

## Architecture in the PostModern Era

Summer Semester 2017 (Friday 1-2:30pm)  
Lawrence Hall (Room 104)  
Instructor: Matthew Schluieb

### Lecture 1 (2017.06.30):

#### An overview of architecture at the end of the Modern Era, outlining defining concepts that led to the PostModern Era

##### leitmotifs:

**Organic:** integral with nature (man-made growing from), flowing plan (asymmetric), interlocking massing (horizontal cantilevering concrete terraces and natural stone vertical planes), elimination of the corner (corner casement windows).

**Double Functioning Element:** architectural device that adds complexity and contradiction in reading or meaning, through structure, form or metaphoric illustration by layering multiple possibilities or outcomes to a single condition.

**New Urbanism:** based on diversity, density, dynamism - mixed use, urban living, with a bottom-up economy from the vitality of small communities, neighborhood relationships, all at a human scale. In short, Place replaced Space.

**Duck & Decorated Shed:** a duck is a building used as symbol of the program planned inside the structure and a decorated shed is when ornament is applied to the exterior independently (incongruently) of the building's planned program.

**Rural Revival:** materialistic manipulations and vapid sub-communication through architectural symbols, appealing to our deepest drives – a return to the rural farm homestead – yet, our suburban homes send only superficial, unfulfilled messages.

##### partis pris:

**Process oriented design:** the shift from object or spatial oriented design to process oriented design, architecture no longer originates as a sculptural object in relation to the ground plane, but results from an applied process or system.

**Conditional:** vernacular approach to design, regionally dependent on cultural and historic references, that makes the resulting architecture conditional to the contextual site, both metaphorically and topographically.

**Complexity & Contradiction:** architecture is necessarily complex and contradictory in commodity, firmness, delight, the wants of program, structure, mechanical equipment, etc., often manifesting within double functioning elements.

**Billboard:** a monumental façade or building form, applied to a structure and manipulated for maximum visual effect in order to disrupt and contradict formal aesthetic readings, calling into question the building as sign or sign as building?

**Collage:** objects and episodes obtrusively imported, retaining overtones of their source, yet gain a wholly new impact from their changed site and context, a city of fragments.

##### magnum opuses:

1937 – **Edgar Kaufmann House 'Fallingwater'**, Frank Lloyd Wright,  
Mill Run, Pennsylvania

1954 – **Chapelle Notre Dame du Haut de Ronchamp**, Le Corbusier,  
Ronchamp, France

1958 – **Endless House**, Frederick Kiesler, Museum of Modern Art, New York

1959 – **Solomon R. Guggenheim Museum**, Frank Lloyd Wright,  
New York, New York

1964 – **Vanna Venturi House**, Robert Venturi, Chestnut Hill, Pennsylvania



##### bibliography:

**Mathematics of the Ideal Villa**, Colin Rowe (MIT Press, Cambridge, 1976) first published in *Architectural Review*, 1947

**Scope of Total Architecture**, Walter Gropius (Harper & Brothers, New York, 1955)

**Death and Life of Great American Cities**, Jane Jacobs (Random House, New York, 1961)

**Complexity and Contradiction**, Robert Venturi (Museum of Modern Art, New York, 1966)

**Learning from Las Vegas**, Robert Venturi, Denise Scott Brown, Steven Izenour (MIT Press, Cambridge, 1972)

**Collage City**, Colin Rowe, Fred Koetter (MIT Press, Cambridge, 1978)