Modern Architecture
AHST 3320-001
20705
Dr. Charissa N. Terranova
University of Texas at Dallas
Spring 2014
Monday-Wednesday 11:30-12:45
ATC 1.305

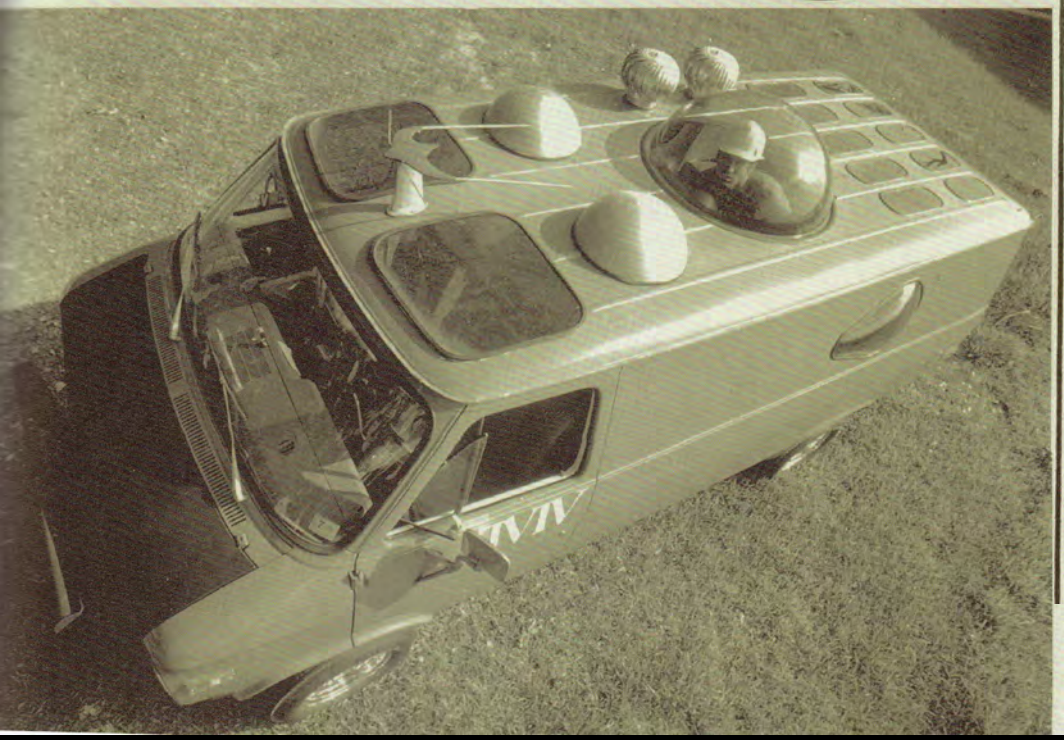
03/31/2014

Postmodernism – The Whites versus the Grays and Pop Architecture II

Pop Architecture, or the Neo-Avant-garde in Architecture:
Ant Farm, Archigram and Superstudio

Clean Air Pod, 1970, performance at lower Sproul Plaza, University of California, Berkeley

Ant Farm = Chip Lord, Hudson Marquez and Doug Michels

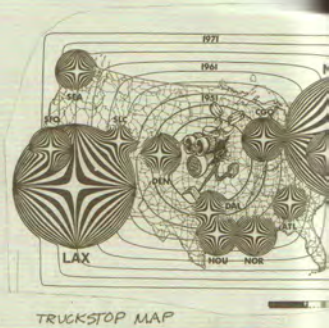


TRUCKSTOP

Truckstop NETWORK

Ant Farm responded to nomadic truckitecture and our own love of mobility in two ways: the design of Truckstop Network, a service matrix for nomads; and by styling our own form of nomad living in the Media Van.
form of nomadic living in the Media Van.

The program we wrote for Truckstop was the research and design for a system of services for people who live in easily movable house/trucks. Truckstop was supported by a small grant from a private foundation in Texas, The Zero Foundation, and was intended to be presented as a show on nomadics at the Corcoran Gallery in Washington which acted as a conduit for funding. In the end the Corcoran backed out, but Truckstop was designed with a mind to detail of imagery. The plan was for a "city" of services that would be physically fragmented with many neighborhoods
be physically fragmented with many "neighborhoods" in different parts of the country and ~~Candaa~~. To retain a sense of community throughout the system, there were common institutions and ~~freet~~ communication links via television and a central computer. If a person worked for the community, say as a maintenance man or gardener, he would receive "energy credits" redeemable at any Truckstop. Access to the computer would tell him what services were unique to other Truckstops (a complete wood-working shop at the Swannee center, for instance) and what social activities and services were available (astrology classes at Heron; day care at Topeka). ~~This~~ a citizen of Truckstop Network could move about freely within the system, taking advantage of regional factors, and since he carries his home with him he needs a minimum of services.
The architecture of Truckstop would be by necessity minimal and subject to transformation. Nomads have traditionally left little in the way of architectural heritage, so we envisioned an inventory of inflatable structures that would serve short-term life and flexibles uses. Each Truckstop would have a grid of services: electricity, cable TV, gas, water, sewage, etc. This grid and a few small permanent domes comprised all the architecture. After all, the truckitect has his home and needs little more.



TRUCKSTOP MAP

CAR AS BEDROOM

Ant Farm, Truck Stop Network, c. 1972

THE WORLD'S LARGEST SNAKE

ENTRANCE

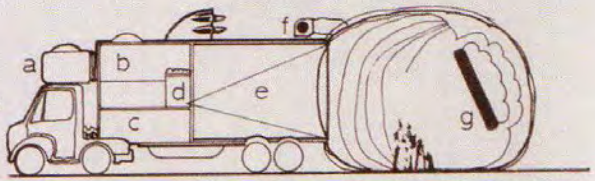
OIL MASSAGE

FANTASY

The World's Largest Snake Alphabet
Electroasis-instant media &
The Universal Mass Consumption Grid
Erection American shopping centers
Livin' & jivin' - a & b
or university automatons/sto. - c&e
Ultrasonic media blasts from d
Blow it up - f
The World's Largest Snake eats
videoscreens - g & a 5 man crew
explores limits, blows up buildings,
destroy Fat City, build real (C)ity
Solar energy, dreams, enviroyesterday
mobiletomorrow AND
We give 10X energy credits with fillup.

SECTION at CADDY

SECTION at CLOUD



WORLD'S LARGEST SNAKE TRUCK SECTION

★3

g

MEDIA VAN

SNAKE RATTLE & ROLL ROOM

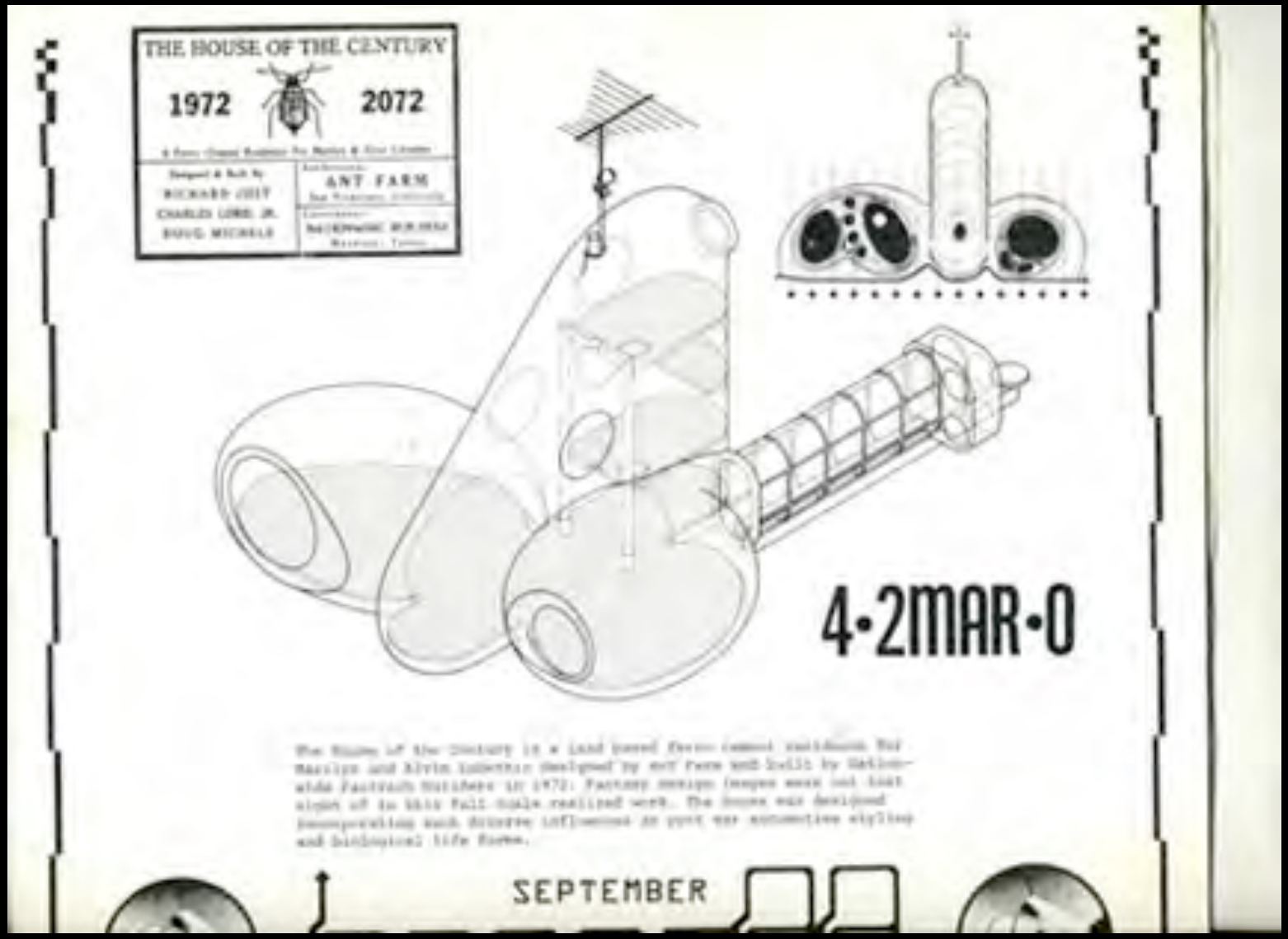
57 CADDY

g

✿ ENTRANCE DETAIL

ANT FARM

PNEUMADS



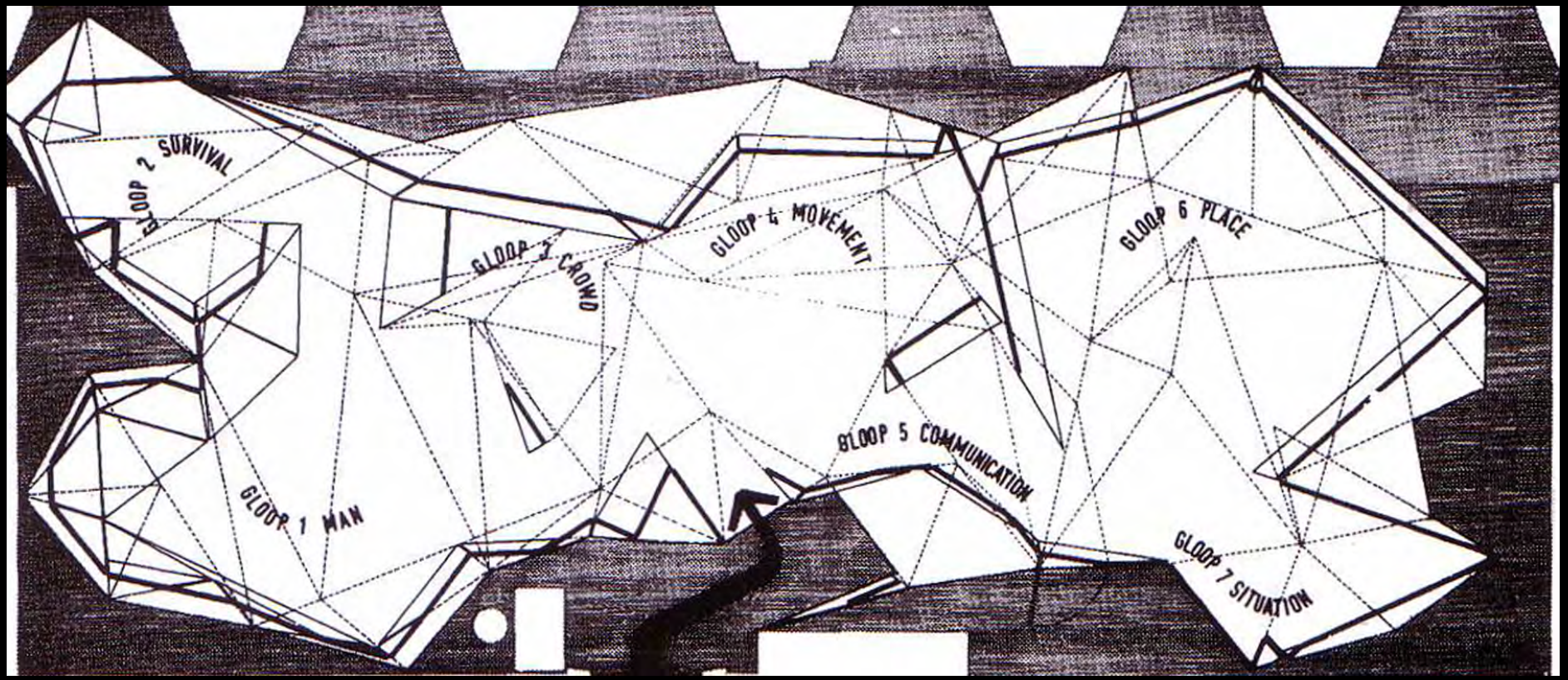
Ant Farm, House of the Century, c. 1972, in Angleton, TX
Ant Farm = Chip Lord, Hudson Marquez and Doug Michels

Ant Farm, Cadillac Ranch, Amarillo, Texas, 1974

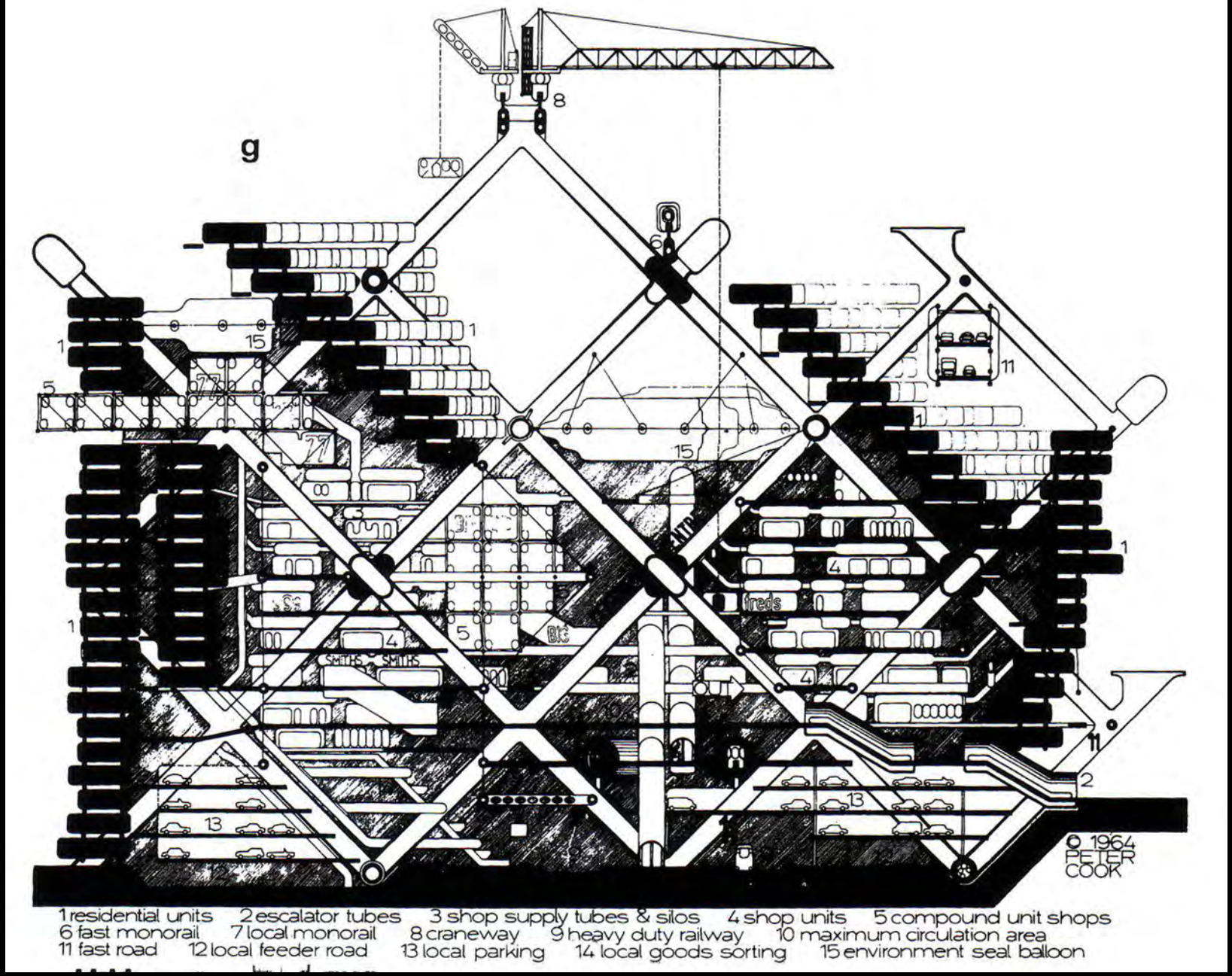
Ant Farm, Media Burn, 1975 http://www.youtube.com/watch?v=U53-Sfnqwss

Ant Farm, Media Burn, 1975

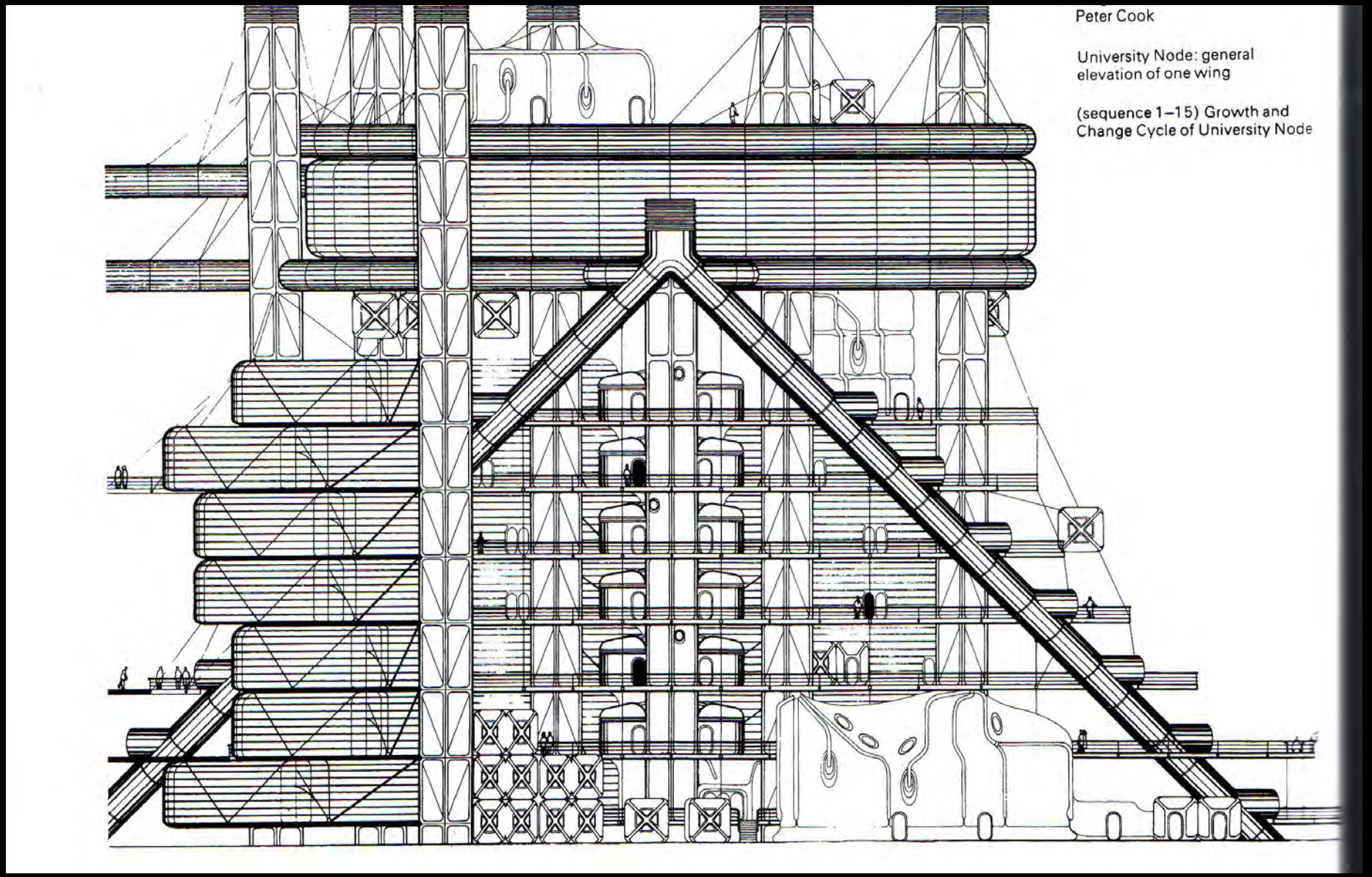
Archigram, Living City, Conceptual Architecture and Exhibition, 1961


GLOOP 2 SURVIVAL
GLOOP 3 CROWD
GLOOP 4 MOVEMENT
GLOOP 6 PLACE
GLOOP 5 COMMUNICATION
GLOOP 1 MAN
GLOOP 7 SITUATION

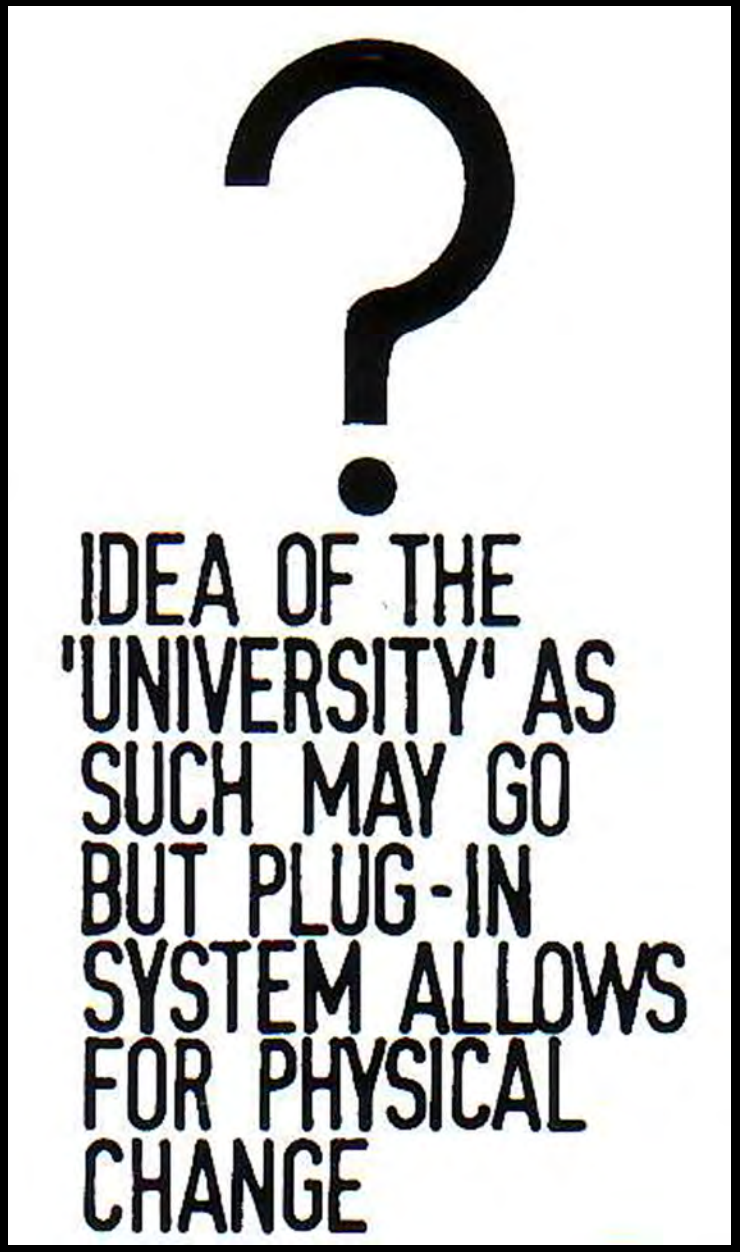
tick tick

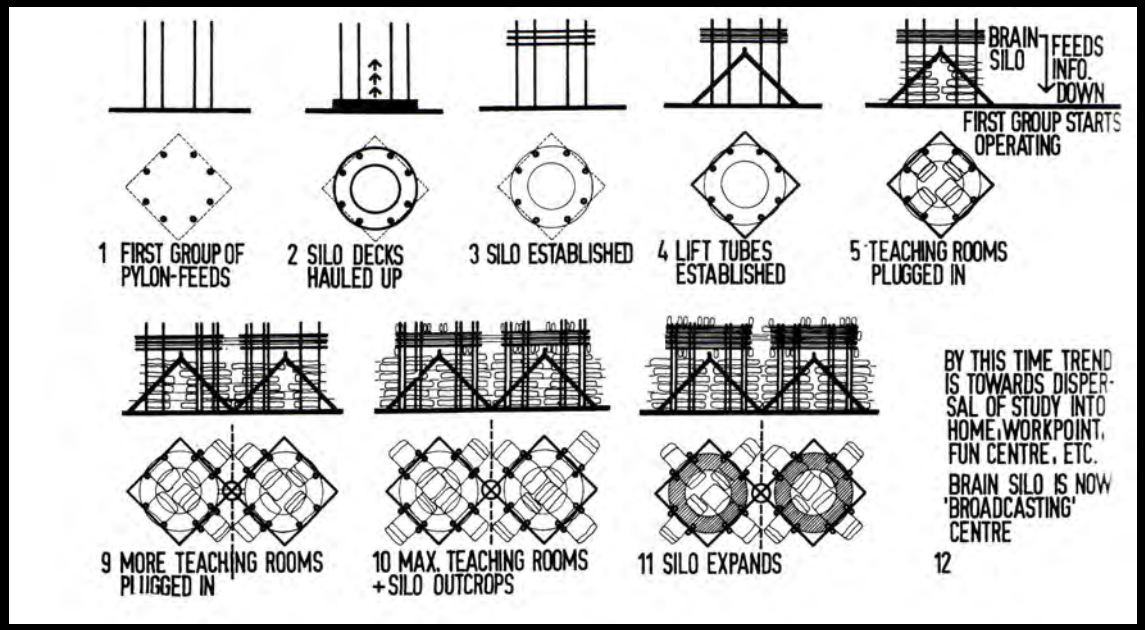


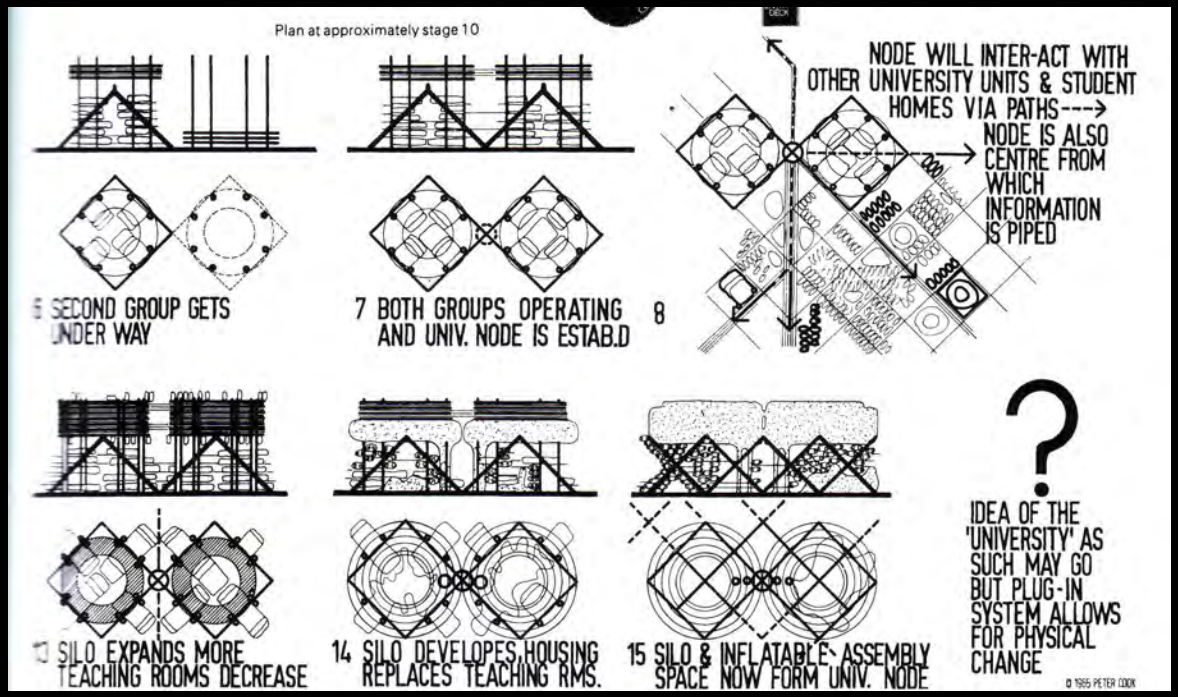
Peter Cook of Archigram, Plungin City, 1964

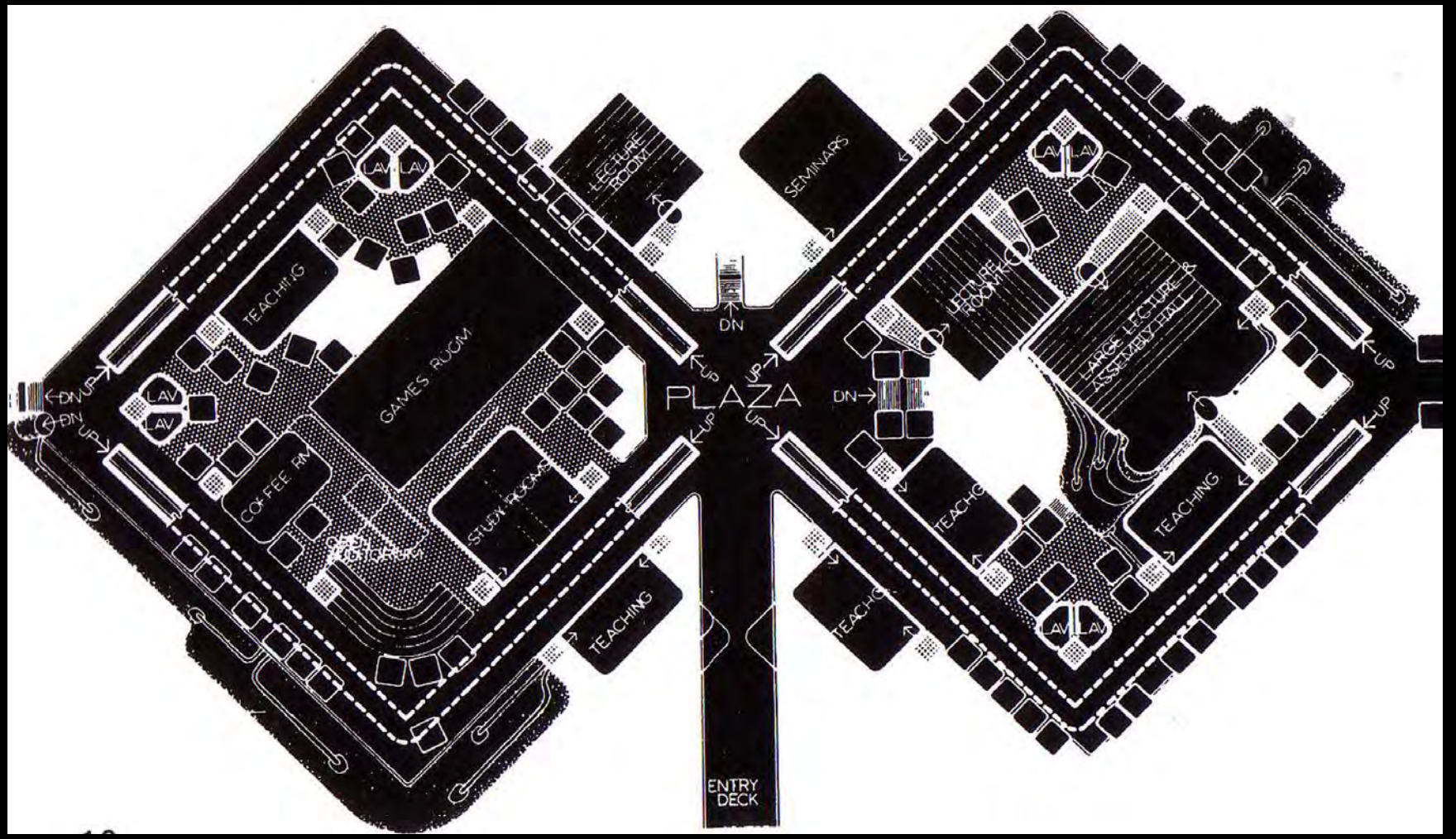

Peter Cook
University Node: general elevation of one wing
(sequence 1–15) Growth and Change Cycle of University Node

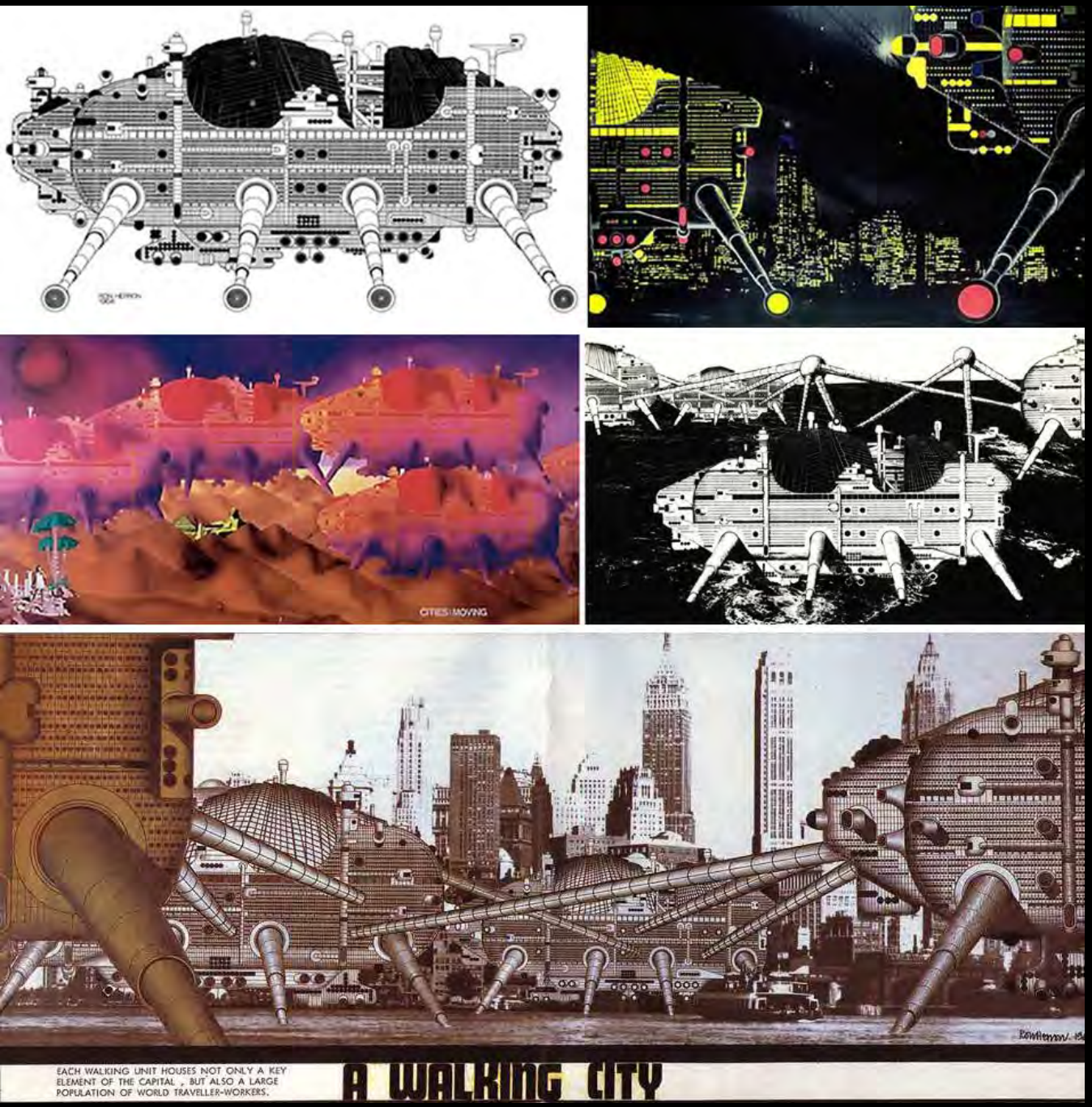
University


IDEA OF THE
'UNIVERSITY' AS
SUCH MAY GO
BUT PLUG-IN
SYSTEM ALLOWS
FOR PHYSICAL
CHANGE


BRAIN SILO
FEEDS INFO. DOWN
FIRST GROUP STARTS OPERATING
1 FIRST GROUP OF PYLON-FEEDS
2 SILO DECKS HAULED UP
3 SILO ESTABLISHED
4 LIFT TUBES ESTABLISHED
5 TEACHING ROOMS PLUGGED IN
9 MORE TEACHING ROOMS PLUGGED IN
10 MAX. TEACHING ROOMS + SILO OUTCROPS
11 SILO EXPANDS
BY THIS TIME TREND IS TOWARDS DISPERSAL OF STUDY INTO HOME, WORKPOINT, FUN CENTRE, ETC.
BRAIN SILO IS NOW 'BROADCASTING' CENTRE
12

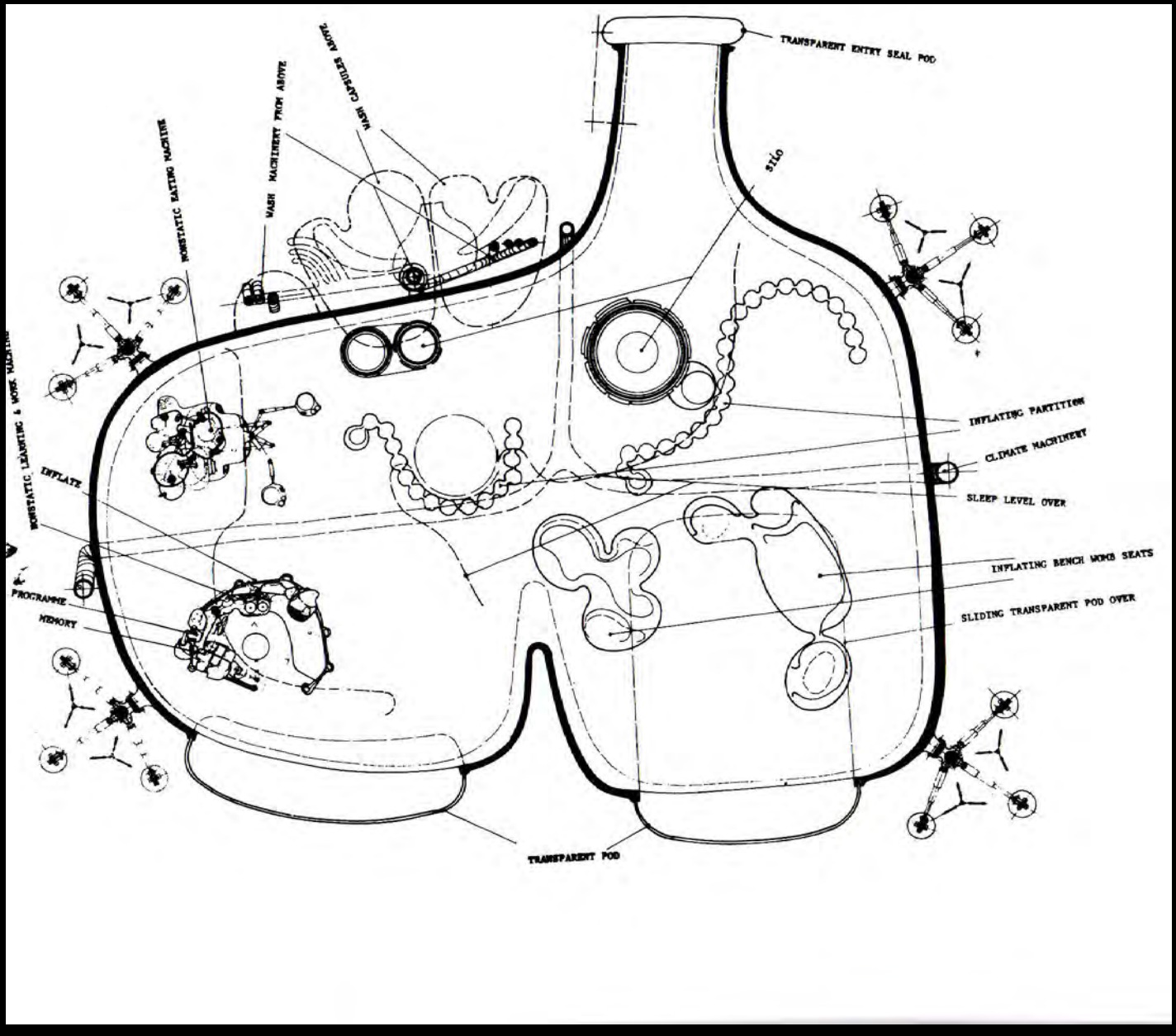

Plan at approximately stage 10
NODE WILL INTER-ACT WITH OTHER UNIVERSITY UNITS & STUDENT HOMES VIA PATHS---->
NODE IS ALSO CENTRE FROM WHICH INFORMATION IS PIPED
6 SECOND GROUP GETS UNDER WAY
7 BOTH GROUPS OPERATING AND UNIV. NODE IS ESTAB.D
8
13 SILO EXPANDS MORE TEACHING ROOMS DECREASE
14 SILO DEVELOPES HOUSING REPLACES TEACHING RMS.
15 SILO & INFLATABLE ASSEMBLY SPACE NOW FORM UNIV. NODE
?
IDEA OF THE 'UNIVERSITY' AS SUCH MAY GO BUT PLUG-IN SYSTEM ALLOWS FOR PHYSICAL CHANGE
© 1965 PETER COOK

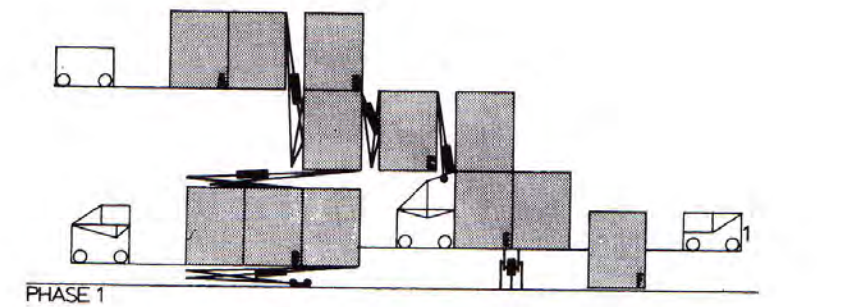

LECTURE ROOM
SEMINARS
LAV
LAV
TEACHING
GAMES ROOM
DN
UP
PLAZA
LECTURE ROOM
LARGE LECTURE & ASSEMBLY HALL
COFFEE RM
STUDY ROOMS
TEACHING
ENTRY DECK

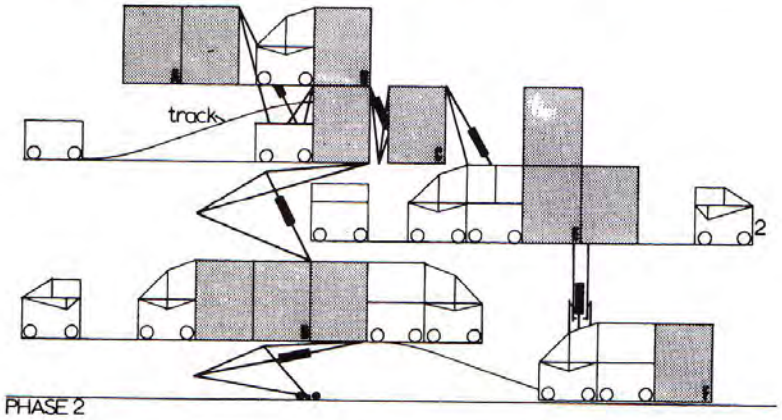


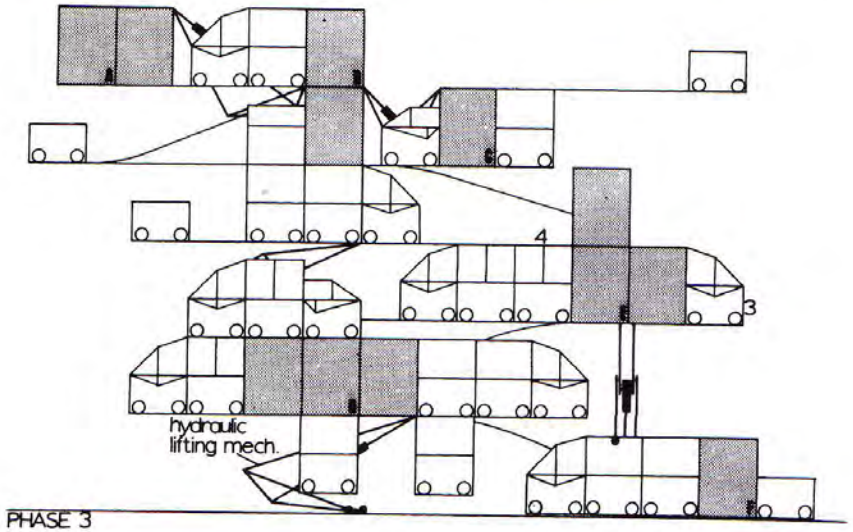
Walking City Ron Herron of Archigram, 1964

David Green of Archigram, Living Pod, 1966


TRANSPARENT ENTRY SEAL POD
WASH CAPSULES ABOVE
WASH MACHINERY FROM ABOVE
NONSTATIC EATING MACHINE
SILO
INFLATING PARTITION
CLIMATE MACHINERY
SLEEP LEVEL OVER
INFLATING BENCH WORK SEATS
SLIDING TRANSPARENT POD OVER
NONSTATIC LEARNING & WORK MACHINE
INFLATE
PROGRAMME
MEMORY
TRANSPARENT POD



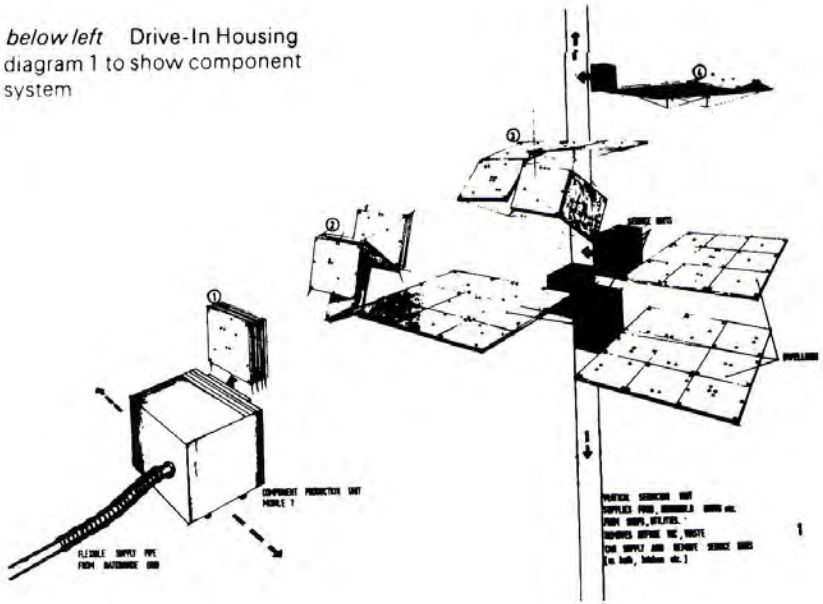


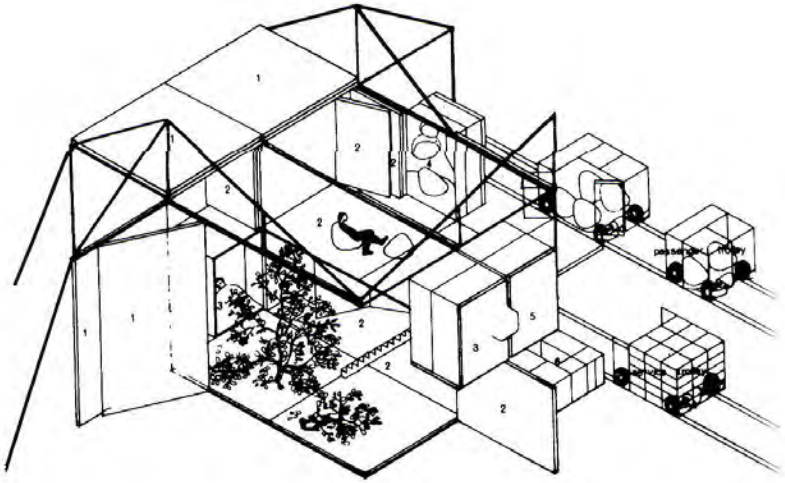


Michael Webb of Archigram, Drivein Housing, 1972

Drive-In Housing 1964–66
Michael Webb

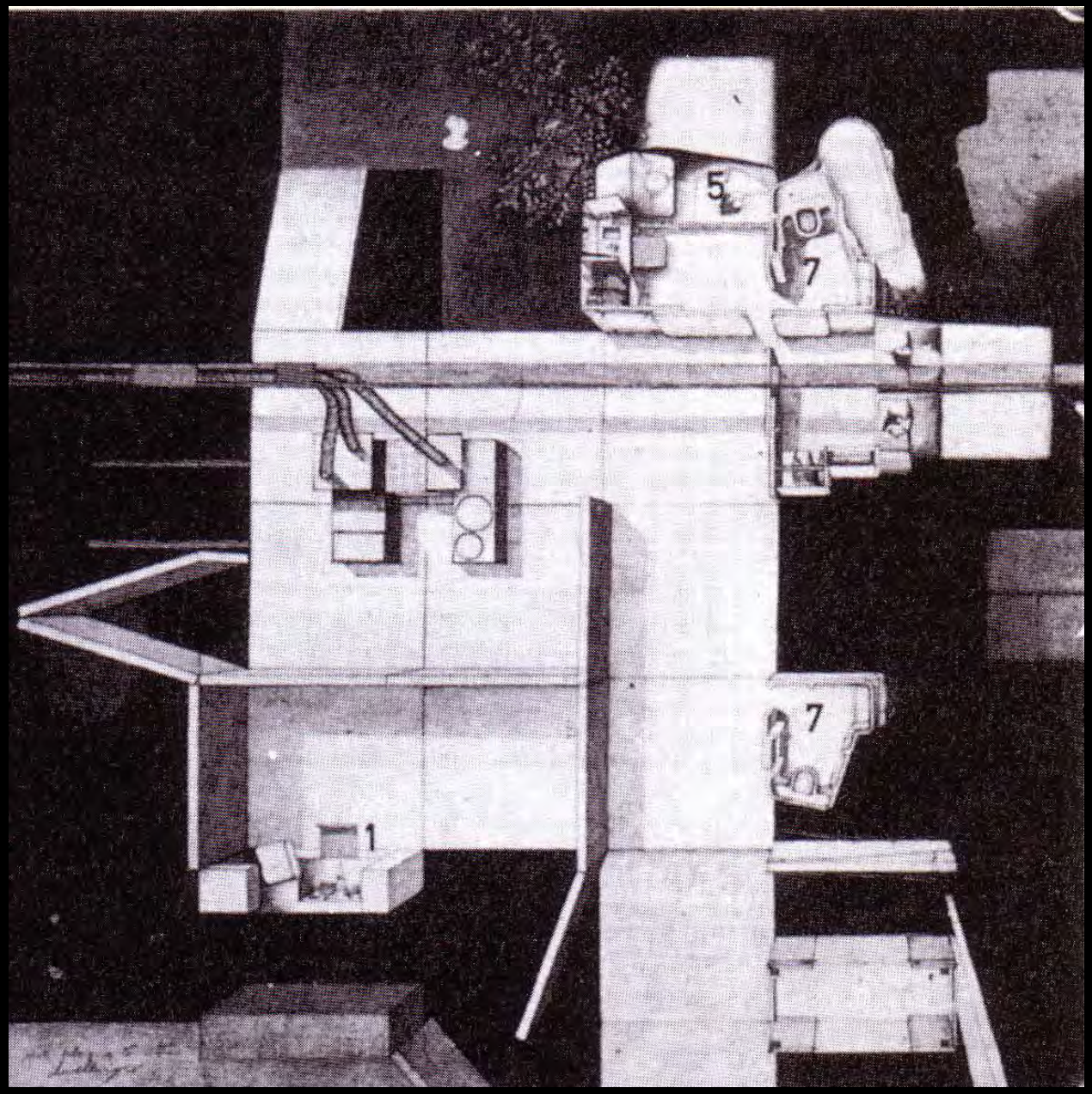
below left Drive-In Housing diagram 1 to show component system





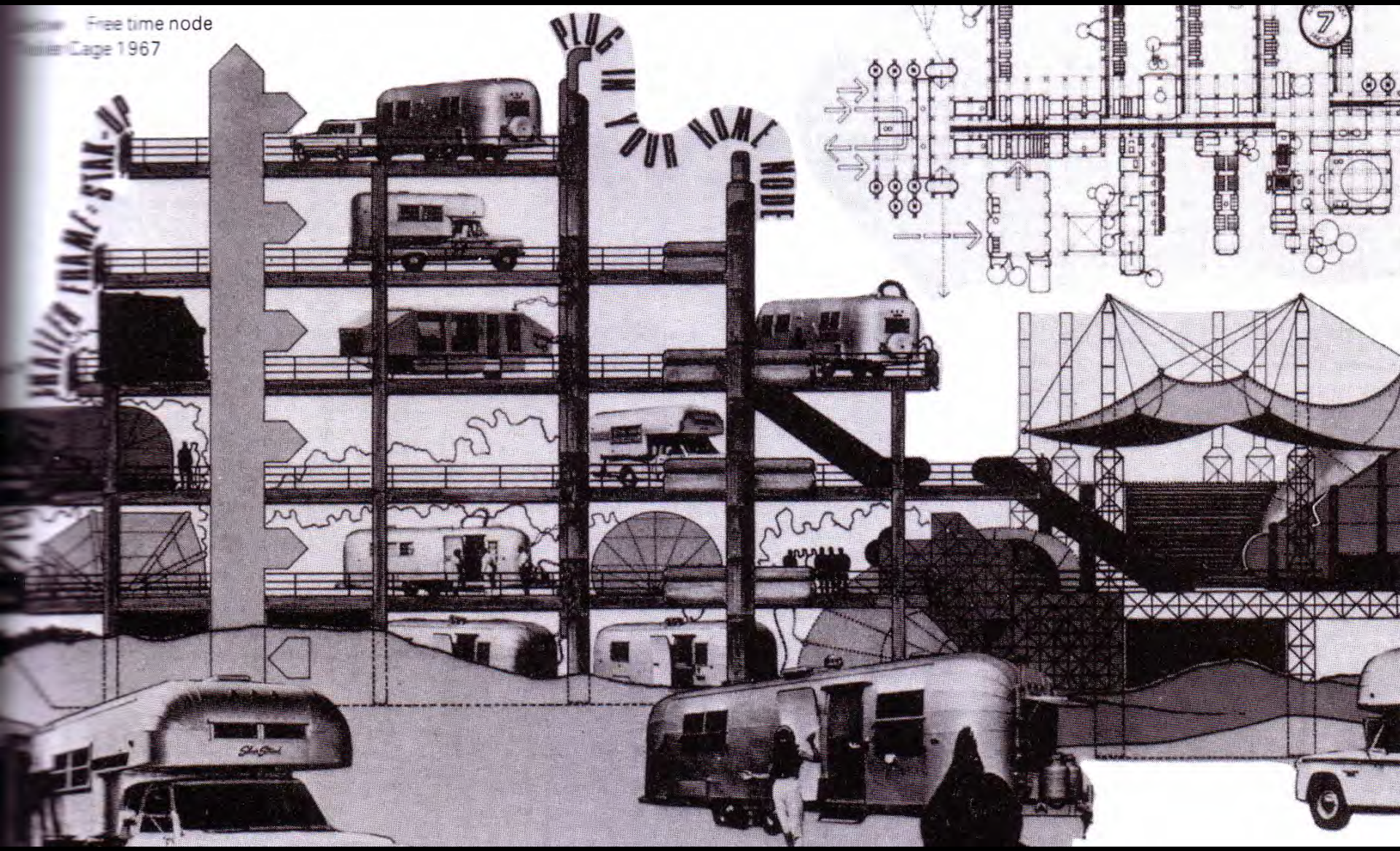
above Drive-In Housing typical home unit (axonometr

opposite Drive-in Housing (1966 version) Michael Webb


2
5
7
8
7
1

Free time node

Cage 1967



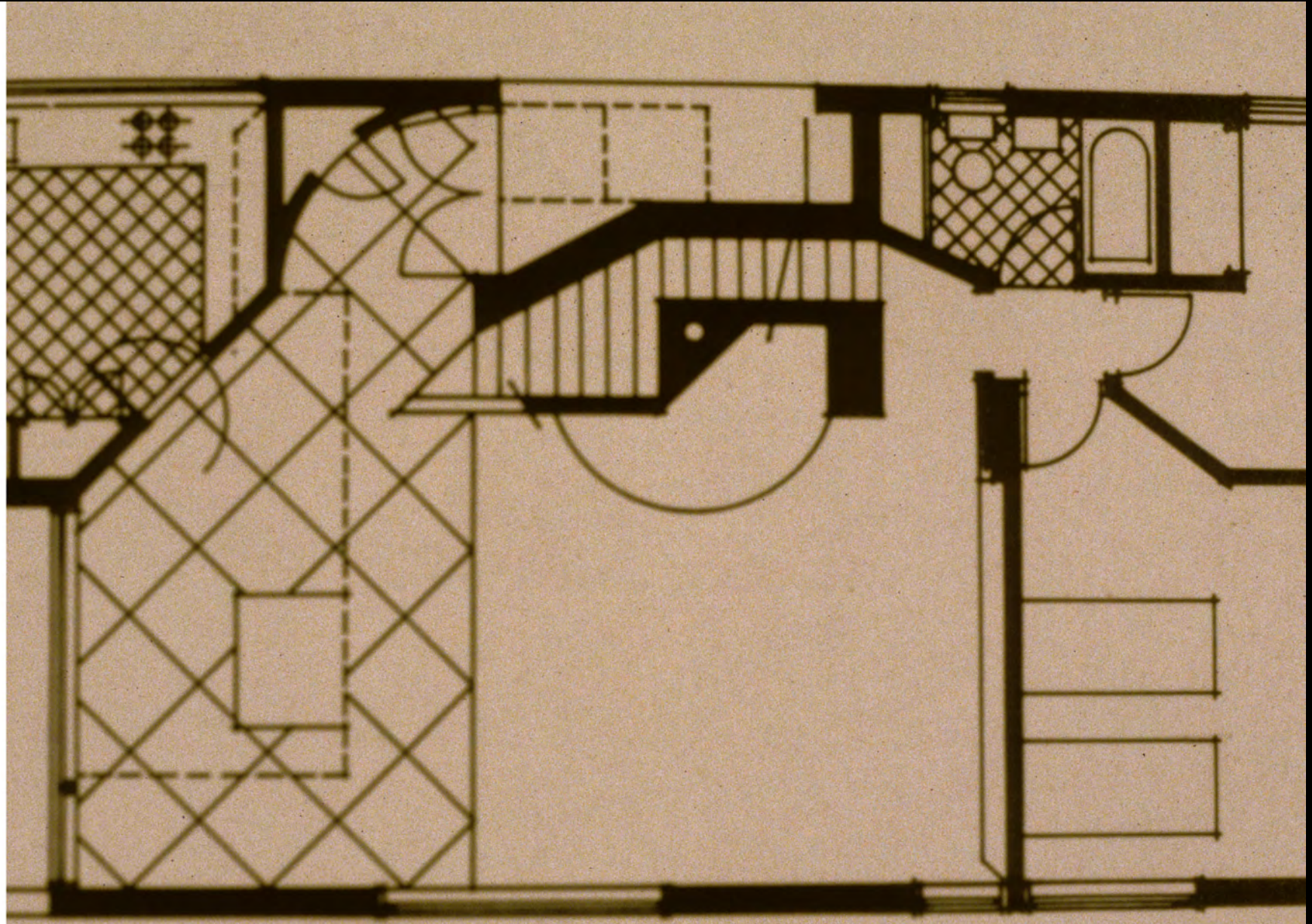
Superstudio = Adolfo Natalini and Cristiano Toraldo di Francia, 1966 Florence Italy

Superstudio, Continuous Monument, On the Rocky Coast, 1969

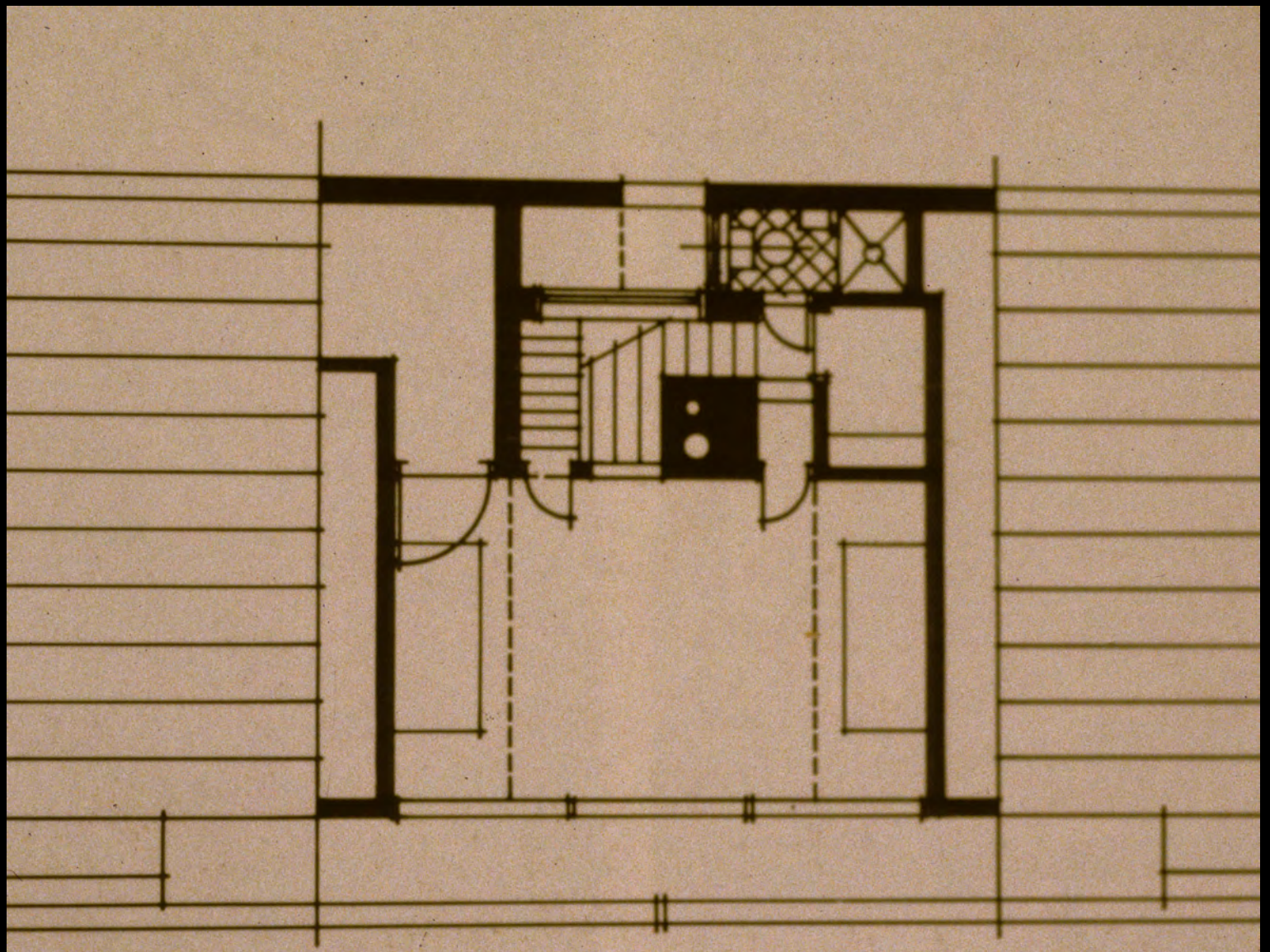
Pop Architecture and Postmodernism

Cynicism or a New Mode of Critique?

Robert Venturi, Vanna Venturi House, Chestnut Hill, PA, 1961



plan

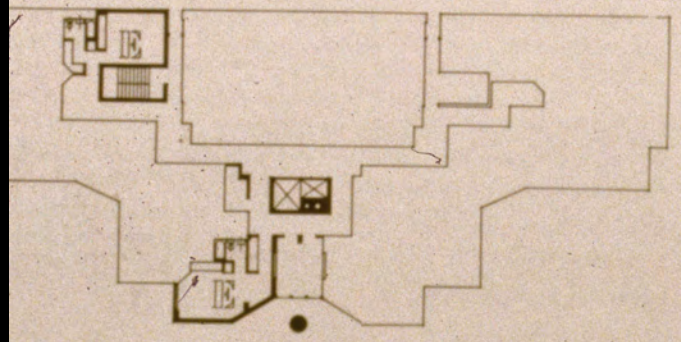


or plan

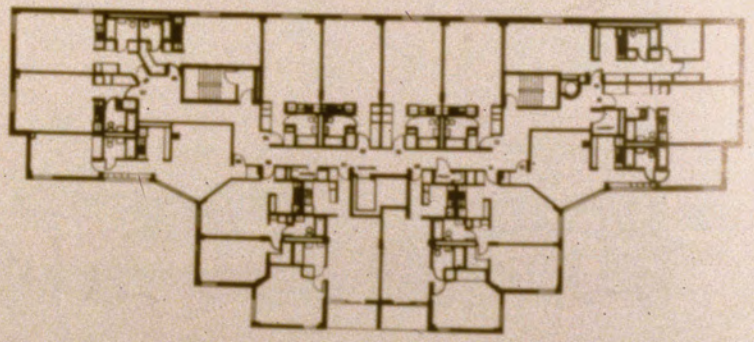
Robert Venturi, Guild House, Philadelphia, 1962

Frontal view

First floor plan

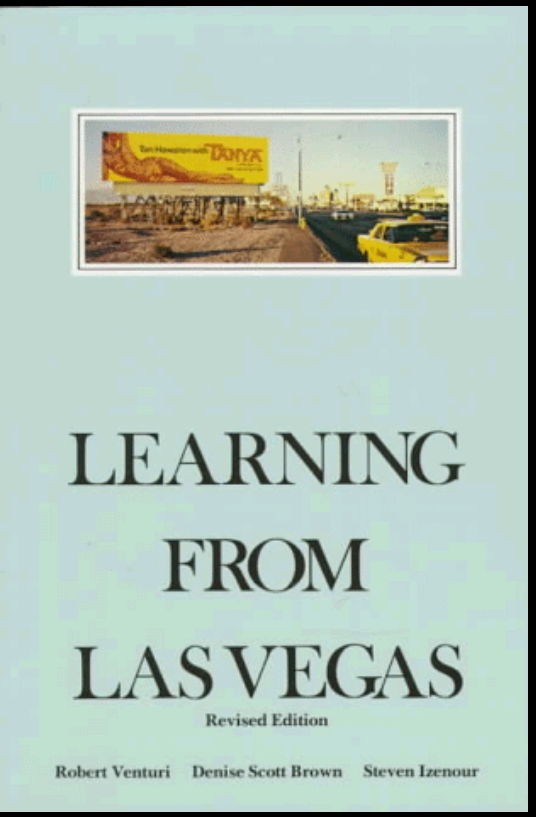


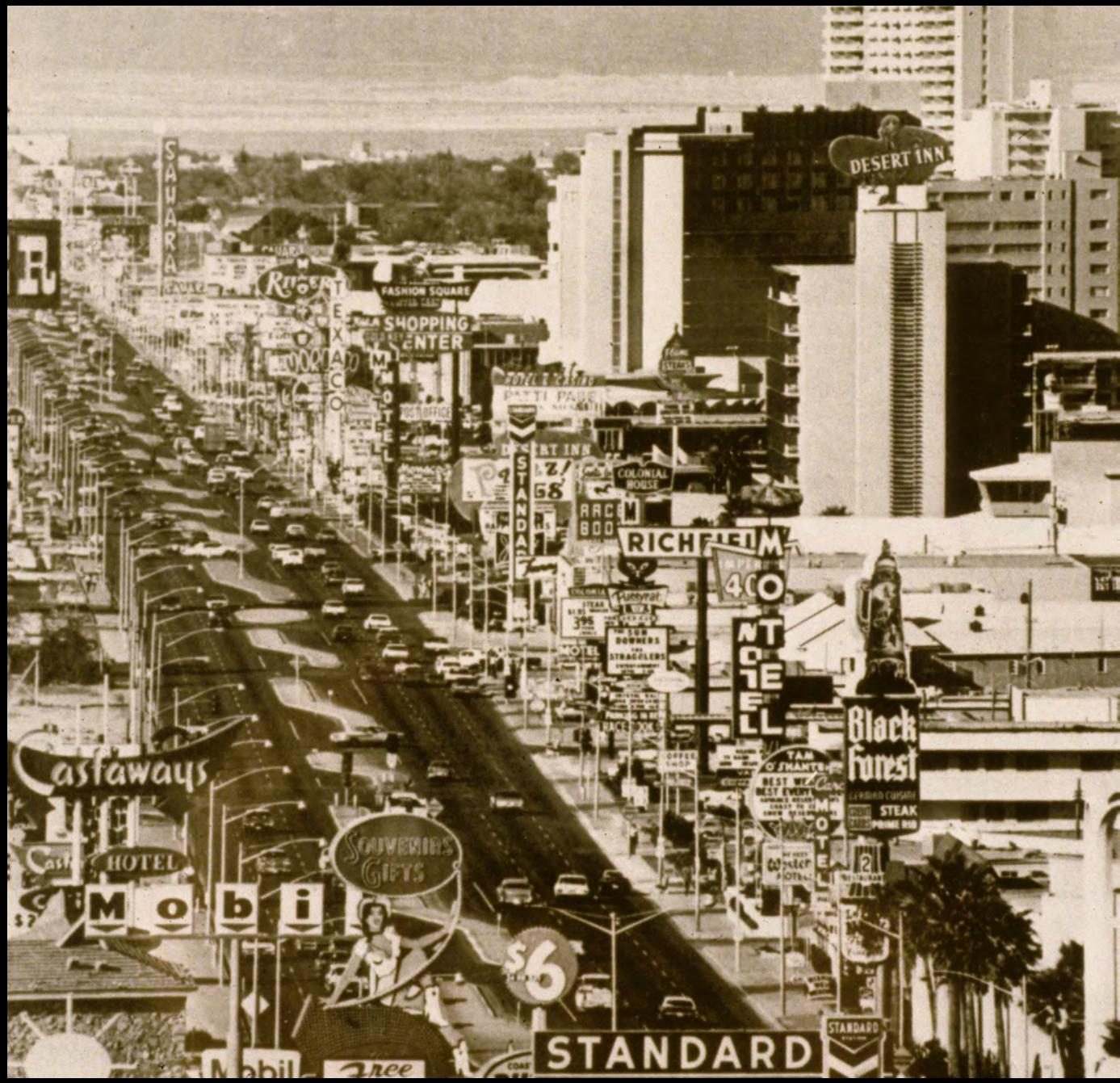
Typical floor plan



The End of Architectural Modernism and the Beginning of Signage

Robert Venturi and Denise Scott Brown, *Learning from Las Vegas*, 1972

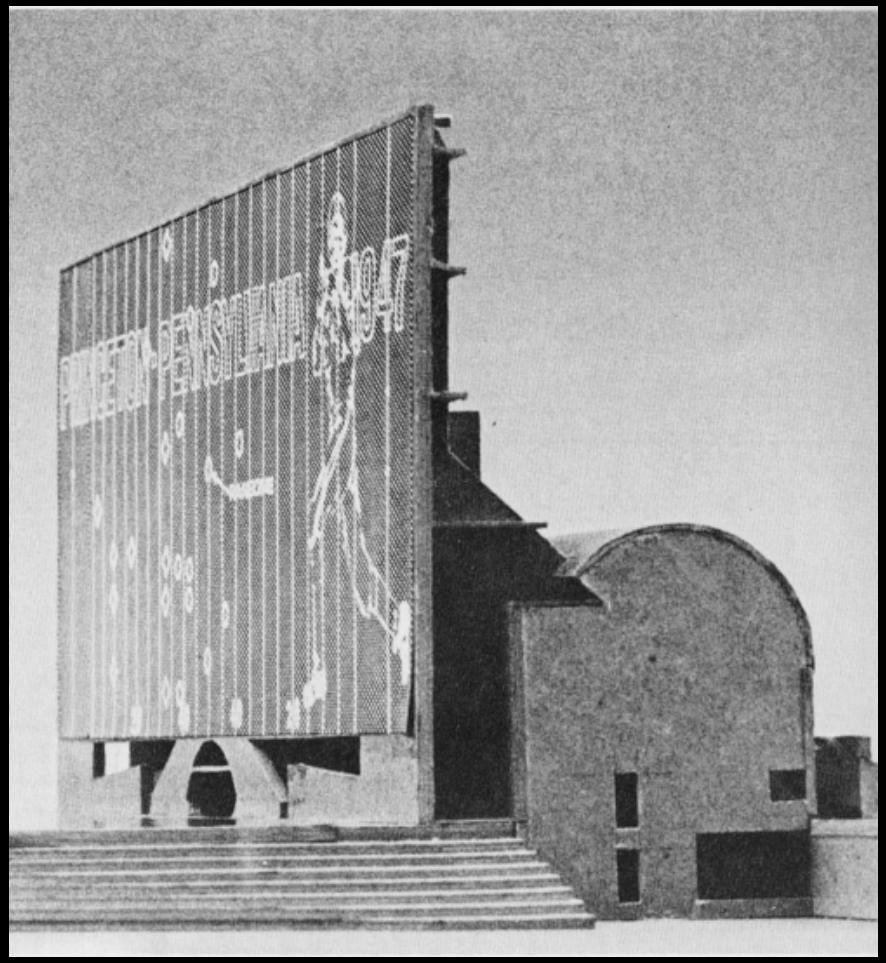


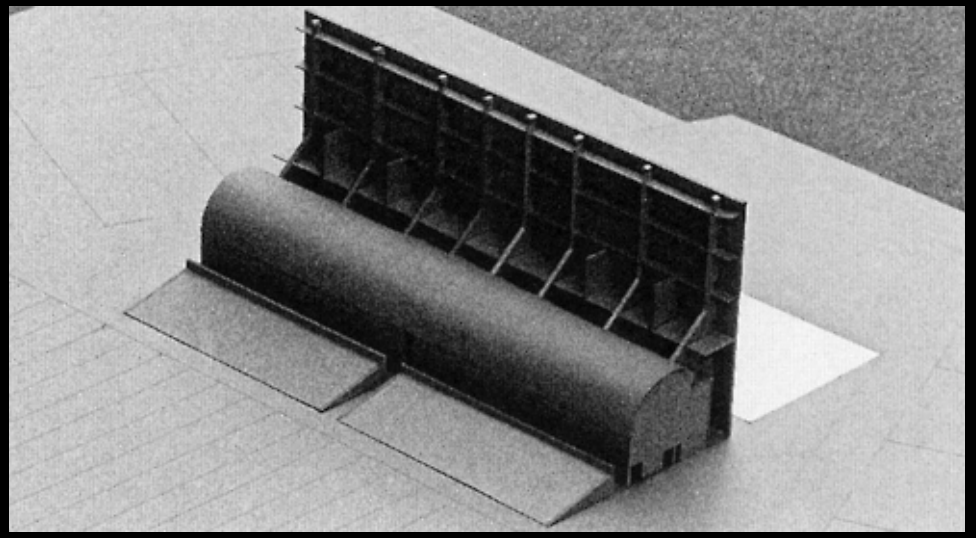


MOTEL
CHAPEL
NO PARKING ANY TIME
CASINO CENTER DOWNTOWN
US MAIL
PARKING IN REAR
BARBER SHOP
SHINE
SPEE
LIMI
30

DUCK

DECORATED SHED



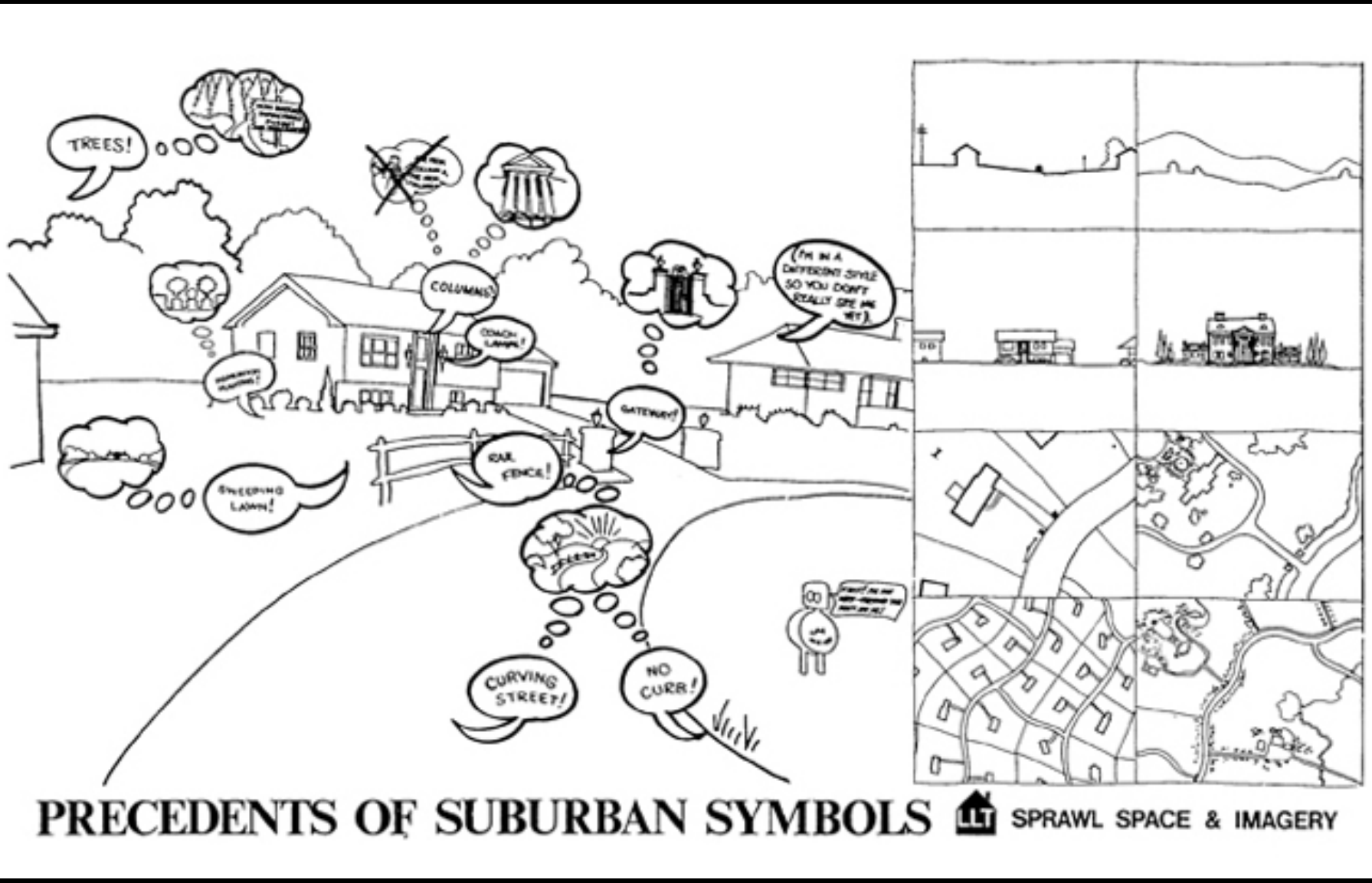


Venturi and Rauch, BILL-DING-BOARD FOR THE NATIONAL FOOTBALL HALL OF FAME IN NEW BRUNSWICK (UNBUILT), 1967

IKEA

Site Projects Inc., Peeling Project, Richmond, VA, 1972
Site Projects Inc., Indeterminate Façade Showroom in the Almeda-Genoa Shopping Center, Houston, TX, 1975

Site Projects Inc., Notch Showroom in the Arden Fair Shopping Center, Sacramento, CA, 1977



Drawing by Robert Miller from “Learning from Levittown” studio, 1970

© Venturi, Scott Brown and Associates

Robert Venturi: "Signs of Life," Renwick Gallery, Washington D.C. 1976

CLASSICAL GARLANDS
NO PARKING ANYTIME
HISTORICAL ELEGANCE
CLASSICAL BALUSTRADE

It is in the realm of architecture, however, that modifications in aesthetic production are most dramatically visible, and that their theoretical problems have been most centrally raised and articulated; it was indeed from architectural debates that my own conception of postmodernism – as it will be outlined in the following pages – initially began to emerge. More decisively than in the other arts or media, postmodernist positions in architecture have been inseparable from an implacable critique of architectural high modernism and of Frank Lloyd Wright or the so-called international style (Le Corbusier, Mies, etc), where formal criticism and analysis (of the high-modernist transformation of the building into a virtual sculpture, or monumental "duck," as Robert Venturi puts it), are at one with reconsiderations on the level of urbanism and of the aesthetic institution. High modernism is thus credited with the destruction of the fabric of the traditional city and its older neighbourhood culture (by way of the radical disjunction of the new Utopian high-modernist building from its surrounding context), while the prophetic elitism and authoritarianism of the modern movement are remorselessly identified in the imperious gesture of the charismatic Master.

Postmodernism in architecture will then logically enough stage itself as a kind of aesthetic populism, as the very title of Venturi's influential manifesto, Learning from Las Vegas, suggests. However we may ultimately wish to evaluate this populist rhetoric, it has at least the merit of drawing our attention to one fundamental feature of all the postmodernisms enumerated above: namely, the effacement in them of the older (essentially high-modernist) frontier between high culture and so-called mass or commercial culture, and the emergence of new kinds of texts infused with the forms, categories, and contents of that very culture industry so passionately denounced by all the ideologues of the modern, from Leavis and the American New Criticism all the way to Adorno and the Frankfurt School. The postmodernisms have, in fact, been fascinated precisely by this whole "degraded" landscape of schlock and kitsch, of TV series and Reader's Digest culture, of advertising and motels, of the late show and the grade-B Hollywood film, of so-called paraliterature, with its airport paperback categories of the gothic and the romance, the popular biography, the murder mystery, and the science fiction or fantasy novel: materials they no longer simply "quote" as a Joyce or a Mahler might have done, but incorporate into their very substance.

Fredric Jameson, *Postmodernism, or, The*

Postmodern Architecture
Charles Jencks and the Destruction of Pruitt-Igoe

https://www.youtube.com/watch?v=jYrMUcT1jP4

Minoru Yamasaki, Pruitt-Igoe, St. Louis, 1952-53, destroyed 1972

EISENMAN
GRAVES
GWATHMEY
HEJDUK
MEIER

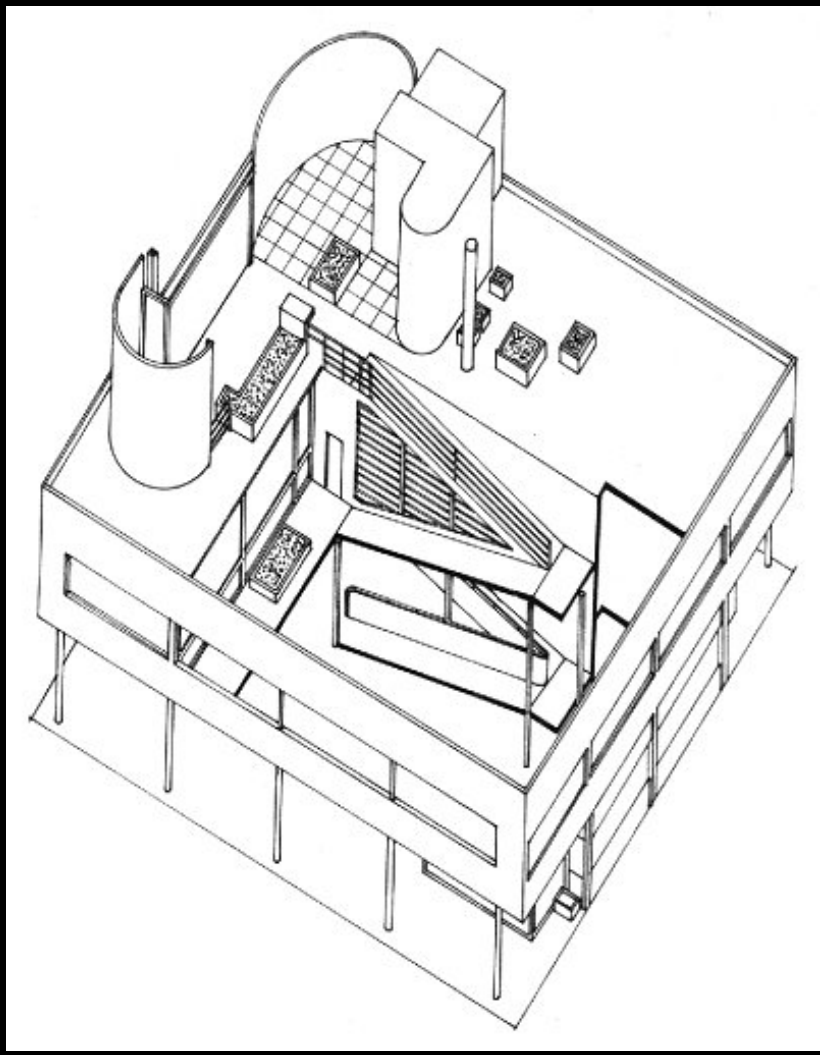
Five Architects
The "Whites"

Colin Rowe

physique-flesh
morale-word

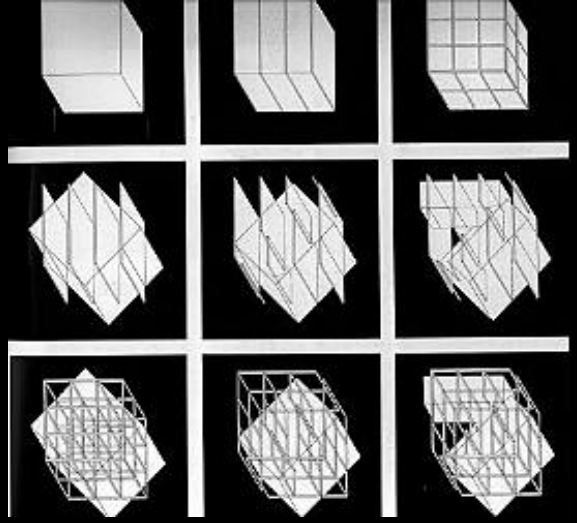
"As Colin Rowe has put it, in America after the war, a commitment to the modern entailed a decision : should the architect adhere to the physique-flesh or to the *morale*-word of modern architecture? Mainstream practice chooses the *physique*-flesh; the neo-avant-garde signaled its distance by foregrounding theory."

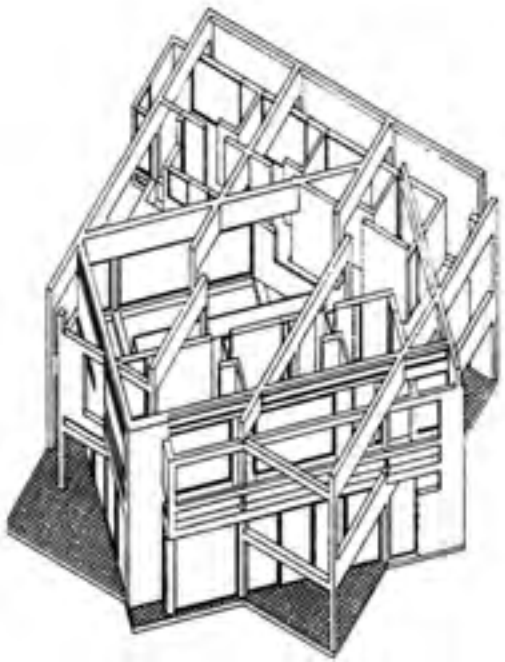
Stan Allen



[Le Corbusier, Villa Savoye, Poissy, France, 1928]

Peter Eisenman, House II, Lakeville, CT, 1969-70





Wall House III, 1970

Richard Meier, Weinstein House, Old Westbury, New York, 1969-71

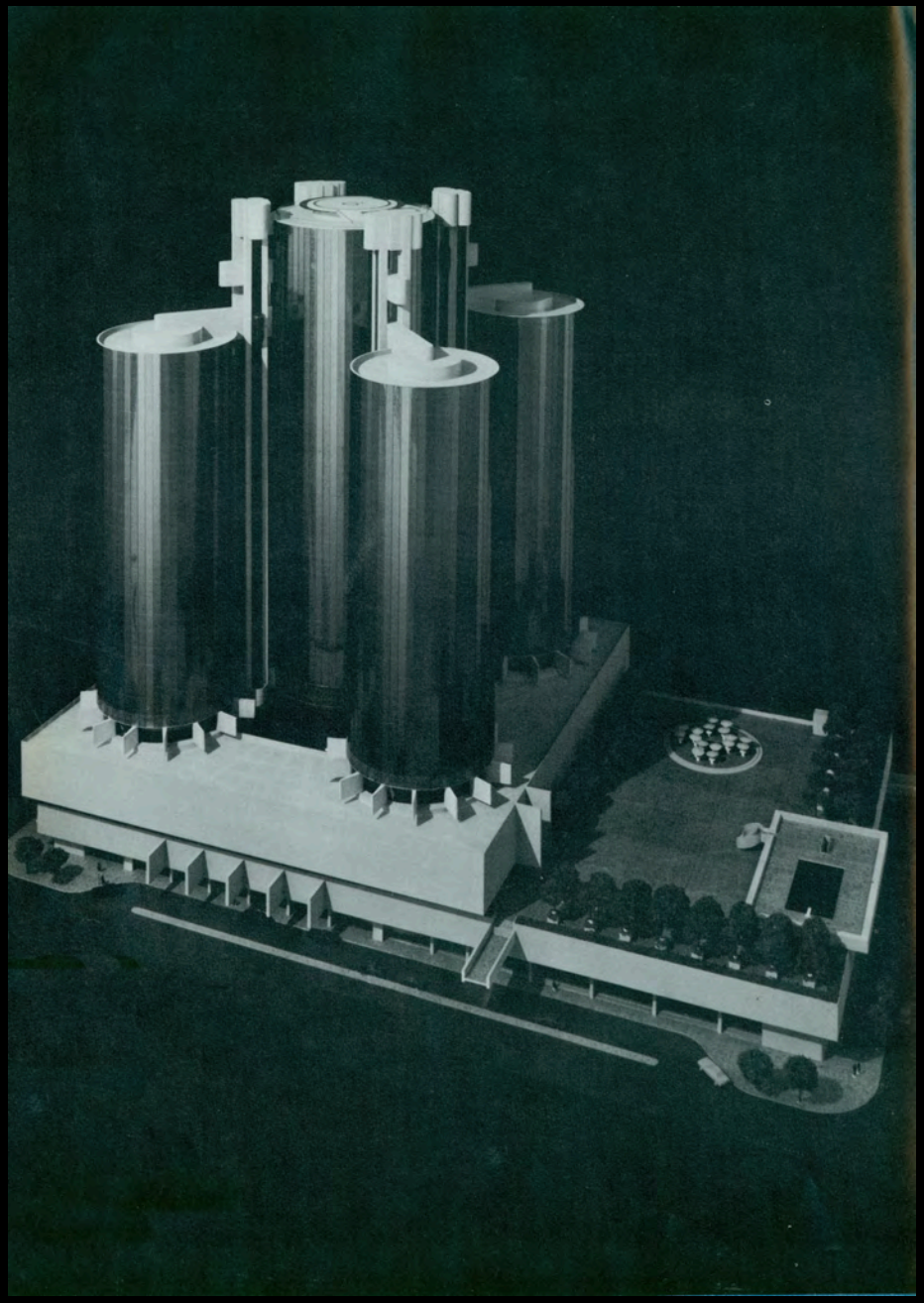
Richard Meier, Howard Rachofsky House, 1996

The Grays

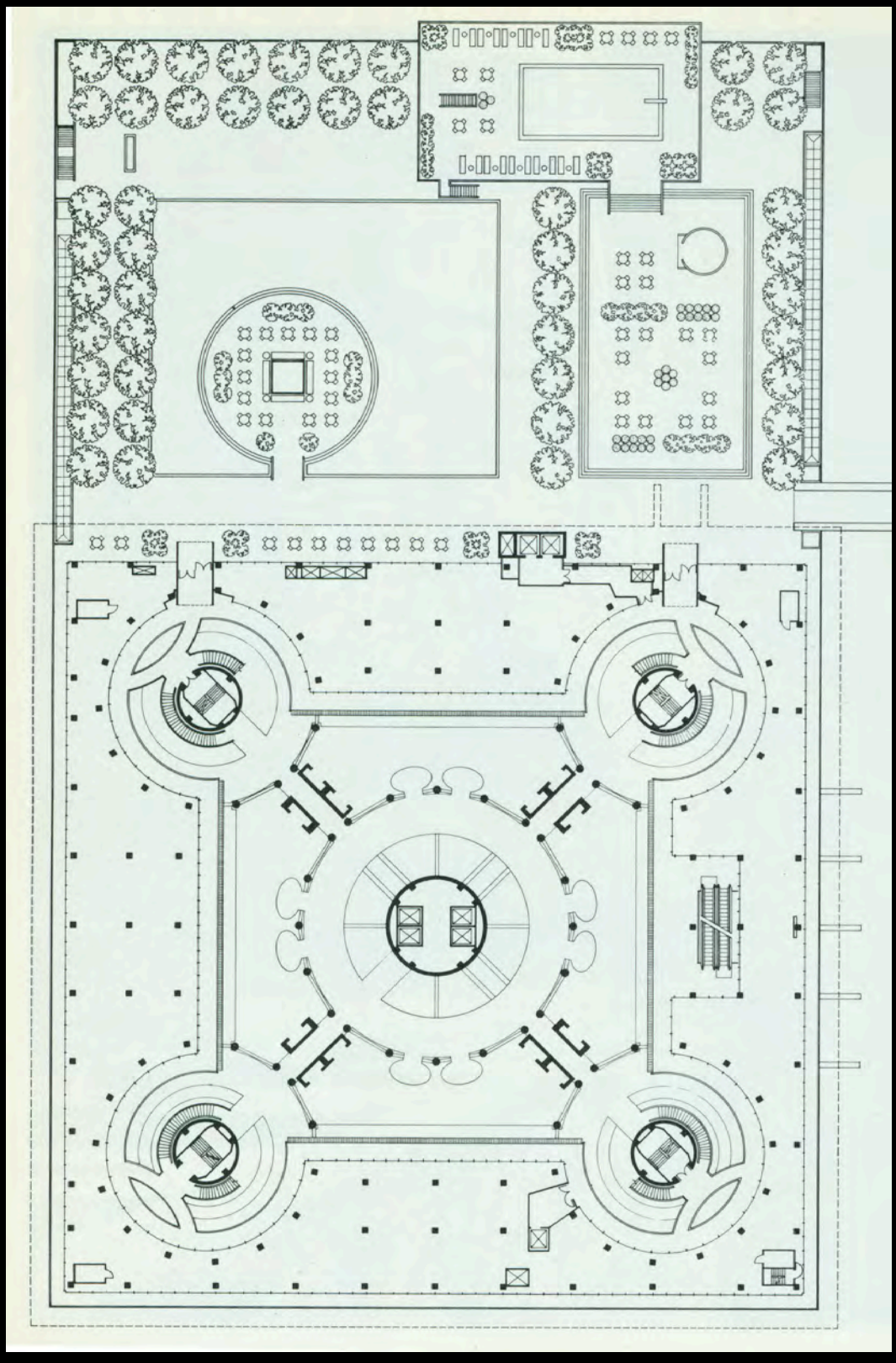
Michael Graves, Portland Public Services Building,
Portland, OR, 1980-82

Charles Moore, Piazza d’Italia, New Orleans, LA, 1978

Postmodern Historicism and Consumer Capitalism



John Portman, Bonaventure Hotel, Los Angeles, 1976



http://www.youtube.com/watch?v=hhyQ0HES8mM