

The End of Architecture

Fall Semester 2018, Fridays 10am-noon
Lawrence Hall, room 107
Instructor: Matthew Schlieb



Lecture 4 (2018.11.09): Barcelona Pavilion

partis pris:

Common Language: an objective way, not an individualistic approach.

Structuralist: use the materials, then accept the result, the crystallization of its inner structure, the slow unfolding of its form.

Gesamtkunstwerk: total work of art, from the structure, through materials, furnishings, connection details, to the space.

“Functionalist architecture deals with only the practical side of life or the mechanistic function of life: living and working. However, something exists beyond the demand for the useful, and that is the spiritual. As soon as the architect or the engineer wishes to visualize relationship - for example, the relationship between a wall and space - his intentions are no longer solely constructive but plastic as well.”

Freestanding Walls: as the freestanding column, floating, glass and stone planes shifting free of the horizontal planes.

Neo-Pasticism: dynamic equilibrium in irregular grid structure, abolishing figure-ground dichotomy or pictorial hierarchy.

Reflectivity: polished stone and reflections in glass as lenses and mirrors to see an enlightened age.

leitmotifs:

architecture as pure art materialized, without practical function or utilities

asymmetrical, shifting, floating planes, compressing and releasing space creating spatial asymmetries

orthogonal directionality, major axis and minor cross axis, approached and entry on the diagonal

vener stone slabs as the dimensional module, layering space with materiality, walls as the artwork

dismantling the box, continuously flowing space

interior finishes and detailing the same as exterior, without marking transition

sense of shelter altered, by no division between inside and outside

structure clad with finish materials, concealing the structural workings

bibliography:

Weissenhof and the Modern Movement in Architecture, Richard Pommer (University of Chicago Press, Chicago, 1991)

Mies van der Rohe – Barcelona 1929, Juan José Lahuerta (Fundació Mies van der Rohe Barcelona, Barcelona, 2018)

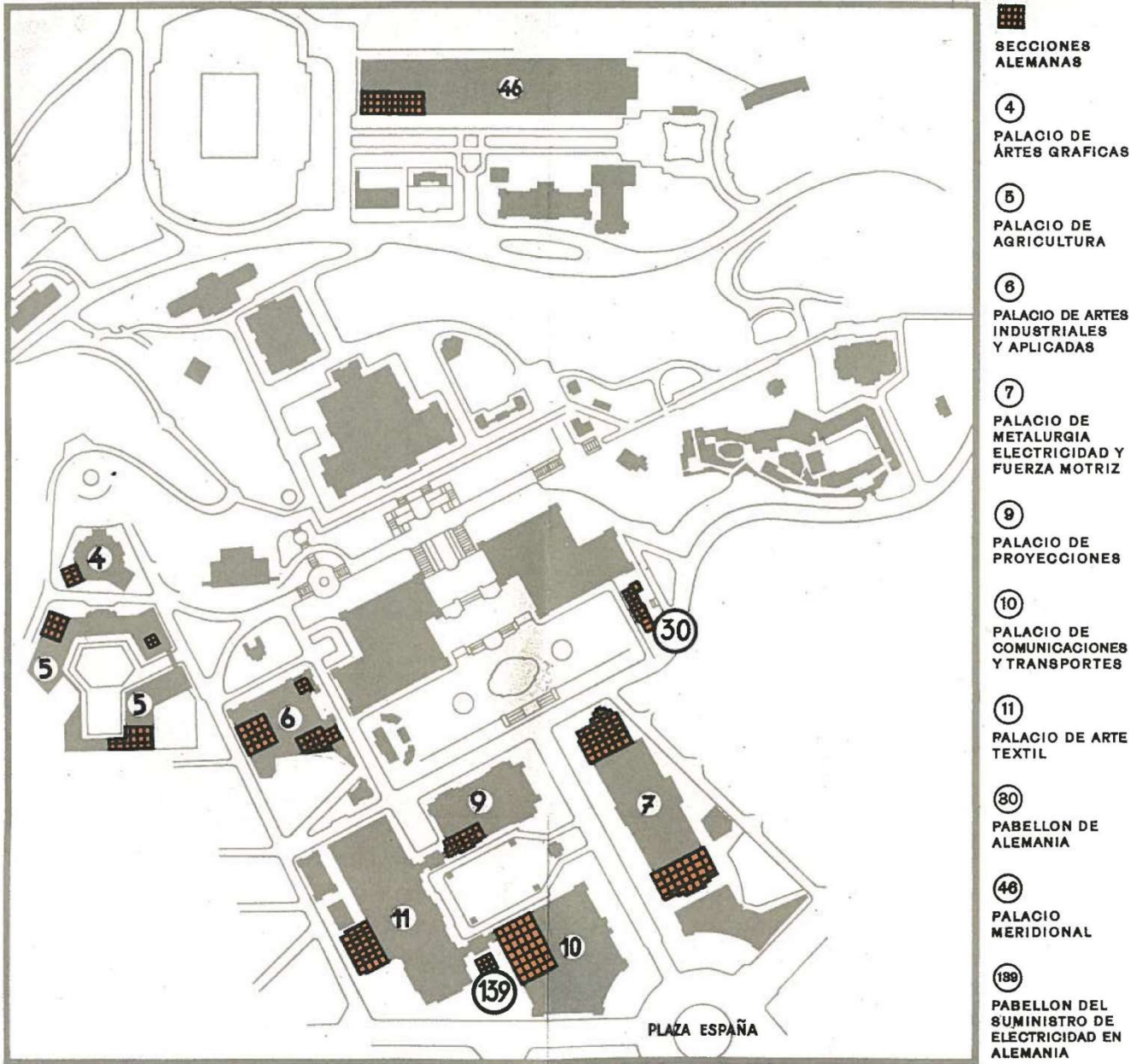
Building Desire on the Barcelona Pavilion, George Dodds (Routledge Taylor & Francis Group, London, 2005)

Conversations with Mies van der Rohe, Moisés Puente (Princeton Architectural Press, New York, 2008)

Mies van der Rohe, L. Hilberseimer (Paul Theobald and Company, Chicago, 1956)

Mies Reconsidered: His Career, Legacy, and Disciples, John Zukowsky (Art Institute of Chicago, Chicago, 1986)

With Milk _find something everybody can use, Ai Weiwei (Fundació Mies van der Rohe, Barcelona, 2009)



GERMAN SECTIONS

- ④ Palace of Graphic Arts
- ⑤ Palace of Agriculture
- ⑥ Palace of Industrial and Applied Arts
- ⑦ Palace of Metallurgy, Electricity and Motive Force
- ⑨ Palace of Projections
- ⑩ Palace of Communications and Transport
- ⑪ Palace of Textile Arts
- ③① German Pavilion
- ④⑥ Southern Palace
- ①③⑨ German Electricity Supply Pavilion

- ⊗ Initially offered location for the Pavilion
- - - Route through the German industrial sections on the inauguration day
- To the Pueblo Español

