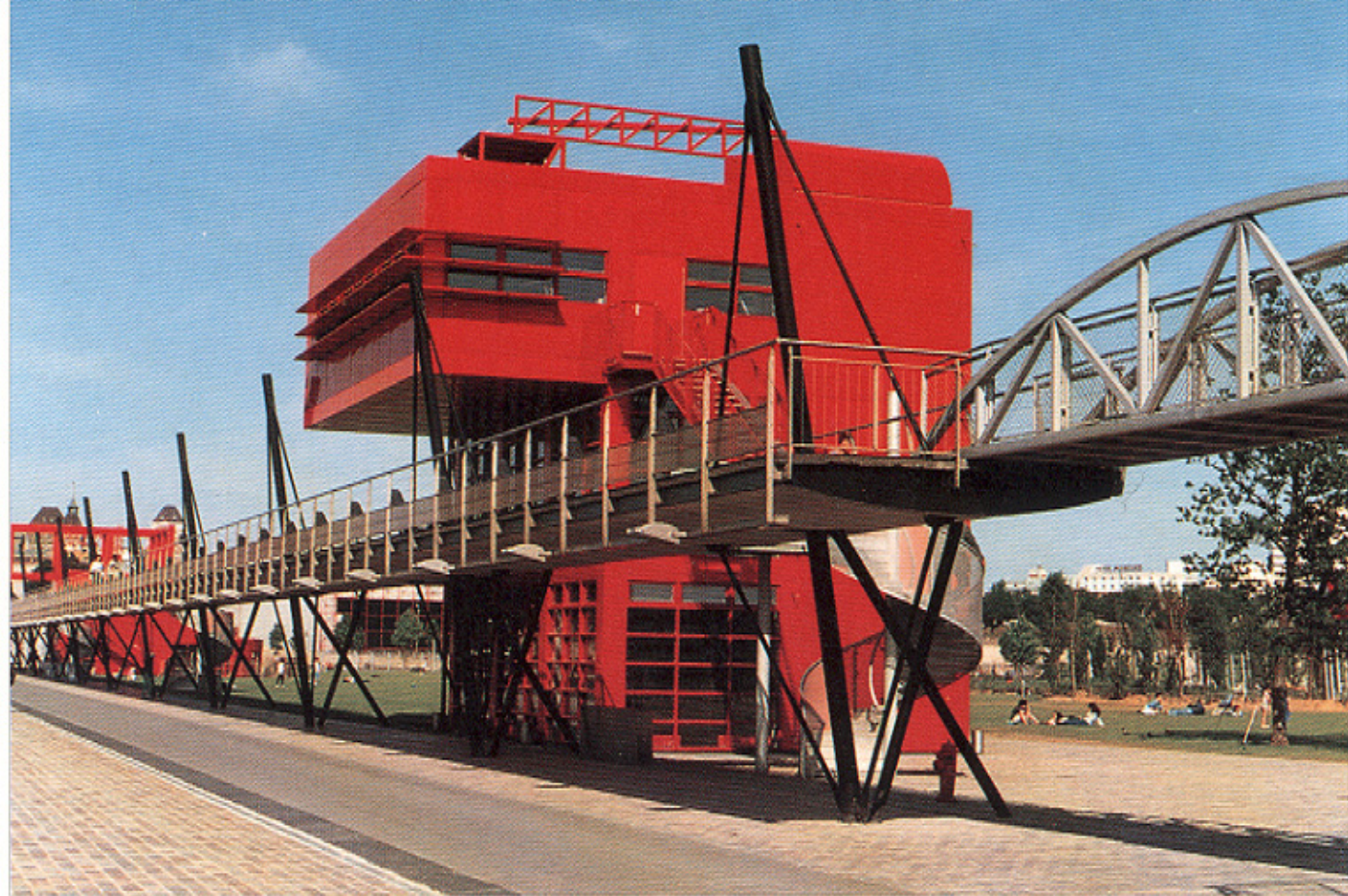
1-8 JUIN



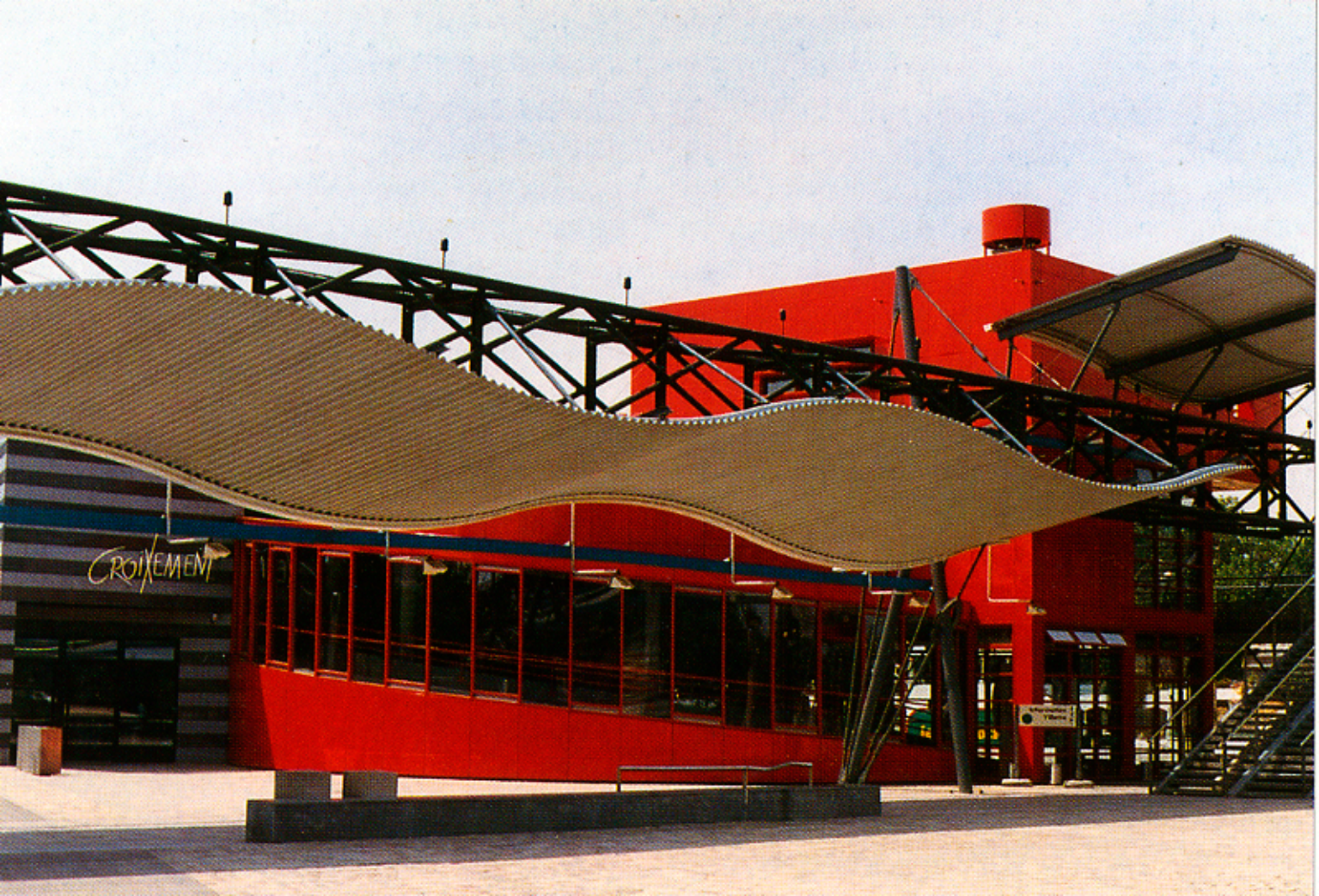






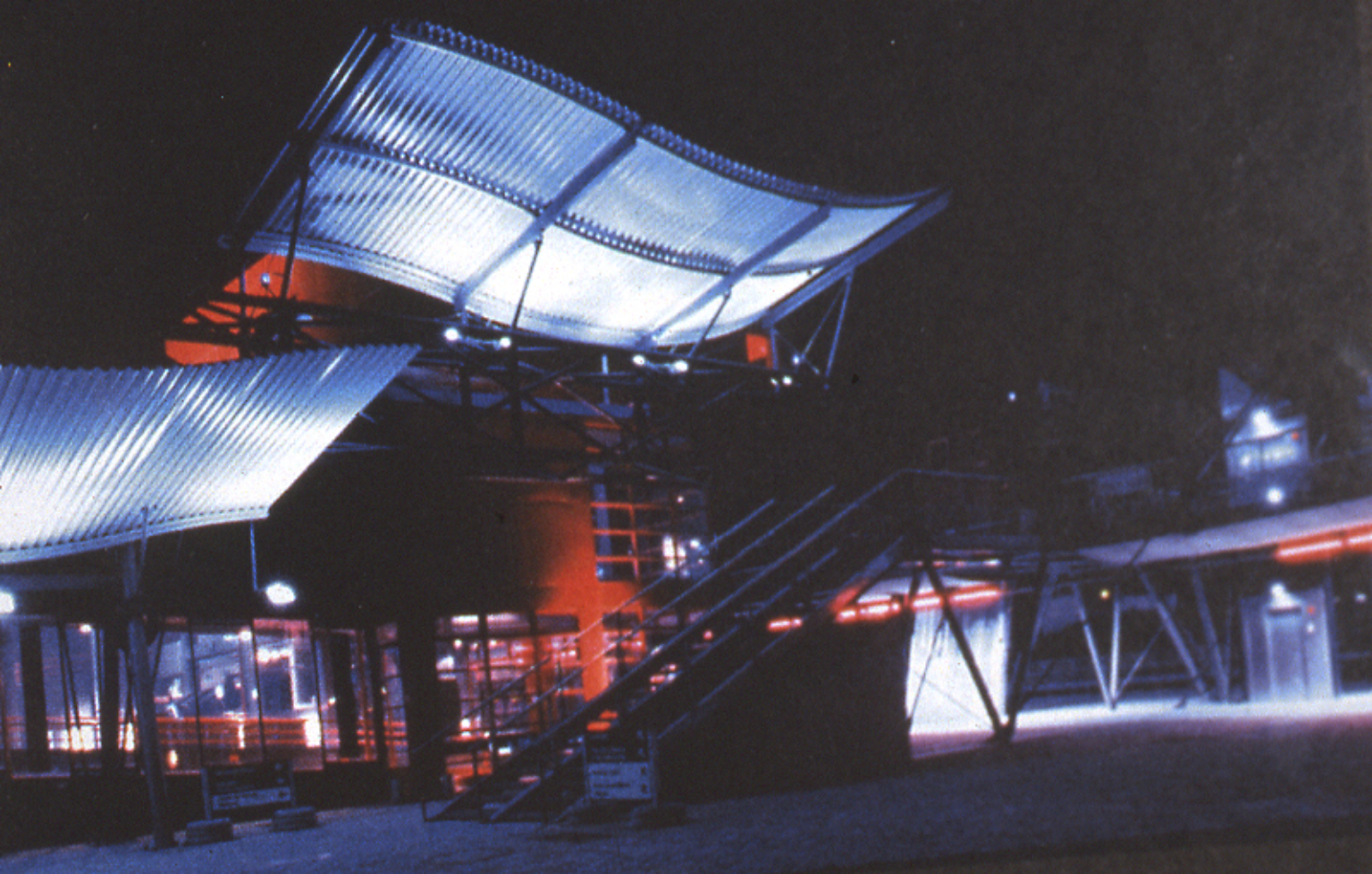


Bernard Tschumi, Parc de la Villette, Paris

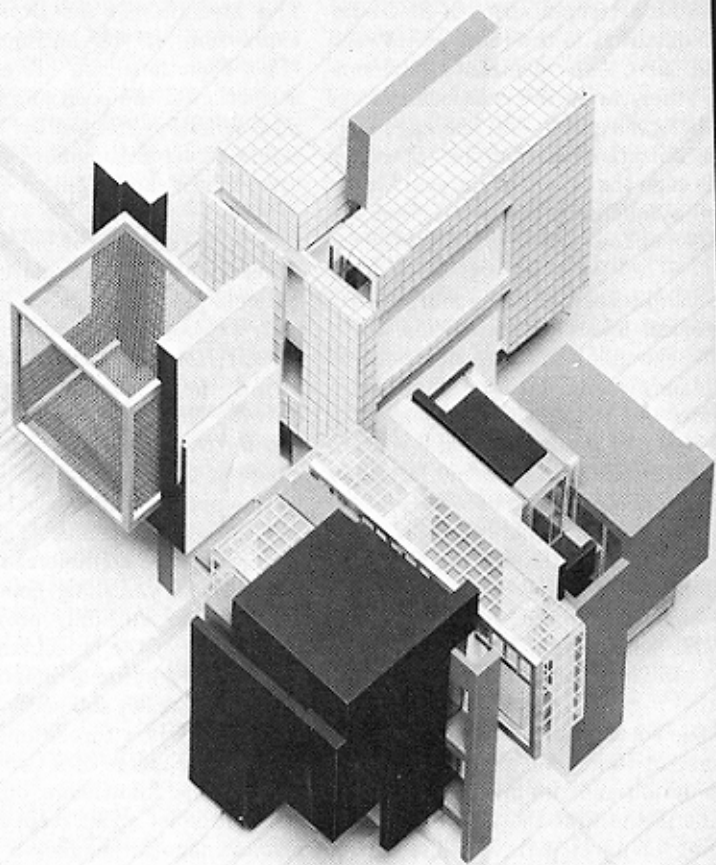


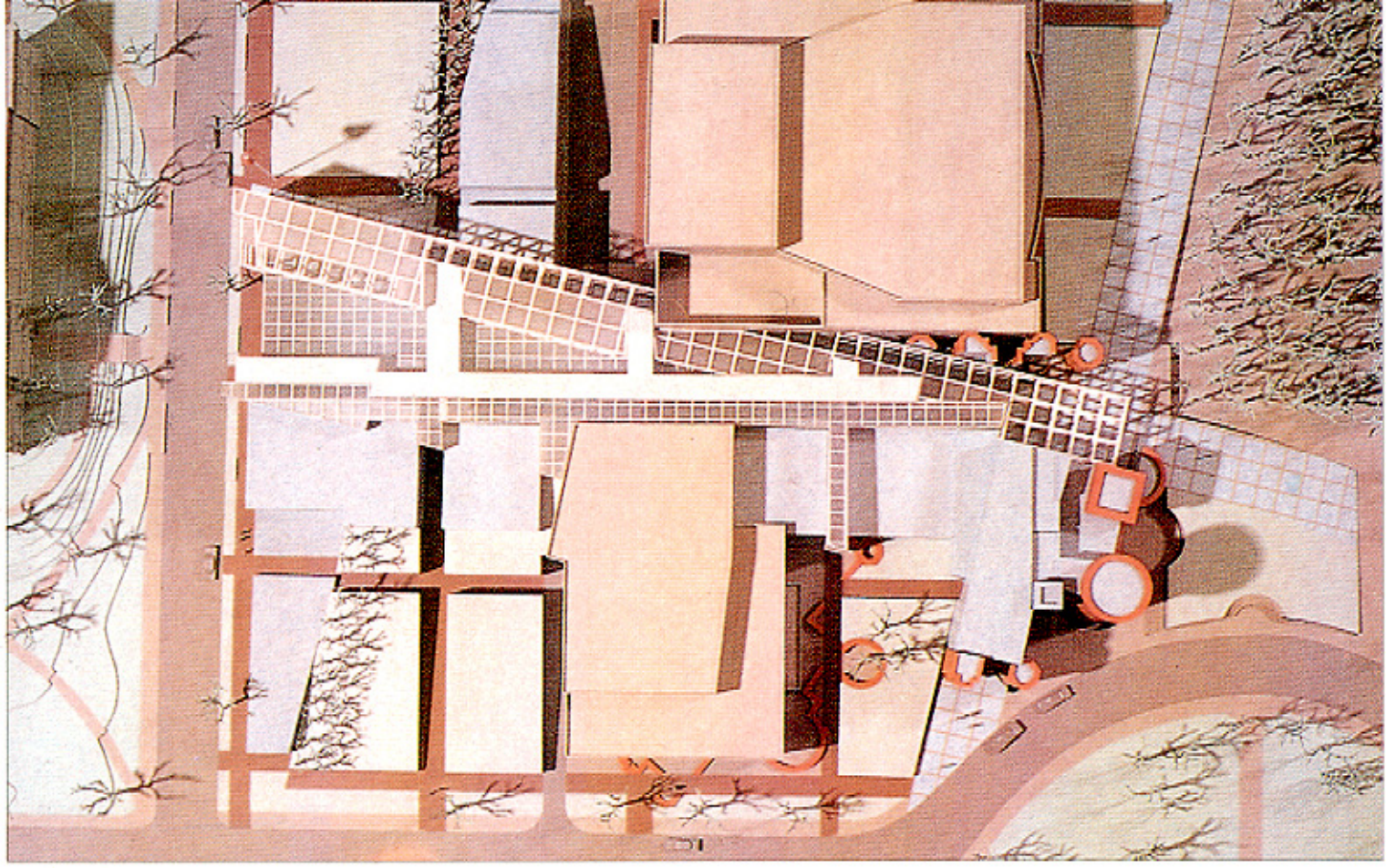
CROIXEMEN

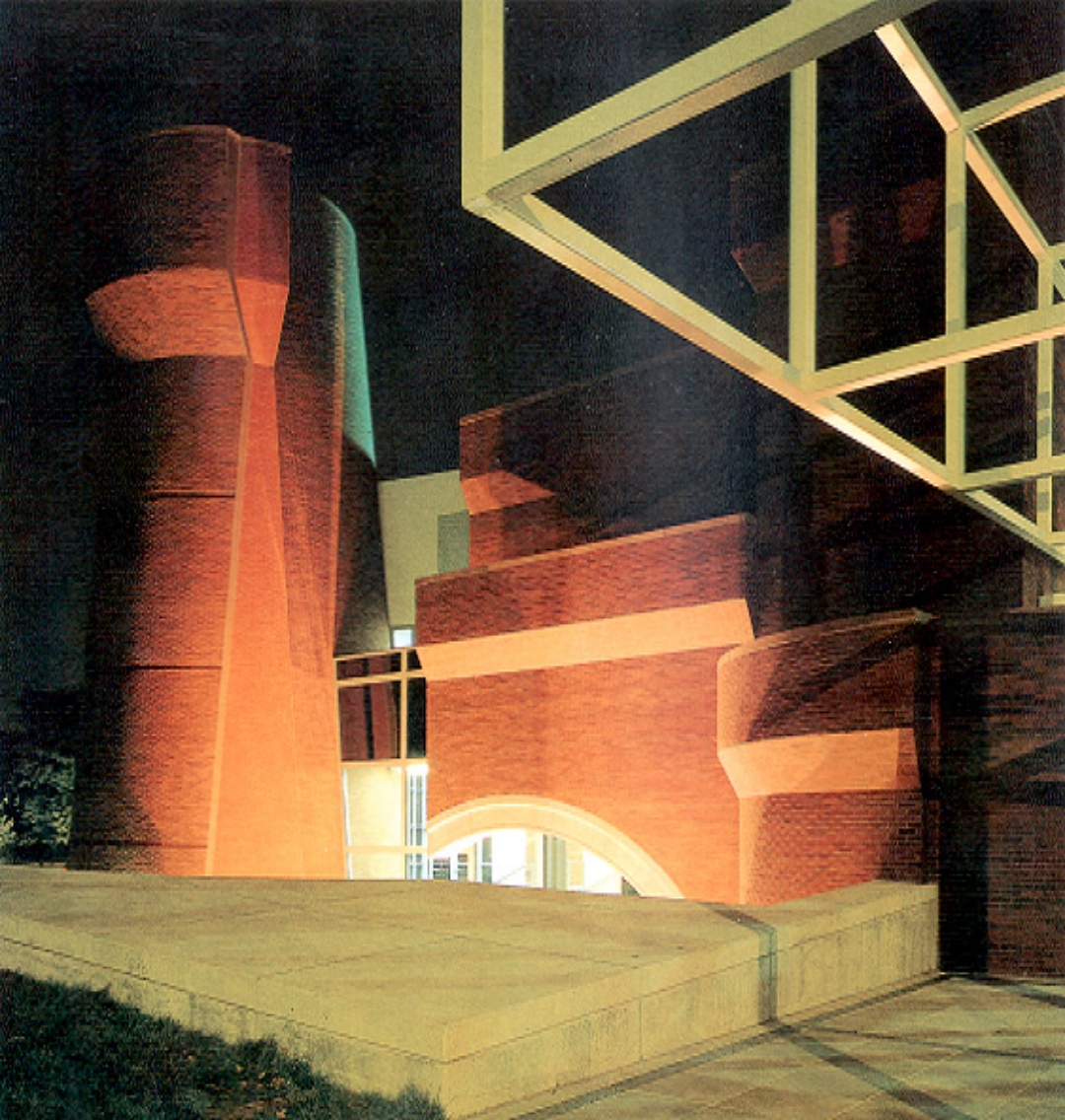
CROIXEMEN













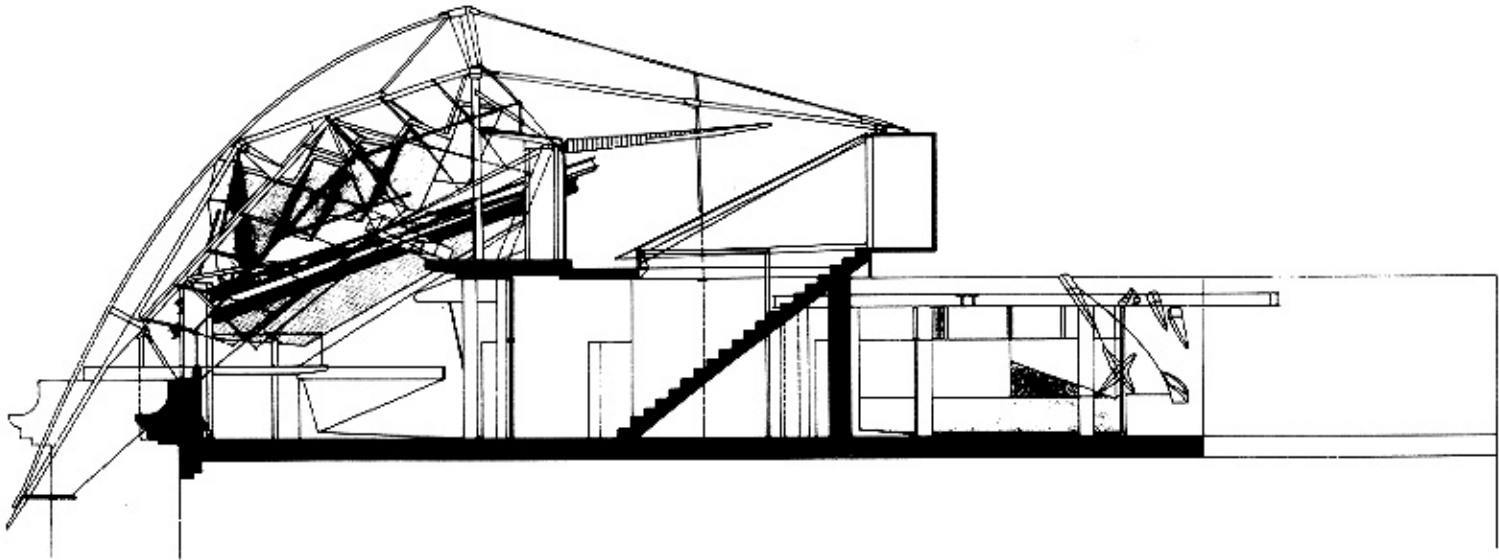






UP



















**vitra furniture museum
and factory** 1987–1989

Weil am Rhein, Germany



ALVAR AALTO

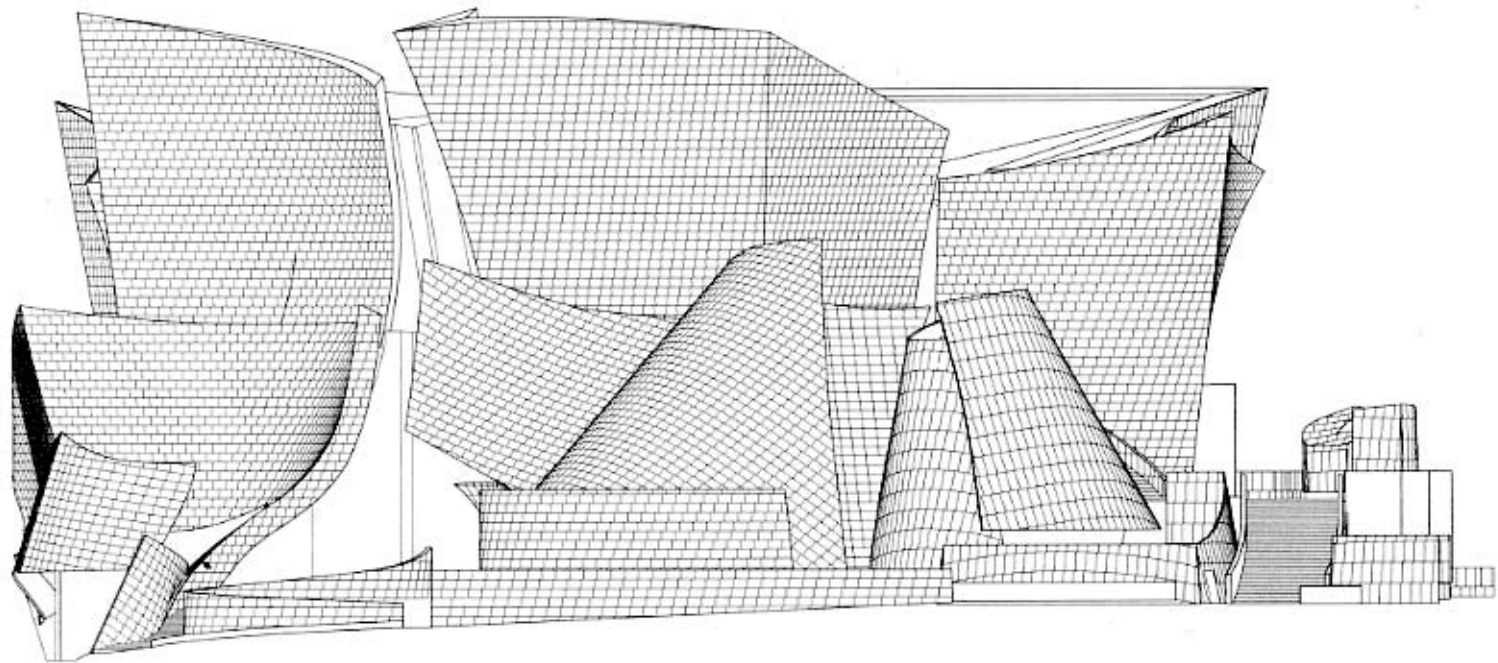
The background of the cover is a photograph of a curved brick building. The building features a prominent balcony with a dark, curved metal railing. The brickwork is a warm, reddish-brown color. The sky is a clear, bright blue.

**A Critical
Study**

**Malcolm
Quantrill**







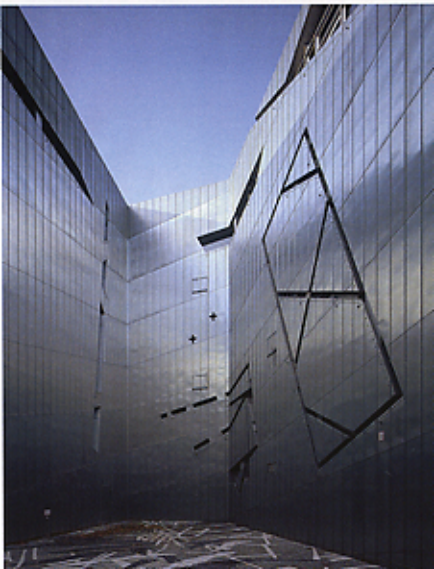








I find myself drawn to explore what I call the void—the presence of an overwhelming emptiness created when a community is wiped out, or individual freedom is stamped out; when the continuity of life is so brutally disrupted that the structure of life is forever torqued and transformed.



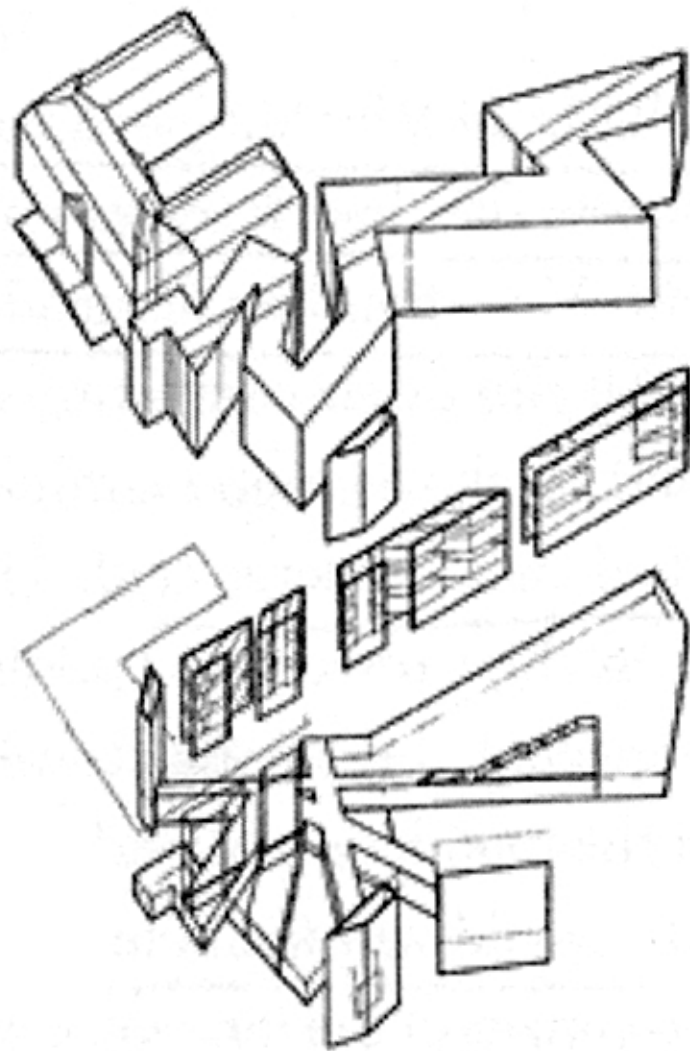
Running through its zigzag form was a Void—a kind of cut in which there is nothing. The Void ran, straight but broken, through galleries, across passageways, into office spaces, and back out of them. The entire premise of the Jüdische Abteilung, I thought, was in that Void.

I had a passage that led to a dead end.

I had a space, the Holocaust Tower, that got so dark you couldn't see your feet, and the only light filtering down came from a slit in the roof that was barely visible from below.

I had a garden where the vegetation was out of reach, in forty-nine tall pillars overhead, and where the foundation was oddly tilted, making visitors feel disoriented, even seasick. The garden was to commemorate the Jews who had been forced to flee Berlin, and I wanted visitors to be reminded of the shipwreck of German Jewish history, reminded too of what it's like to arrive, totally without bearings, in a strange, new land.

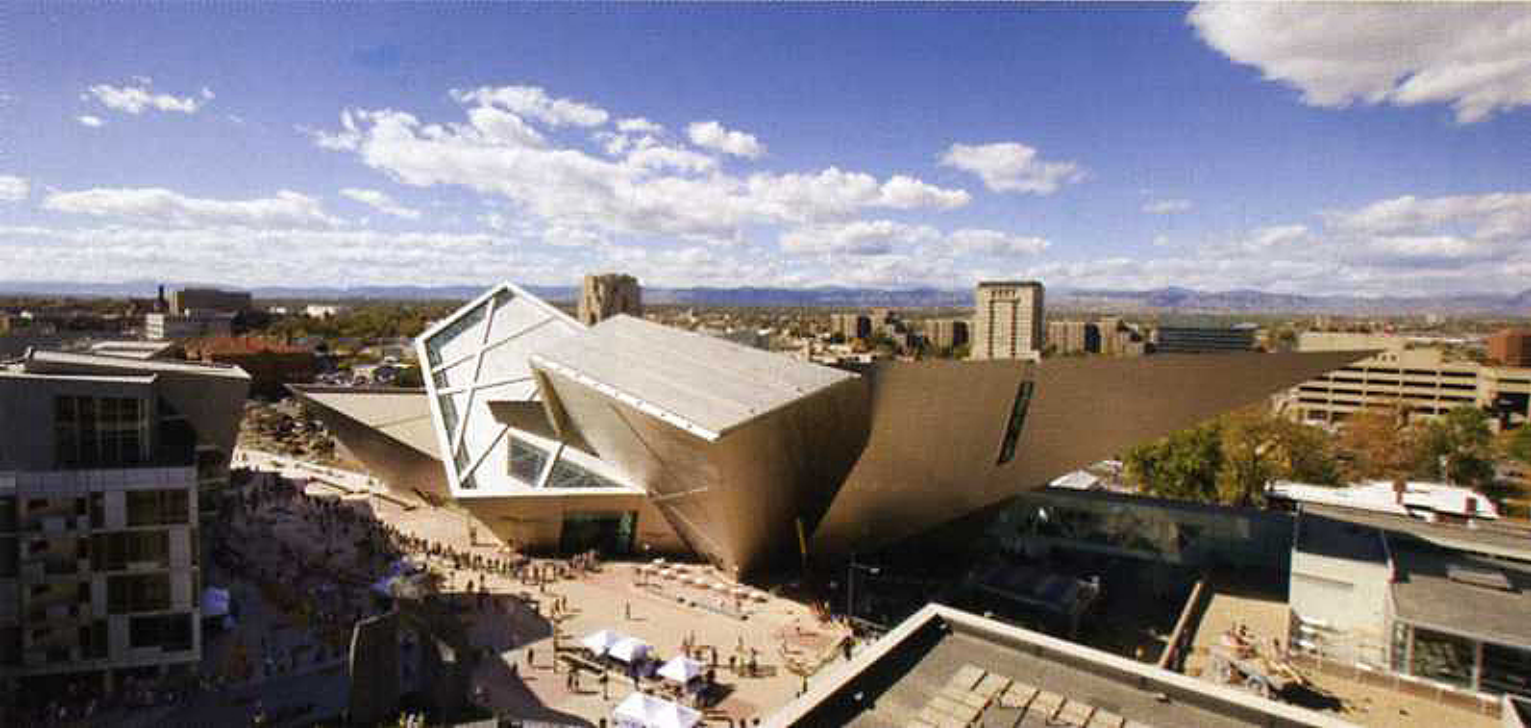
Most radical of all, the new building had no front door. To reach the museum, one first had to enter the old Baroque building of the Berlin Museum, then descend to three roads below street level. All the other competitors, every one of them, had on-ground or aboveground connection between the buildings; I linked them underground. Though the two histories contained in their respective buildings might not always be visibly connected, they are inextricably bound, and will forever exist in the foundation of Berlin.



THE JEWISH MUSEUM

THE VOID

THE UNDERGROUND





Today, in Denver for example, we have used a computer program that allows the contractor to pick any date during construction and visualize how the various components of the building will come together in the most efficient way, and project how wear and tear will affect the materials used. Such a tool was unthinkable only a decade ago.

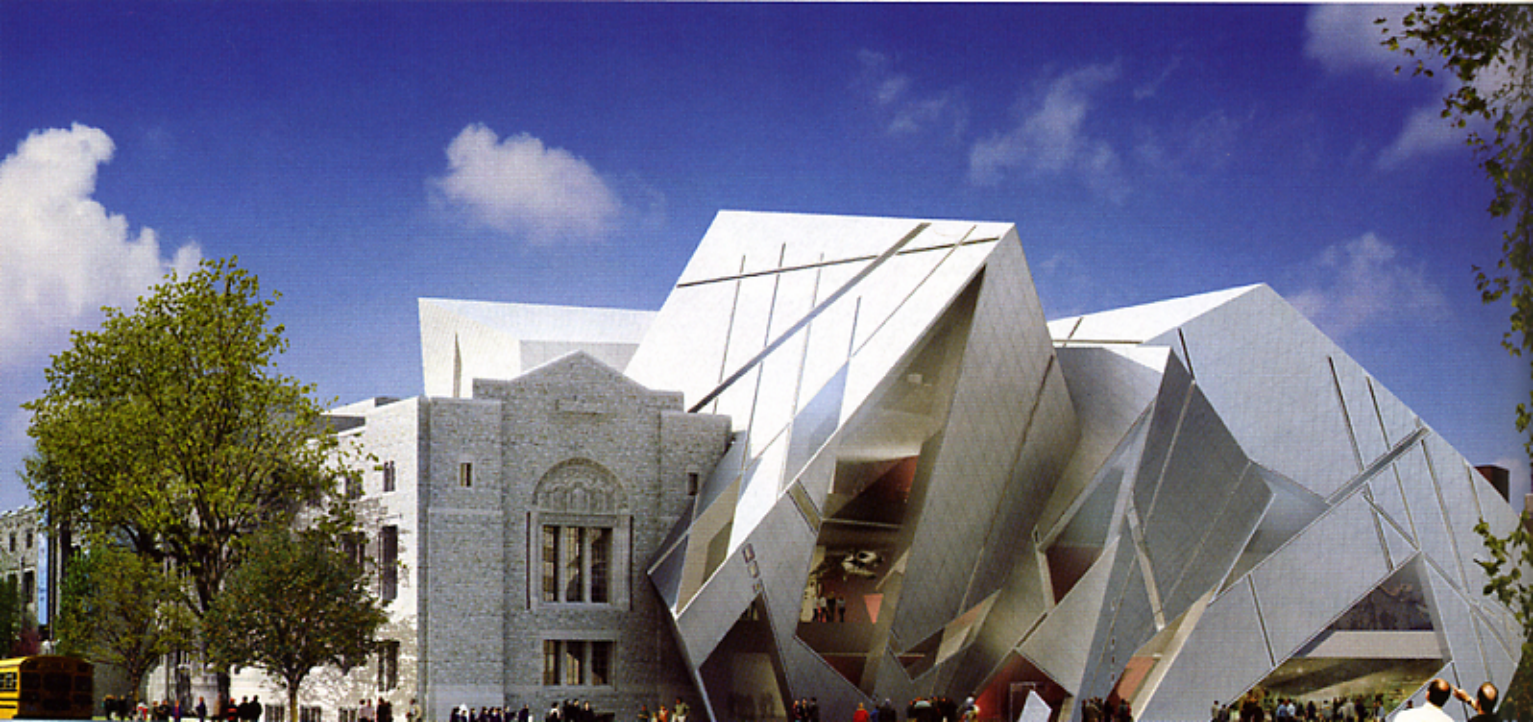
It's a given that computers have altered the design process. Is there a drawback to the computer? Of course. In a staggeringly short period I've started having trouble finding young architects who can draw. The computer is their pencil; they are lost without it. Yet the physical act of drawing with one's hand is an important part of the architectural process. An architect needs to know how to draw; unless there is a connection of eye, hand, and mind, the drawing of the building will lose the human soul altogether and become an abstract exercise.



Photo, the press of the new Frederick C. Bassett Building, 2006, designed by David Libeskind, at the Denver Art Museum, with the 1971 Fox Pencil building behind. Photo © Jeff Goldberg/Esto. Below, view of the Denver Art Museum's new titanium-clad addition. Photo Jeff Wells.



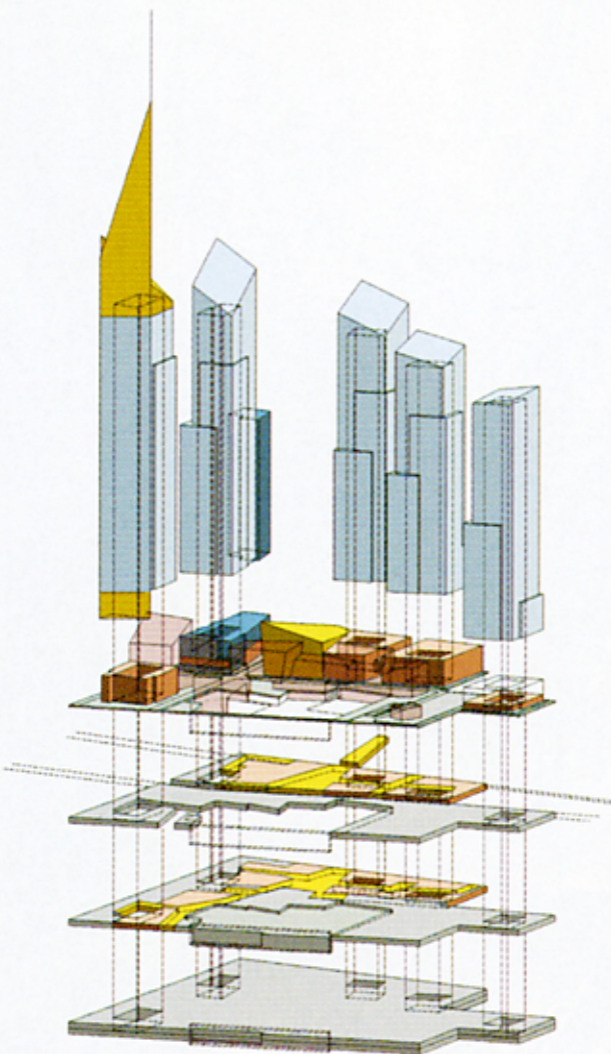


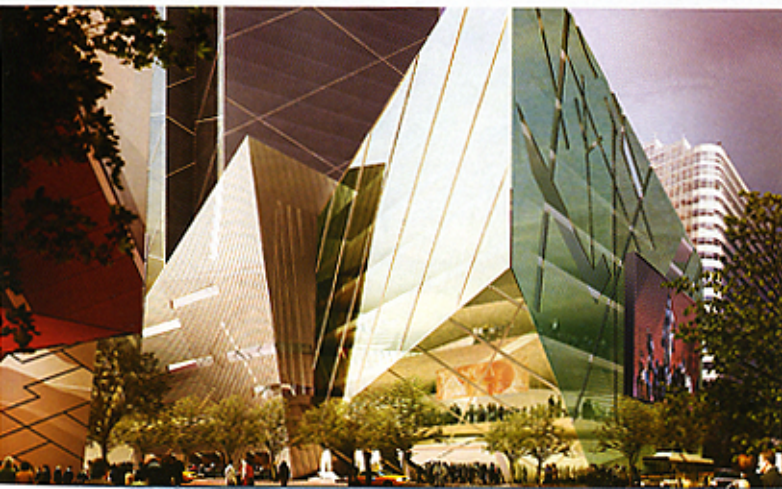












Utopian Architecture

Modernist Utopian Schemes

versus

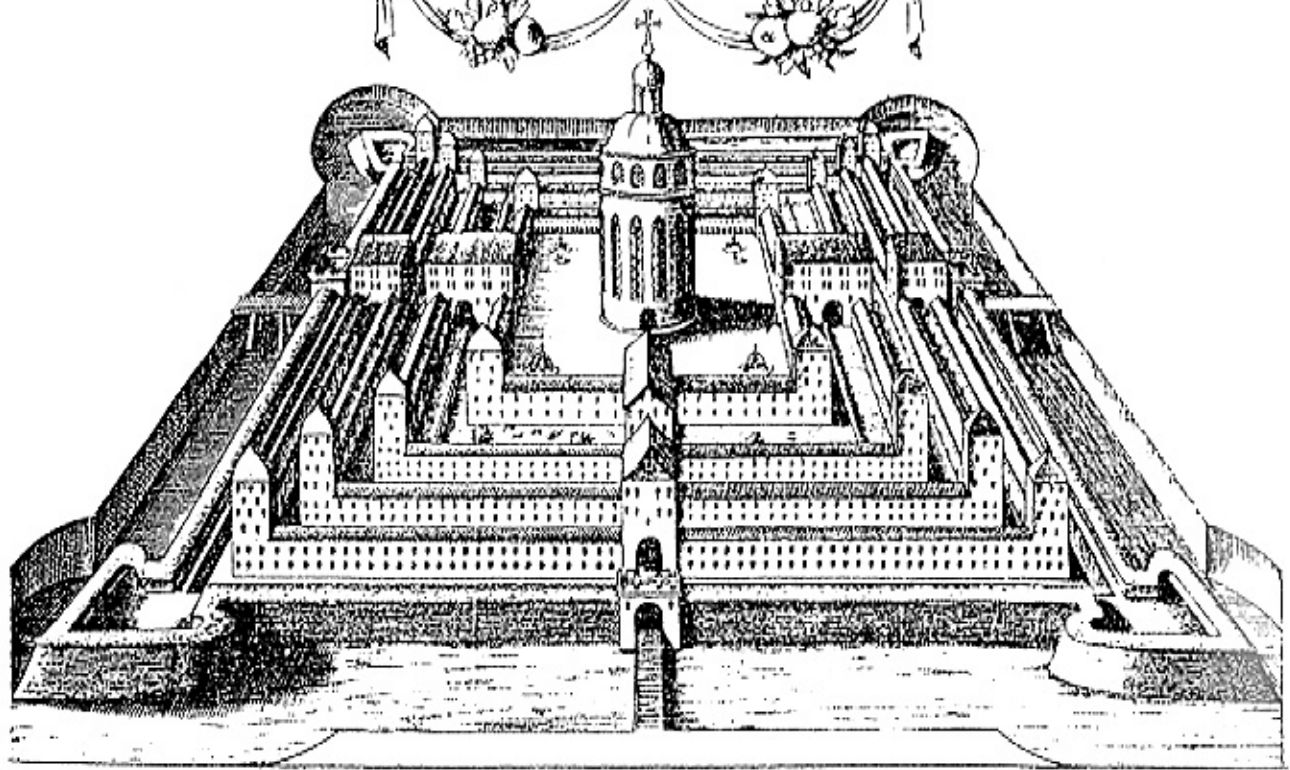
Postmodernist

Modernist grandiose universalism

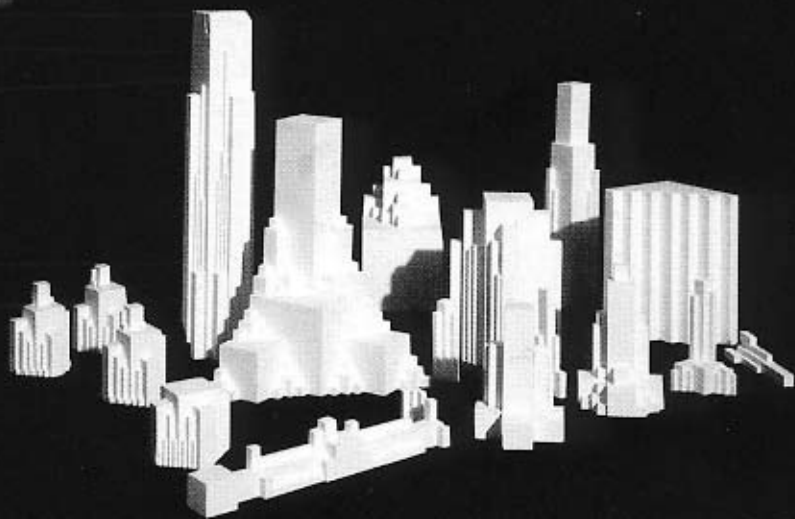
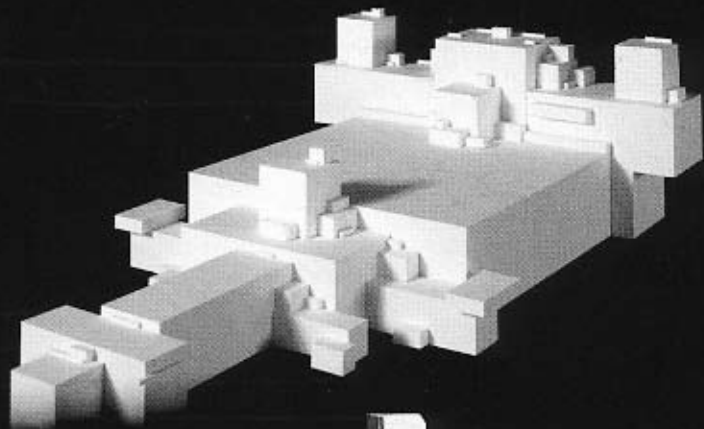
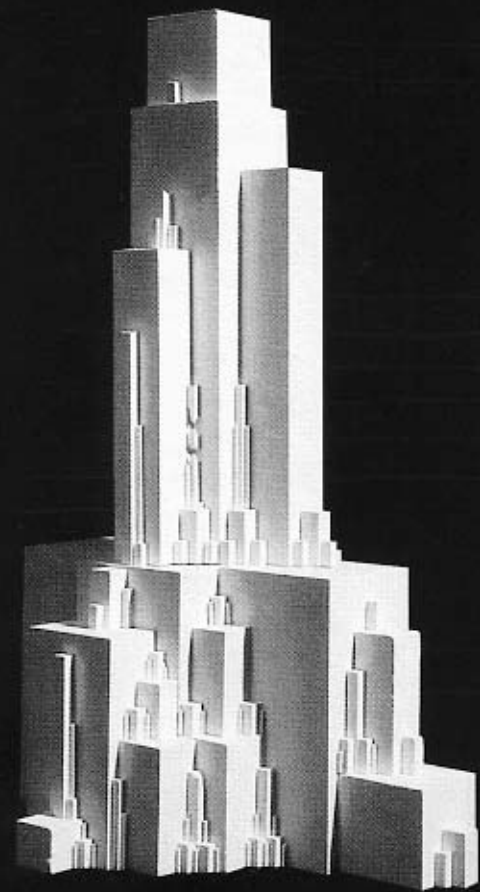
versus

Postmodernist deconstruction of such

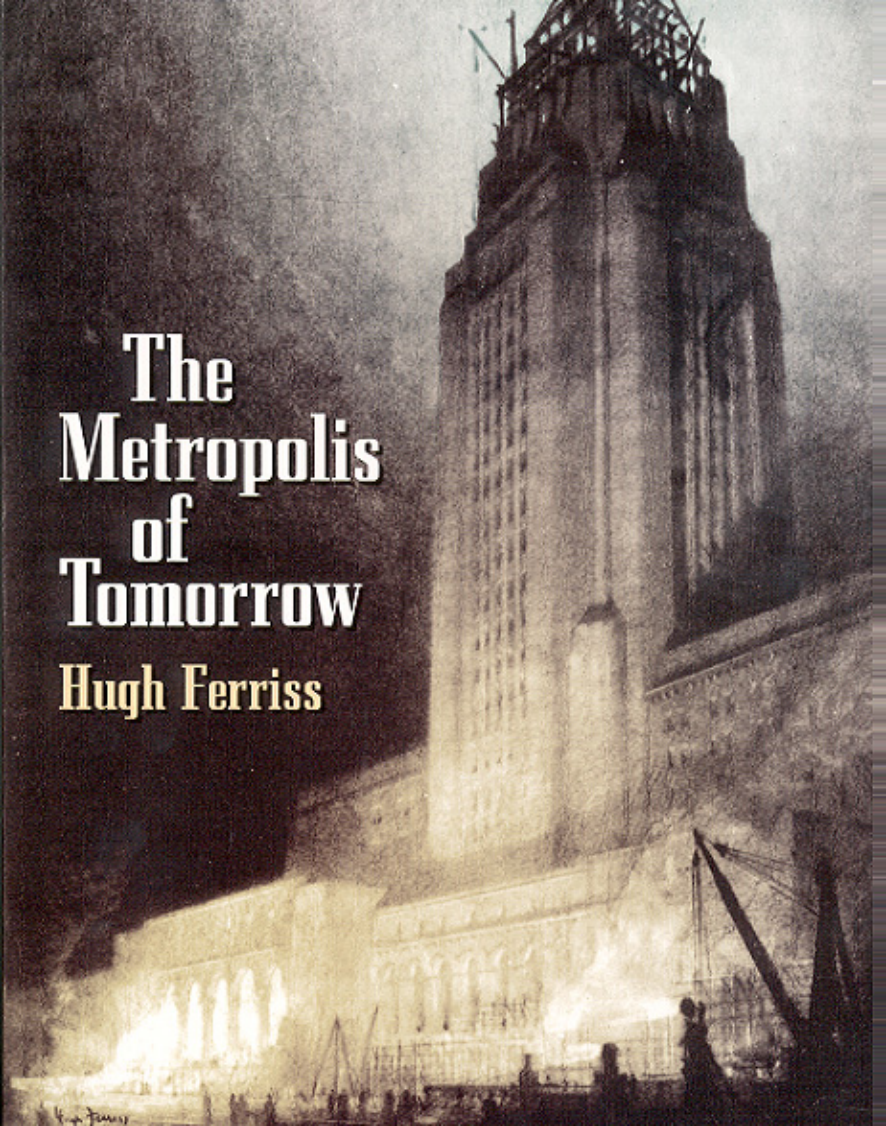
CHRISTIANOPOLIS











**The
Metropolis
of
Tomorrow**

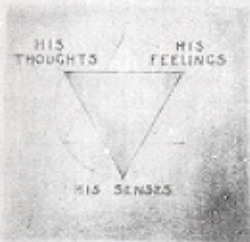
Hugh Ferriss

THE CITY

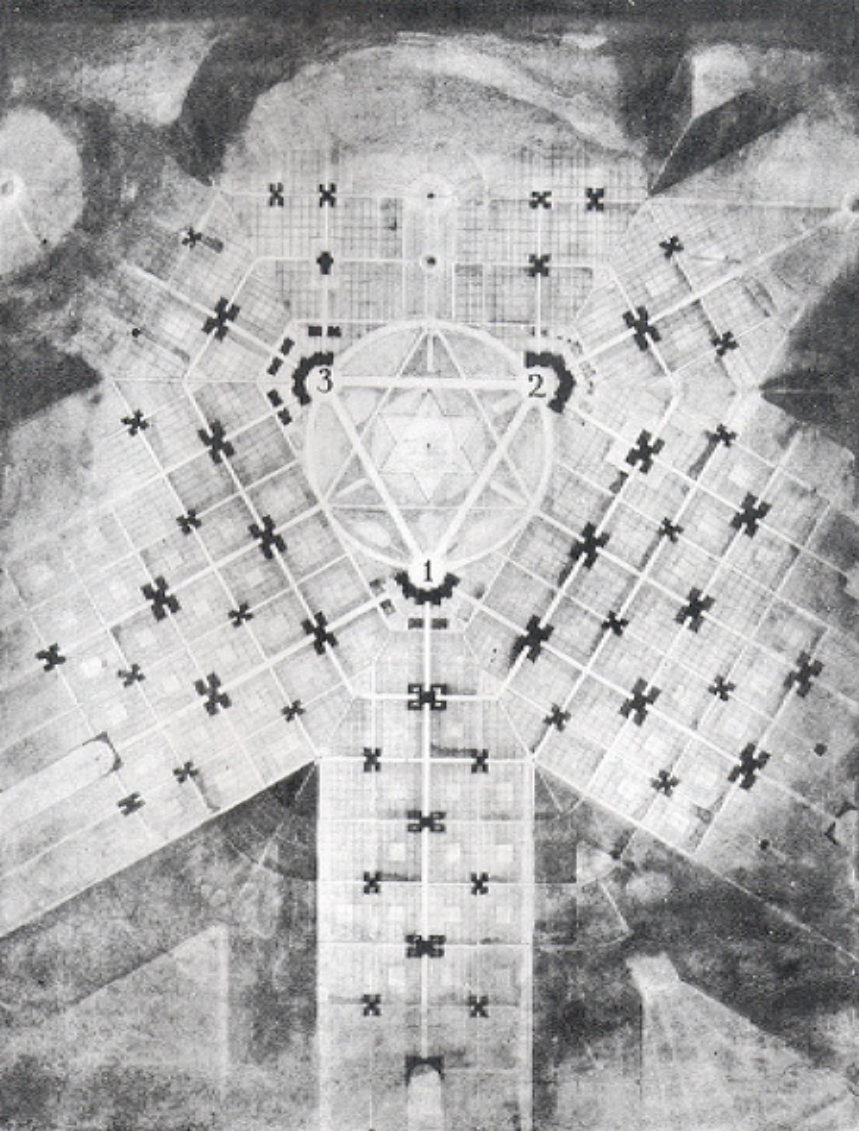


COULD BE MADE IN THE IMAGE OF

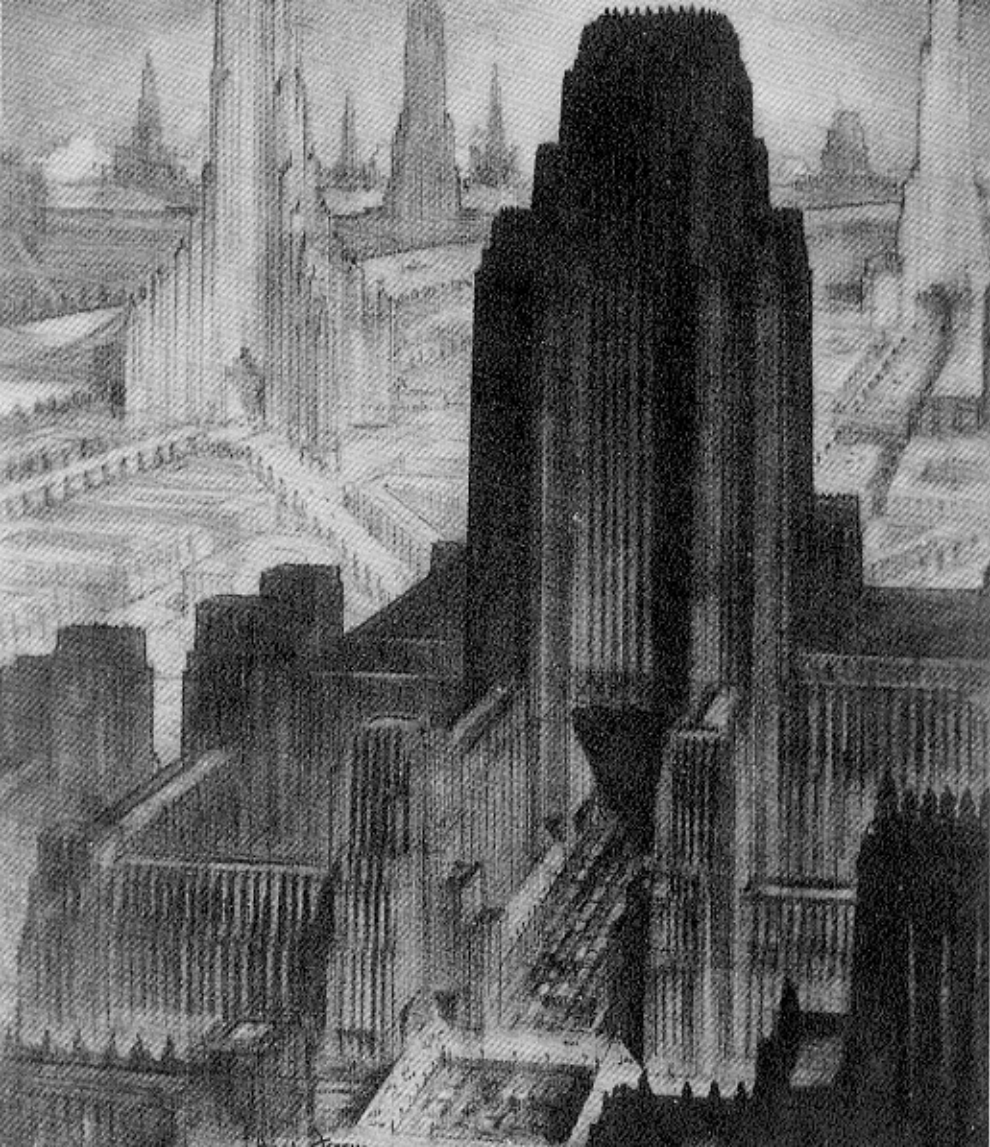
MAN

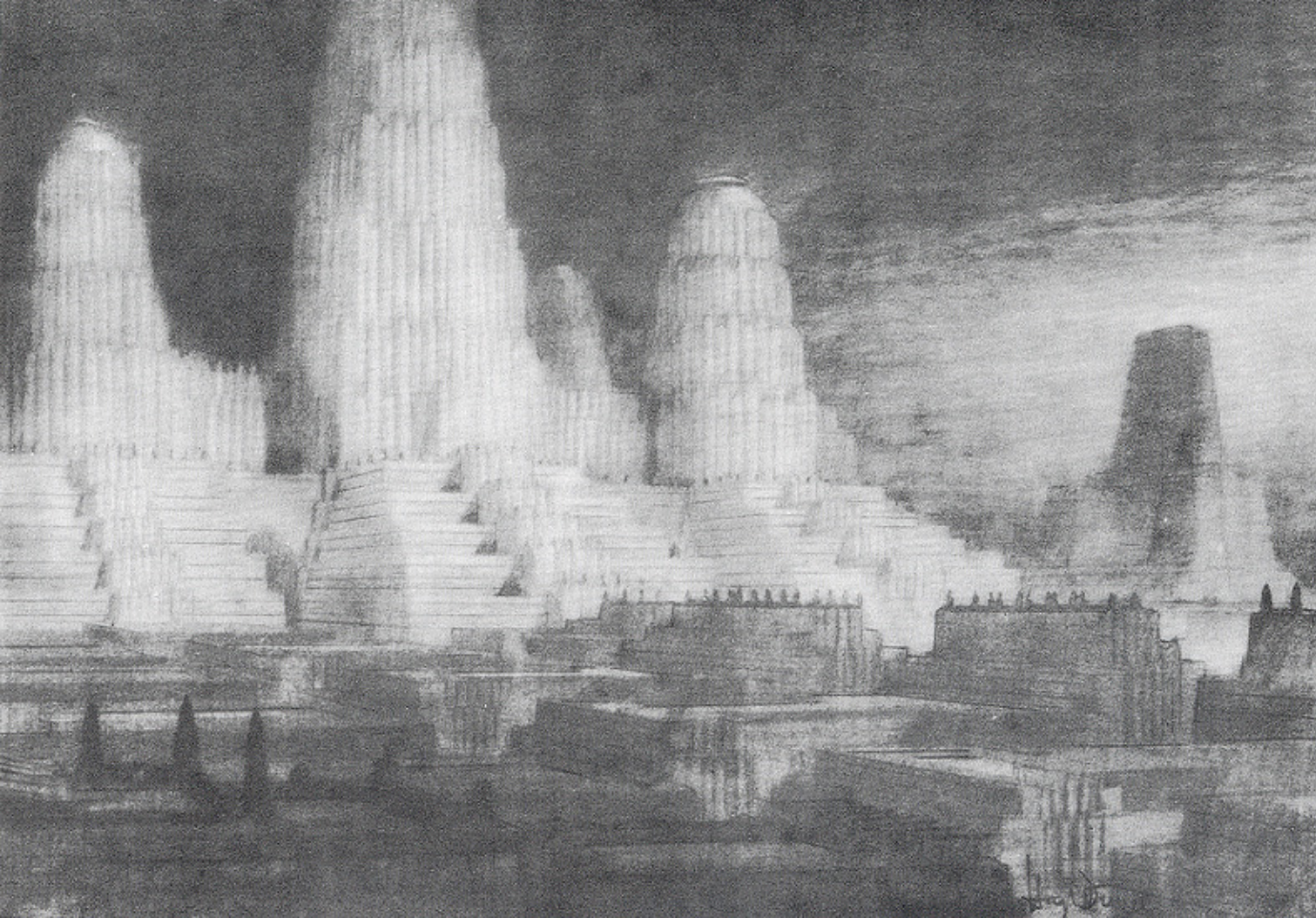


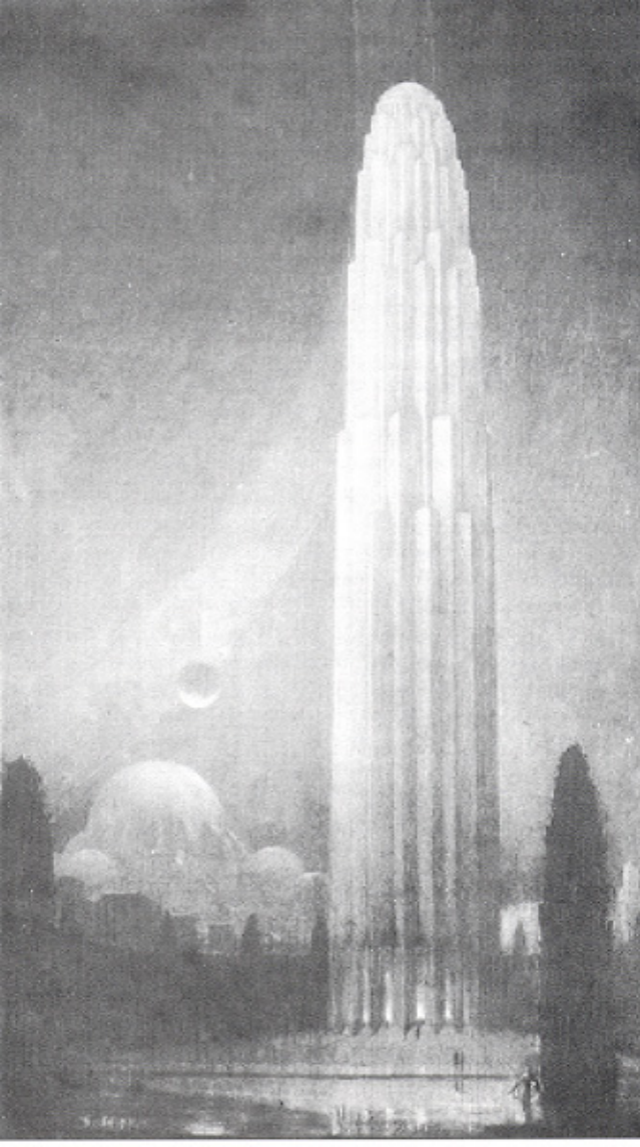
WHO IS MADE IN THE IMAGE OF















MUSEO NAZIONALE DELLE ARTI E TRADIZIONI POPOLARI



PALAZZO DEI CONGRESSI



18.

David Butler (1894–1979)

Just Imagine, 1930 (still) (detail)

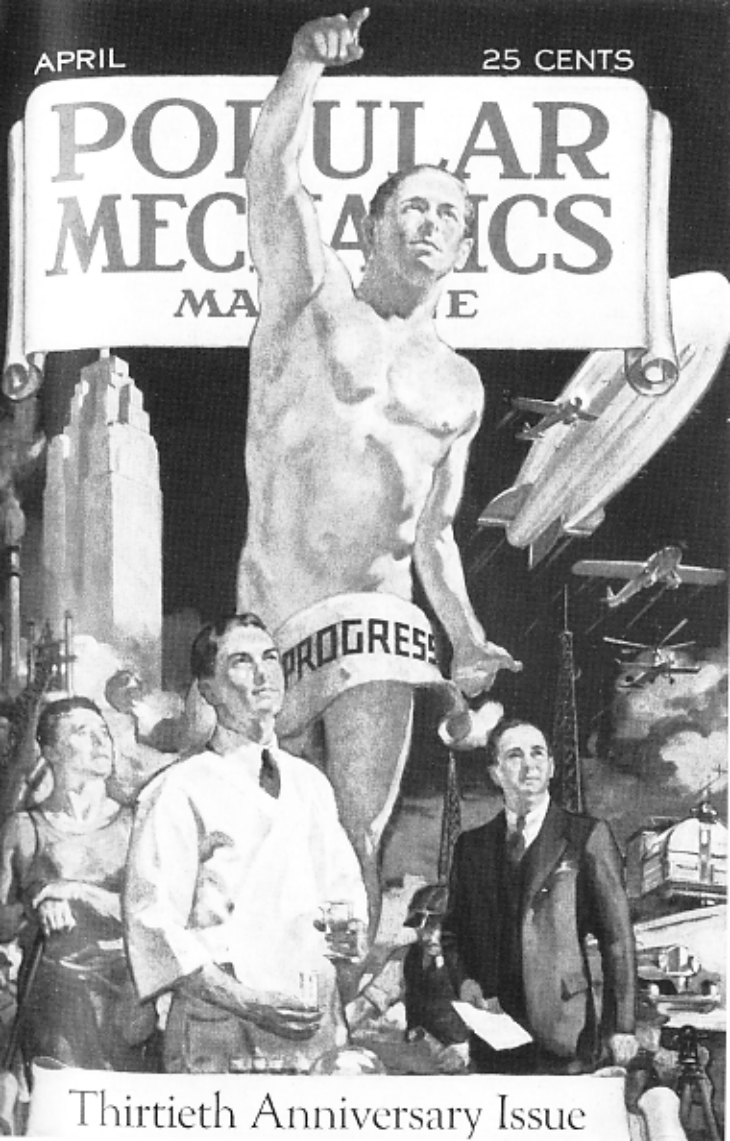
The first science fiction musical ever made, *Just Imagine* was produced at vast expense at the height of the Depression: its futuristic city, purportedly New York in 1980, was constructed in an aircraft hangar outside Hollywood at a reputed cost of a quarter of a million dollars. Art director Stephen Goosson and mechanical effects director Ralph Hammeras drew inspiration from the visionary drawings of the Italian Futurist Antonio Sant'Elia, and from the work of the architectural delineator Hugh Ferriss, whose book, *Metropolis of Tomorrow* (fig.2), published the same year as the model's design, reiterated his vision of widely spaced towers rising from lower buildings, all linked by multilevel walkways and bridges.

APRIL

25 CENTS

POPULAR MECHANICS

MARCH 1934



Thirtieth Anniversary Issue

1933 Century of Progress Exposition, Chicago

**Expo's slogan #1 borrowed from 1893 Columbian Expo:
"I Will"**

**Another slogan was used too: "Science Finds -- Industry
Applies -- Man Conforms"**

Fair ran two seasons, into summer 1934.

**Architecture styles: art deco, streamline moderne, inter-
national style functionalism, Pop art arch. anticipating
Robert Venturi's populist PoMo architecture.**

Innovations Featured at the Expo

The Travel and Transport Bldg. -- catenary suspended roof

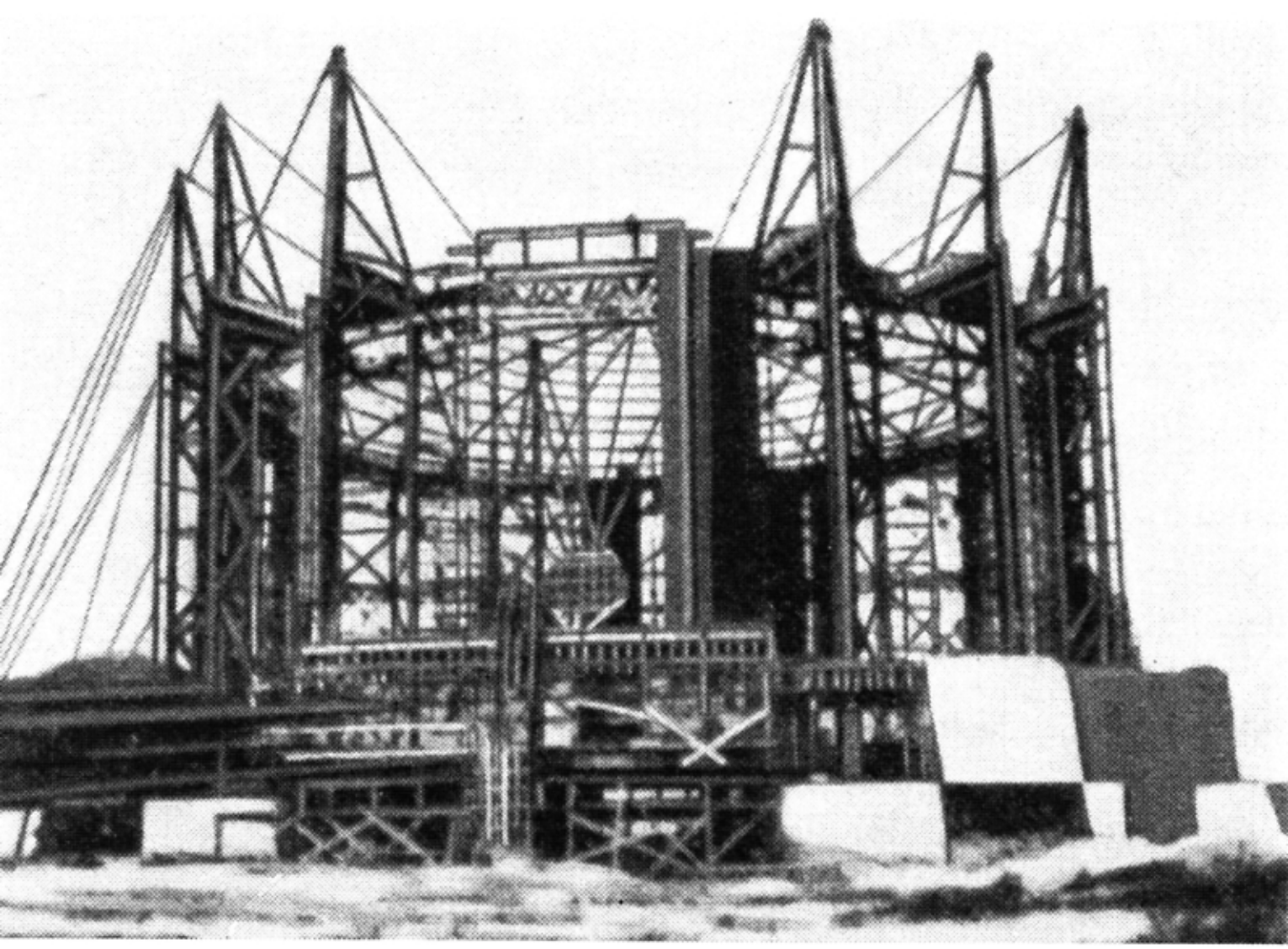
Brook Hill Farm Dairy -- thin concrete-shell roof

Other structures -- diverse composites: Masonite, plywood, Formica, Celotex, sheet-rock; pre-fabrication; standardization in construction.

Spectacular light shows, colorfully painted bldgs.

World's largest parking lot.

Expo influenced theme and look of the 1939 NY World's Fair.



CHICAGO WORLD'S FAIR

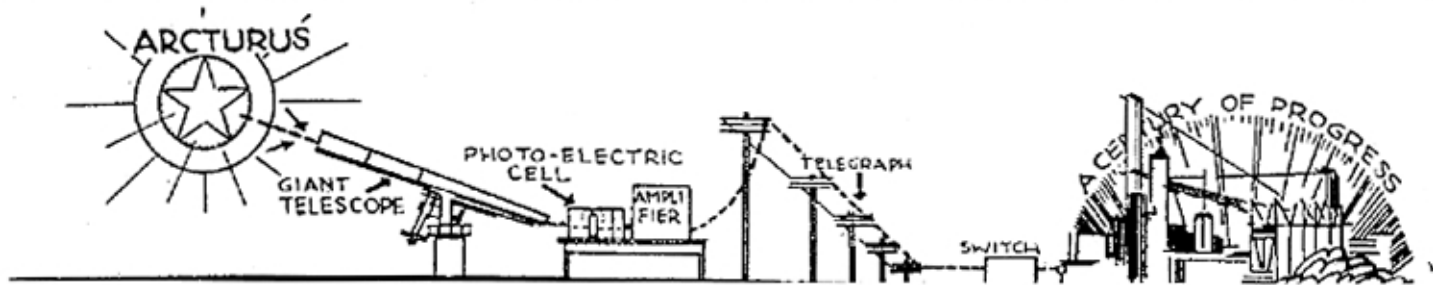
MAY 27TH

NOV. 1ST



1833 A CENTURY OF PROGRESS 1933

BRIDGING CHASM OF FORTY YEARS BY LIGHT FROM ARCTURUS

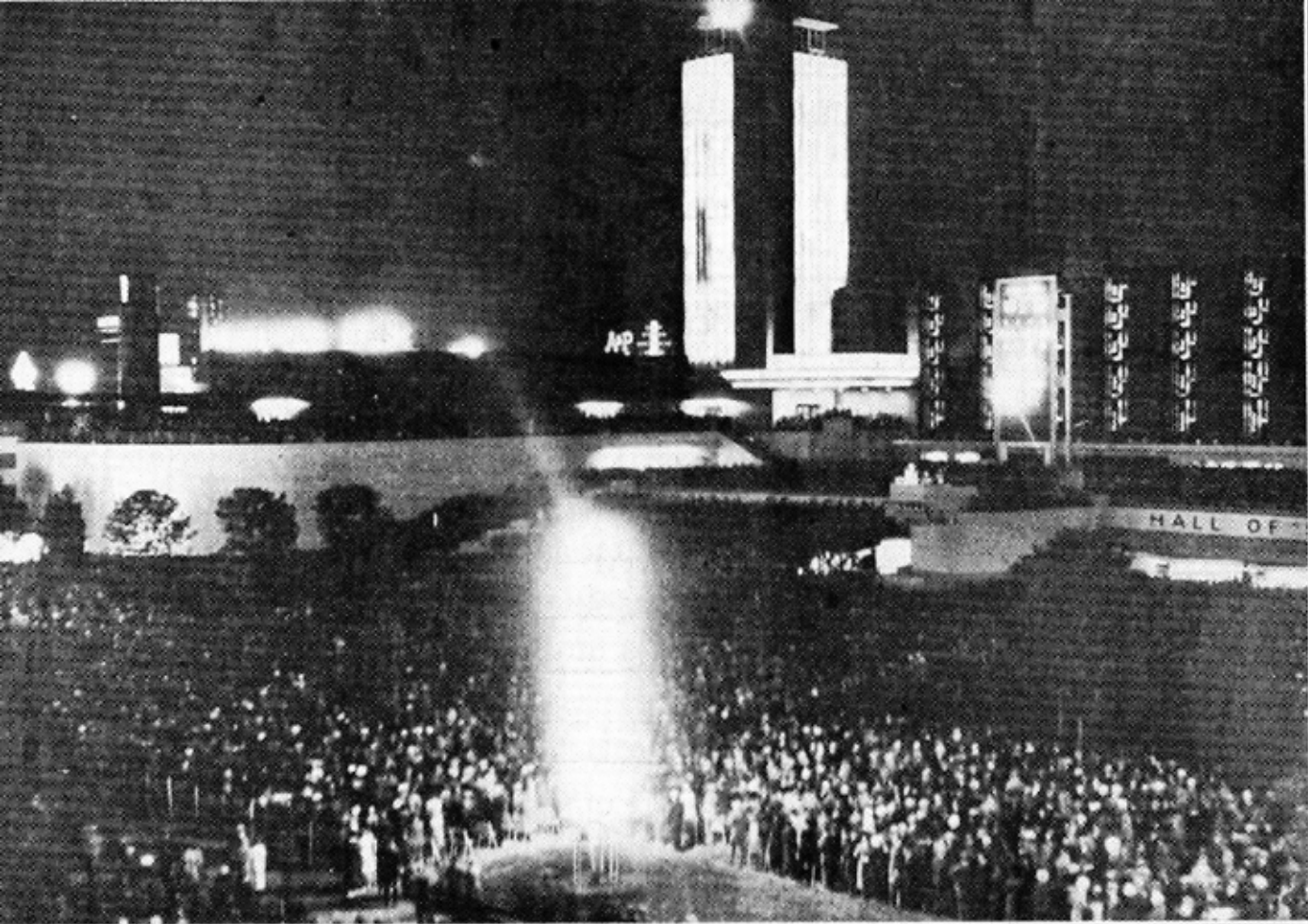


1933



A CENTURY
OF PROGRESS®

≡ CHICAGO ≡



[TRIBUNE Photo.]

IMPULSE FROM STAR ARCTURUS CAPTURED BY POWERFUL TELESCOPES TO TURN ON LIGHTING SYSTEM OF THE WORLD FAIR.

General view of the crowd assembled last night in the court of honor of the Hall of Science to await the instant when the lights were turned on. The star Arcturus is 40 light years away and its rays have been traveling to the earth since the Columbian exposition in 1893. The fair grounds soon after this picture was taken was transformed into a radiant array of lights.



A CENTURY OF PROGRESS
CHICAGO, 1933

In the foreground—
GOODYEAR'S LANDING FIELD

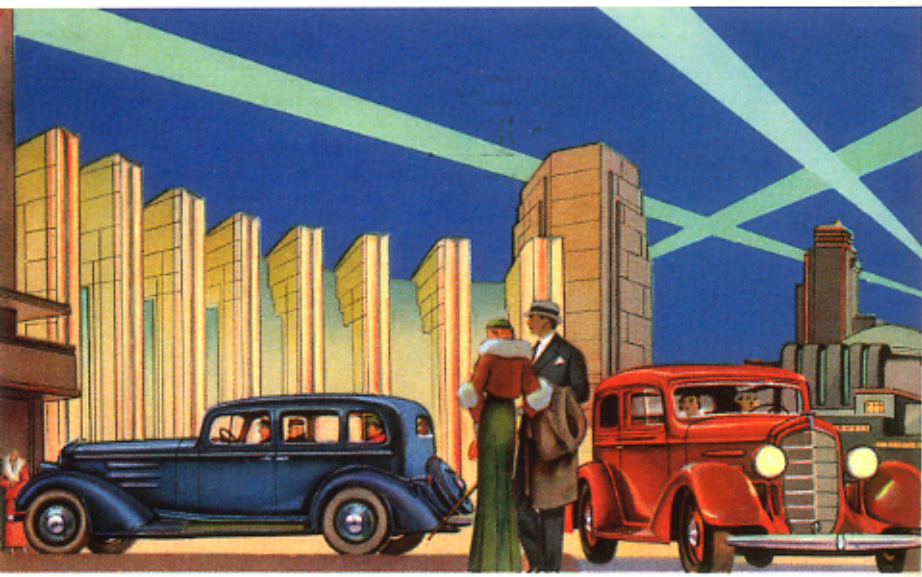
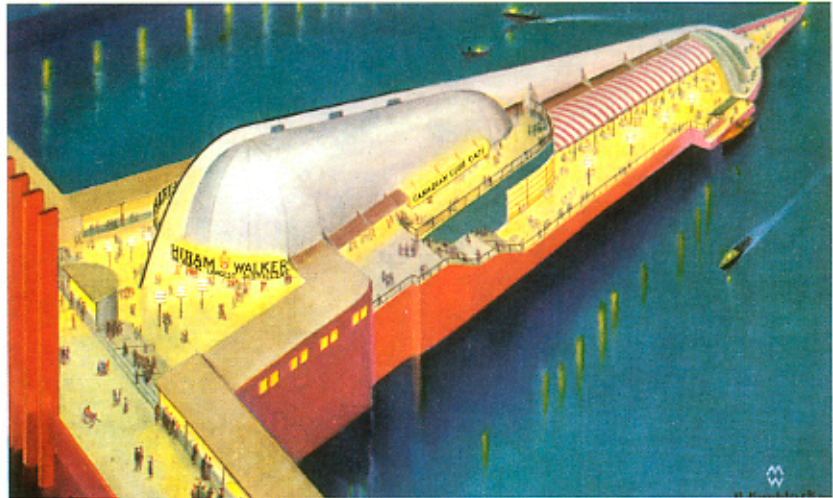


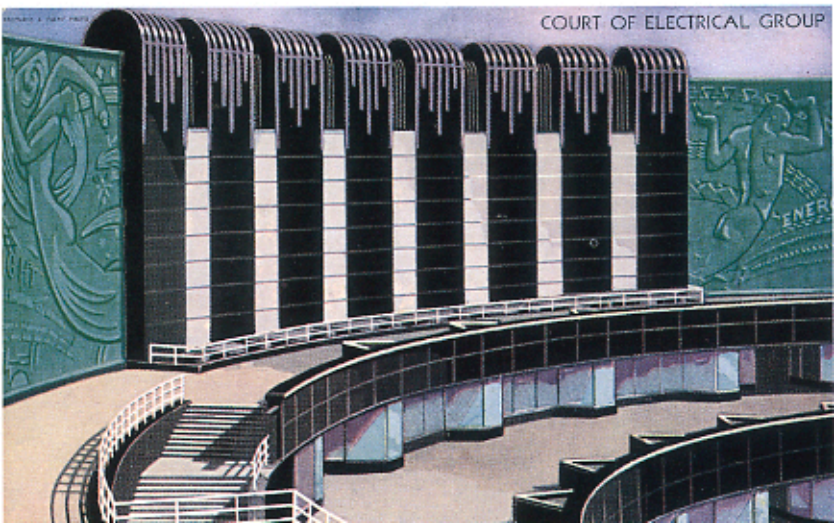
CRANE

CONVENIENCE STORE
CONVENIENCE STORE
YOUR HOME COMPANY
YOUR HOME COMPANY

GS





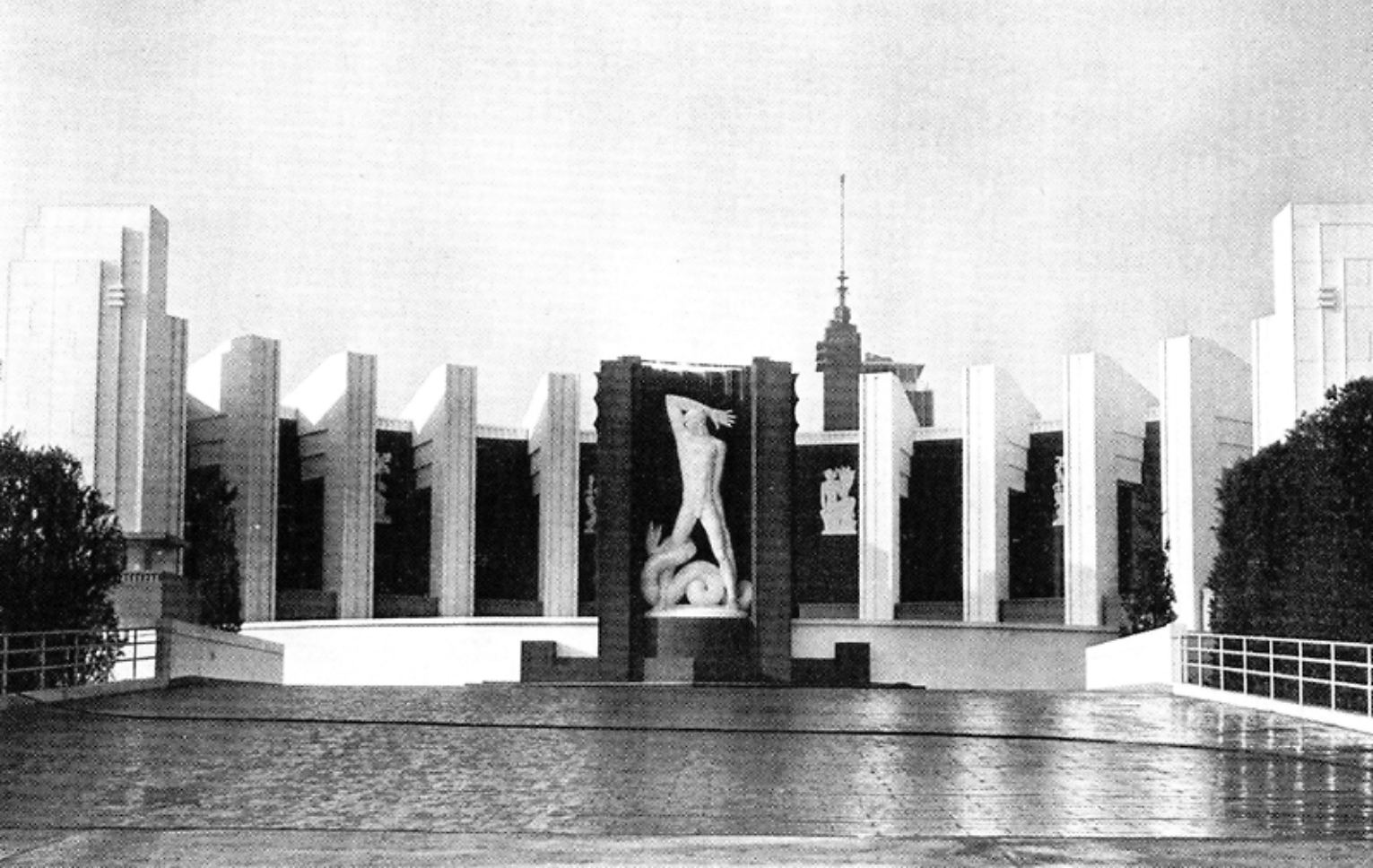


I — EXPOSITION INTERNATIONALE DES ARTS DÉCORATIFS — PARIS — 1925

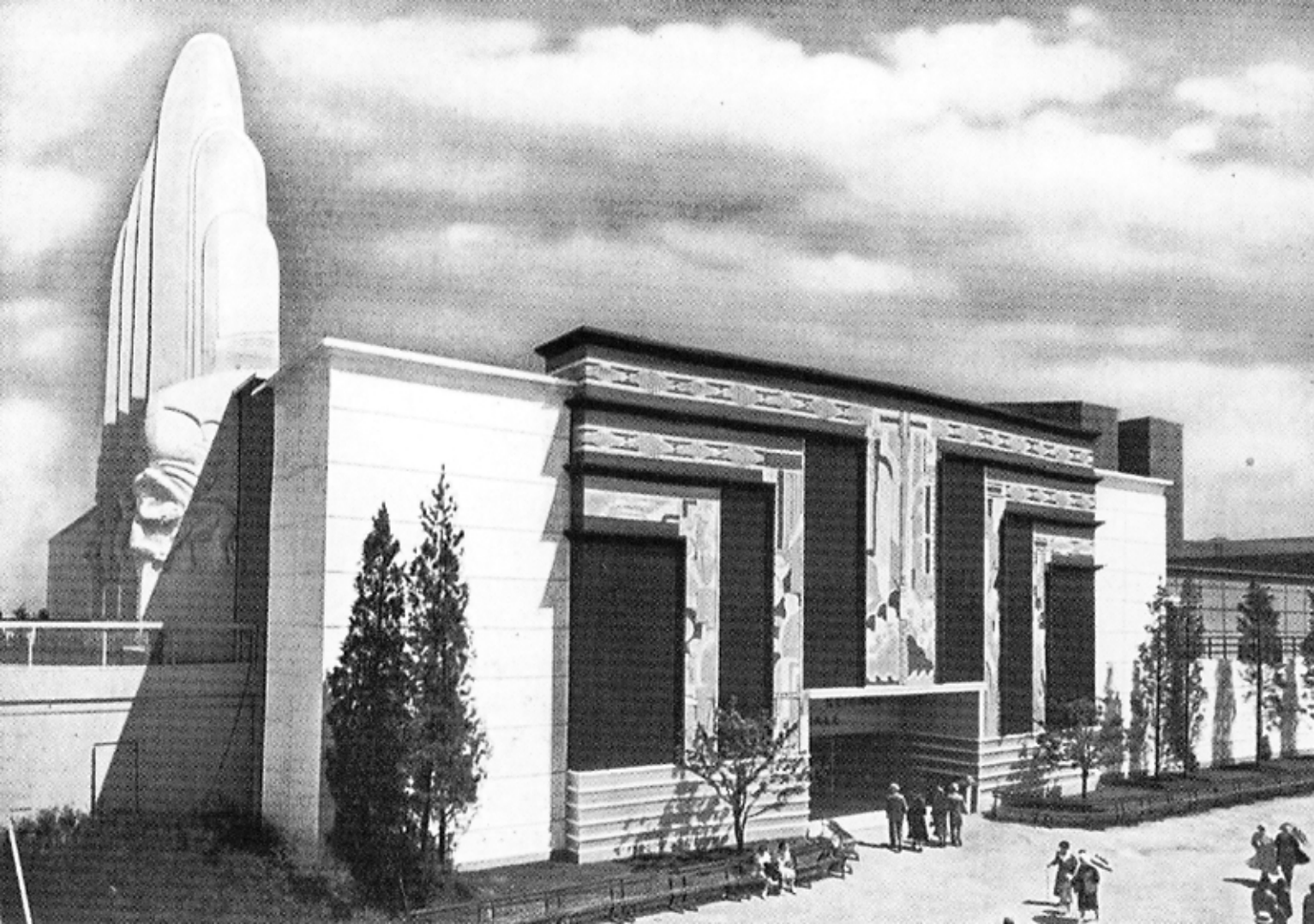
PORTE d'HONNEUR (par Henry Favier et André Ventre, Architectes, réalisée par Edgard Brandt, maître ferronnier)

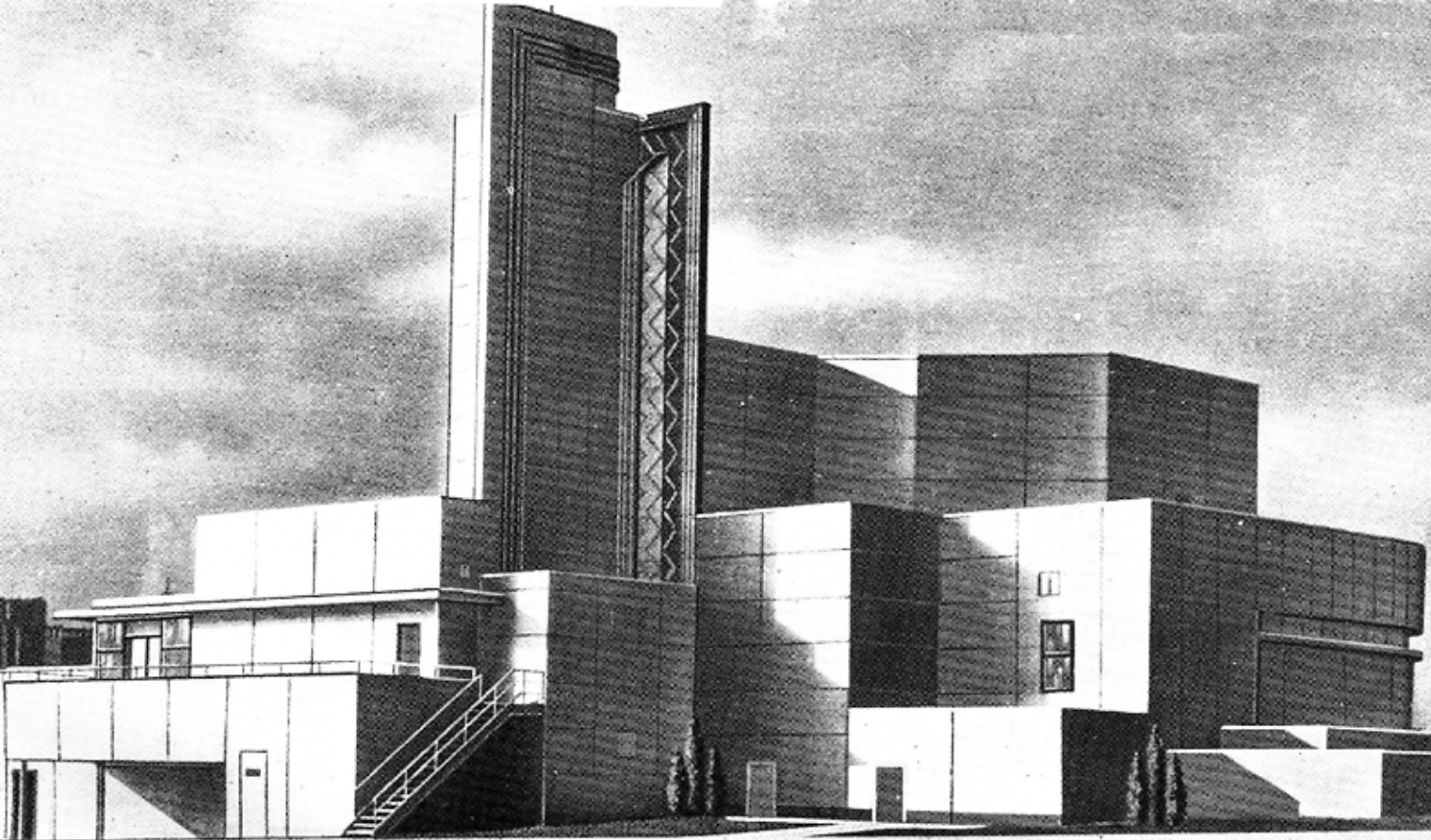
A P



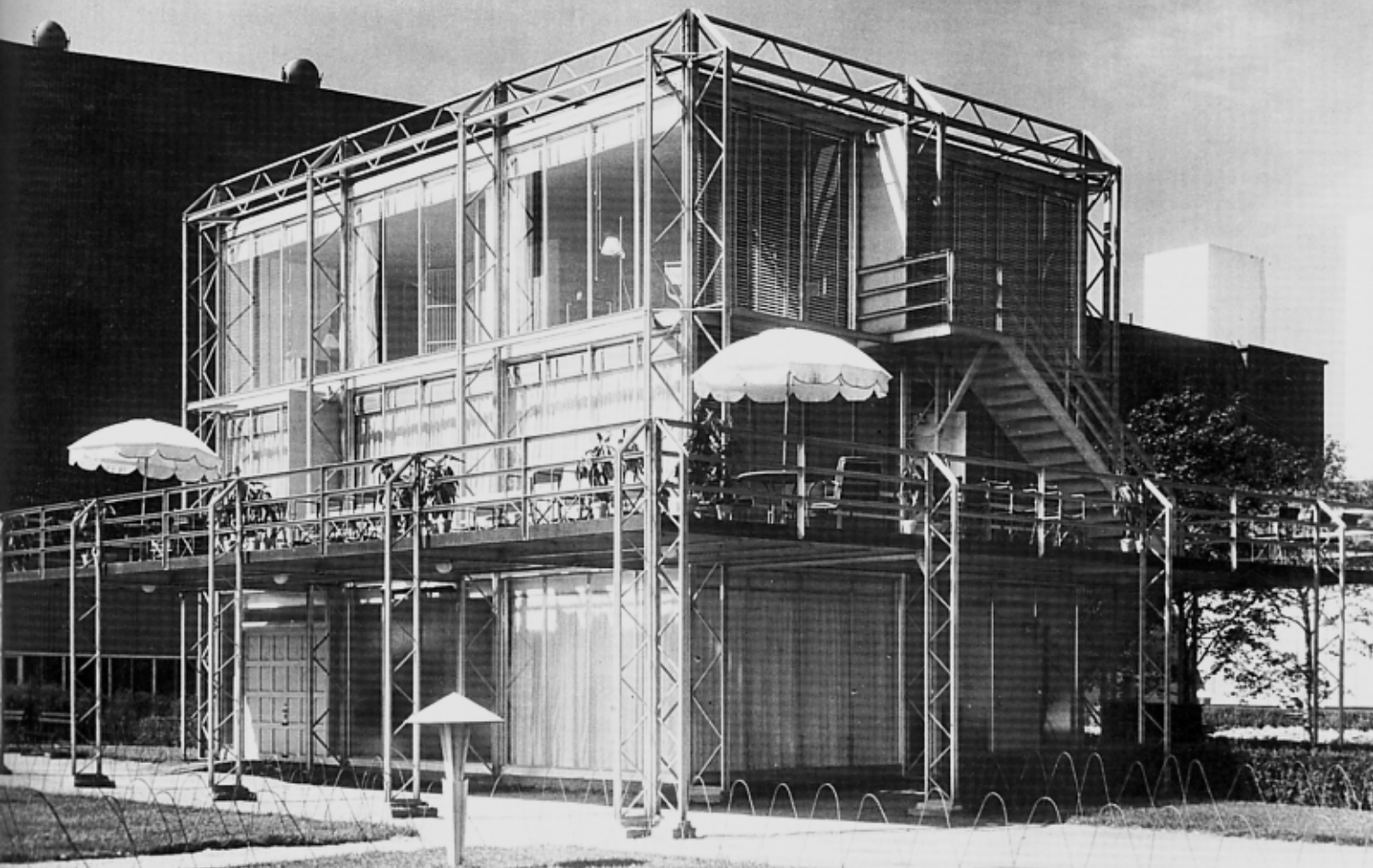














HOUSE OF
TOMORROW
ADMISSION 10¢
PROGRAM OFFERED BY THE UNIVERSITY OF CALIFORNIA







Buckminster Fuller: Model of Dymaxion Dwelling Machine community, ca. 1946, refabricated 2008. Photo Patrick Hobgood, Iannis Kandylaris and Ilias Papageorgiou.

BOTTLING LINE AT THE HIRAM WALKER EXHIBIT, 16TH St. BRIDGE IN NORTH LAGOON—CENTURY OF PROGRESS—1934



BOTTLING "CANADIAN CLUB" AND LONDON DRY GIN

The en-

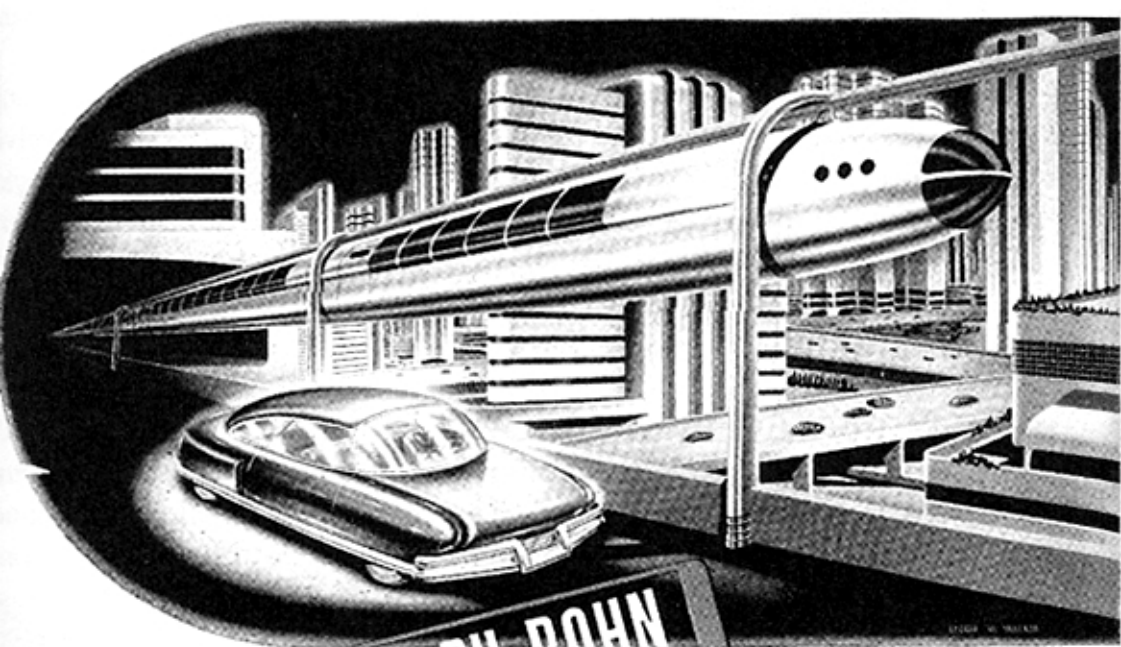
actment of the Veterans' Emergency Housing Program supported the construction
of over a million units in 1946 and still more the following year.¹¹⁵ The continuing
American dream of owning a single-family home led to the use of prefabricated
techniques and materials to construct massive suburban communities, such as the
Levittowns.





Stuttgart - Weissenhof Siedlung





FORECASTING BY BOHN

Today America's manufacturing processes are concentrated solidly on war materials for Victory. From this gigantic effort will spring many new developments of vast economic consequence to the entire universe. The City of the Future will be born—startling new architectural designs will be an every day occurrence! New alloys—new materials—new applications—designs engineered by Bohn will be an important contributing factor in making possible a world of new products. Remember the name Bohn. Our advanced knowledge will be most helpful to many manufacturers in redesigning their products of tomorrow.



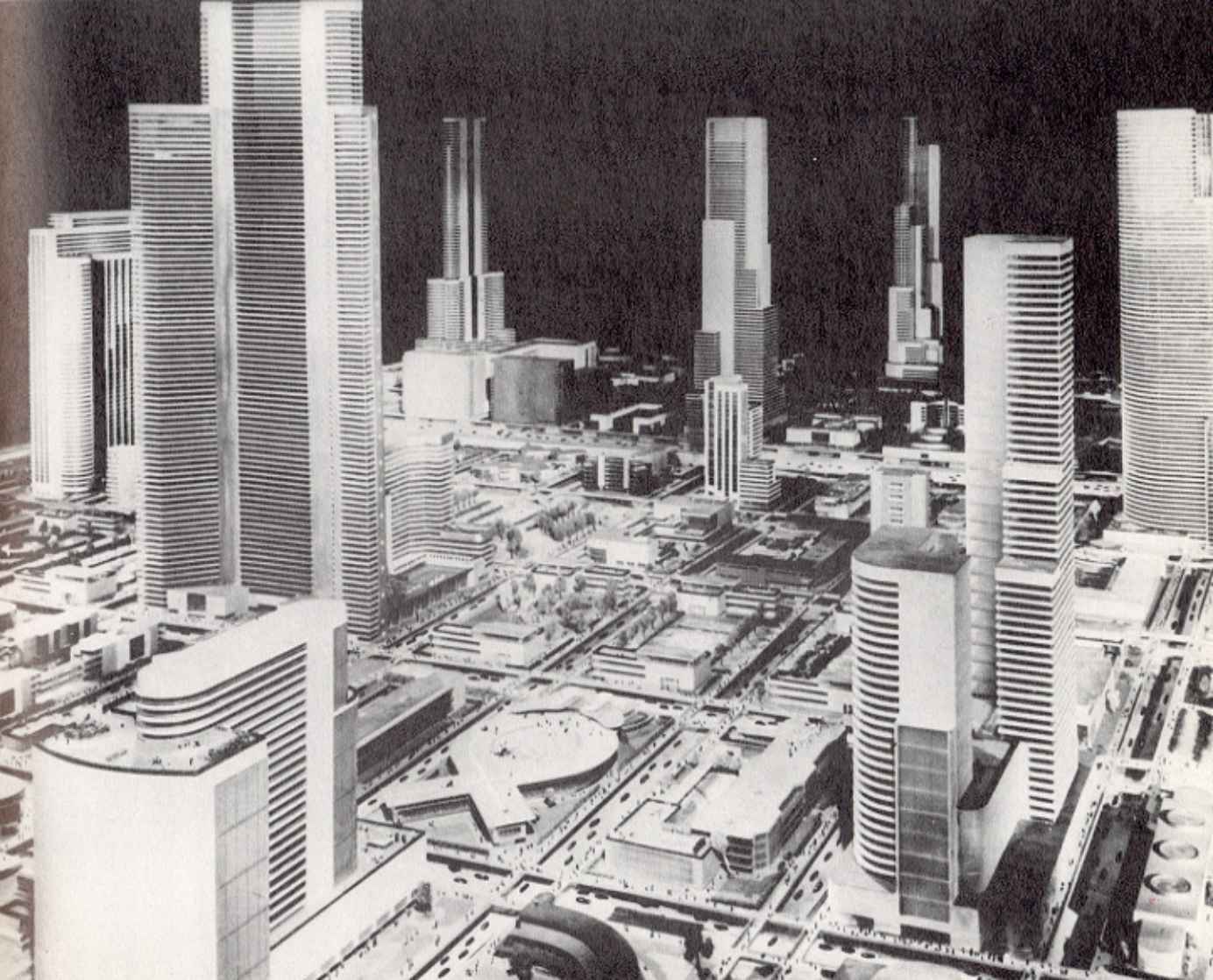
“Put my groceries in that blue helicopter”

THE new clerk at the village market will soon learn that Mrs. Kimball's helicopter is blue—and that Mrs. Peters' is the bright red job. Almost all the shopping housewives now make use of the plane-parking lot across from the market.

It is interesting to think about this town—Anyplace, U. S. A.—after the war. And helicopters aren't the half of it.

There'll be new kinds of stores, amazing new products on the shelves . . . *and new, more efficient packages for the products.*







New York World's Fair 1939

A-11



New York World's Fair 1939

A-12

Westinghouse Electric Building

Transportation Building—Rocket Port



New York World's Fair 1939

A-14



New York World's Fair 1939

A-15

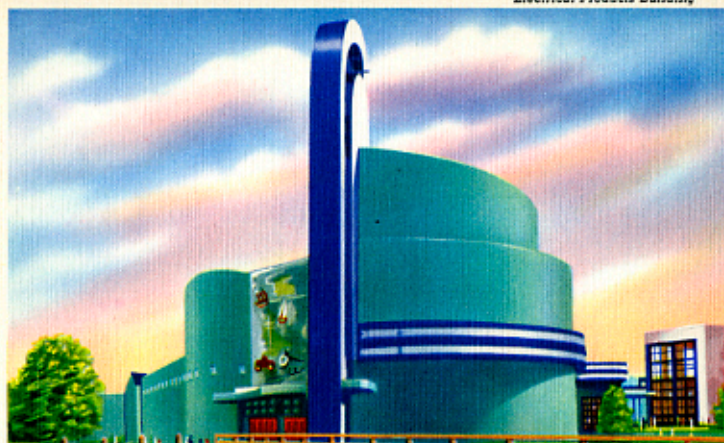
The Sealtest Building



New York World's Fair 1939

A-27

Electrical Products Building



New York World's Fair 1939

A-30

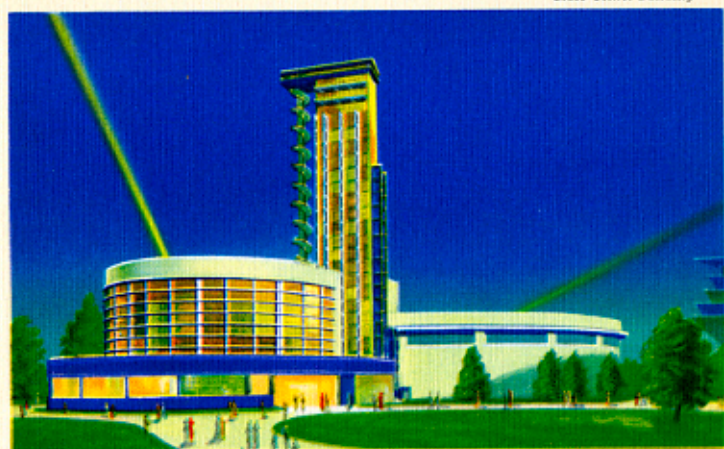
Cosmetics Building



New York World's Fair 1939

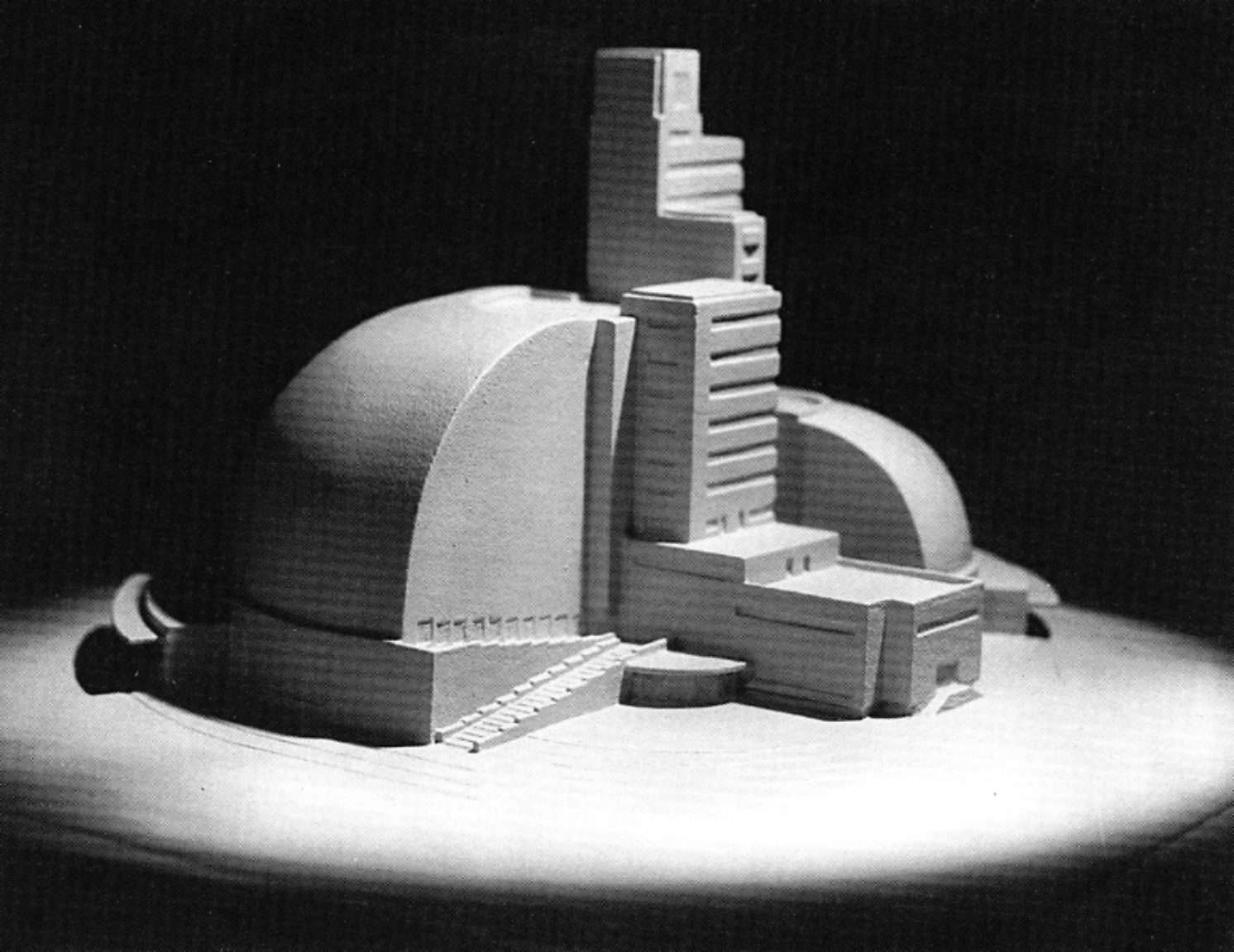
A-18

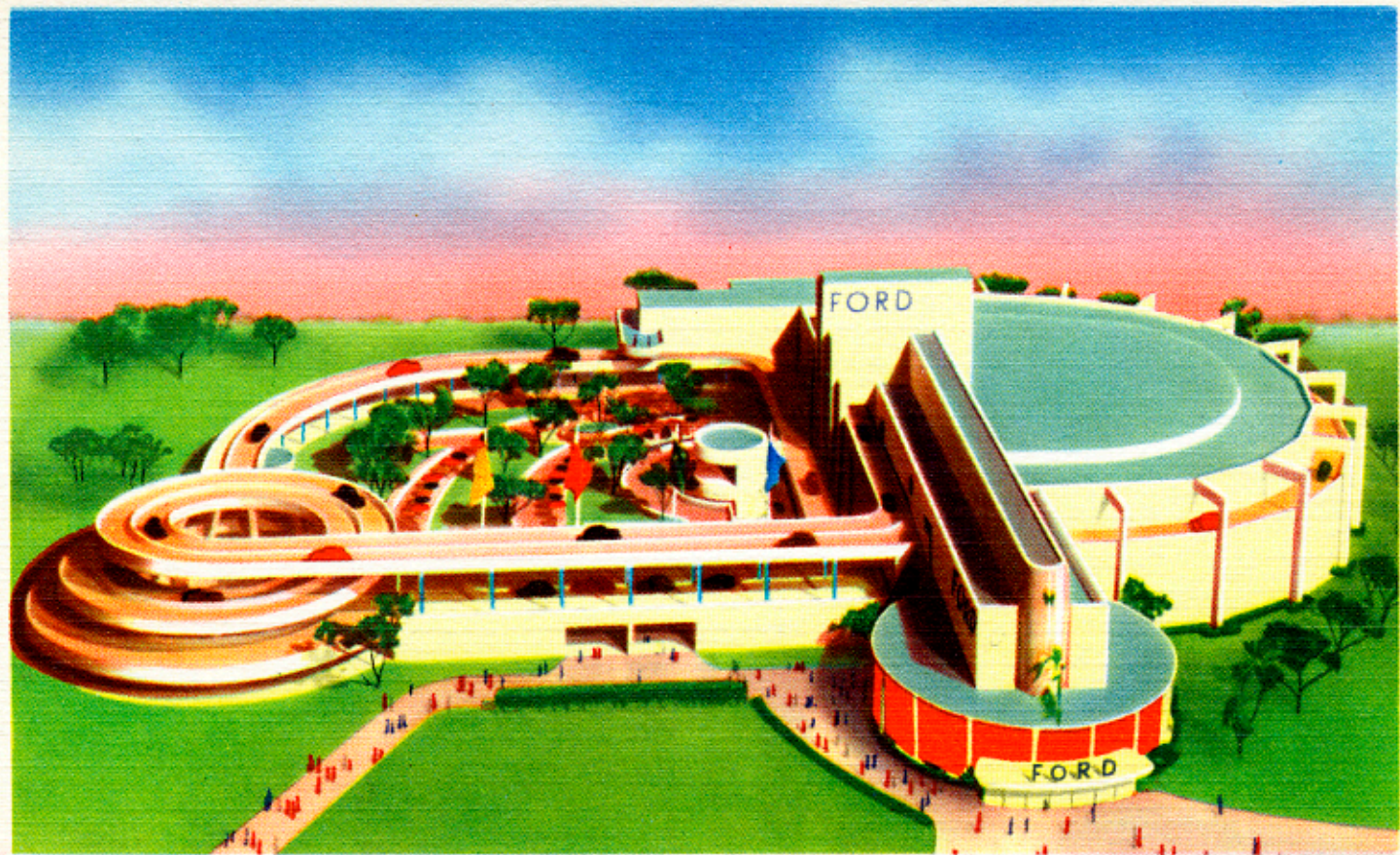
Glass Center Building

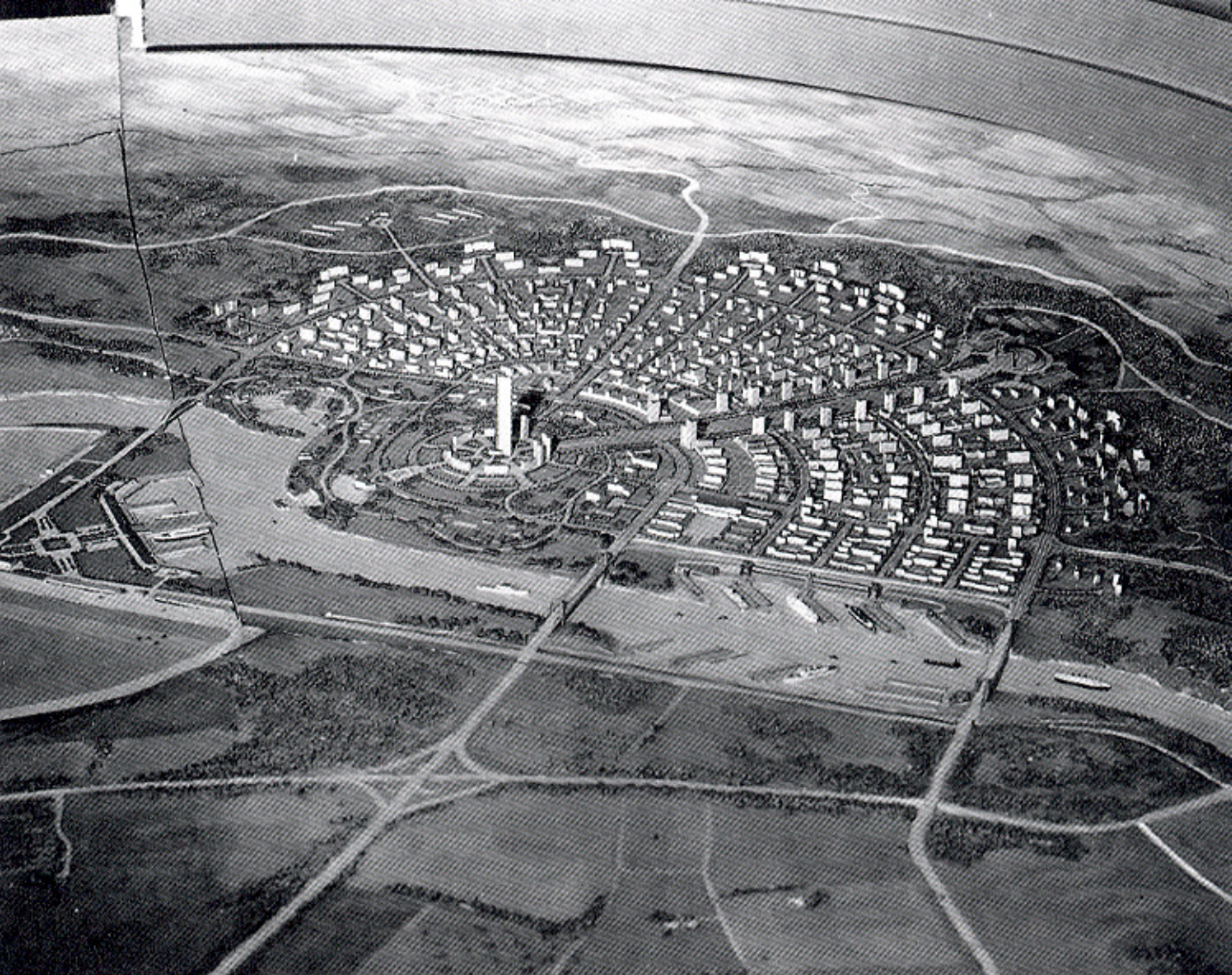


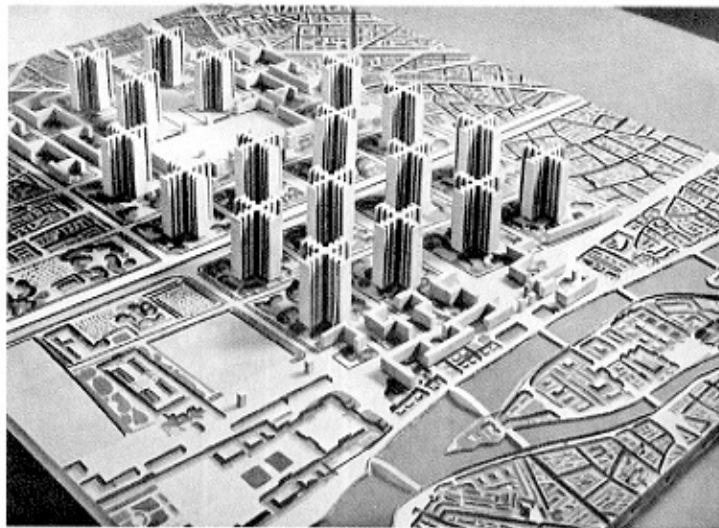
New York World's Fair 1939

A-33

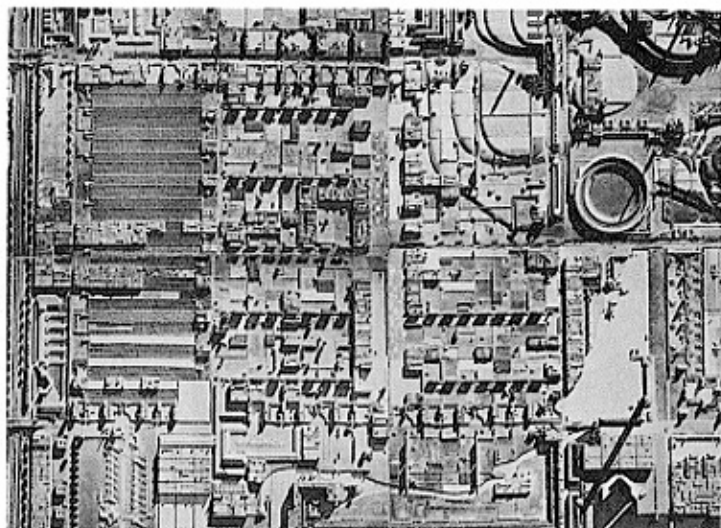








9. Le Corbusier's Ville Radieuse.



10. Frank Lloyd Wright's Broadacre City.

BROADACRE CITY 1934-1938

FRANK LLOYD WRIGHT: ARCHITECT

ORGANIC ARCHITECTURE All forms following natural forms, materials, process of construction and progress

- | | |
|--|--|
| 1. Cleanly laid | 27. Schools and playgrounds |
| 2. Air and sun and lightness | 28. Churches |
| 3. Parks, paths, and walk | 29. Pools |
| 4. Well planned and open green fields | 30. Apartments |
| 5. Roads | 31. Open-air theaters and auditoriums |
| 6. Access roads | 32. Hotel |
| 7. Lawns and trees | 33. Country club |
| 8. Lake, reservoir, artificial stream | 34. Swimming |
| 9. Storage for boats—docks on the lake | 35. Little industrial park |
| 10. Tennis park | 36. Little stores |
| 11. Lawn garden | 37. Little apartments |
| 12. Back and physical culture | 38. Cinema |
| 13. Grand centering and market | 39. Little school for child children |
| 14. Amusement area | 40. Apartment houses |
| 15. Modern houses | 41. Commercial buildings |
| 16. Little houses, dwellings, shops | 42. Motor supply |
| 17. Offices, parks | 43. Tobacco operations |
| 18. High school | 44. Office and eating centers |
| 19. Main street, including the general railway | 45. Little houses |
| 20. Amphitheater | 46. Farm school |
| 21. University and school | 47. Large houses |
| 22. Professional and their private clubs | 48. Amusement department of school |
| 23. Little houses | 49. Neighborhood groups with little stores |
| 24. Schools | 50. Gas station |
| 25. Electrical system, waterworks, country, also swimming, tennis, swimming, a central office, electrical, mechanical, variety | 51. Educational center |
| 26. Amphitheater, great houses | |

PLAN 1 1/2 MILES SQUARE. UNITS OF LIVING: ONE AT 300 X 300 FEET

A NEW FREEDOM FOR LIVING IN AMERICA

No private ownership of public lands.
No landlord and tenant.
No "tenants", no subtenants, no leasehold.
No traffic problem. No land and back land.
No schools. No street cars.
No public ownership.
No police. No laws to fight.
No officers alongside the roads.
No fireplaces. No light houses.
No glaring window shades or walls.
No tall buildings except as related to parks.
No slums. No noise.
No public ownership of private work.

An air of general freedom.

Broadacre City makes no change in existing systems of land ownership.

With a simple plan of government.

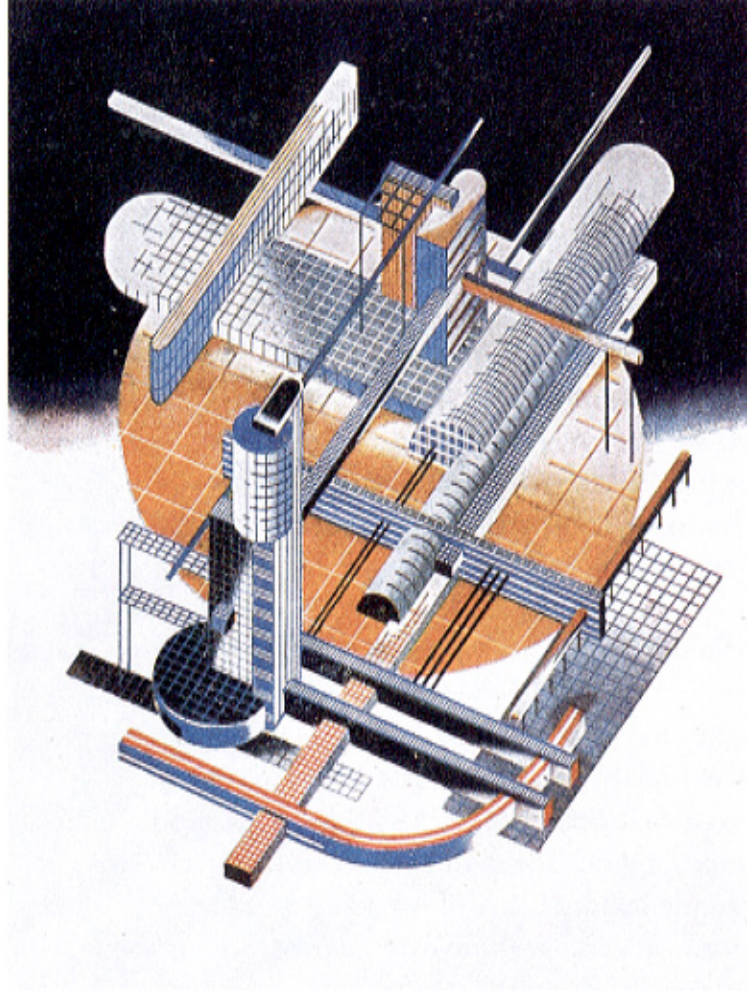
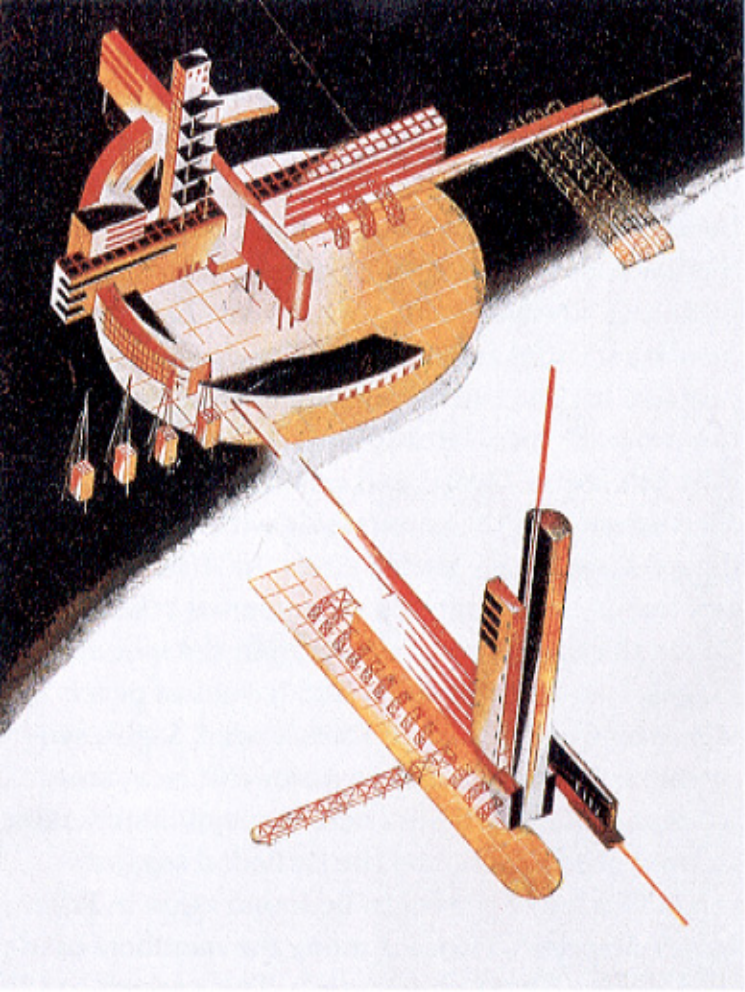
Administration by rules and law.

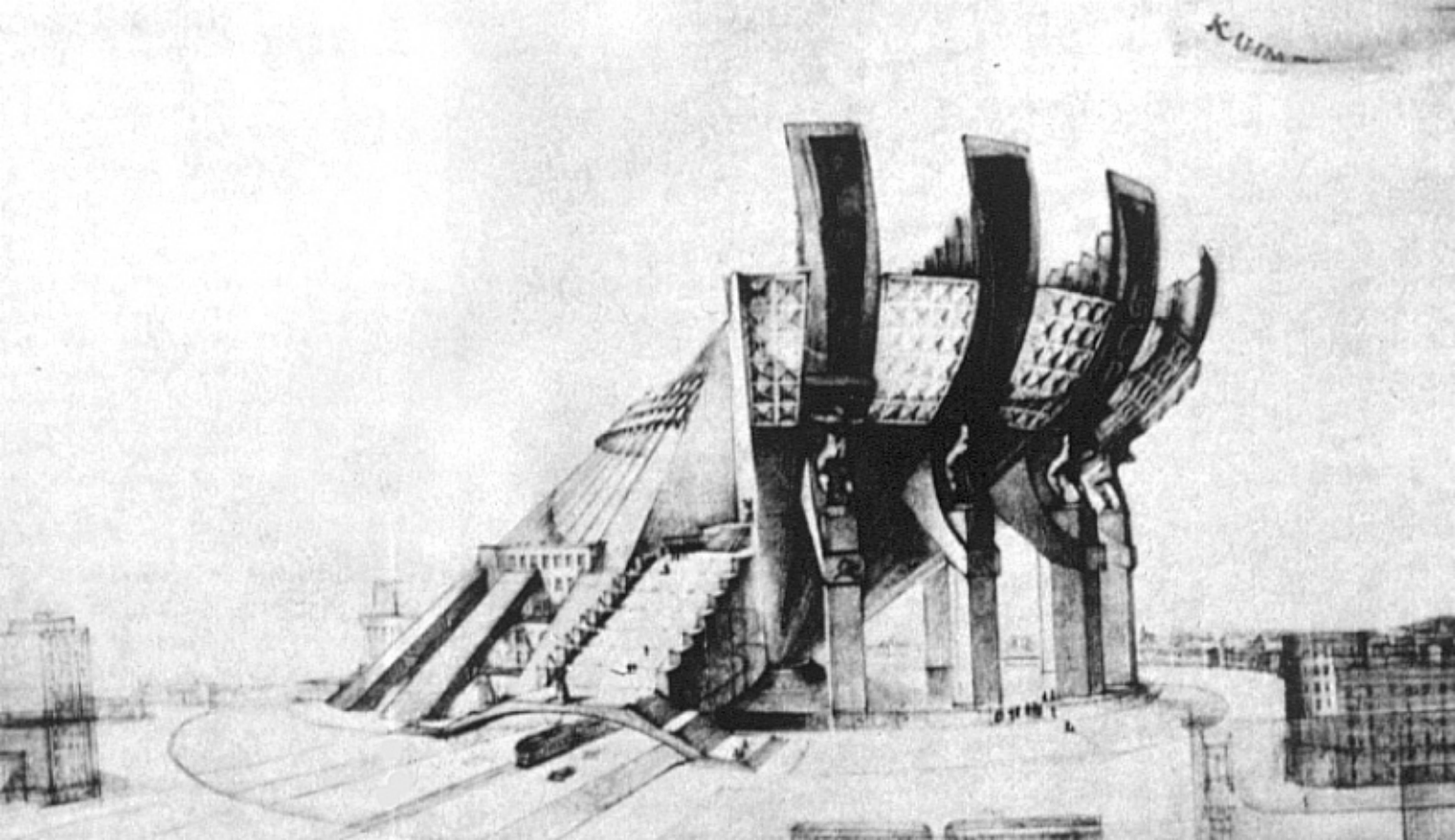
Architectural features determined by the character and topography of region.

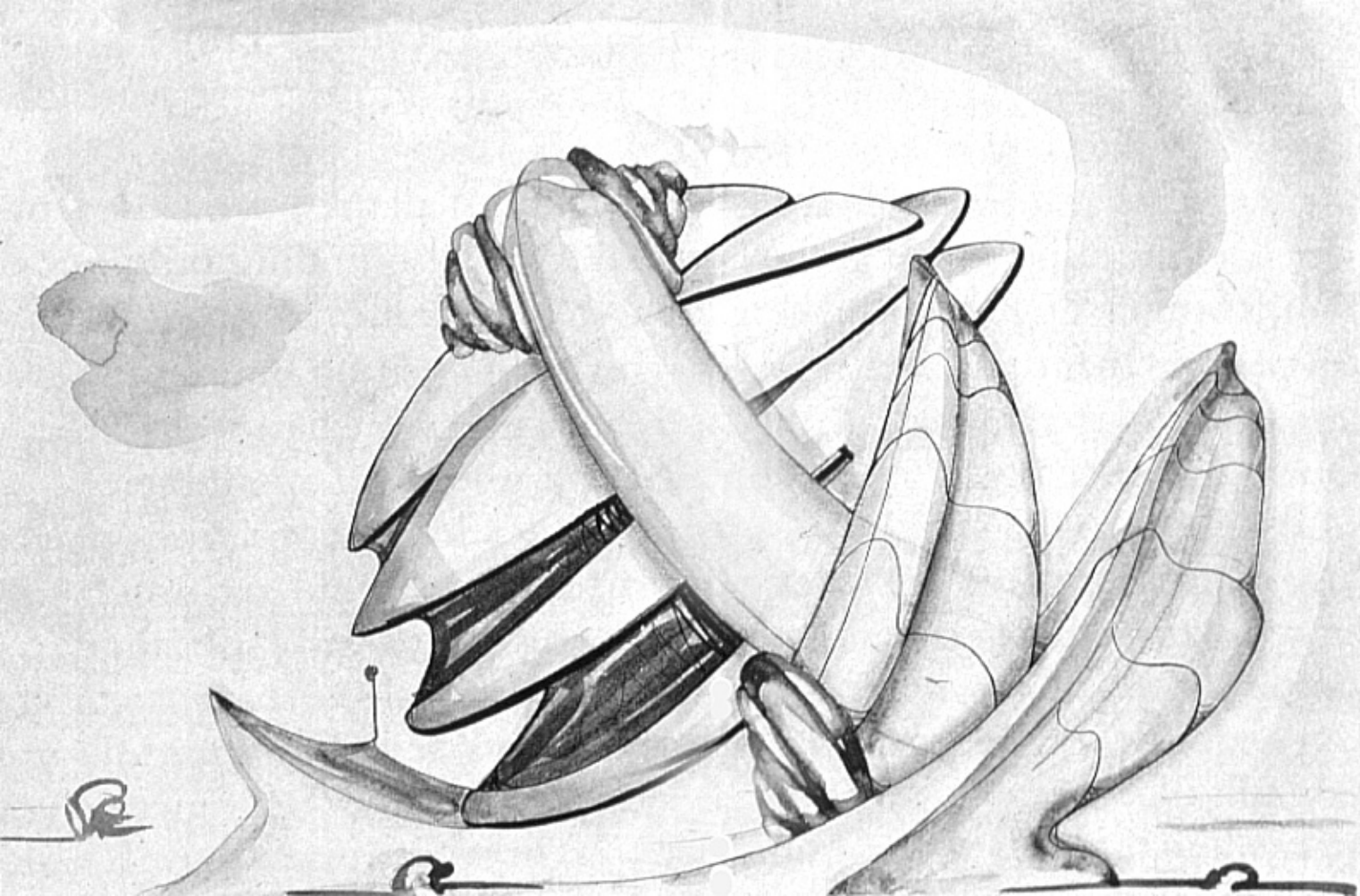
No major or minor work.

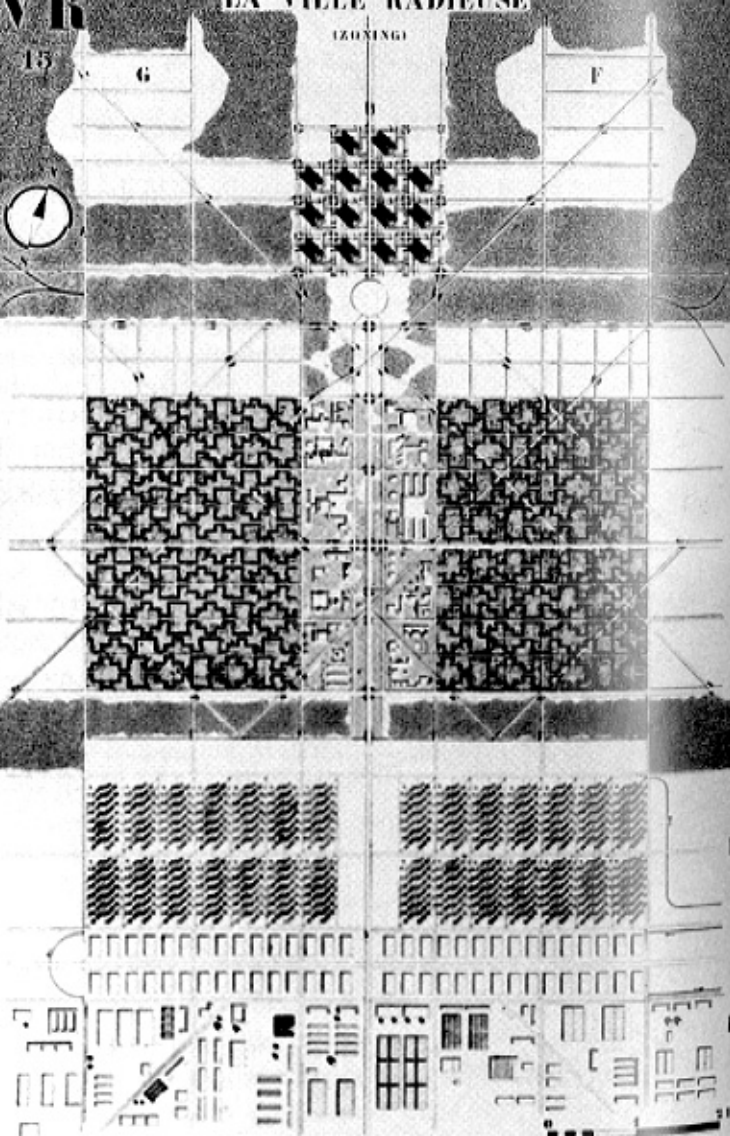


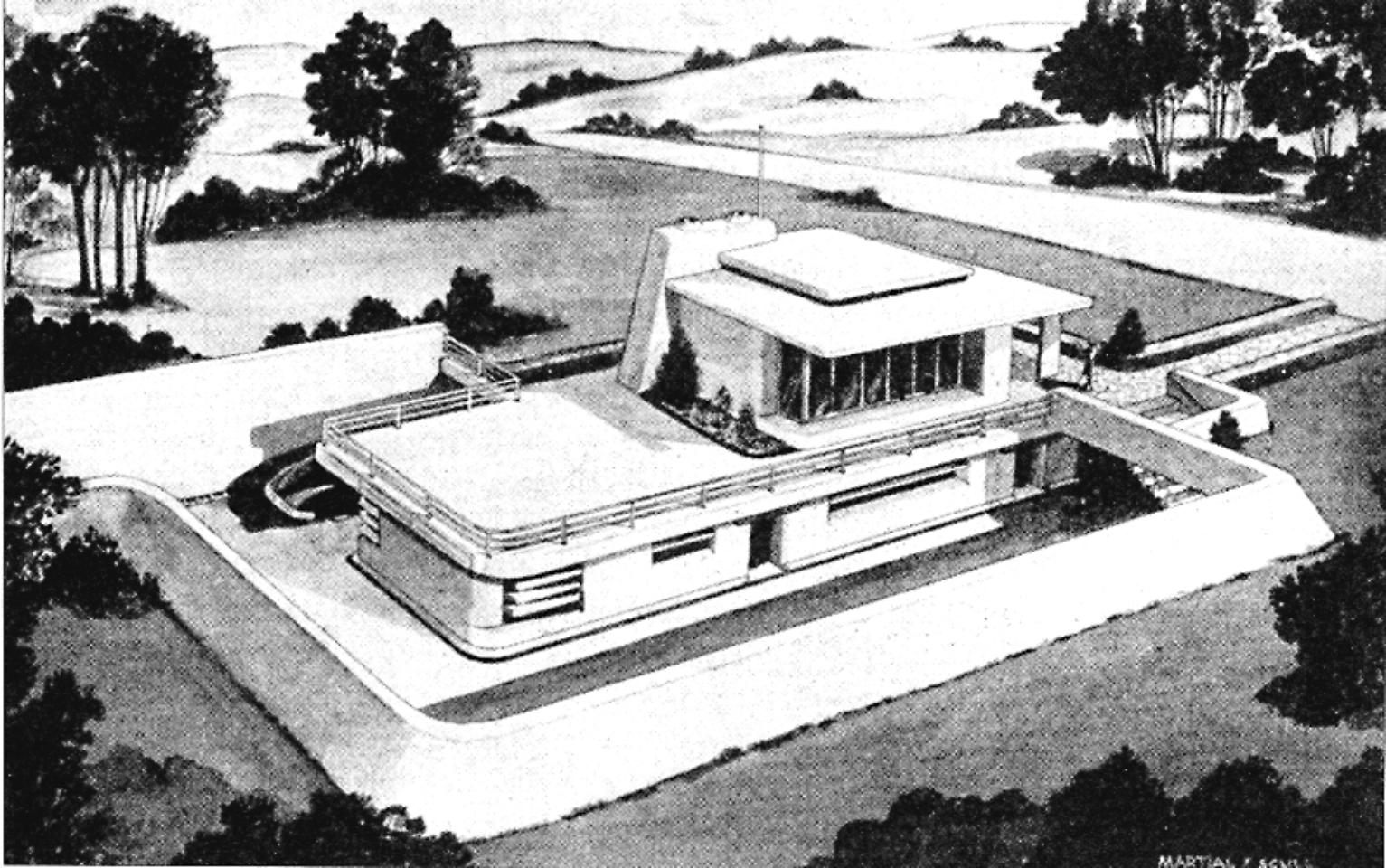






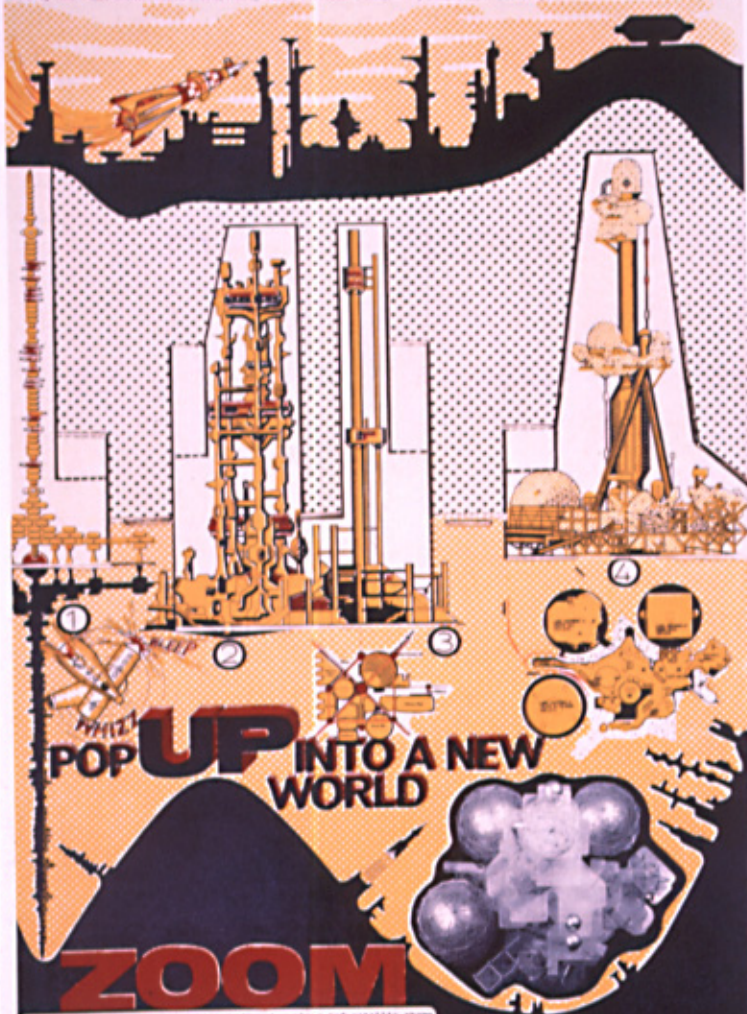






DOWN.... INTO A NEW WORLD OF TOWERS.... PROTOTYPES OF THE CITY OF THE FUTURE
 SKETCHED BY THE CITY OF ZOOM.... READ AND FOUR PROTOTYPES FOR AN INTERNATIONAL
 EXHIBITION.... tower(1) is by Warren Chalk, every level receives, the bubbles which
 make up the tower slide and are constantly different.... the completely unbalanced building.

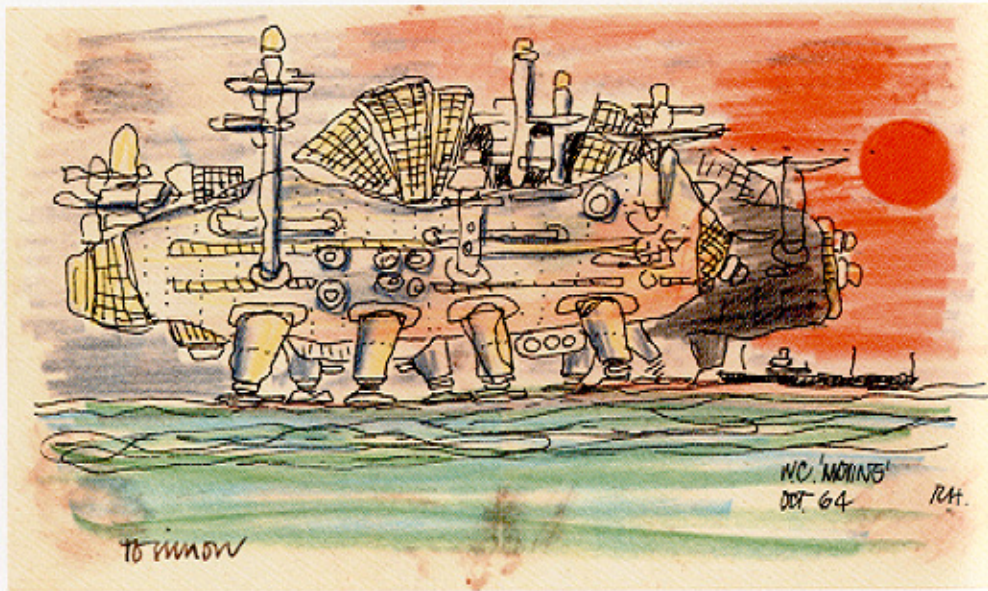
tower(2) by Ron Serron is
 a complex of towers, bulging
 and grasping light, a play
 city in the vertical.....

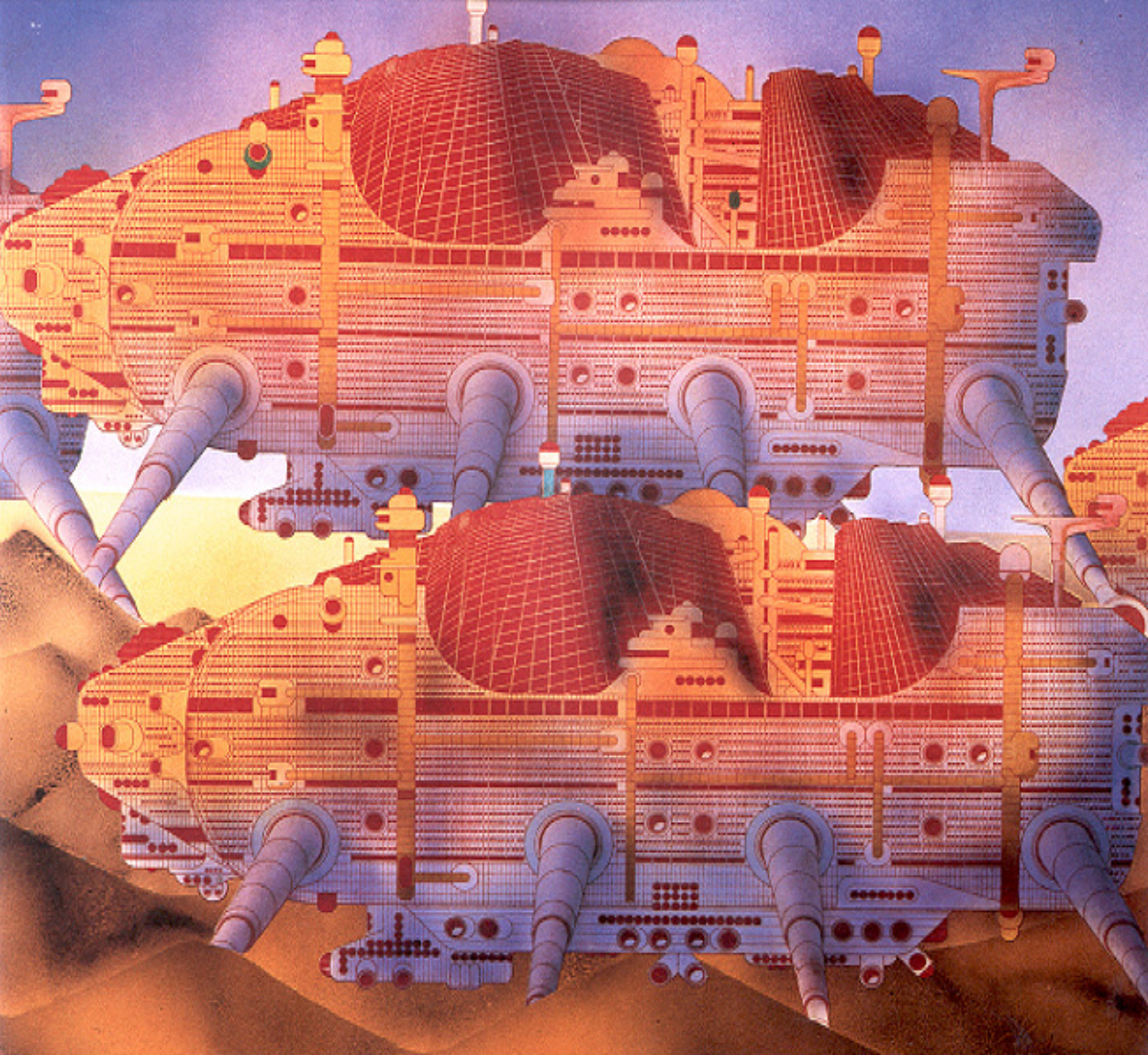


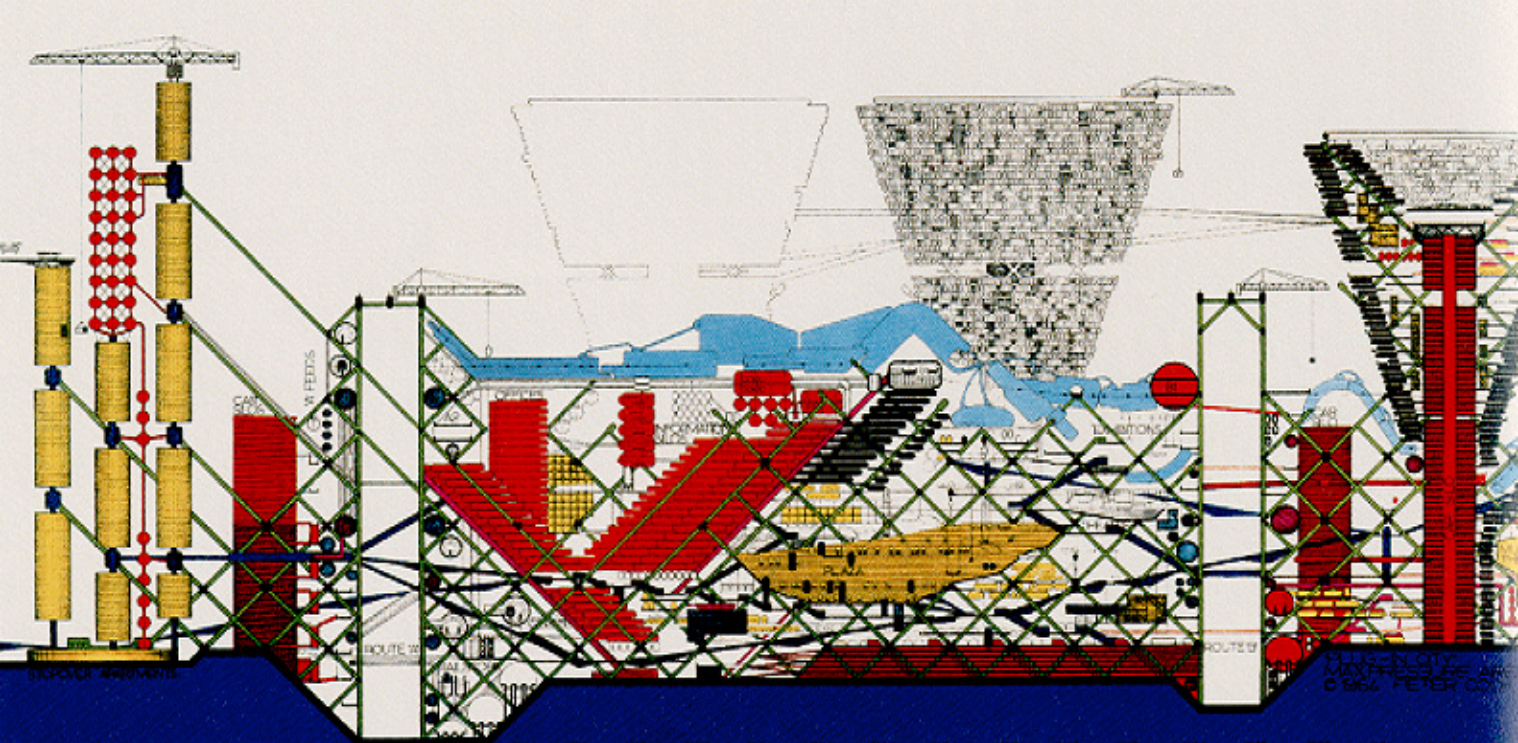
In tower(1) by Frank Linden, the shafts rise clear and metallic above
 and through the plugged-in entertainment zones, the cage is diagonal
 the communication lines are horizontal.....
 tower(4) by Peter Cook spreads a net of structure and drops a tube
 around the tower, the elevator occurs again at the middle and top of
 the structure, movement is always on the diagonal.....

Ron Herron (1930–1995); Archigram
W.C. 'Moving', 1964

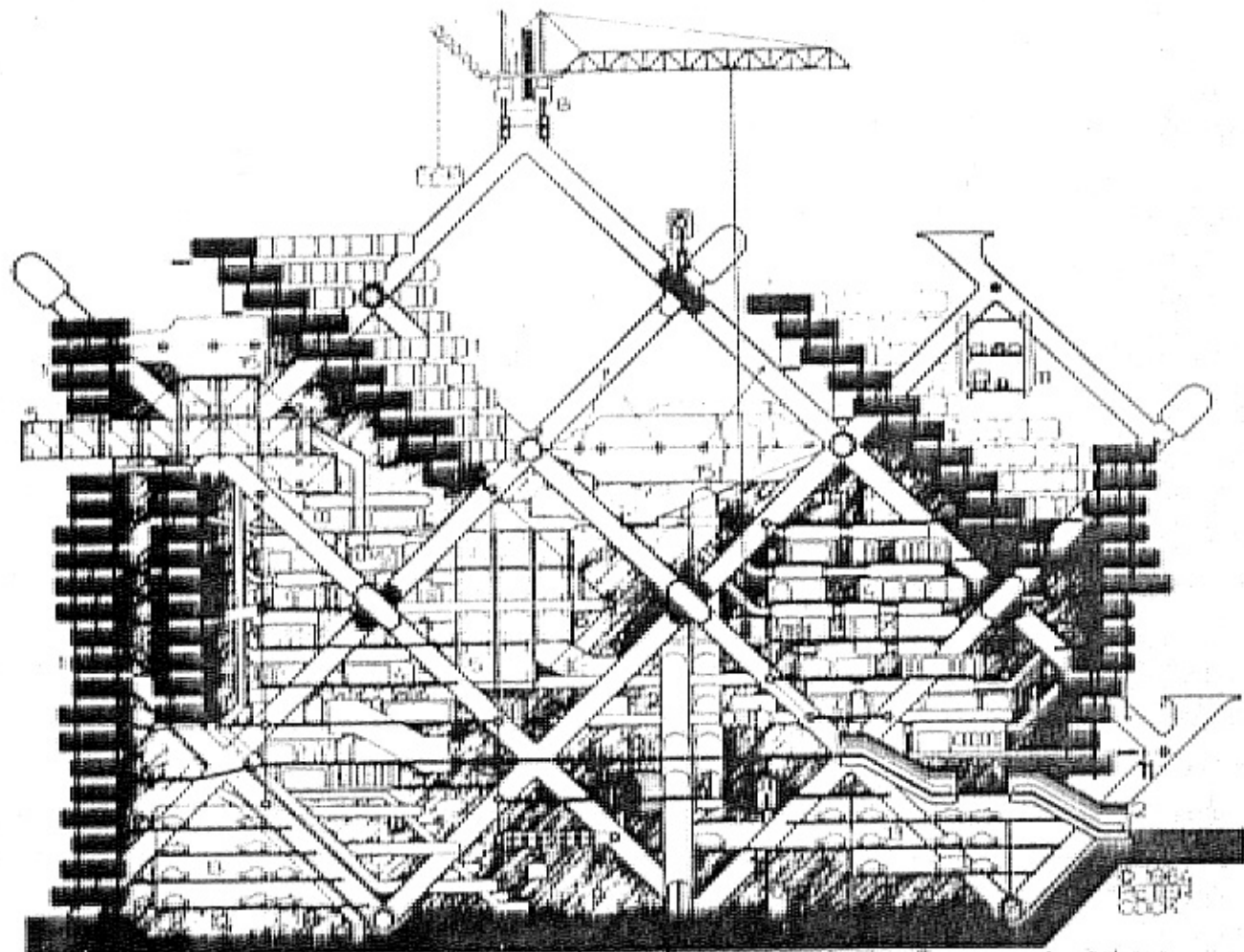
Herron described his *Walking City* as a 'world capital'. Giant 40-storey nomadic urban machines – looking rather like giant dust-mites, with telescopic legs and arms and their own microclimates – were designed to roam in herds across the planet. These could then connect up to each other, where conditions allow, to form a larger metropolis: 'Moscow, a desert, New York Harbor, a Pacific Atoll and the Thames Estuary, any place and every place, a world capital of total probability.' With change, movement and flexibility – or 'indeterminacy' as he described it – the increasingly dominant characteristics of modern urban living, Herron took the logical step of designing a whole city to reflect this condition.



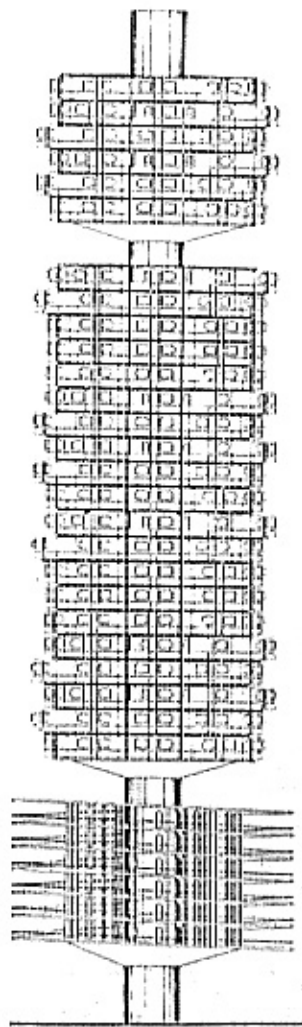
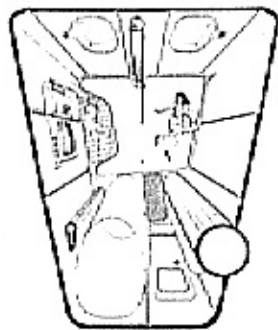
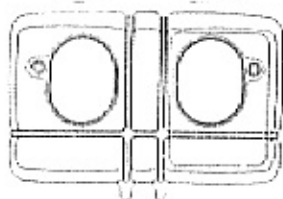
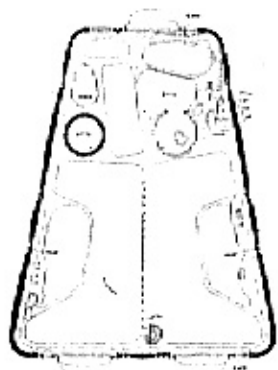


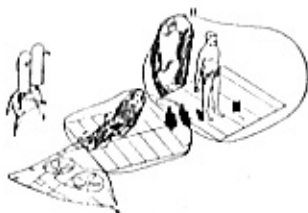


PLUS-N CITY
MAX PRESSURE AIR
© 1984 PETER COON



1 residential units 2 escalator tubes 3 shop supply tubes & plots 4 shop units 5 compound unit shops
 6 blast monorail 7 local monorail 8 crane way 9 heavy duty railway 10 maximum circulation area
 11 fast road 12 local feeder road 13 local parking 14 local goods sorting 15 environment seal balcony

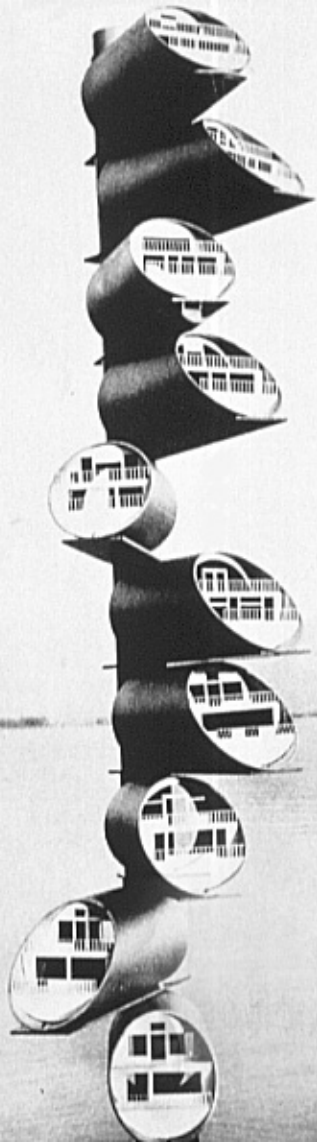




Suitaloons Michael Webb 1968

The infinite flexibility of the Suitaloon concept is demonstrated in the three sequences illustrated above. In the first, the user-friendly suit is allowing for face-to-face communication to take place between two nomadic people; the middle image depicts a Suitaloon-cum-car unit; while the last series reveals the comfort and convenience provided by the Suitaloon, which has the benefit of allowing the wearer to always be near home.

[from: Peter Cook, *Archigram*, London: Studio Vista, 1972, p. 81.]





CORB V2.0

HUMAN ARE NOMADIC IN NATURE. ON AVERAGE AUSTRALIANS WILL LIVE IN 11 DIFFERENT HOMES DURING THEIR LIFETIME. THIS NOMADIC TENDENCY IS USUALLY DESIRED, NOT IMPOSED. OUR NOMAD LIFESTYLE IS TYPICALLY BY CHOICE, CITING BOREDOM, STATUS ENVY, CONTINUOUS CHANGE IN FAMILY DYNAMIC, GROWTH OF PERSONAL WEALTH, CHANGE OF WORKPLACE ETC..

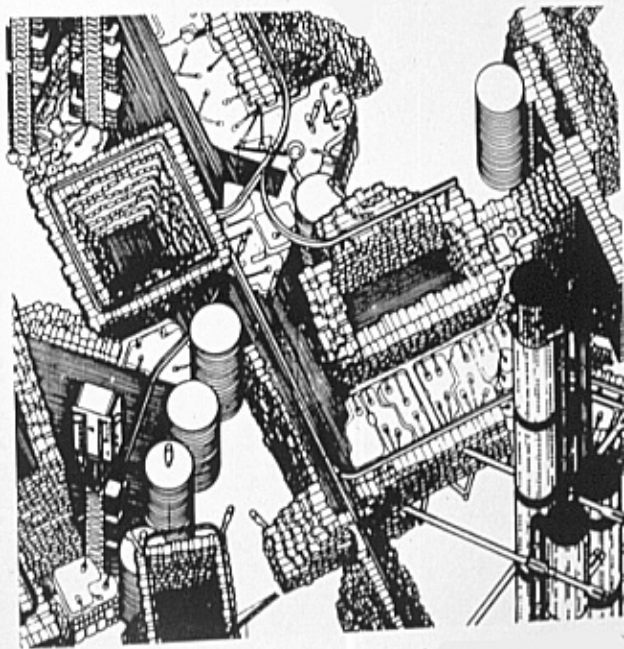
POSTMODERN HOUSING (IN MORE WAYS THAN ONE)



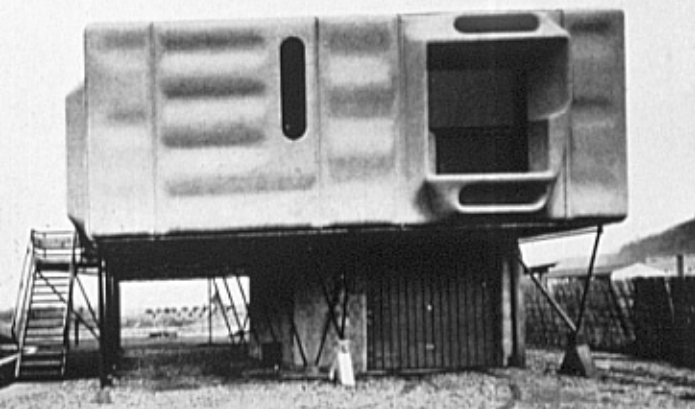
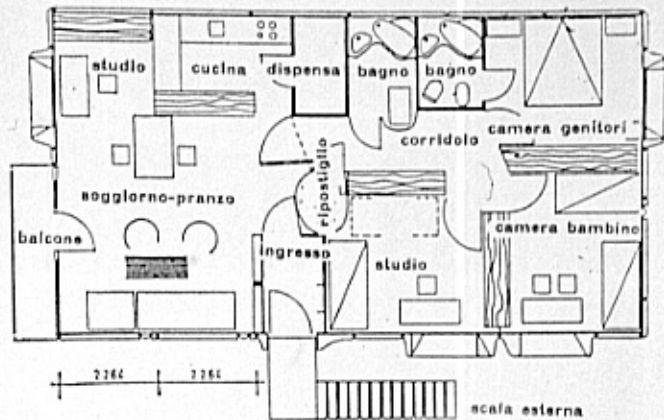
THESE CONTAINER STACKERS COULD MOVE THROUGHOUT A HOUSING COMPLEX RANDOMLY CHANGING THE HIERARCHY AND ARRANGEMENT OF THE APARTMENT LAYOUT. THEY ARE WASTED HERE ON THE DOCK.

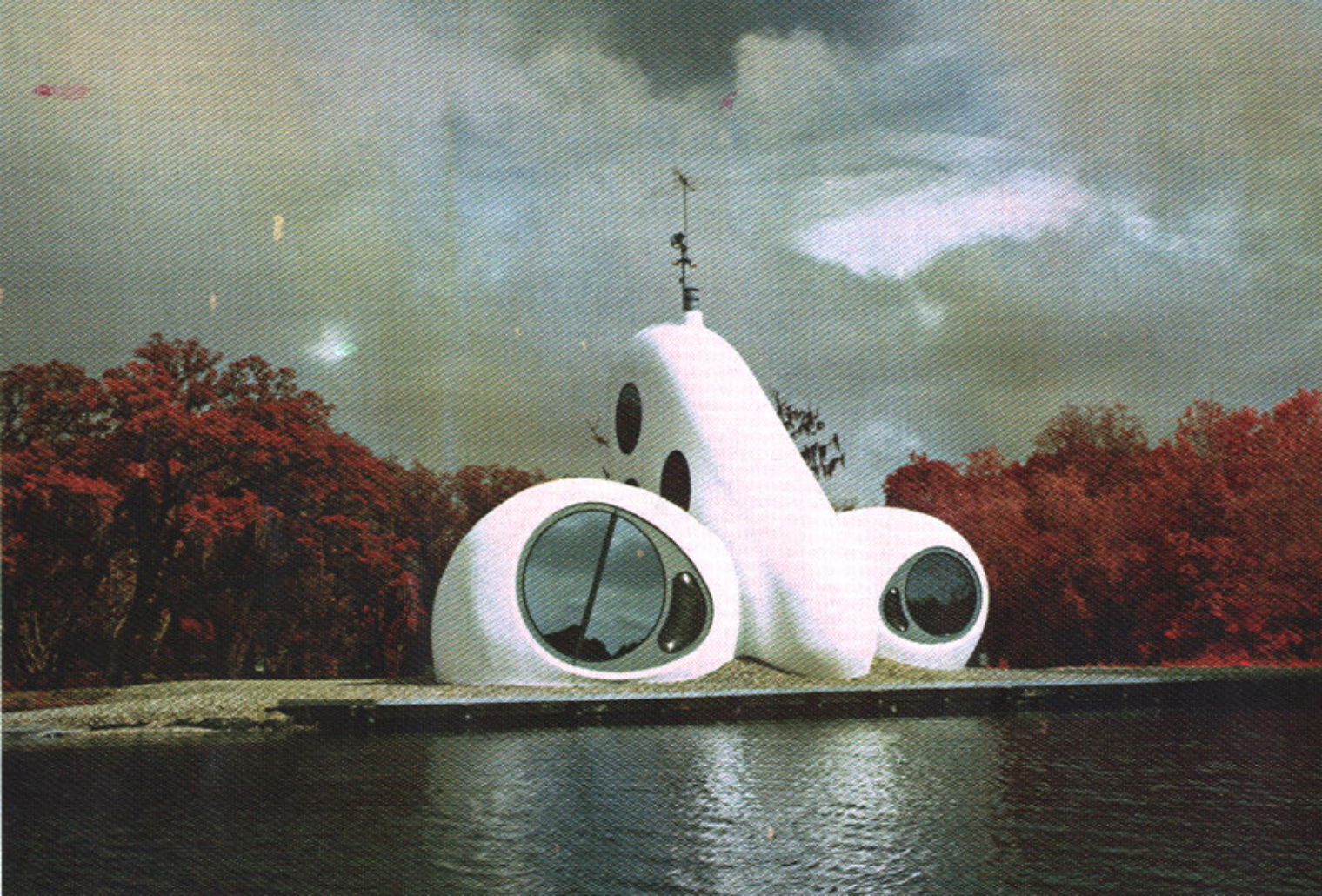
Architect Andrew Maynard's Corb v2.0 uses container-stacking cranes to perpetually rearrange a new suburb. "Changing your view or neighbors with the seasons or on a whim is not a problem at Corb," the architect writes. "Changes in family dynamics or space requirements are easily dealt with."



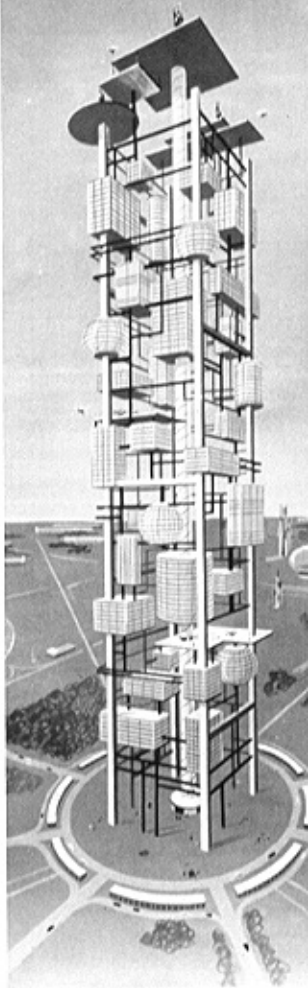












Nicolas Schöffer. *Ville Cybernetique (The Cybernetic City): Centre Universitaire*, 1966. Ink drawing. Courtesy Waddell Gallery, New York. Photo by Studio Yves Hervochon, Paris.

Named Best Book of 2005 by *Architect*

enduring innocence *global architecture*
and its political masquerades



keller easterling

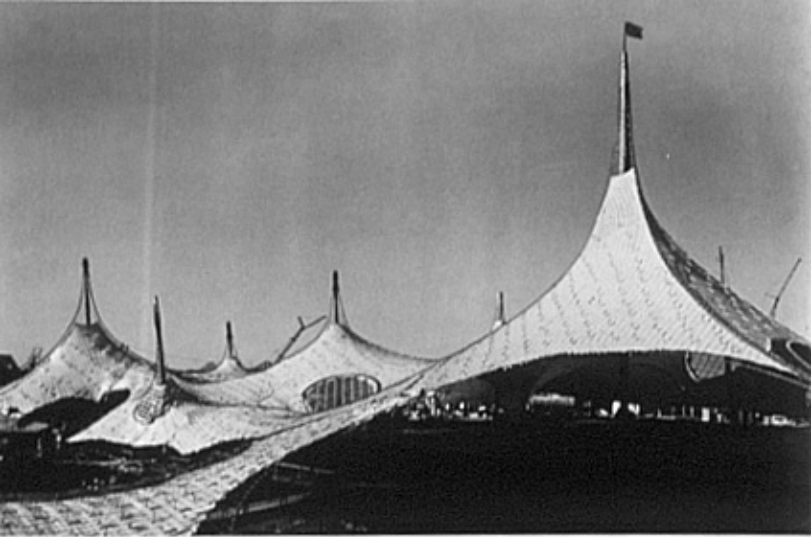


Once we visualize cars as chips with wheels, it's easier to imagine airplanes as chips with wings, farms as chips with soil, houses as chips with inhabitants. Yes, they will have mass, but that mass will be subjugated by the overwhelming amount of knowledge and information flowing through it. In economic terms, these objects will behave as if they had no mass at all. In that way, they migrate to the network economy.

—Kevin Kelly

Academia-level award winning programmers with PHD degrees guarantee to deliver what you need in shortest time on your budget.

—SoftAcademia.com, a company providing automated logistics programming





Living in a community really gets me off. It really feels good not to have to own shit anymore, to use only what you need and let the rest go by or push it in a direction where you know there's a need.

The farthest-out people I know about are involved in communities, people with the best heads and the most energy. Communities work and are growing steadily. At Drop City five years ago we knew of only two besides ourselves; now we know of over a hundred, all good, all very different, and more are starting all over the world, free to choose and direct their life styles. There is considerable communication between the new communities; when you see your brother, you lay your farthest-out number on him and he'll reciprocate. Tools, information and people flow freely.

We work at our work out of joy, from our energy centers, ramming it all through to love-making life. We feel few compulsions, we make things, we are dedicated to not being employed but rather being employed truly by ourselves in the making of things. We have found freedom in action, freedom in the making of things. Creation has as its source the fullness of joy. We want freedom for our bodies, we want health, we want freedom for our social selves, we want goodness, we want freedom for our total selves, we want love, love is joy, joy is love, we are all one.





Paolo Soleri



Early life

Soleri was awarded his "laurea" (M.Sc. degree) with highest honors in architecture from the Politecnico di Torino in 1946. He visited the United States in 1947 and spent a year and a half in fellowship with Frank Lloyd Wright at Taliesin West in Arizona, and at Taliesin in Spring Green, Wisconsin. During this time, he gained international recognition for a bridge design displayed at the Museum of Modern Art.

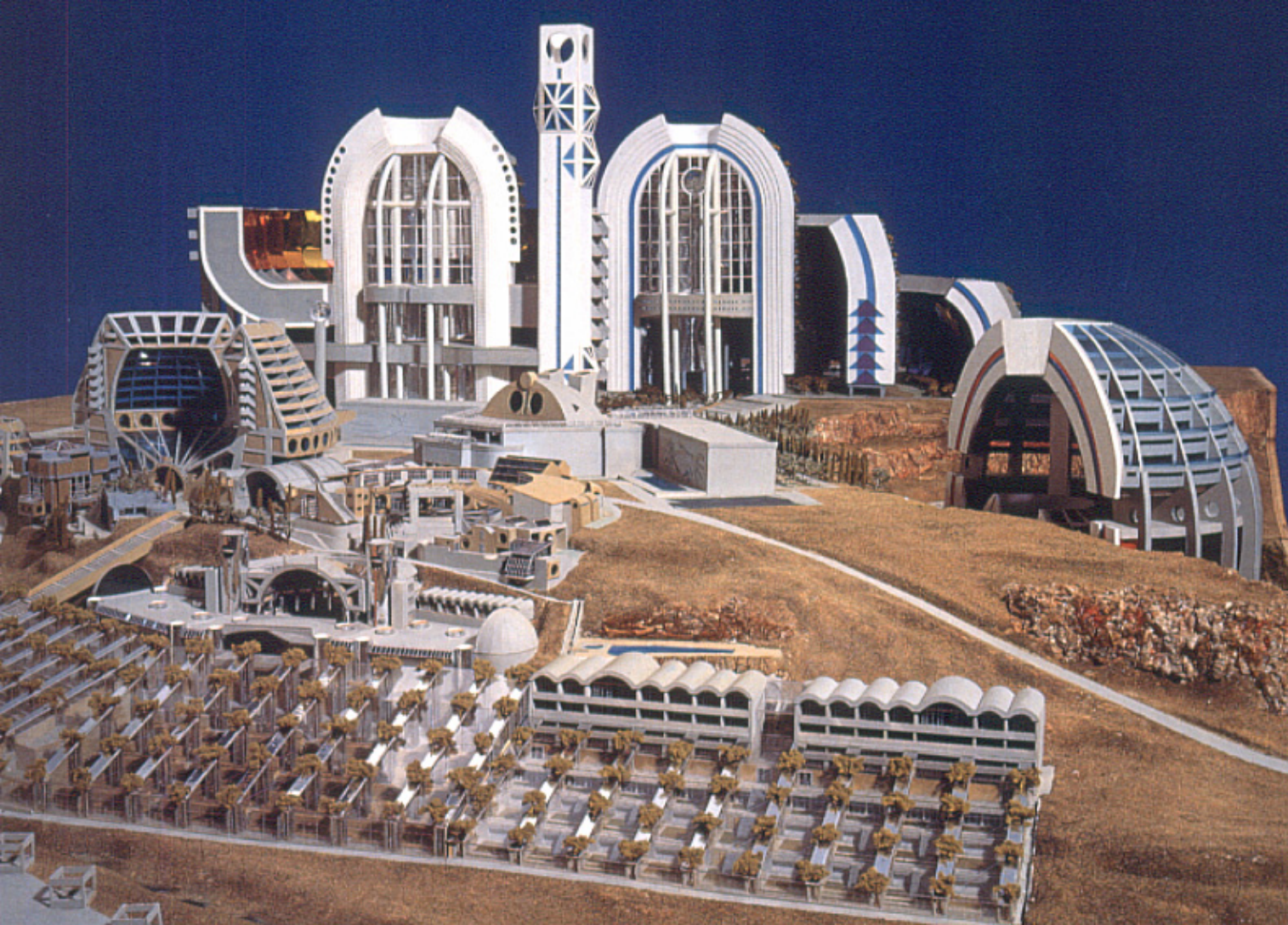
Soleri returned to Italy in 1950 where he was commissioned to build a large ceramics factory, "Ceramica Artistica Solimene." The processes he became familiar with in the ceramics industry led to his award-winning designs of ceramic and bronze windbells and siltcast architectural structures. For over 30 years, the proceeds from the windbells have provided funds for construction to test his theoretical work.

In 1956 he settled in Scottsdale, Arizona, with his late wife, Colly, and their two daughters. Dr. and Mrs. Soleri made a life-long commitment to research and experimentation in urban planning, establishing the Cosanti Foundation, a non-profit educational foundation. Soleri's philosophy and works have been strongly influenced by the Jesuit paleontologist and philosopher Pierre Teilhard de Chardin.

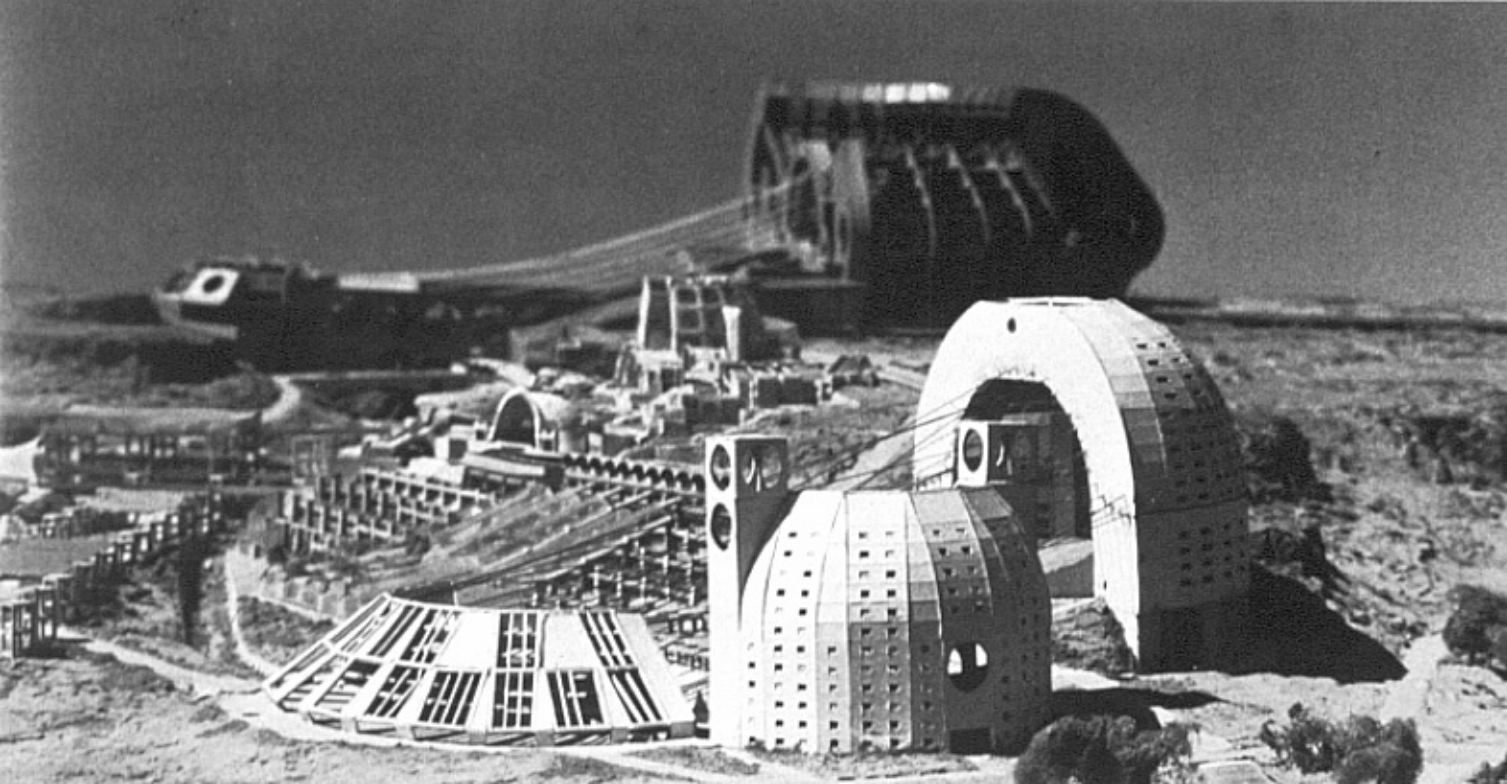
Arcosanti

The Foundation's major project is Arcosanti, a planned community for 5,000 people designed by Soleri, under construction since 1970. Located near Cordes Junction, about 70 miles north of Phoenix and visible from Interstate I-17 in central Arizona, the project is based on Soleri's concept of "Arcology," architecture coherent with ecology. An arcology is a hyperdense city designed to maximize human interaction; maximize access to shared, cost-effective infrastructural services like water and sewage; minimize the use of energy, raw materials and land; reduce waste and environmental pollution; and allow interaction with the surrounding natural environment. Arcosanti is the prototype of the desert arcology.

Since 1970, over 6000 people have participated in Arcosanti's construction. Their international affiliation group is called the Arcosanti Arcology Network ([alternate website](#)). As of 2005 Arcosanti stands some fraction of 1% complete.



Arcology is Paolo Soleri's concept of cities which embody the fusion of architecture with ecology. The arcology concept proposes a highly integrated and compact three-dimensional urban form that is the opposite of urban sprawl with its inherently wasteful consumption of land, energy and time, tending to isolate people from each other and the community. The complexification and miniaturization of the city enables radical conservation of land, energy and resources.



An arcology's direct proximity to uninhabited wilderness would provide the city dweller with constant immediate and low-impact access to rural space as well as allowing agriculture to be situated near the city, maximizing the logistical efficiency of food distribution systems. Arcology would use passive solar architectural techniques such as the apse effect, greenhouse architecture and garment architecture to reduce the energy usage of the city, especially in terms of heating, lighting and cooling. Overall, arcology seeks to embody a "Lean Alternative" to hyper consumption and wastefulness through more frugal, efficient and intelligent city design.





• COTTAGE HOMES •



*Cottage homes are quaint and friendly,
similar to homes in the small town
where I grew up.*



Our cycling outings take a while, because we see so many friends along the way.

Disney's Celebration

Celebration Realty, Inc. Memory Book, Celebration, Florida

Sales prospectus, 1990s

©The Celebration Company

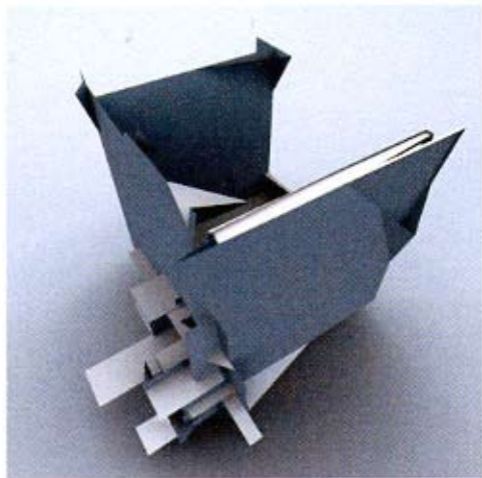
"I don't believe there's a challenge anywhere in the world that's more important to people everywhere than finding solutions to the problems of our communities."

– Walt Disney

Billed as a "community built on a foundation of cornerstones: Community, Education, Health, Technology, and a Sense of Place," the town of Celebration, Florida, was

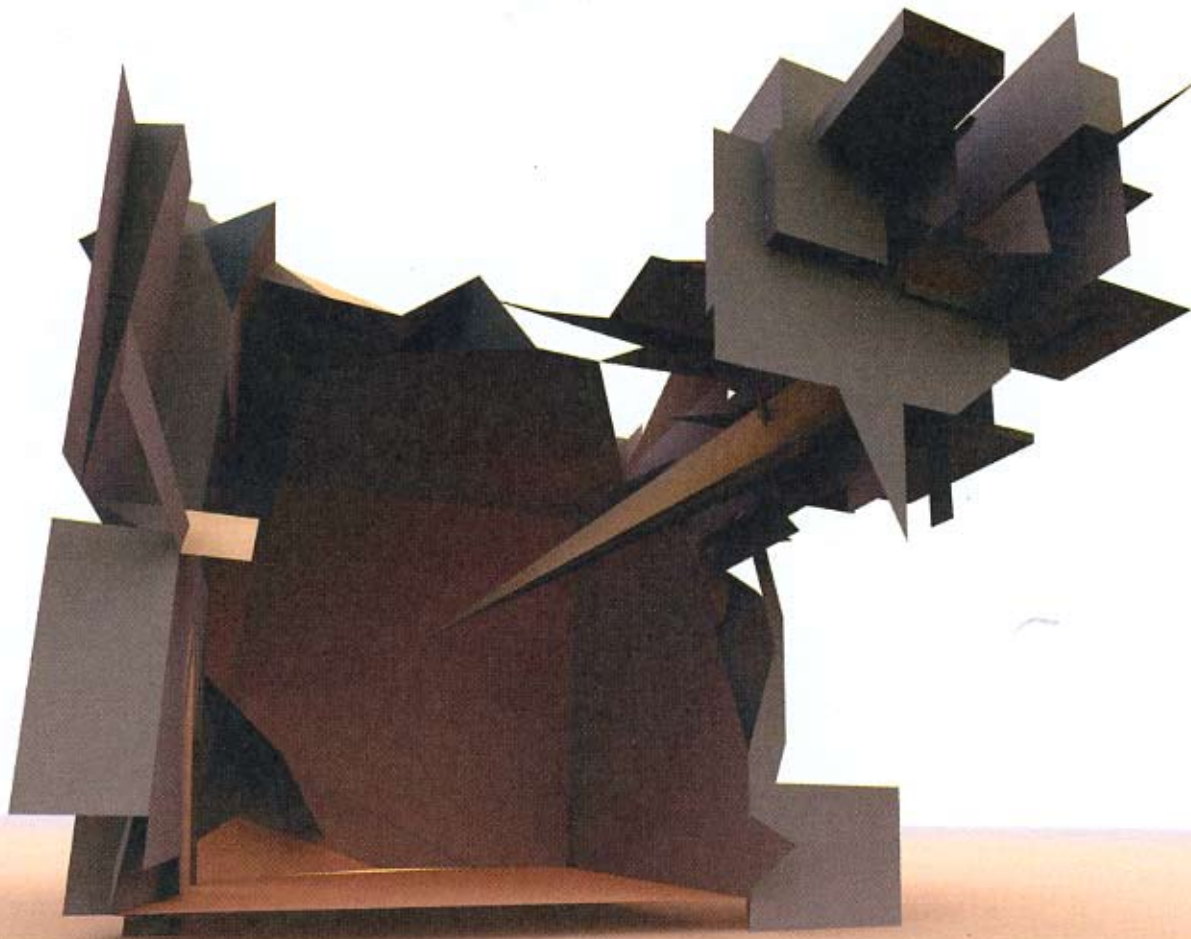
developed in the 1990s by The Celebration Company, part of The Walt Disney Company's Imagineering group. It was conceived as a small southeastern town (anticipated population, 12,000–15,000) with pre-1940s architecture. The houses, recreational facilities, downtown area, municipal buildings, and office park were designed by some of the most prominent architects and architectural firms of the time, including Robert A. M. Stern Architects, Jaquelin Robertson of Cooper Robertson & Partners, Michael Graves Architect, and Philip Johnson, Ritchie & Fiore

Architects. With an emphasis on creating a traditional small-town community with all the conveniences of modern technology, this planned town was designed to encourage interaction between neighbors through large front porches on every house, wide sidewalks and services well within walking distance, a hospital, a school, and a central business district. Its strict rules on architecture and landscaping have been hailed by some as the answer to modern town planning and criticized by others as an attempt by the Walt Disney Company to control the lives of the residents.



THE ARCHITECTURE OF SPAM

The *Spam Architecture* series by Alex Dragulescu, currently a researcher at MIT's Media Lab, was "generated by a computer program that accepts as input, junk e-mail. Various patterns, keywords and rhythms found in the text are translated into three-dimensional modeling gestures." It is spam in architectural form. If you applied this to large-scale architectural design, you could actually live inside junk e-mails, computer viruses, and unsolicited ads for Viagra.





Lebbeus Woods

Lebbeus Woods

From Wikipedia, the free encyclopedia

Lebbeus Woods (Lansing, Michigan, 1940 -) is an American artist who envisions experimental environments rather than designing practical buildings, comparing his work to the visionary power of cinema. He was quoted saying "the interplay of metrical systems establishing boundaries of materials and energetic forms is the foundation of a universal science (universcience) whose workers include all individuals...."

The majority of his explorations deal with the design of systems in crisis: the order of the existing being confronted by the order of the new. His designs are politically charged and provocative visions of a possible reality, provisional, local and charged with the investment of their creators. He is best known for his proposals for San Francisco, Havana and Sarajevo included in the publication of *Radical Reconstruction* in 1997. Sarajevo after its civil war, Havana in the grips of the ongoing trade embargo, and San Francisco after the Loma Prieta earthquake.

Woods studied architecture at the University of Illinois and engineering at Purdue University and first worked in the offices of Eero Saarinen, but in 1976 turned exclusively to theory and experimental projects.^[1] He is currently a professor of architecture at the Cooper Union in New York City. In 1998 Woods co-founded RIEA, the Research Institute for Experimental Architecture, a non-profit institution devoted to the advancement of experimental architectural thought and practice while promoting the concept and perception of architecture itself.

Architecture and war are not incompatible. Architecture is war. War is architecture. I am at war with my time, with history, with all authority that resides in fixed and frightened forms. I am one of millions who do not fit in, who have no home, no family, no doctrine, no firm place to call my own, no known beginning or end, no "sacred and primordial site." I declare war on all icons and finalities, on all histories that would chain me with my own falseness, my own pitiful fears. I know only moments, and lifetimes that are as moments, and forms that appear with infinite strength, then "melt into air." I am an architect, a constructor of worlds, a sensualist who worships the flesh, the melody, a silhouette against the darkening sky. I cannot know your name. Nor you can know mine. Tomorrow, we begin together the construction of a city.

**Lebbeus Woods:
Underground Berlin
Berlin Free-zone**

- coherent, unifying worldview
- strangeness
- harmony, unity
- cyclicity
- growth and decay
- humanistic architecture
- upheaval, earthquake, turbulence
- experimental living
- heterarchy
- continuous transformation or change
- freespace and free zone
- self-invention, self-transformation
- autonomy
- ethical responsibility/commitment of architecture
- technology
- new kind of space
- indeterminacy, uncertainty, ambiguity
- dynamic balance
- chaos theory
- borders, borderlines
- spaces of crisis

A genuine homecoming is incompatible with the human condition: it would mean death. Full self-affirmation demands that we embrace our essential homelessness.

Manifesto

Architecture and war are not incompatible. Architecture is war. War is architecture.

I am at war with my time, with history, with all authority that resides in fixed and frightened forms.

I am one of millions who do not fit in, who have no home, no family, no doctrine, no firm place to call my own, no known beginning or end, no "sacred and primordial site."

I declare war on all icons and finalities, on all histories that would chain me with my own falseness, my own pitiful fears.

I know only moments, and lifetimes that are as moments, and forms that appear with infinite strength, then "melt into air."

I am an architect, a constructor of worlds, a sensualist who worships the flesh, the melody, a silhouette against the darkening sky. I cannot know your name. Nor can you know mine.

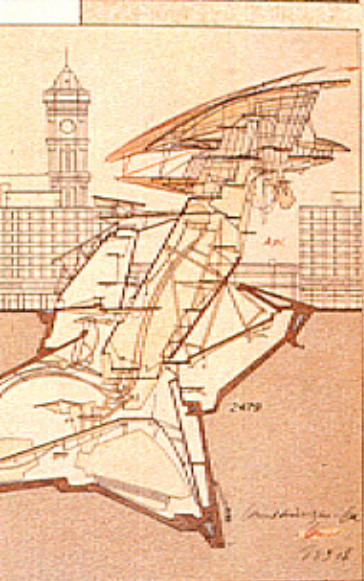
Tomorrow, we begin together the construction of a city.

I haven't mentioned yet that in my projects I am very interested in structures that derive their strength from their shape, such as one finds in aircraft of all kinds. One doesn't need columns and beams and slabs, or any kind of skeleton — in fact, in a kinetic architecture one doesn't want that type of rectilinear structure at all. If one takes a sheet of paper and crumples it, it acquires great structural strength, relatively speaking. The same with a sheet of steel.

At first, these bent and curved forms didn't seem to belong in the center of Berlin, but then I began to realize that, yes, they did belong, as something unknown, undefined, uncertain, ambiguous, having to do with a potential in the city yet to be realized. So I proposed that these structures should enter existing structures, the already known fabric of the city, and become a hidden city, of entirely unknown purpose or meaning.

I call these spaces "free-spaces." They are not free in the sense that they are neutral or interchangeable, rather they provide a freedom that can only come from something very particular, very precise, definite, and unique, a unique configuration of space, shape and texture of surface, a precise frequency of light, the certain angle between surfaces. It's not a Cartesian world of neutrality, but, physically, something very definite. Beyond the precise physical conditions, the existential conditions of a given moment, these spaces are undefined.





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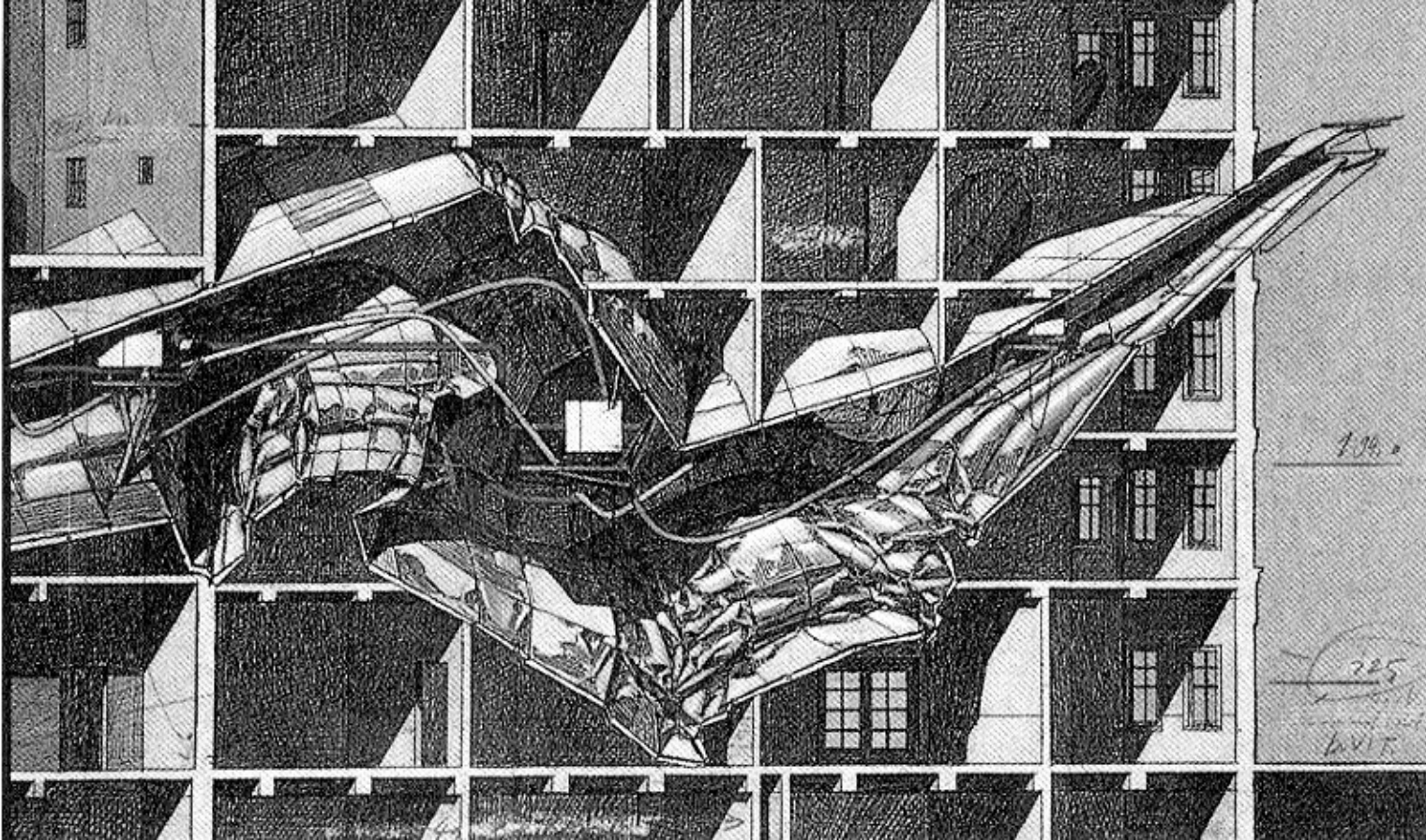
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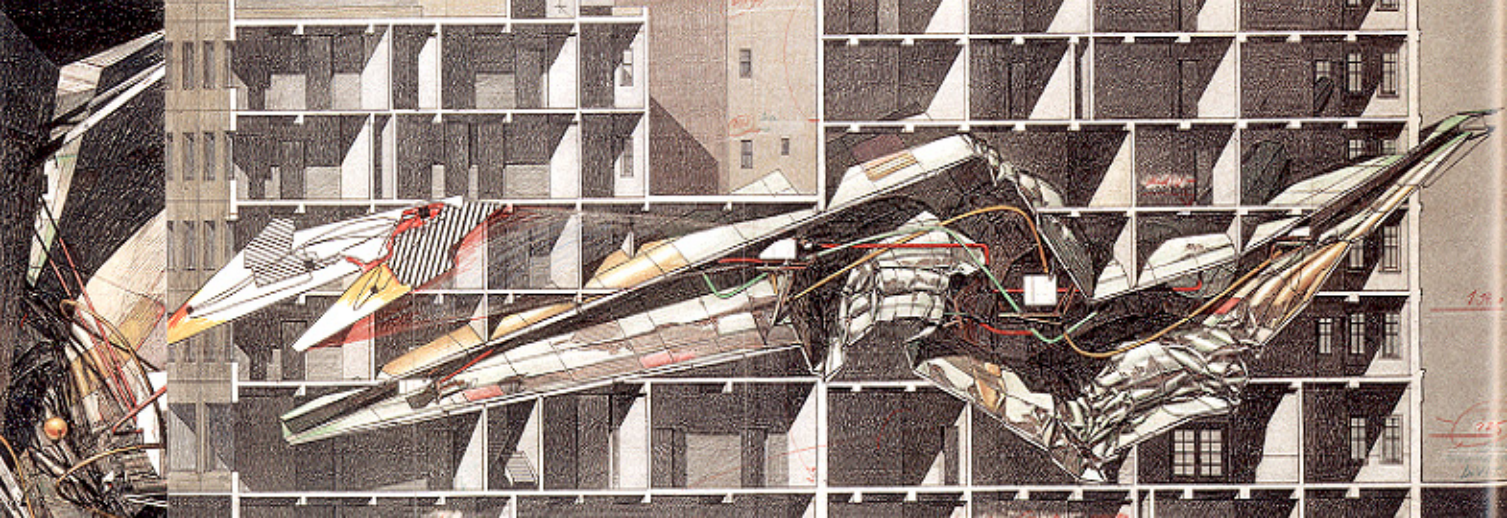


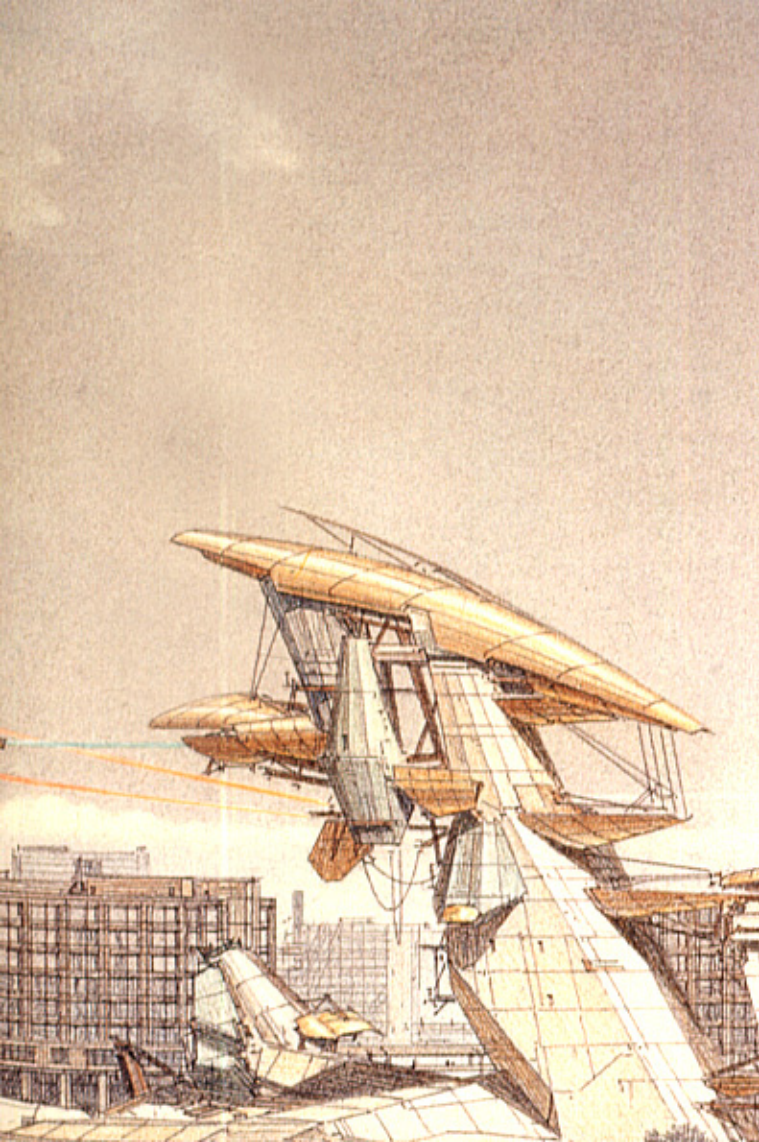
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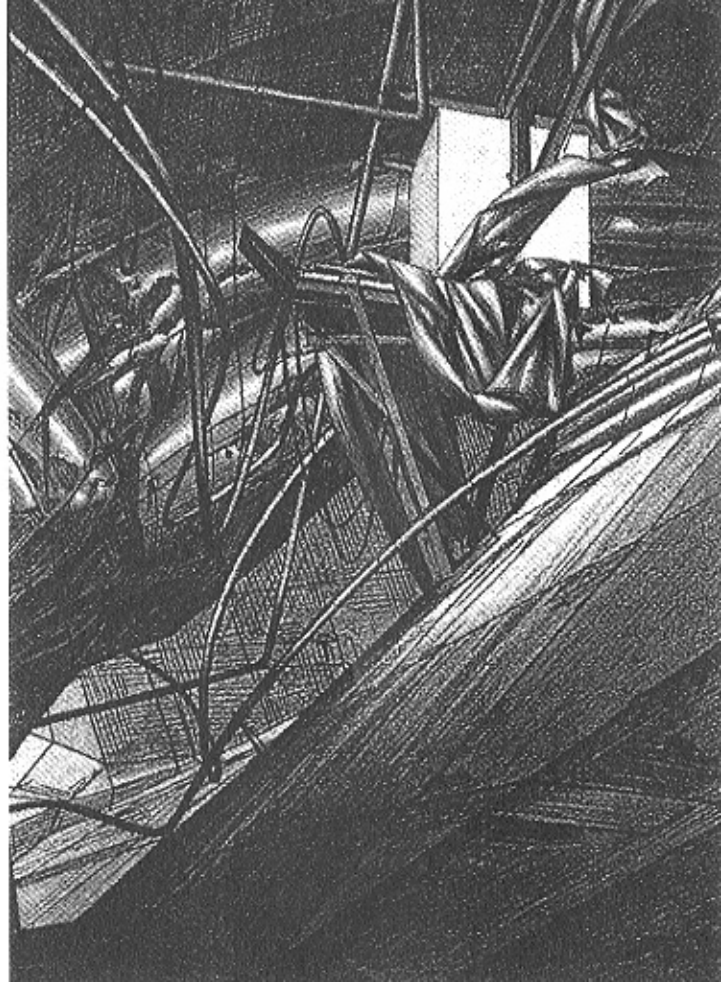
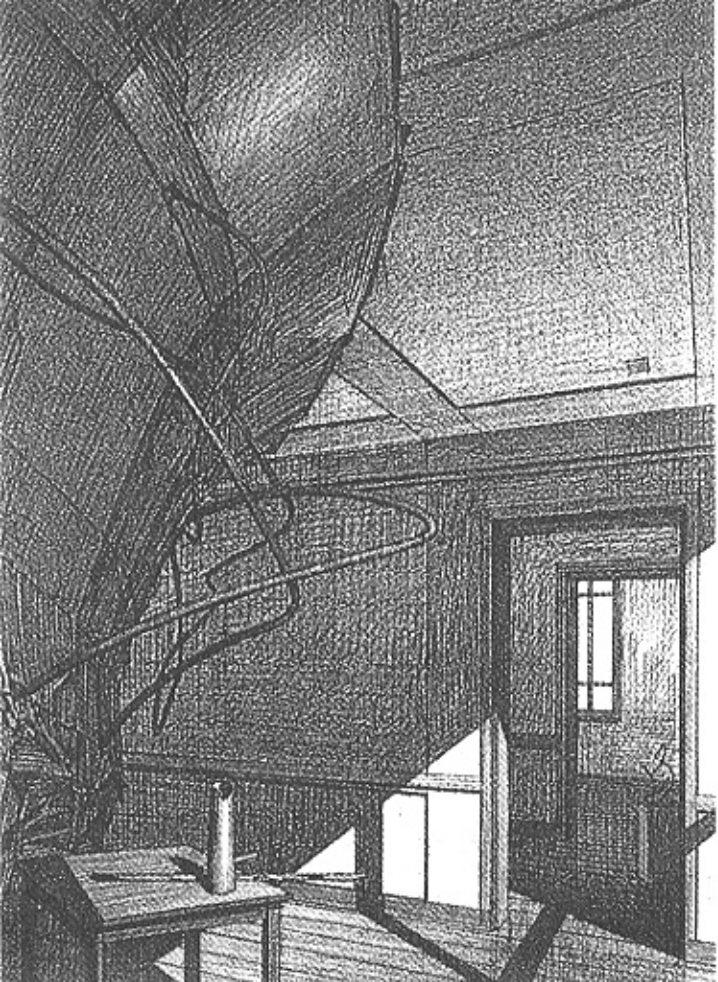
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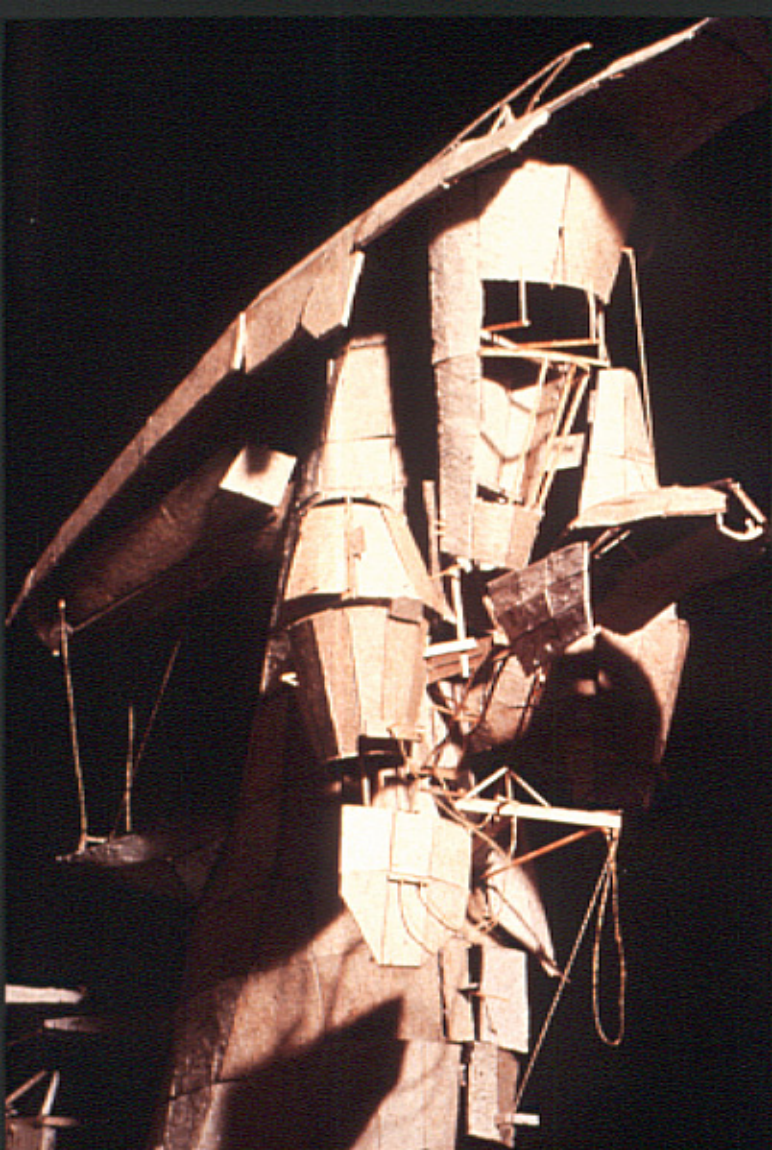
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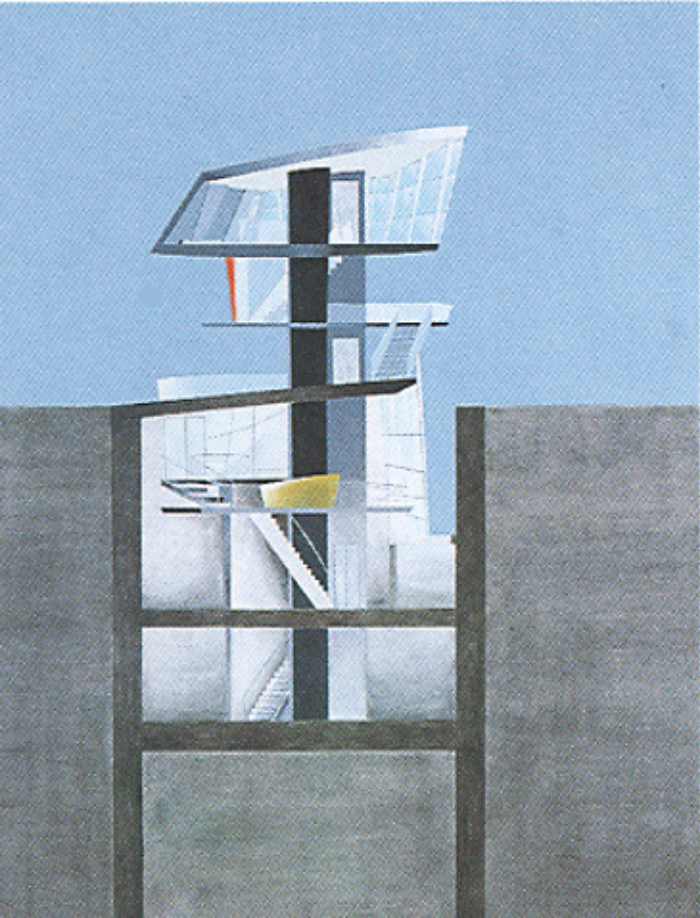












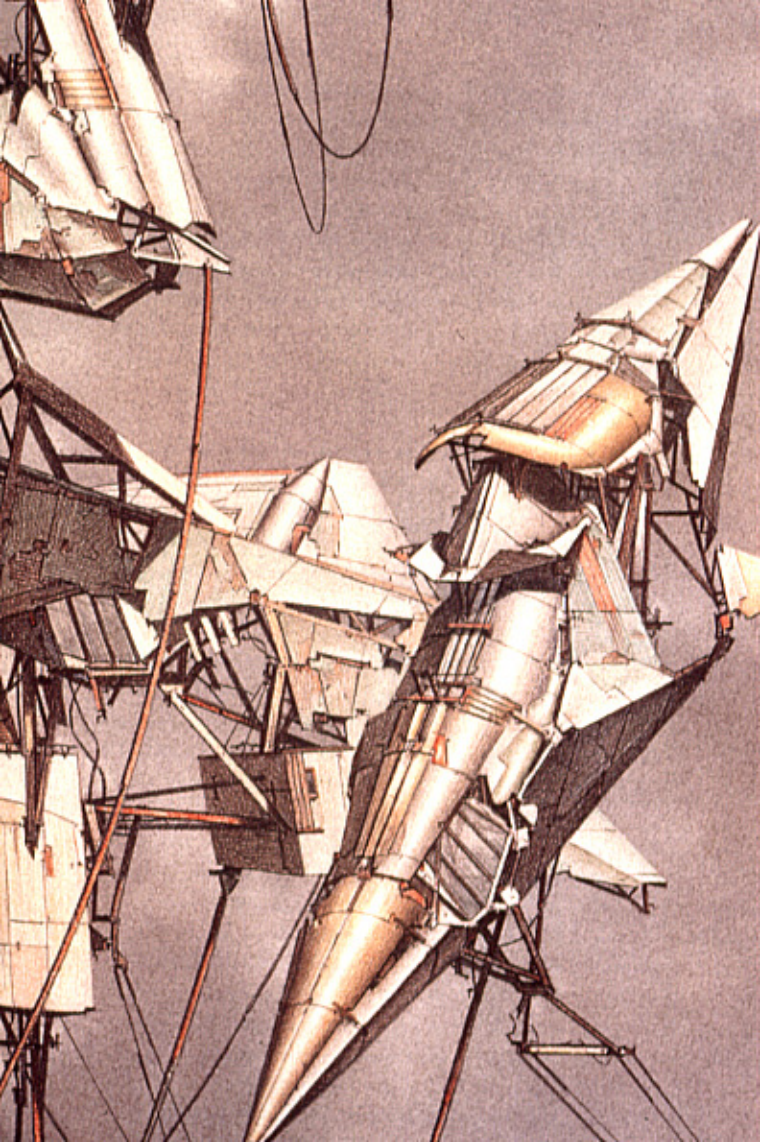
Lebbeus Woods: Aerial Paris

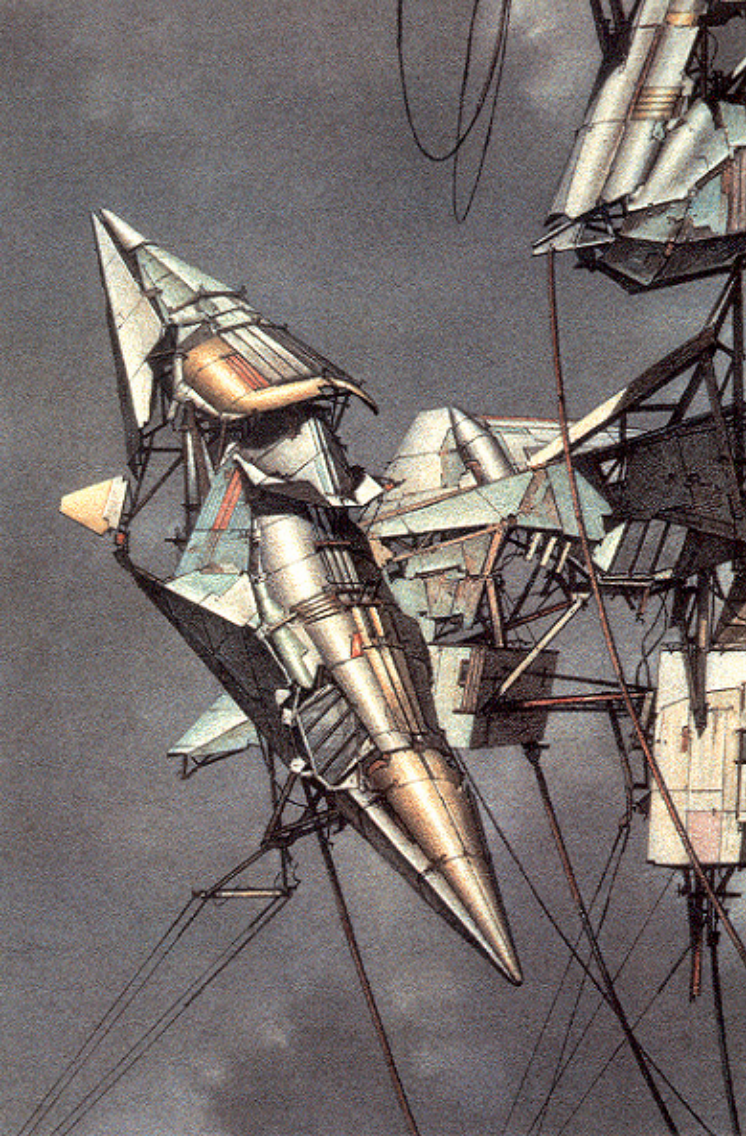
Ordre de l'Empereur Napoléon III - au Ministre de l'Intérieur

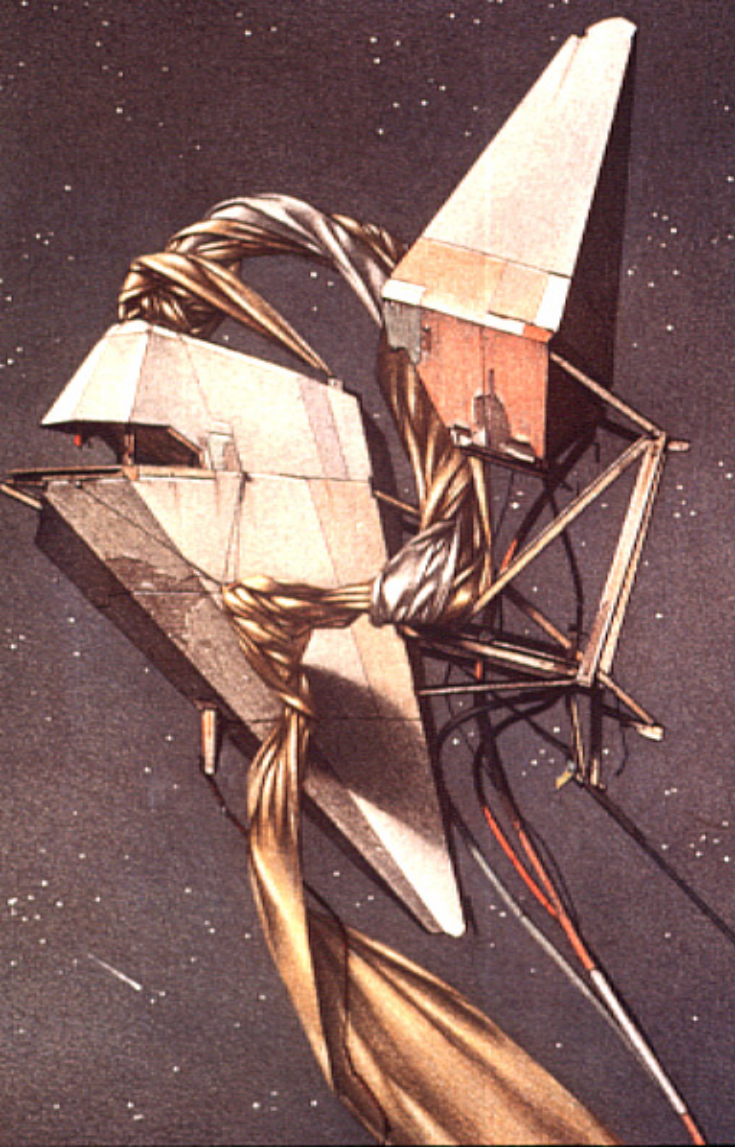












Lebbeus Woods: Zagreb Free Zone

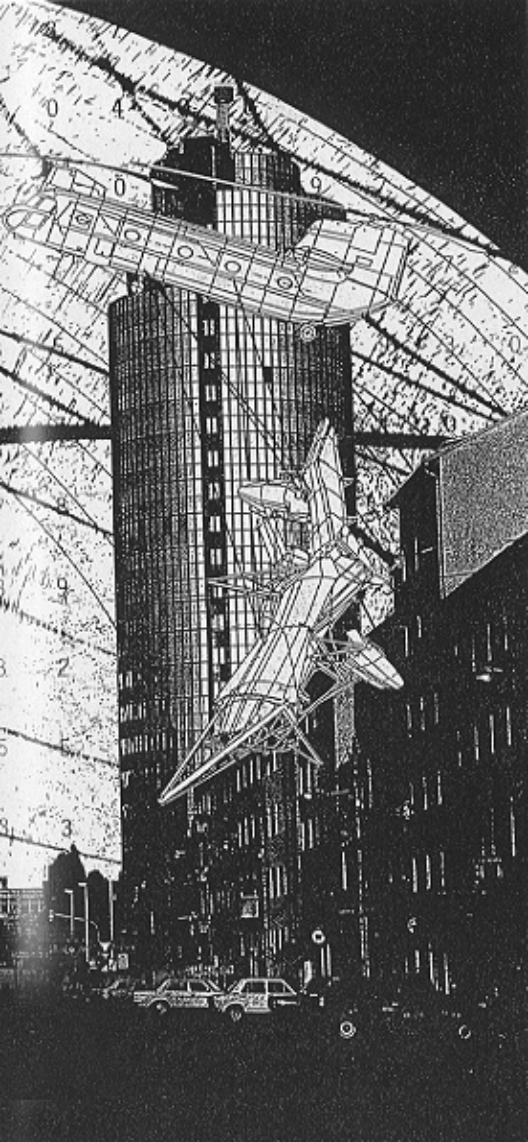
Architects, who design the buildings symbolizing the prevailing authority in society, especially those architects who monumentalize authority by making its buildings into "art," are part of the repression, part of the weight against those who are today being crushed into submission by the most brutal means. No doubt these architects argue that their concern is architecture and not politics, not social conditions over which they might also claim they have no control. The best of these architects believe that they are serving the "higher interests" of civilization, those qualities of thought and action that transcend the passing problems of the world, that are the timeless ingredients of art and science. But what if civilization itself is changing, and with it the very nature of its higher interests?



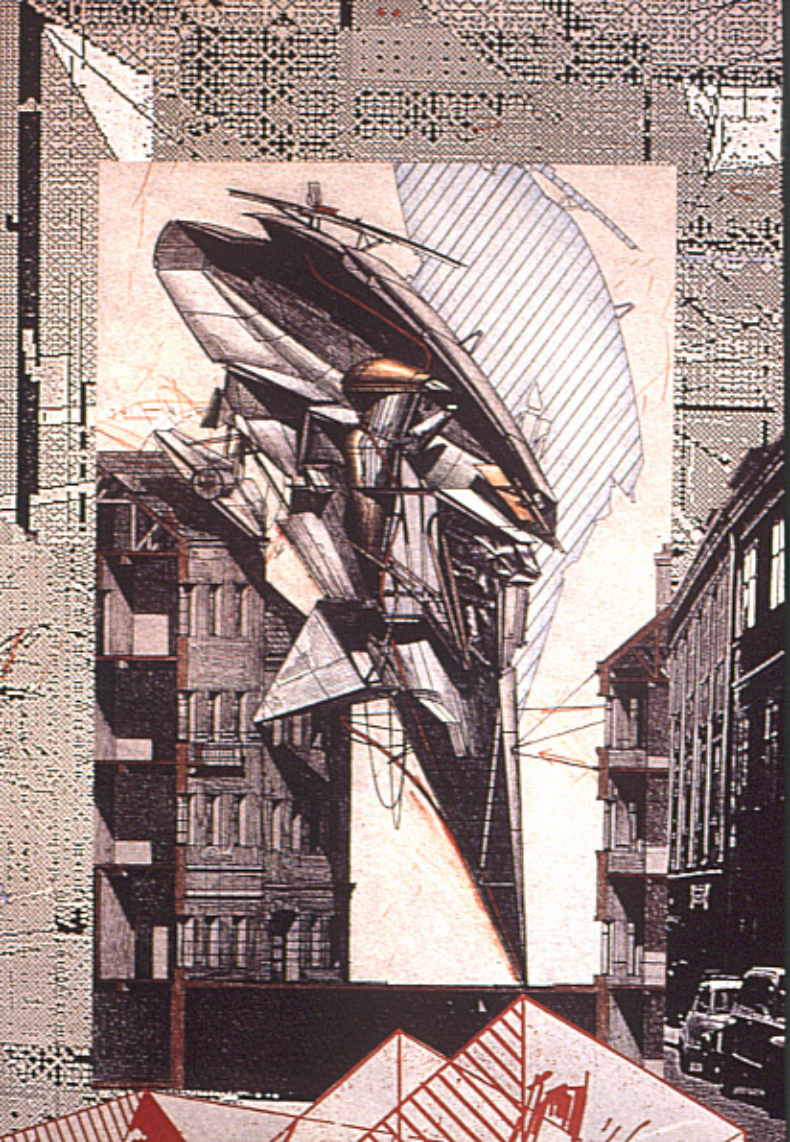
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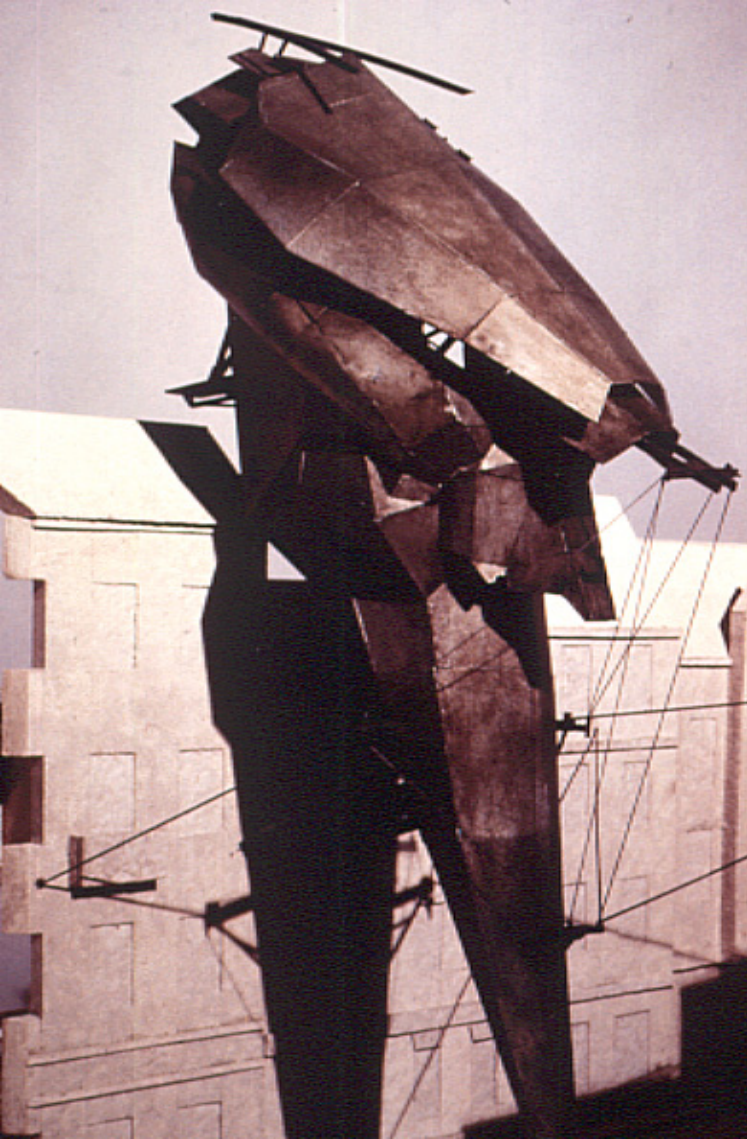
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L. WOODS









Lebbeus Woods: Centricity

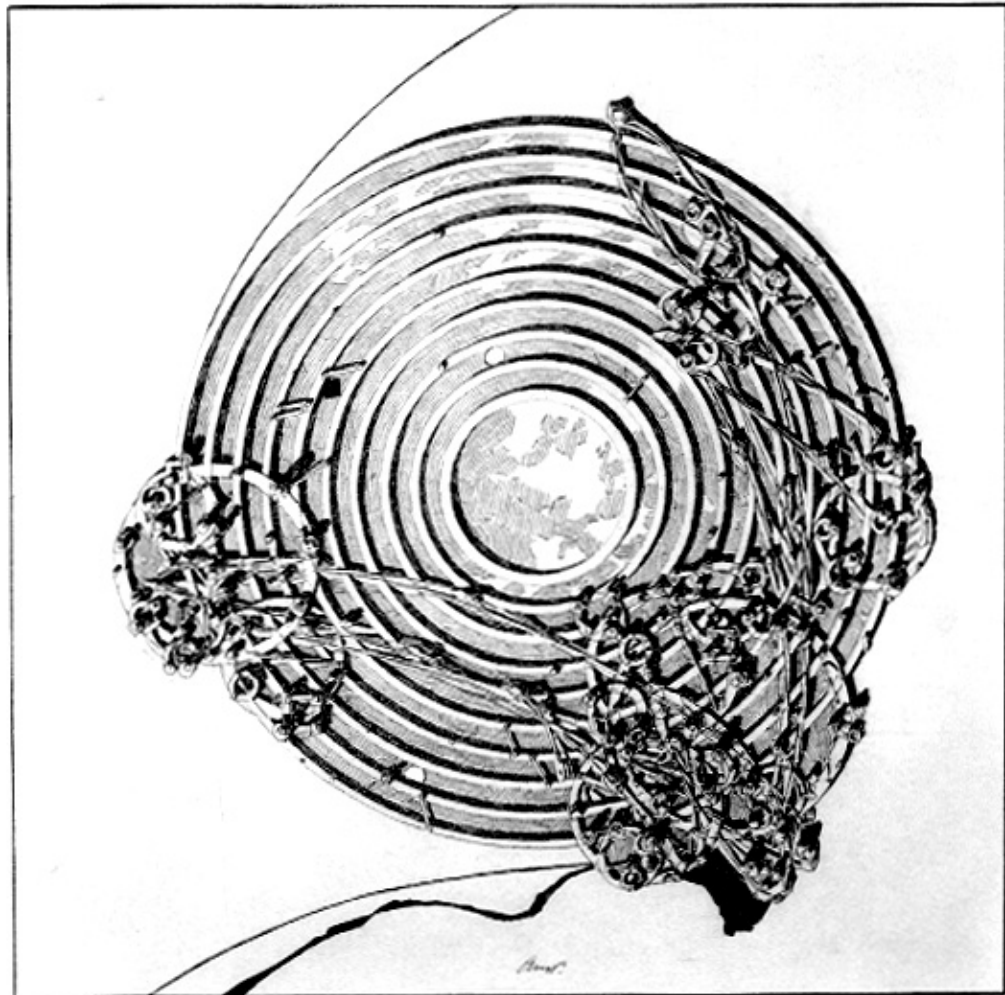
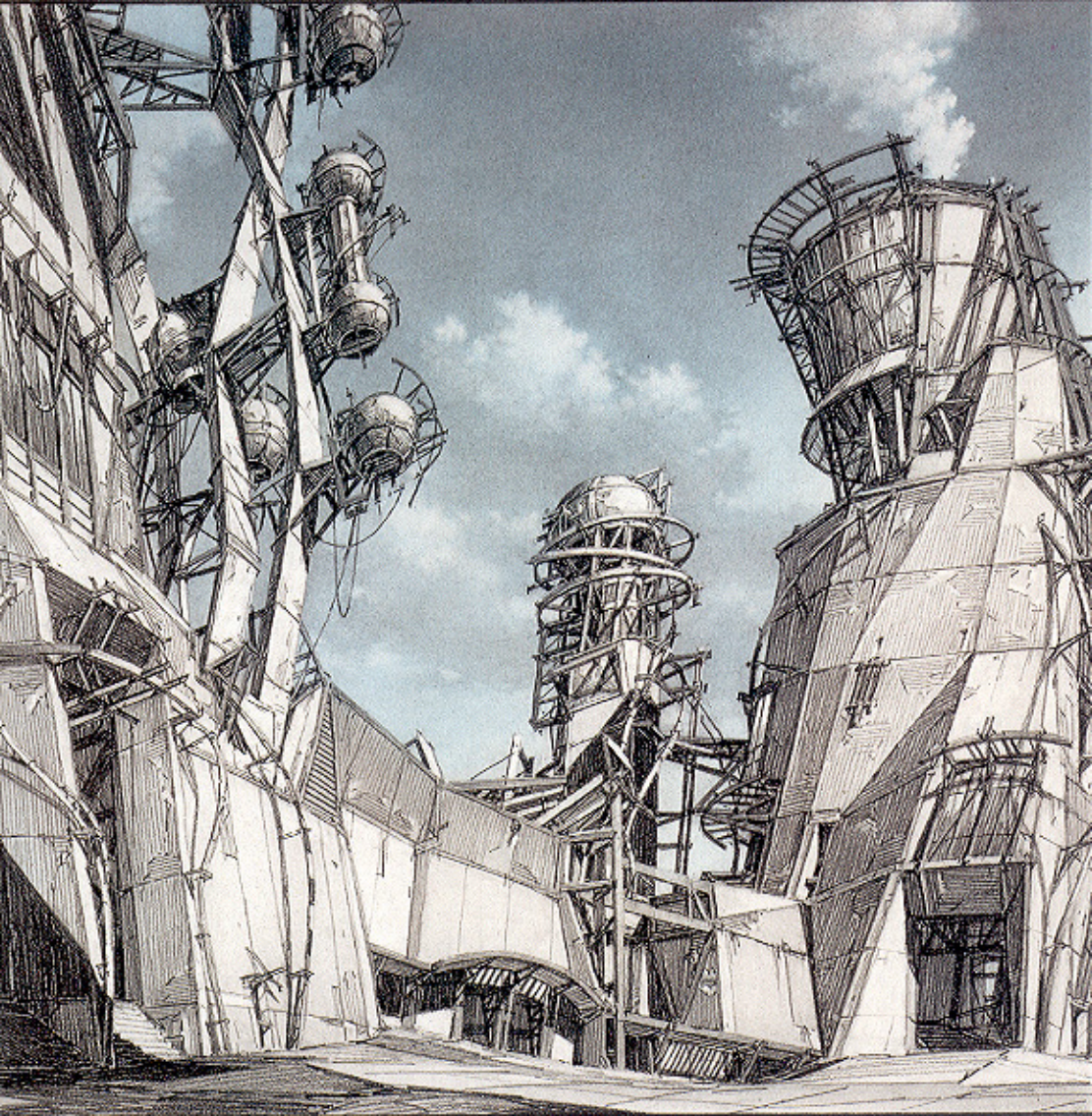
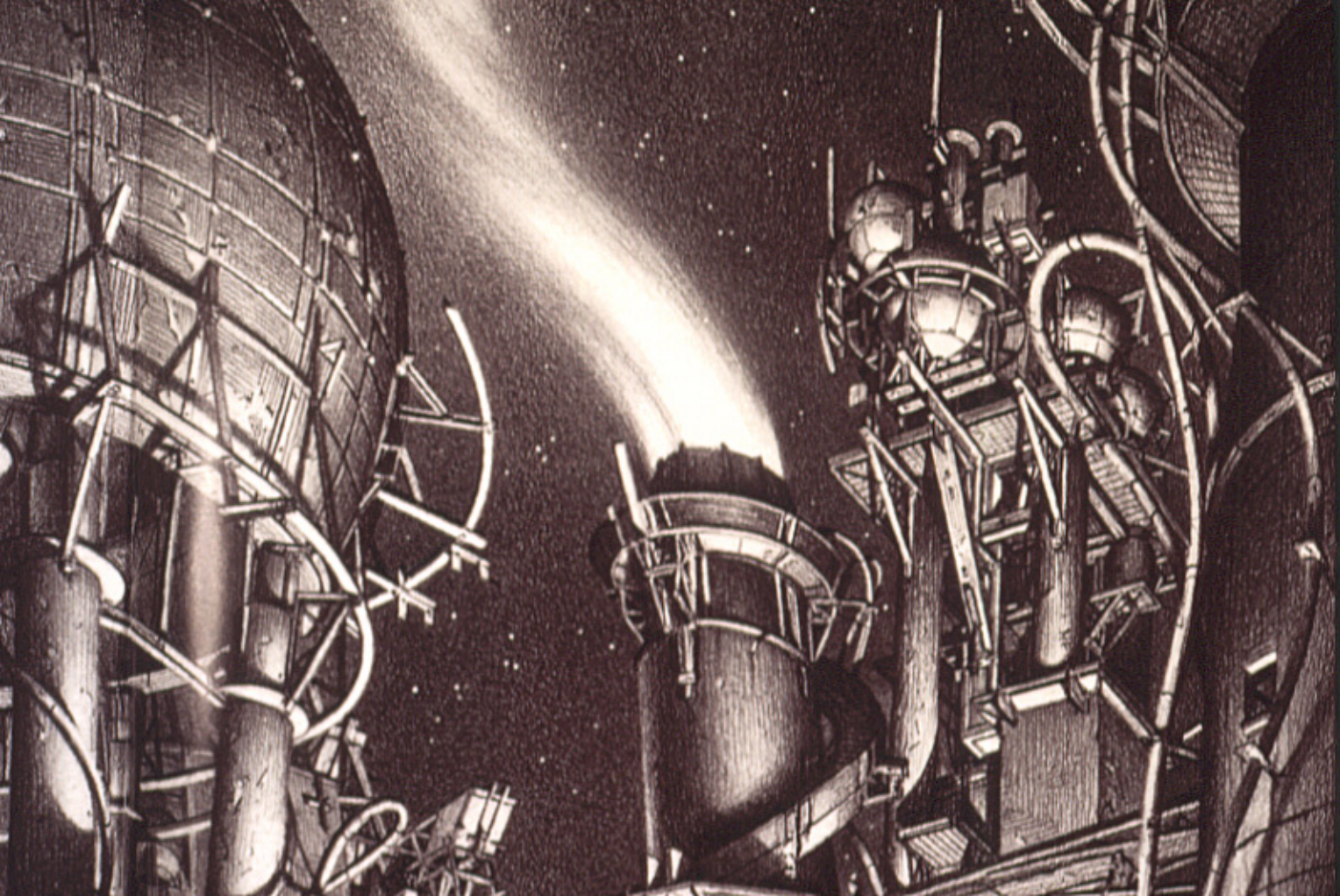
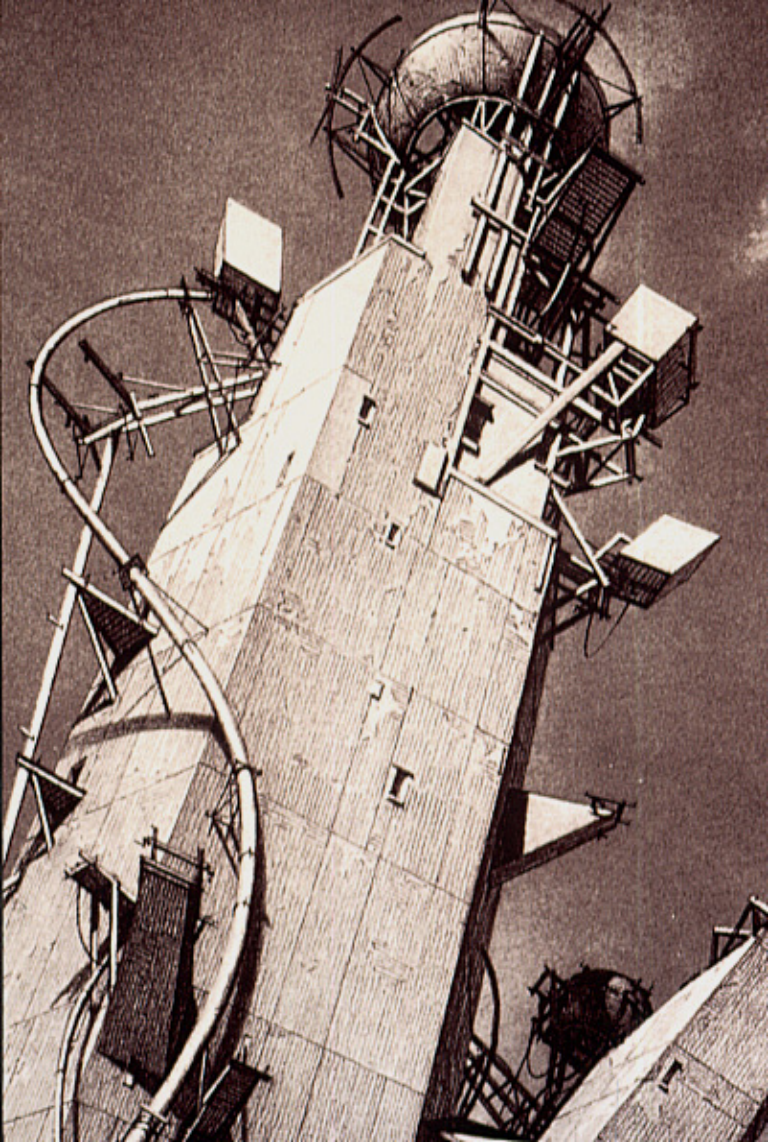


FIG. 4 Concentric field, 1987, from the series *Centricity: The Unified Urban Field*, 1987-88. Graphite on Strathmore, 23 x 24 in.

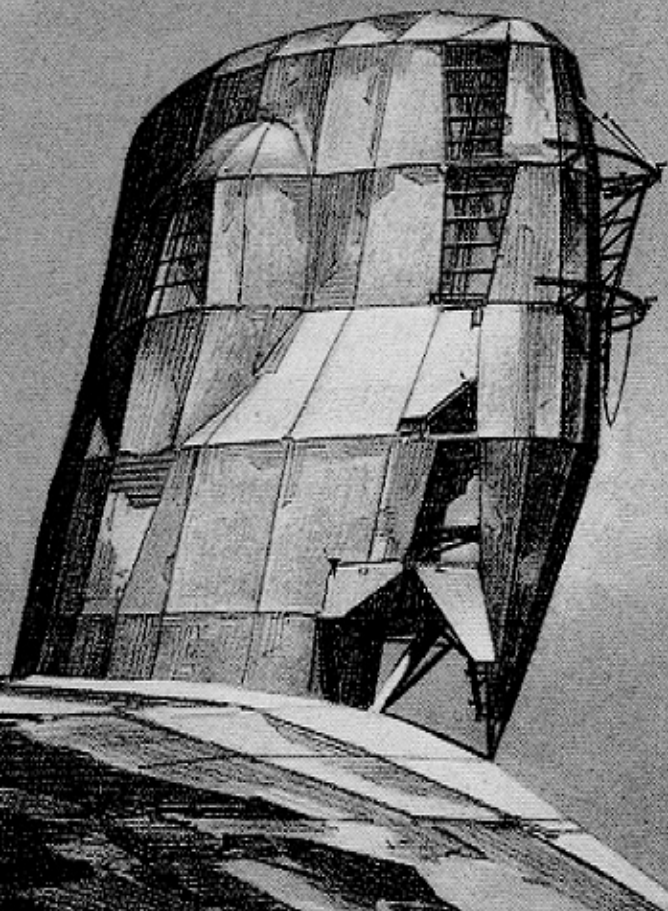








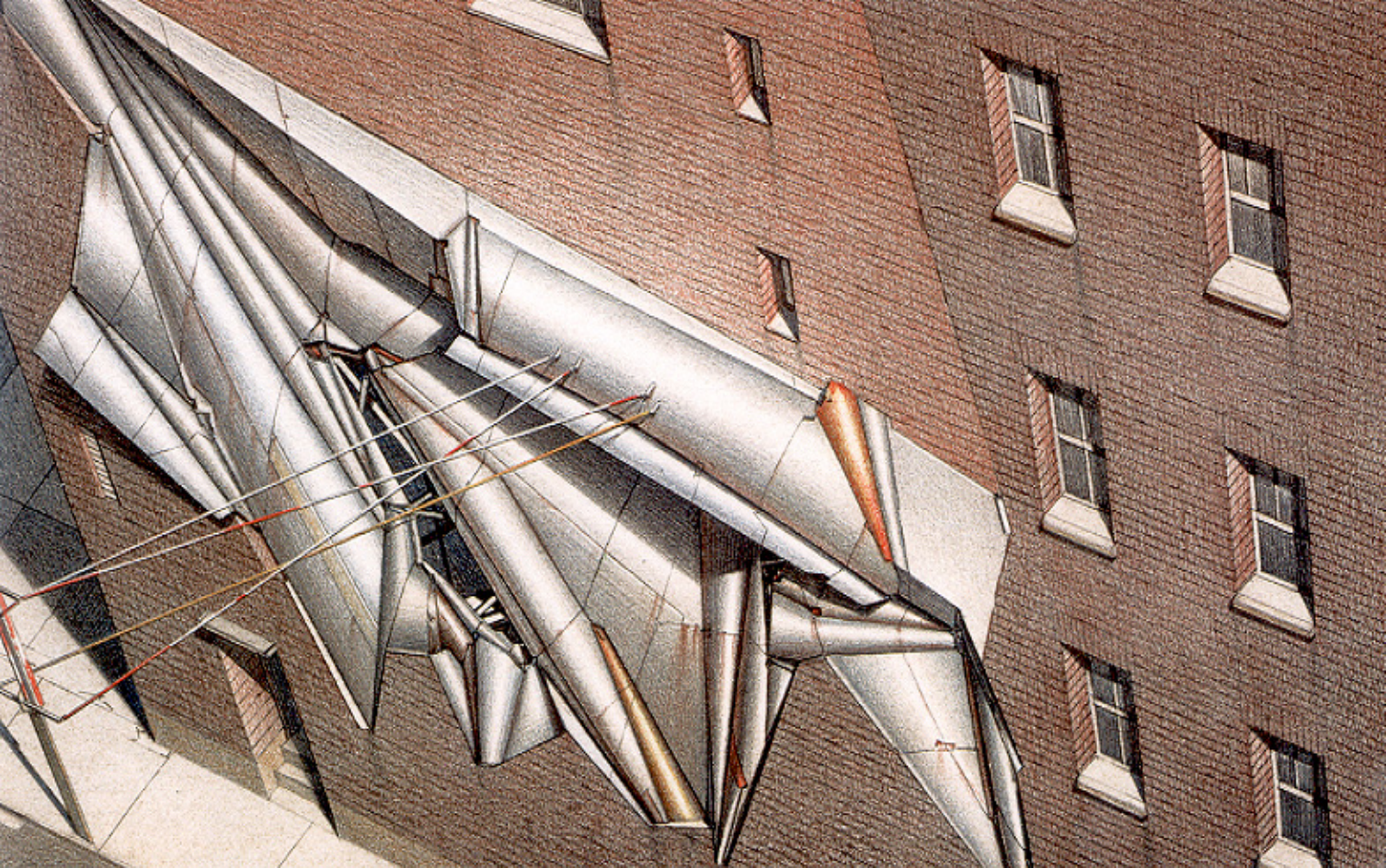
The Solohouse is a house, a basic unit of habitation, for one individual (fig. 15). It has one space, which is not really divided, but only modulated by a series of intervening leaves or platforms within the space. The plan reveals the same structural idea that appears in many of the earlier projects. The structural rigidity derives from the form itself. It's really stress-skin, aircraft construction. No skeleton is needed.

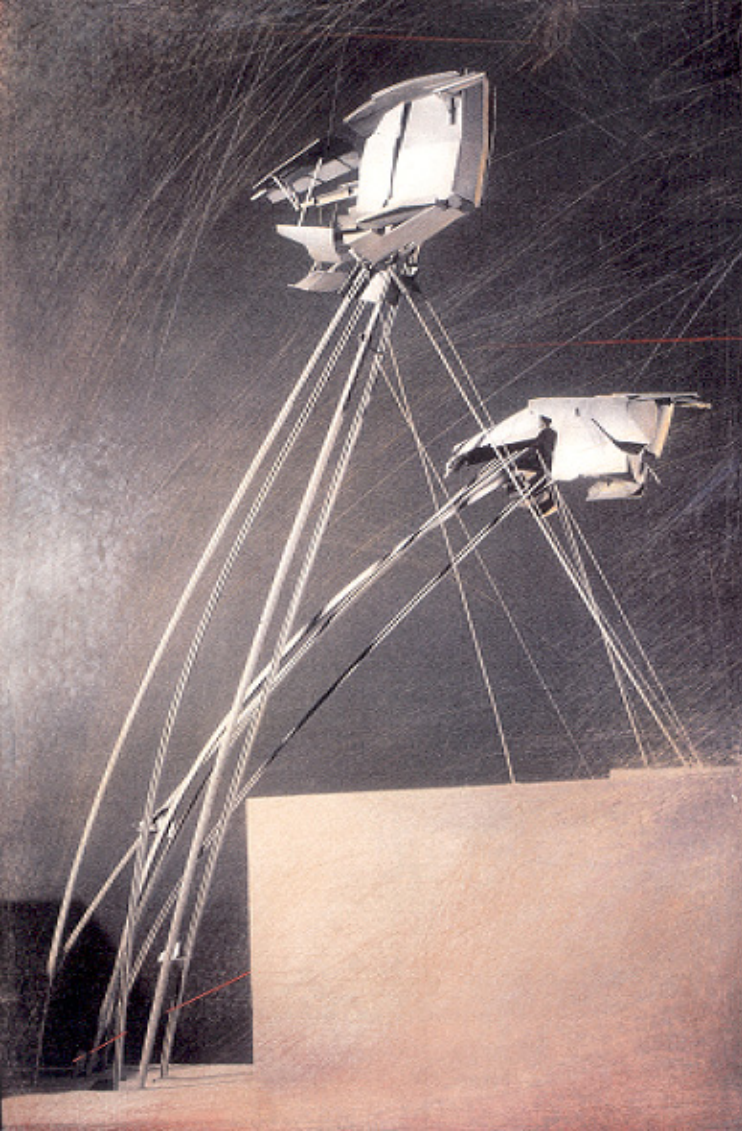






Artificial ruins, too, are a kind of anarchitecture, calling into question an architecture that would defeat the terror of time with images of permanence. Something of the appeal of ruins has resurfaced, transformed, in contemporary architecture's deconstructive impulse.







So I said, “Maybe New York can establish a new kind of scale”—and the scale I was interested in was the scale of the city to the Earth, to the planet. I made the drawing as a demonstration of the fact that Manhattan exists, with its towers and skyscrapers, because it sits on a rock—on a granite base. You can put all this weight in a very small area because Manhattan sits on the Earth. Let’s not forget that buildings sit *on the Earth*.

I wanted to suggest that maybe lower Manhattan—not lower downtown, but *lower* in the sense of *below the city*—could form a new relationship with the planet. So, in the drawing, you see that the East River and the Hudson are both dammed. They’re purposefully drained, as it were. The underground—or *lower Manhattan*—is revealed, and, in the drawing, there are suggestions of inhabitation in that region. So it was a romantic idea—and the drawing is very conceptual in that sense. It’s peeling back the surface to see what the planetary reality is. It’s not geologically correct, I’m sure, but the idea is there.



Chaos, Complexity, and Architecture

A key notion of Complexity Theory is that nature, or Gaia, or even the universe as a whole is always pushing itself to the brink, to the boundary between order and chaos.

Creativity is balanced at this knife edge between
predictability and randomness. A completely ordered or completely chaotic system is not very valuable because it cannot evolve very far; it cannot improve

Dynamical Systems:

Order – **'Complexity'** (Edge of Chaos) – Chaos

Matter:

Solid – **'Phase Transition'** – Fluid

Computation:

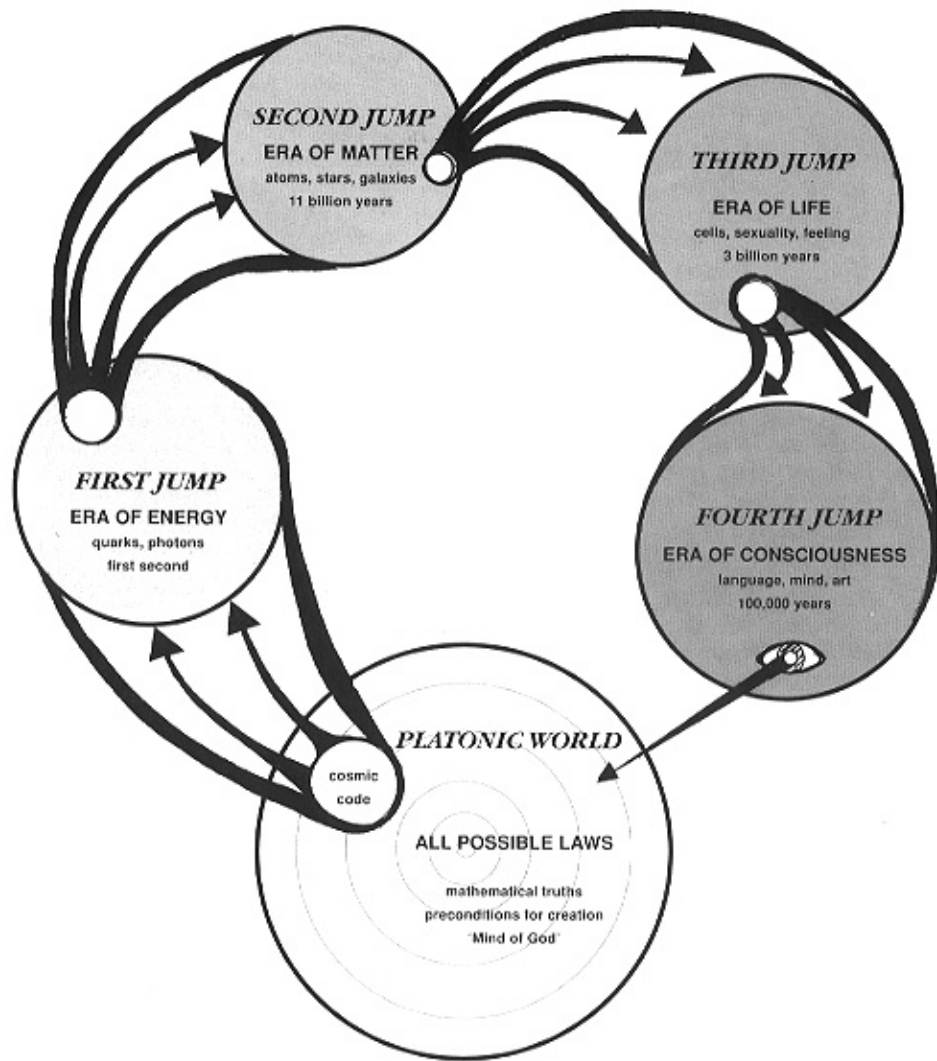
Halting – **'Undecidable'** – Nonhalting

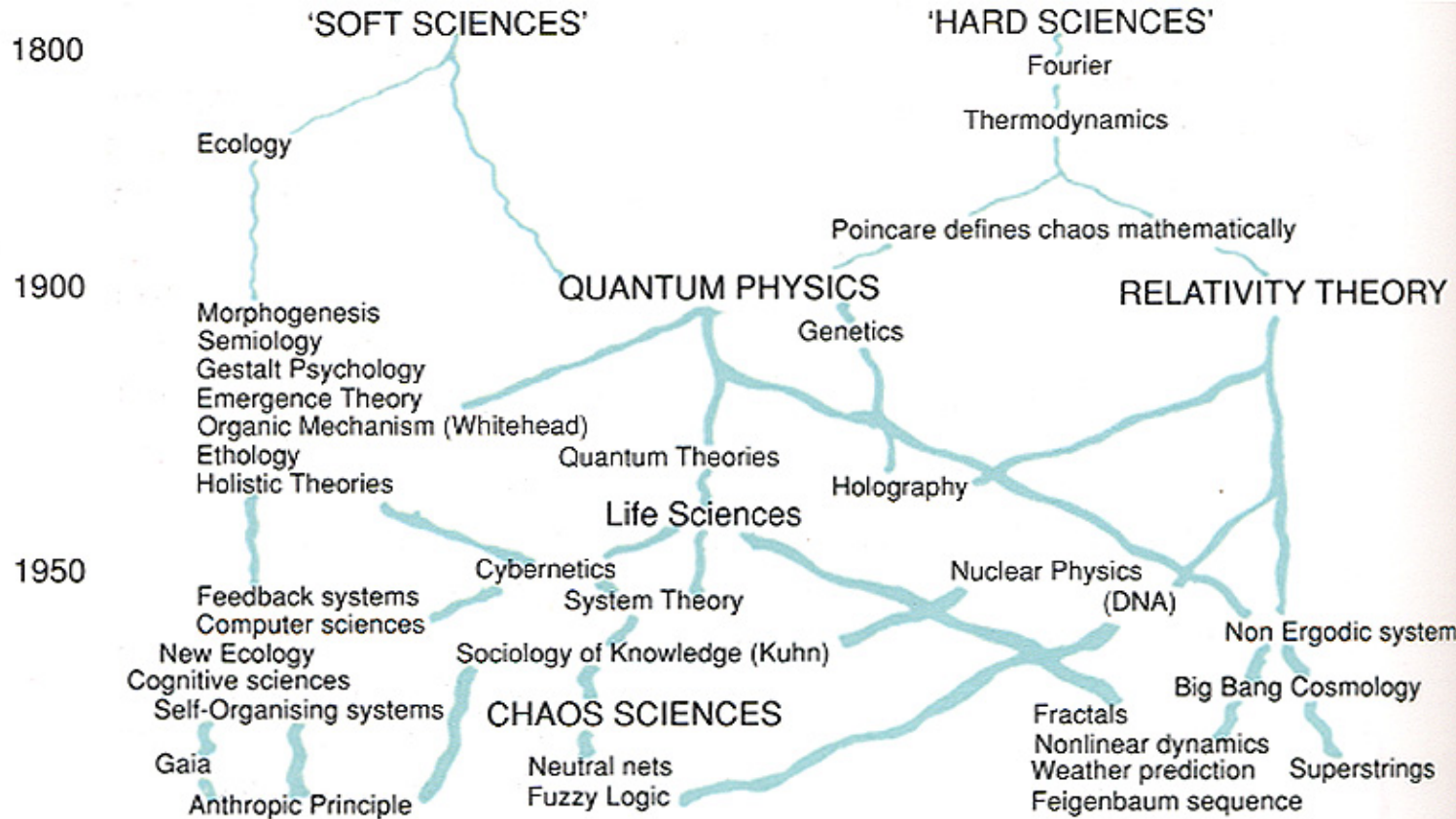
Cellular Automata Classes:

I & II – **'IV'** – III

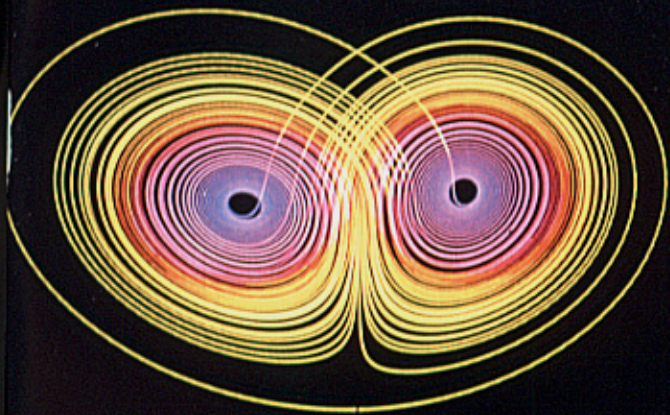
Life:

Too static – **'Life/Intelligence'** – Too noisy



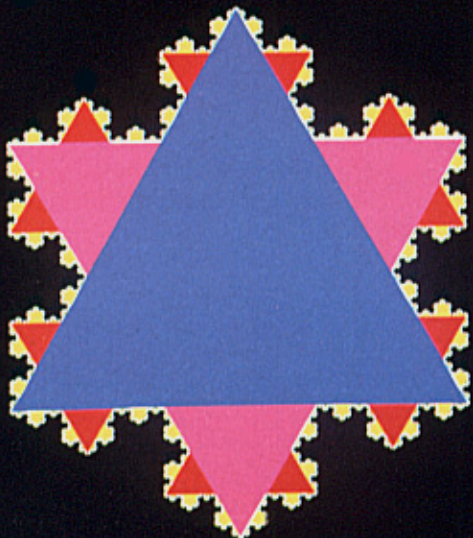


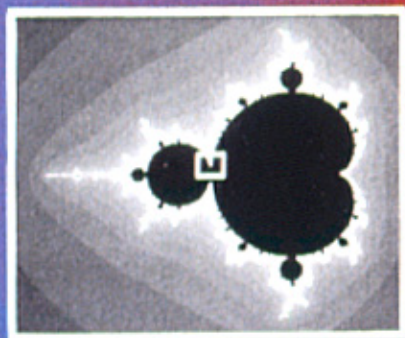
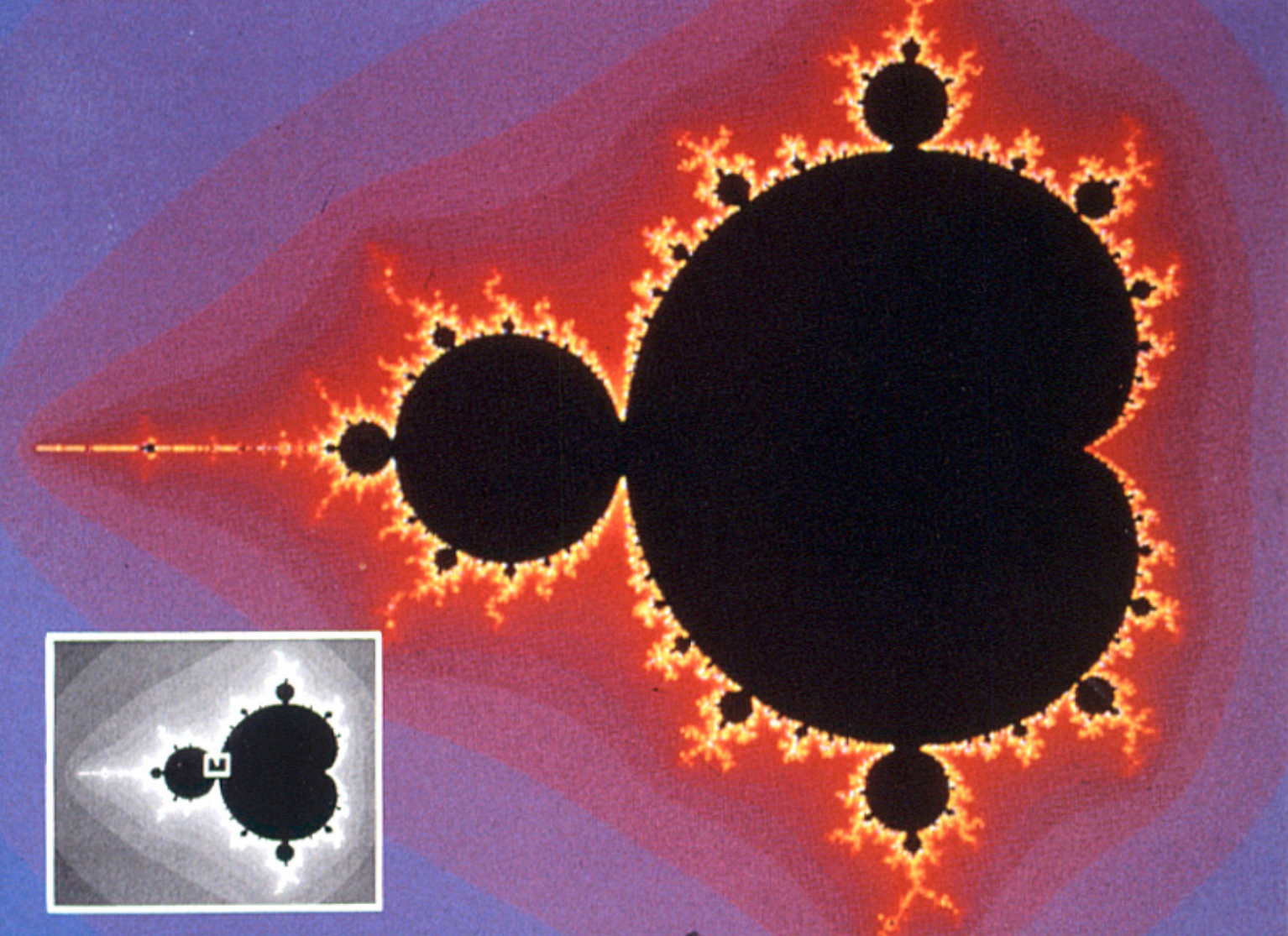
Post-Modern Sciences of Complexity start with a trickle in the nineteenth century, deepen with Quantum and Relativity Theories in the early twentieth and then become an interconnected river delta by the end of the century, with nonlinear dynamics and chaos theory.

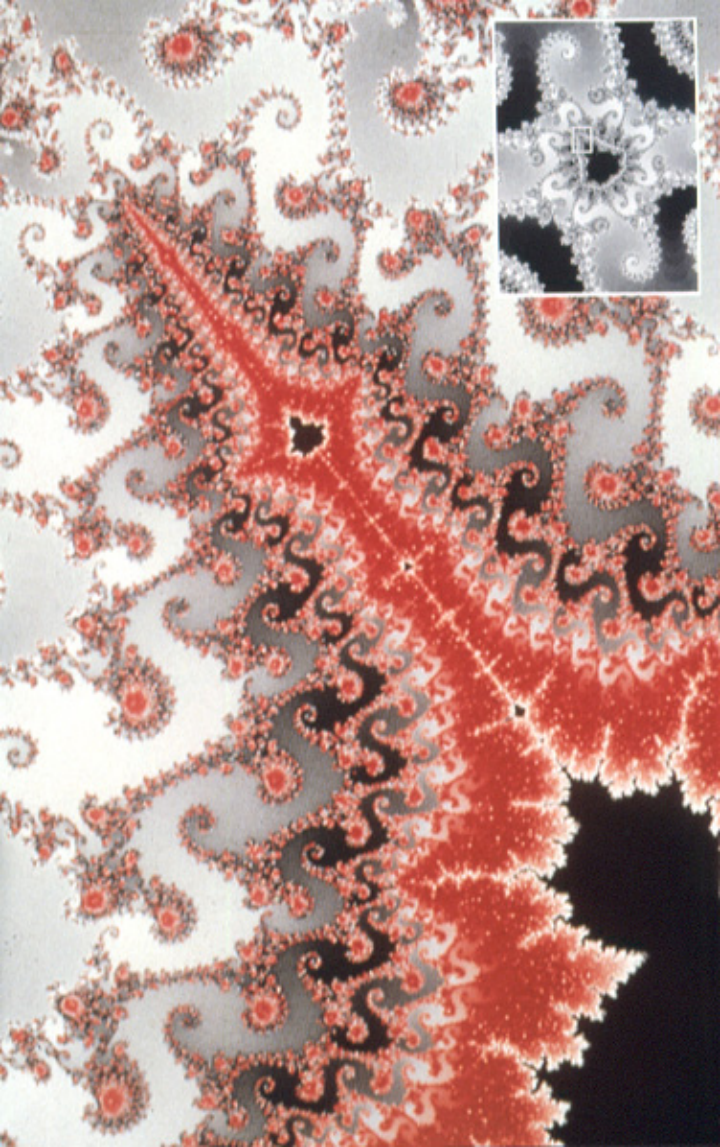


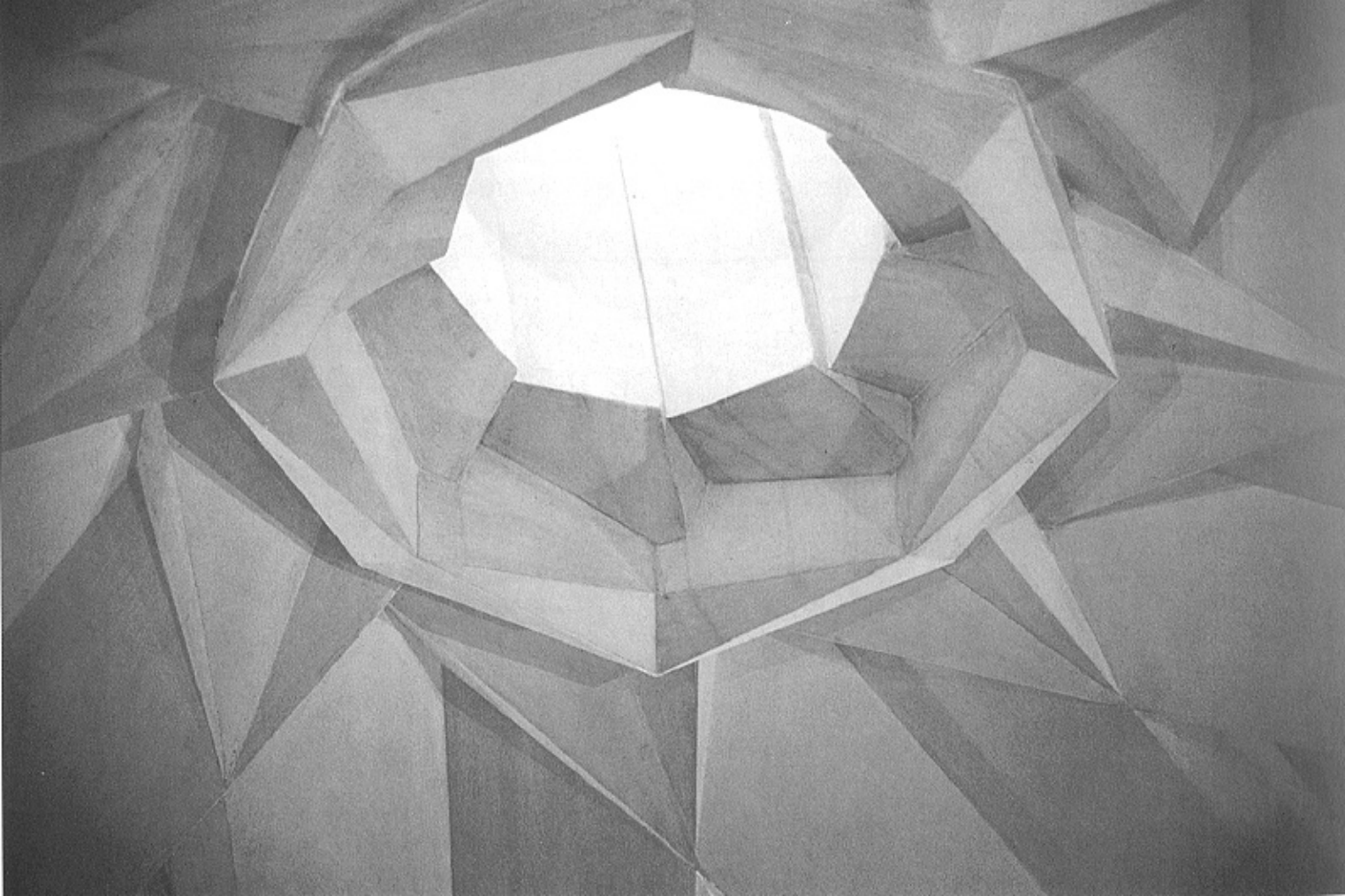
THE LORENZ ATTRACTOR.

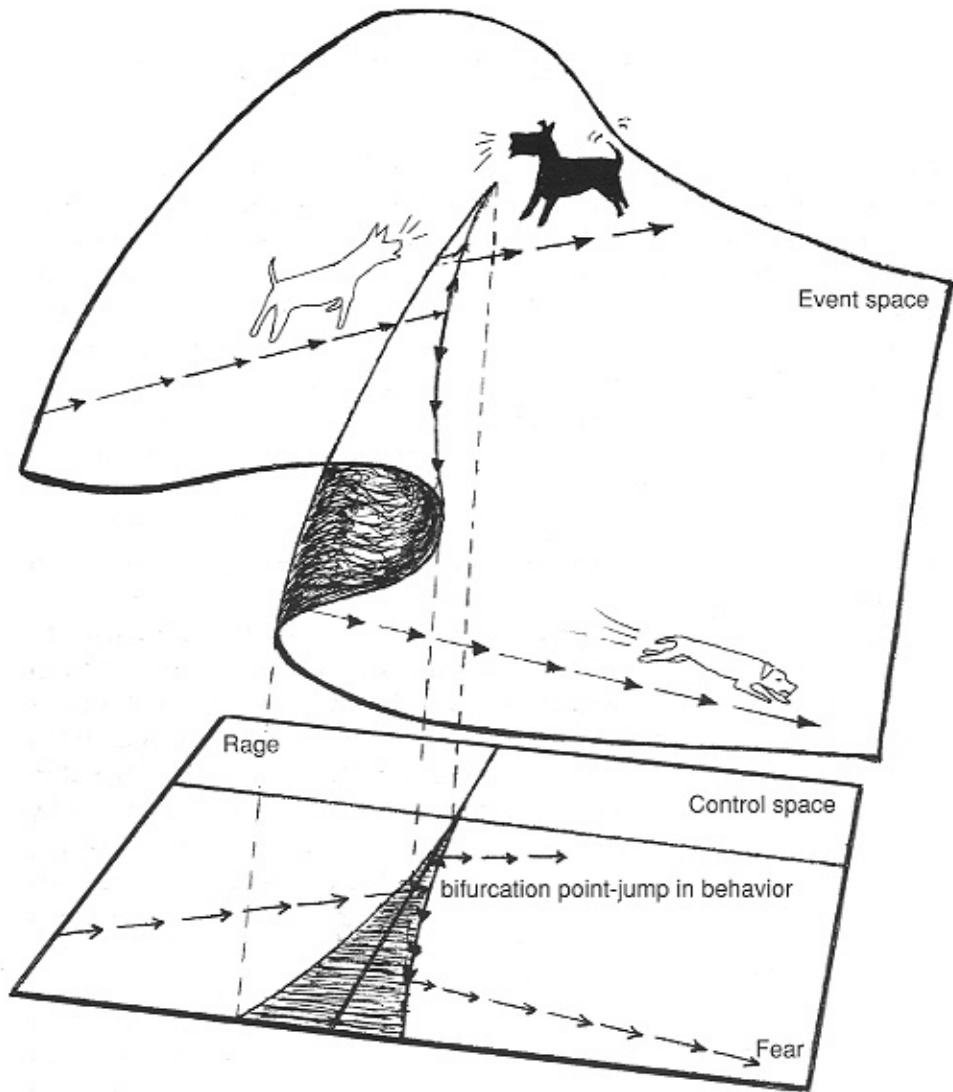
THE KOCH CURVE.

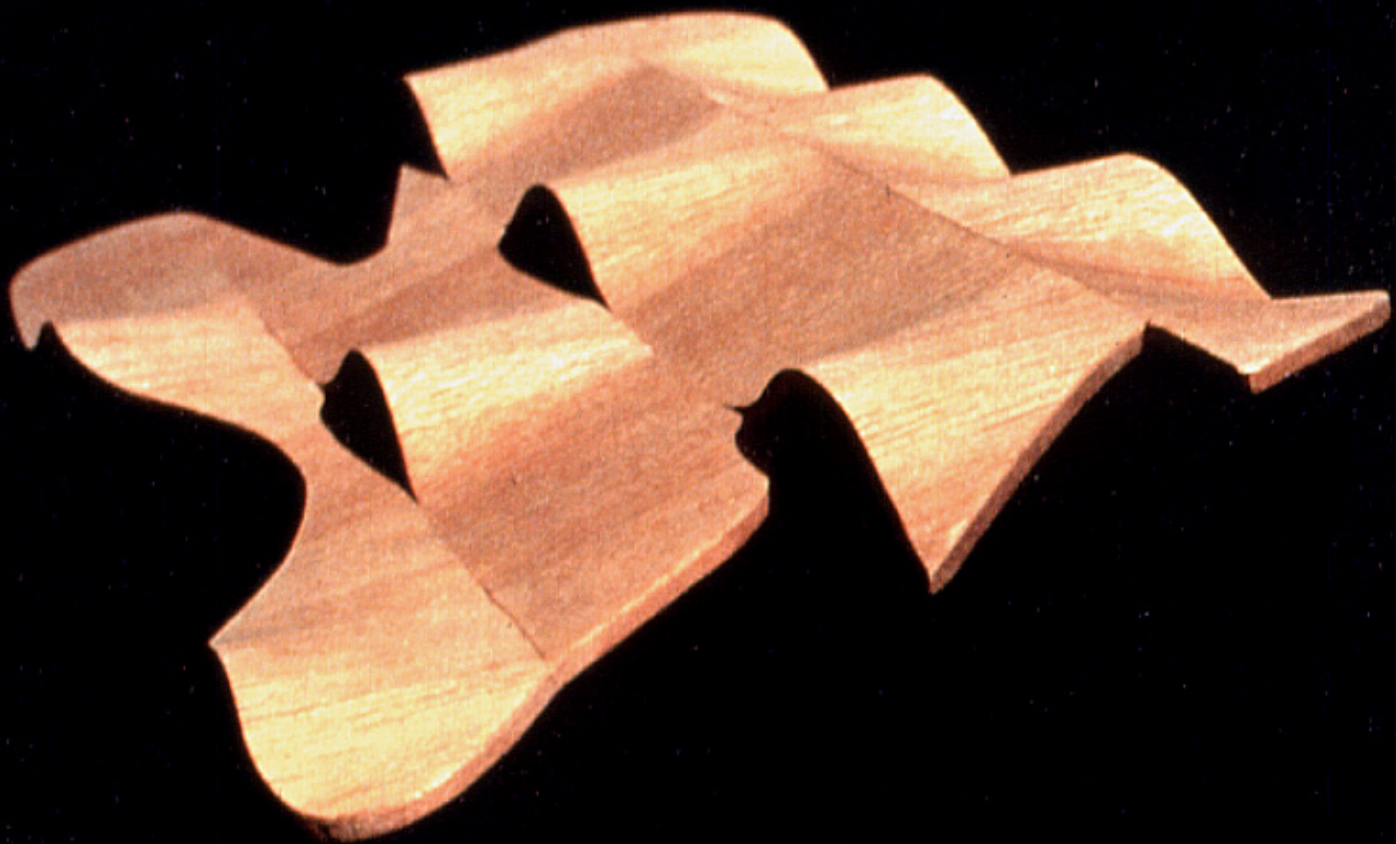






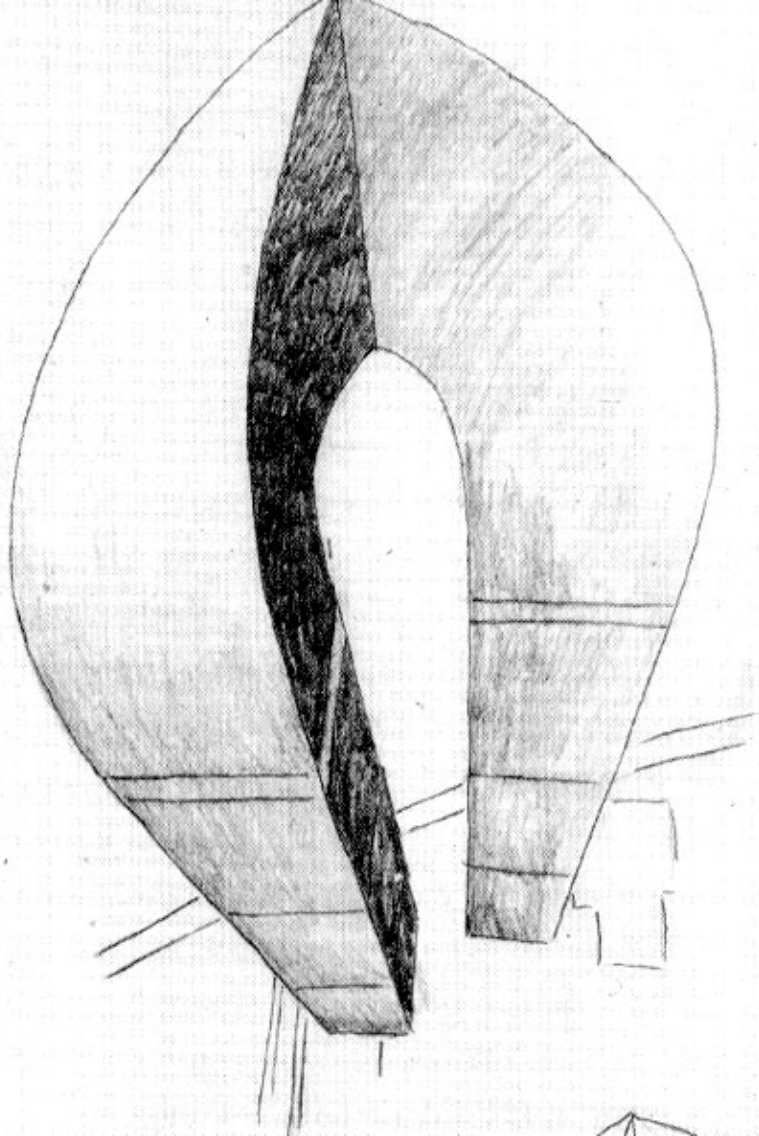






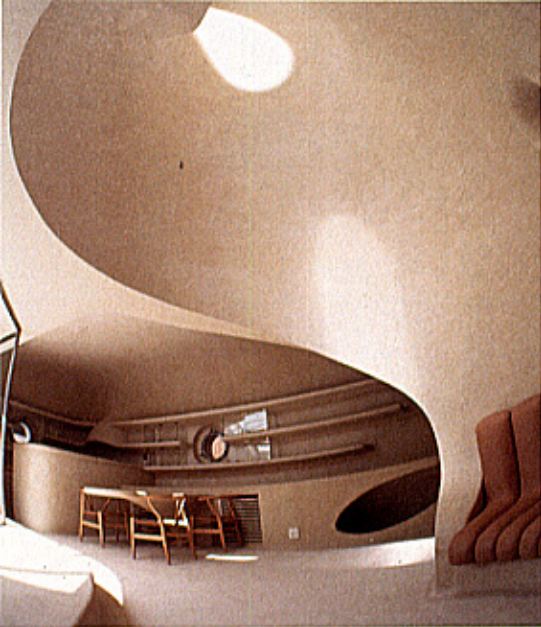




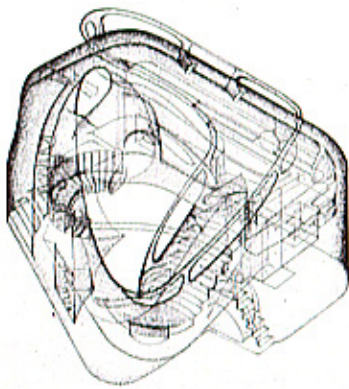








Truss Wall House
Ushida-Findlay Partnership
Tsurukawa, Harbida City,
Japan
1991-93





Curved Line



Segmented Line



Exponential Overlaps (1.6)



Asymptotic Tilts (1.2)



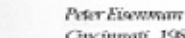
Vertical Stepping



Exponential Torque (1.1)



Phase Shift



Chevrons



Alm D.A.S. Wilson

Existing Building



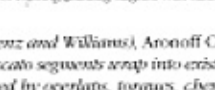
Ideal Chevron



Trace of Existing Building Aligned with Wilson



Trace of Existing Building Aligned with Alm



Curved Lines and Chevrons



Torquing Solid



Torquing Solid and Trace

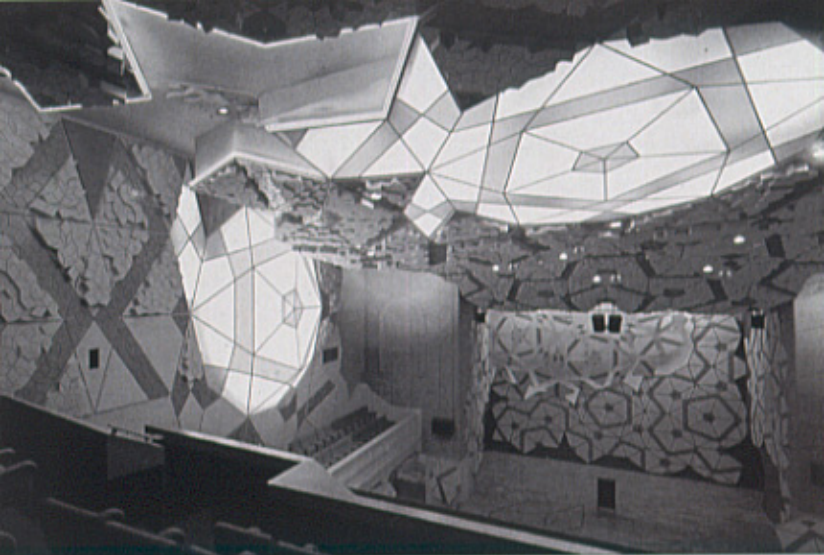


Torquing Solid and Trace, Stepping Solid



Torquing Solid and Trace, Stepping Solid and Trace

Peter Eisenman (with Lorenz and Williams), Aronoff Center of Design and Art, University of Cincinnati, 1989-96. Staccato segments wrap into existing zig-zags - a new urban grammar of contextualism generated by overlaps, torques, chevrons, steps and oscillating waves.



The Homeless: Krzysztof Wodiczko's Solution



