AHST 3322-001 (27125)
History of Modern Architecture

Dr. Charissa N. Terranova
University of Texas at Dallas

Spring 2019
Tu-Th 1:00-2:15
AD 2.232

Tuesday April 23

Postmodernism – Pop Architecture + The Whites versus the Grays

The final exam is **Thursday May 2 at 1 p.m. in AD 2.232**. The exam has two parts: slide identification and short essays. NO BLUE BOOKS ARE NECESSARY. Your notebooks are due **in my office ATC 2.704 May 2 by no later than 3:00 pm.**

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

HISTORIC AVANT-GARDE 1905-1935

NEO-AVANT-GARDE 1955-1975

ANT FARM

Ant Farm was an avant-garde/neo-avant-garde architecture, graphic arts, and environmental design practice, founded in San Francisco in 1968 by Chip Lord, Doug Michels, Hudson Marquez and Curtis Schreier

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

Ant Farm[1968-1978] = Chip Lord, Hudson Marquez, and Doug Michels

Ant Farm, Inflatables – Clean Air Pod, 1970-1971

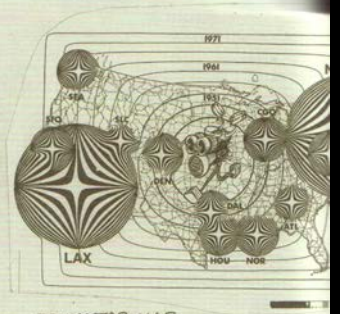
Ant Farm, 50 x 50' Pillow (1970), installation at Saline Valley, California for Whole Earth Catalog Supplement

TRUCKSTOP

Truckstop NETWORK

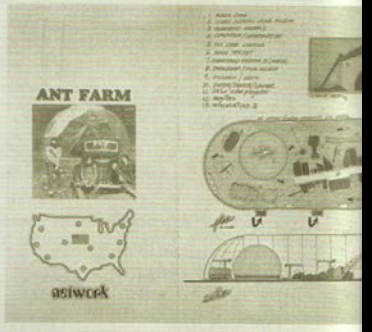
Ant Farm responded to nomadic truckitecture and our own love of mobility in two ways: the design of Truckstop Network, a service matrix for nomads; and by styling our own form of nomad living in the Media Van.
~~form of nomadic living in the Media Van.~~

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 ~~Canada~~. To retain a sense of community throughout the system, there were common institutions and ~~direct~~ 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.

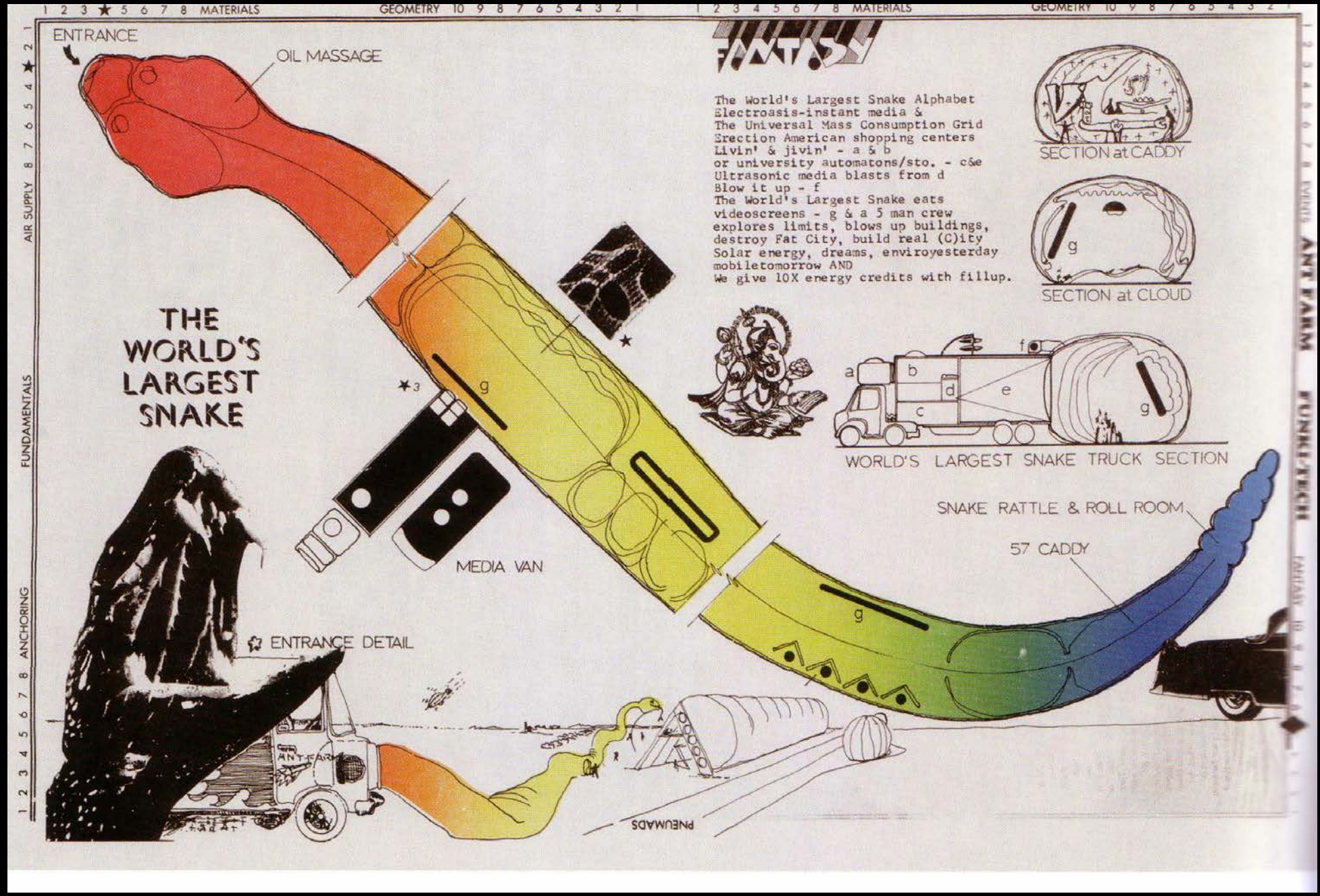


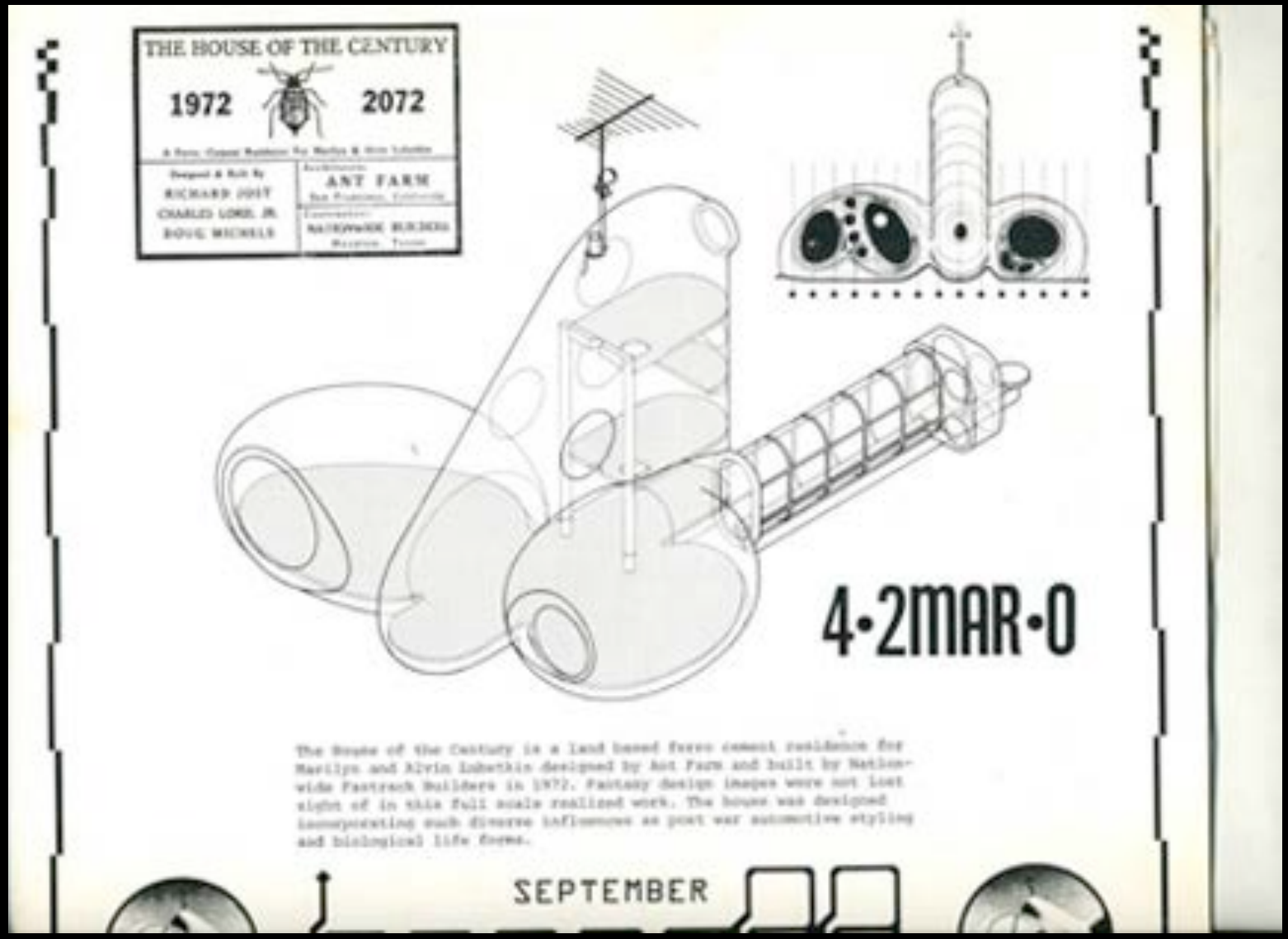
TRUCKSTOP MAP

CAR AS BEDROOM



Ant Farm, Truck Stop Network, c. 1972


1 2 3 ★ 5 6 7 8 MATERIALS
GEOMETRY 10 9 8 7 6 5 4 3 2 1
1 2 3 4 5 6 7 8 MATERIALS
GEOMETRY 10 9 8 7 6 5 4 3 2 1
FUNDAMENTALS
AIR SUPPLY
ANCHORING
ENTRANCE
OIL MASSAGE
THE WORLD'S LARGEST SNAKE
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
MEDIA VAN
ENTRANCE DETAIL
SNAKE RATTLE & ROLL ROOM
57 CADDY
PNEUMADS
ANT FARM FUNKTECH



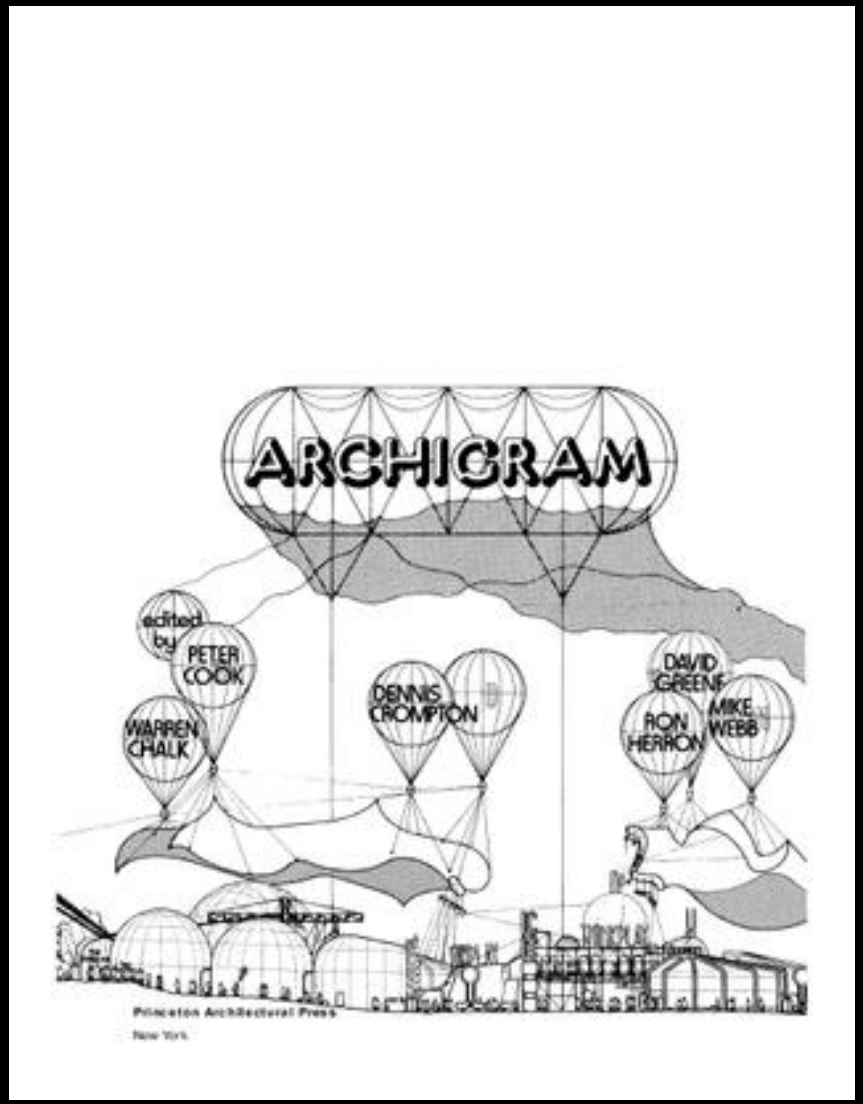
Ant Farm, House of the Century, c. 1972, in Angleton, TX
Ant Farm = Chip Lord, Hudson Marquez and Doug Michels

Ant Farm, Cadillac Ranch,
Amarillo, Texas, 1974

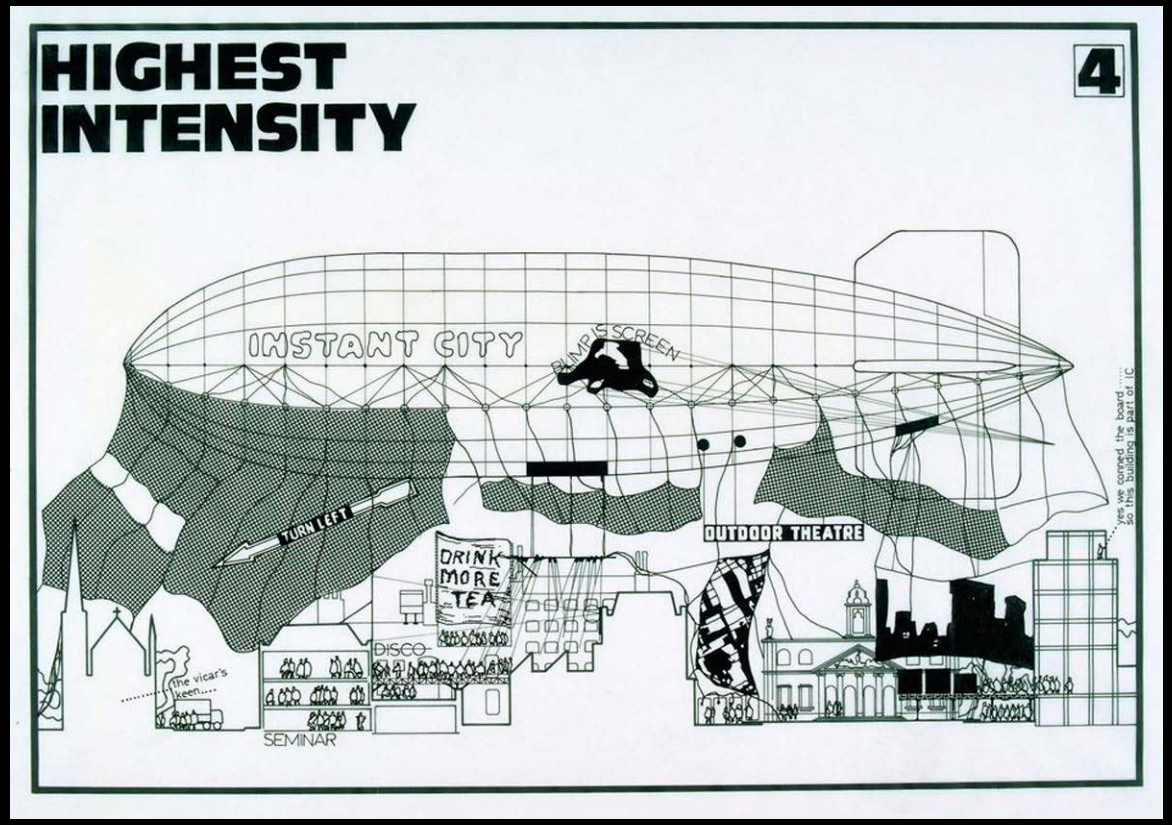
Ant Farm, Media Burn, 1975

Ant Farm, Media Burn, 1975 https://www.youtube.com/watch?v=FXY6ocvaZyE
Start at 12 mins

ARCHIGRAM



Based at the Architectural Association, London, Archigram comprised of six founding members. They came from various regions of England and studied at various institutions. These men, Warren Chalk, Peter Cook, Dennis Crompton, David Greene, Ron Herron and Michael Webb possessed different interests and different strengths and abilities. Nevertheless, they shared a visionary spirit and produced many similarly creative independent projects as well as collaborated on many larger avant-garde schemes.



Peter Cook (Archigram)"Instant City, Before IC", 1969

Left: Archigram #1, 1961

Right: Poster for Archigram, Living City, Conceptual Architecture and Exhibition, 1963

Archigram was neofuturist, anti-heroic, pro-consumerist and technophilic. The Archigram magazine was published by the group from 1961 to 1974. There were nine issues in total.

ARCHIGRAM

THE TRUE STORY TOLD BY PETER COOK

AROUND THE END OF THE 1950'S THERE WERE SOME FANTASTIC STUFF GOING ON... SUCH AS MIKE WEBB'S FURNITURE FACTORY WHICH WAS CALLED 'BOWEL-ISM' BY REYNER BANHAM

DAVID GREENE AND I GOT TO KNOW MIKE AND USED TO MEET UP PRETTY REGULARLY IN A GREASY SPOON CAFF AT Swiss Cottage

OBVIOUS REASONS!

WHY DON'T WE PUBLISH THE ARCHIGRAM STUFF

WITH BEING SCHOOL BOARD

SO WE CHATTED ON AND ON AND INVITED SOME MORE PEOPLE ROUND....

WE SAT AROUND IN DIFFERENT FLATS, EACH WEEK... DEBATING THE ISSUES OF THE ARCHITECTURAL SCENE... AND INEVITABLY WE STARTED TALKING ABOUT SOME SORT OF PUBLICATION

What shall we call it ?

.....what about an ARCHI-GRAM

like a TELE-GRAM or an AERO-GRAMME

We had all studied in DIFFERENT schools which gave it a real edge!

IN IT, OF COURSE WE HAD SCHEMES BY THE PEOPLE WHO HAD BEEN MEETING UP... Osmond Manley Steve Bob John Cullum Tom Gutteridge

DAVID GREENE MOSQUE AT CORDOBA bud

THE INNER SPACE PUSHES THROUGH THE SKIN

some prize-money was put into the next ARCHIGRAM publication ...and this time we invited a few more people to contribute IN PARTICULAR WE WANTED TO MAKE CONTACT WITH THESE GUYS WHO WORKED FOR THE LCC (the London County Council)

THEY KEEP GETTING END PRIZE IN COMPETITIONS

MUST BE GOOD

ROY WARREN DENNIS....

THEY AND I SPOKE TO SOME ON THE TELEPHONE THE RON WARREN

EARLY STUFF OF THEIR SCHEMES

the theme of EXPENDABILITY the throw-away architecture and the inspiration of BUCKMINSTER FULLER seemed to underly several items in Archigram 2

COME ON SO

IT'S A WHITE HOUSE!

IN ARCHIGRAM 2 WE ALSO INVITED... AND GOT TO KNOW CEDRIC PRICE

ALERT!

THAT PHONE CALL... "DO YOU WANT TO WORK ON THIS SCHEME FOR EUSTON ?" (THEN AT TAYLOR WOODROW)

THEN I GOT TO COME AND WORK AT CROSBY THEO

IT WAS THE Euston office BECOME A GOOD PLACE TO GET TO KNOW EACH OTHER AND.... GULPS

RON Herron WARREN Chalk and DENNIS Crompton were already there..... DAVID Greene, Mike Webb and I joined

THEO MOVED AROUND SLIGHTLY BEHIND

AND THE THREE OF US WHO WERE STILL ONLY A COUPLE OF YEARS OUT OF SCHOOL WERE STILL A BIT IN AWE OF RON WARREN AND DENNIS WHO HAD BUILT STUFF

HUGE would make these old space cities under the moon

Theo Crosby suggested that we could do an exhibition about cities at the Institute of Contemporary Arts AND THAT IS HOW WE CAME TO DO THE EXHIBITION

WE LEARNED TO WELD WE LEARNED TO GLUE WE LEARNED TO FIX SWITCHES

LIVING IMPERCEPTIBLE

THE LCC GROUP AND THE SWISS COTTAGE EATERS EFFECTIVELY BECAME ONE GROUP

DENNIS WAS THE ONE WHO KNEW HOW TO MAKE THE RUBBER BRUMMIES AND SWITCHES AND WE ALL DID BITS OF THE GLOOPS WITHIN THE ENVELOPE

ABOUT ART ABOUT CITIES ABOUT CYBERNETICS ABOUT INVENTIONS ABOUT ROBOTS ABOUT ARCHIGRAM

WAS THE FIRST SERIOUS PERSON TO NOTICE US AND TALKED ABOUT THE WORK OF THE ARCHIGRAM GROUP

REYNER BANHAM

Funnily enough , we ourselves didn't call ouselves that name but more and mored other people did...so one day we said 'what the hell'...and made a letterhead with "ARCHIGRAM GROUP' on it...and there we were....

ARCHIGRAM 4 WAS THE FLAG FOR WHAT BECAME

AMAZING ARCHIGRAM 4

A HIGH PERIOD OF... NOT ONLY SLOGANS BUT.....

SOMETIMES INDIVIDUAL

SOMETIMES DONE BY THE WHOLE GROUP

SCHEMES

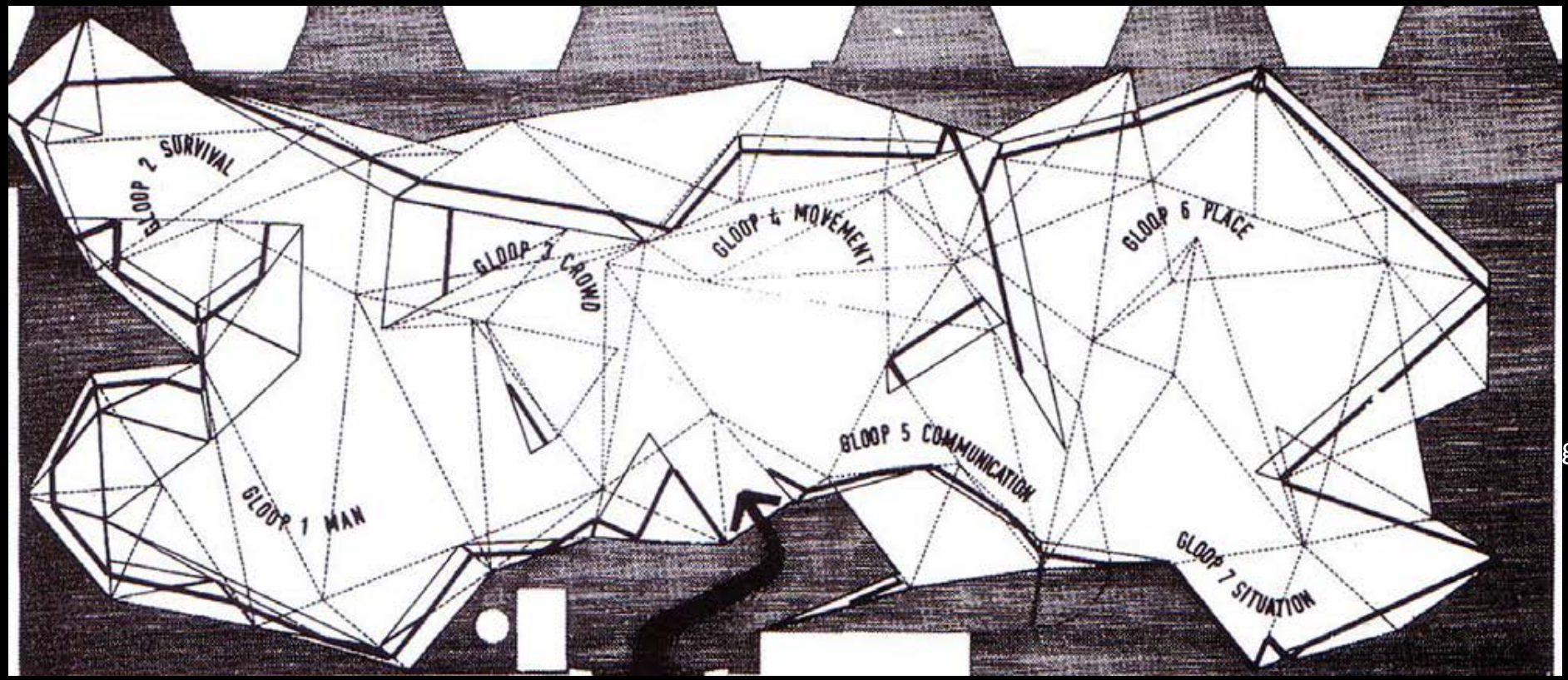
ALWAYS DISCUSSED

THAT'S WHAT ARCHIGRAM HAS ALWAYS BEEN ABOUT

Left: Archigram #1, 1961

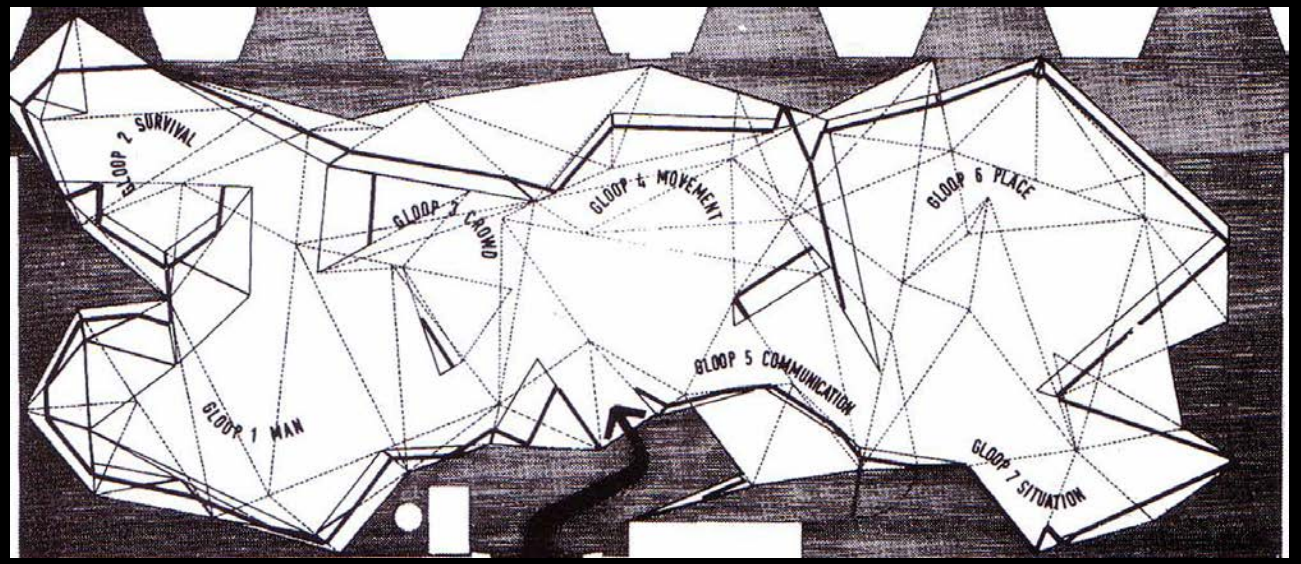
Right: Poster for Archigram, Living City, Conceptual Architecture and Exhibition, Institute of Contemporary Arts, London, 1963

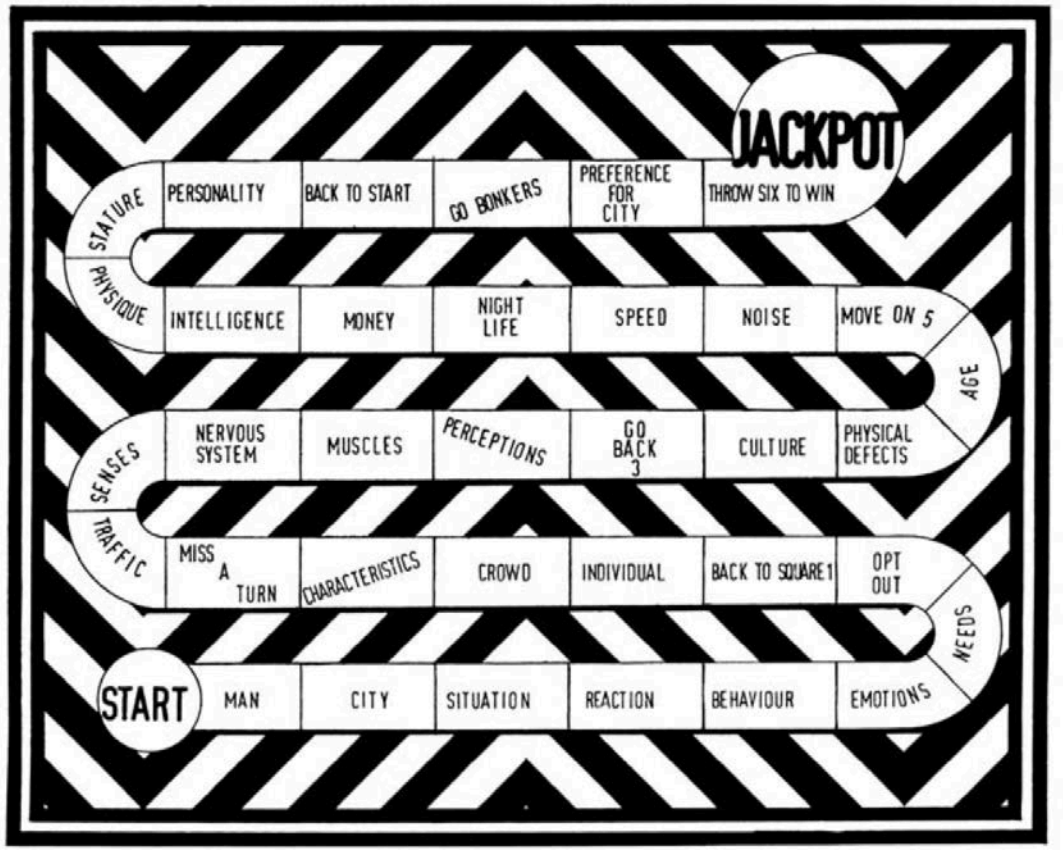
Poster for Archigram, Living City, Conceptual Architecture and Exhibition, 1963



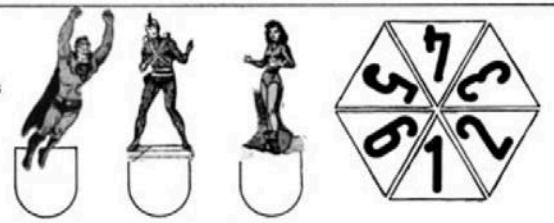
Existentialism had been a select mode of thought in conti- nental Europe between the world wars, and became more widespread among the postwar intelligentsia. It was slower to take root in a Britain dominated by homegrown empiricism (which was visible, not least, through translation into matter-of-fact welfare state architecture).“Living City” showed existentialism’s belated, impressionistic assimilation by the British avant-garde, the exhibition’s themed sections (“gloops”) amorphously and uncertainly combining into a psychic exploration of urban life. “Living City” took the visitor on a sort of existential trip through the city. Our lives in the city are not merely a mass of unconnected chance occurrences, a stroll around the seven gloops of “Living City” implied. They are instead journeys, series of seemingly shapeless and chaotic “situations” that we willfully negotiate and mold to our own requirements in the effort to define ourselves.

-- Simon Sadler





Trace on a postcard Adam Strange, Superman and Alanna of the planet Rann. (If you do this you will not spoil the magazine.) Colour with your paints or crayons and insert the base of each figure in a slit made in the top of three small corks. Push a pin through the centre of the 'dice' for spinning. The one to spin a six first starts the game.

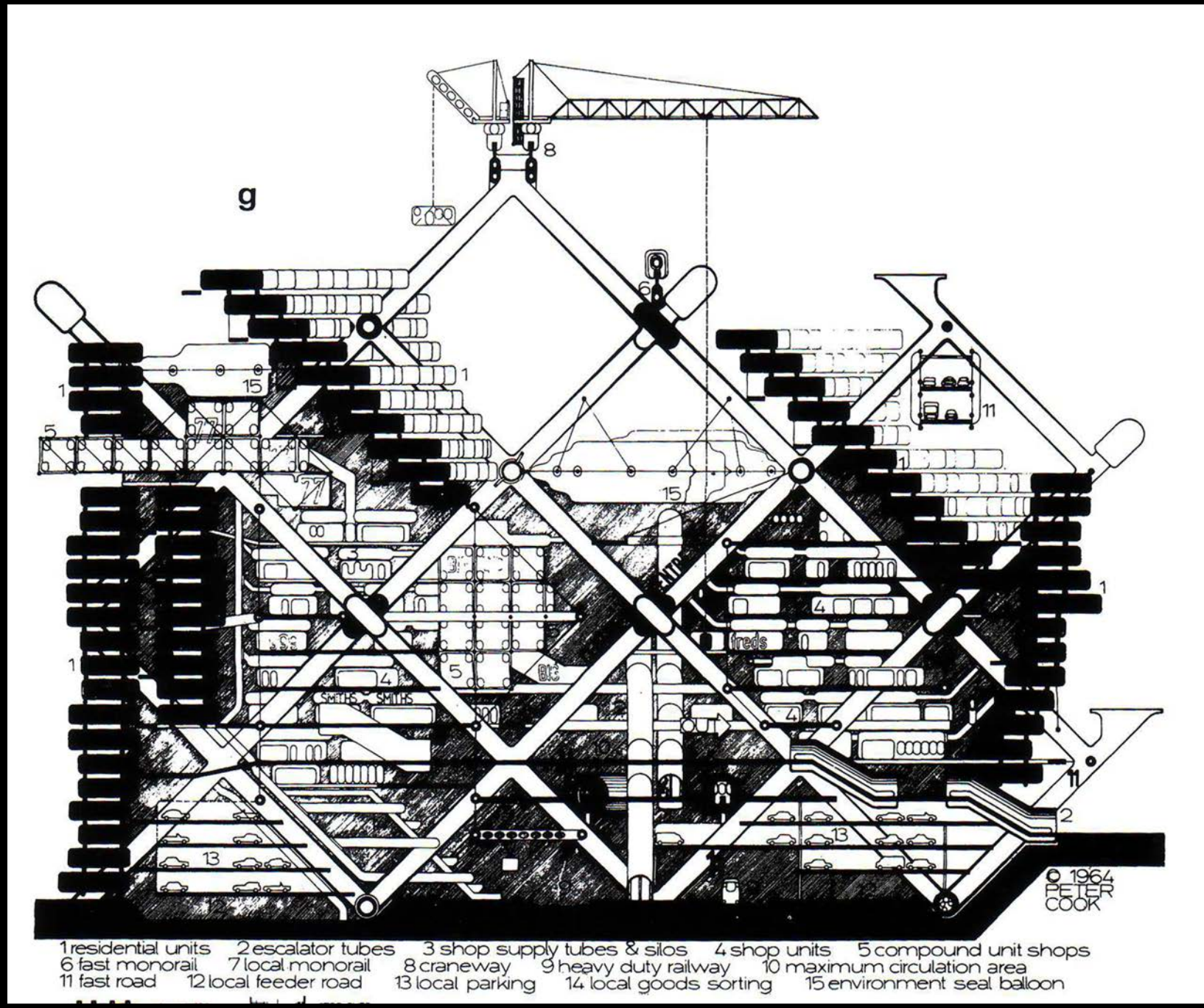


2.16 *Ben Fether, game from "Man" gloop, "Living City," 1963. A natural existentialist, the Living Citizen progresses through the city move by move, matching her or his inner powers to the game of life.*

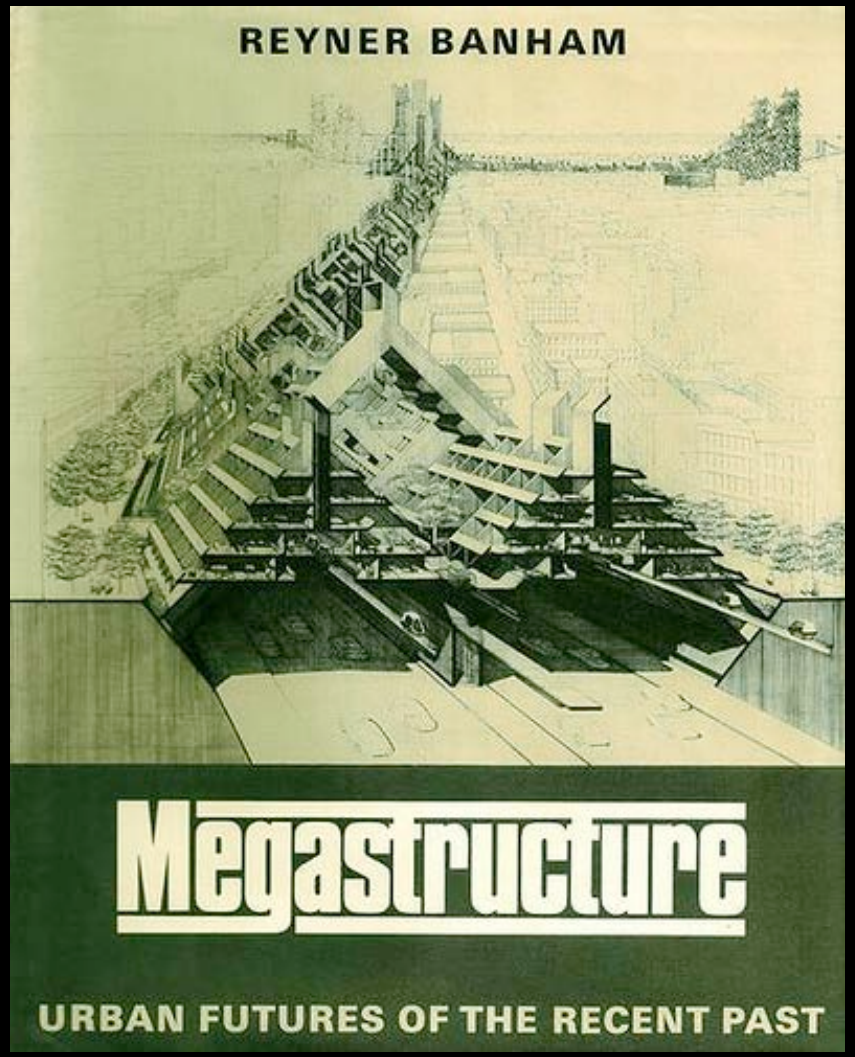
tick tick

Peter Cook of Archigram, Plugin City, 1964

Committed to a 'high tech', light weight, infra-structural approach that was focused towards survival technology, the group experimented with modular technology, mobility through the environment, space capsules and mass-consumer imagery.

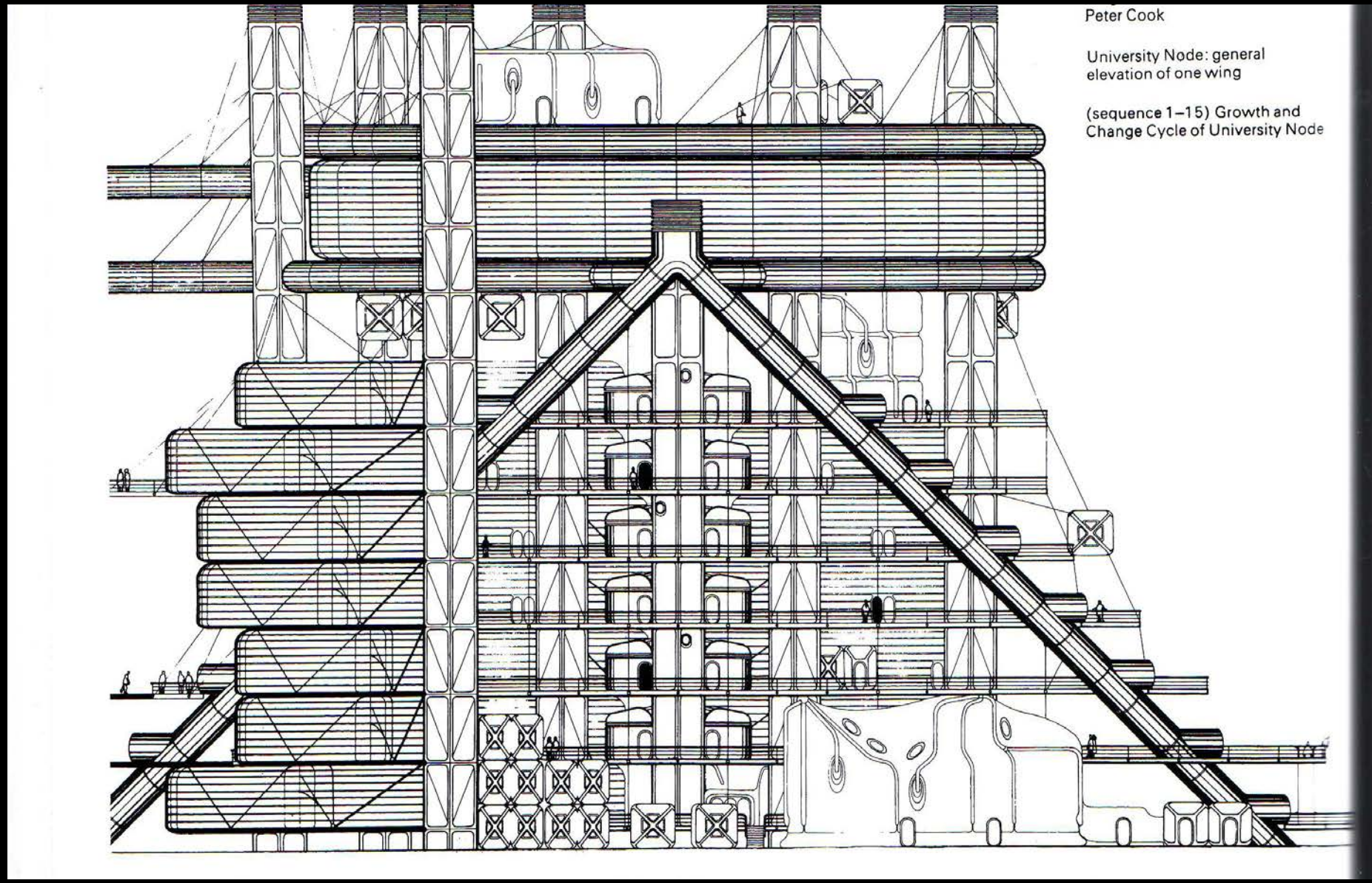


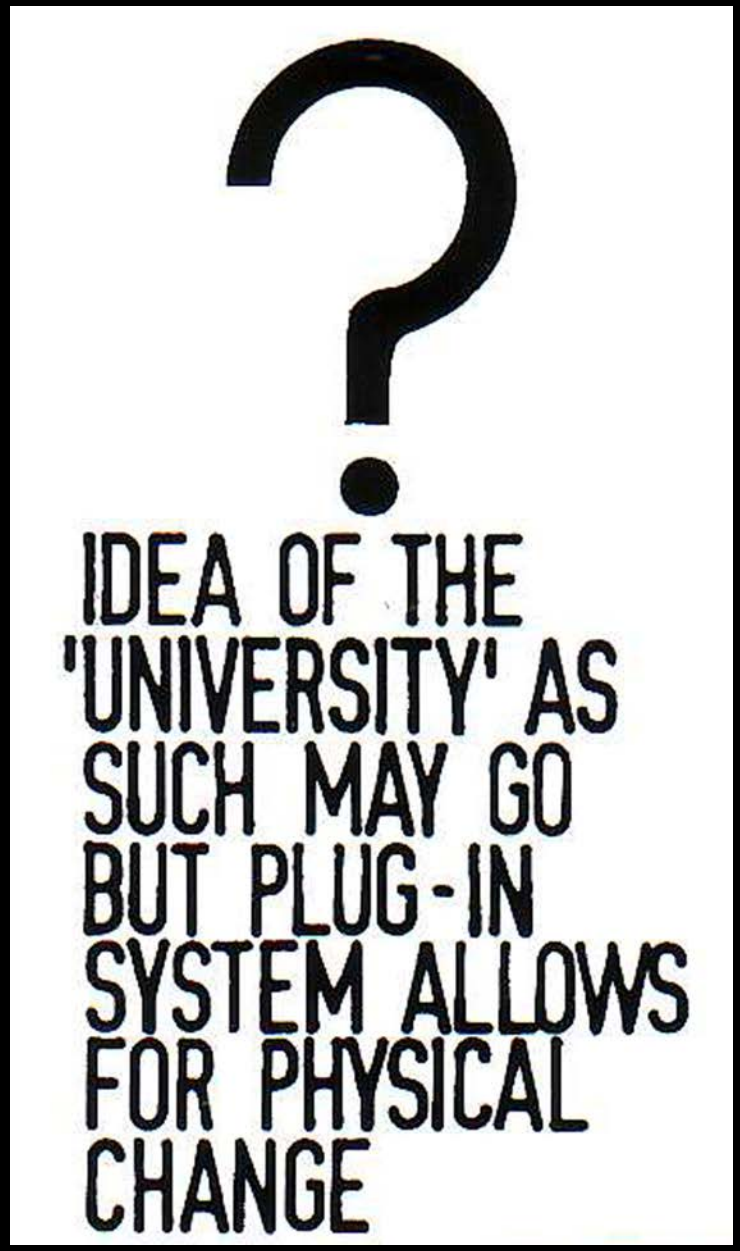
- The Megastructure is an architectural concept popularized in the 1960s where a city could be encased in a single building, or a relatively small number of buildings interconnected.
- Such arcology concepts are popular in science fiction.
- Arcology, a portmanteau of the words ”architecture" and ”ecology", is a set of architectural design principles aimed toward the design of enormous habitats (hyperstructures) of extremely high human population density.
- These largely hypothetical structures would contain a variety of residential, commercial, and agricultural facilities and minimize individual human environmental impact.
- They are often portrayed as self-contained or economically self-sufficient.

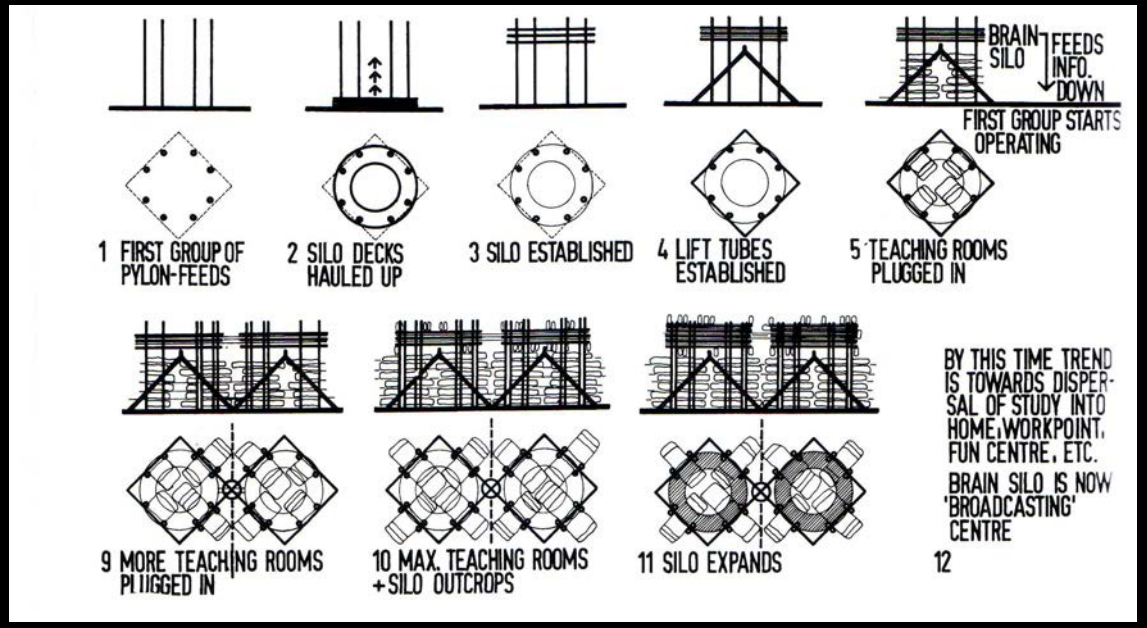


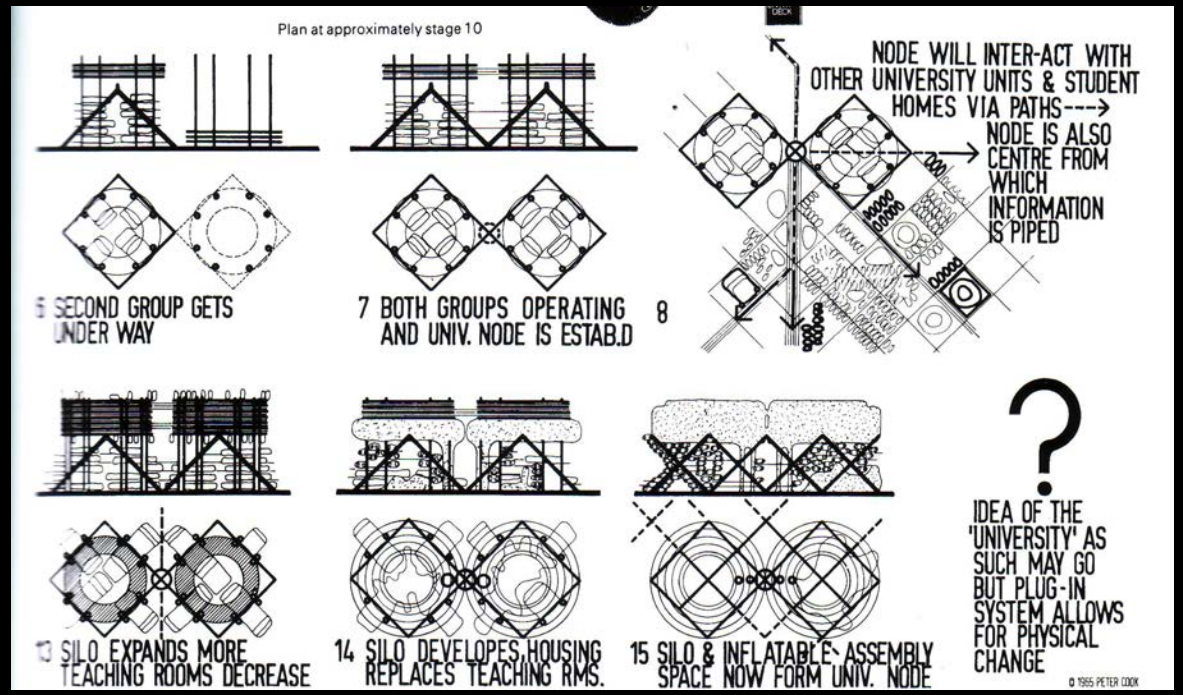
Peter Cook of Archigram, Plugin City, 1964

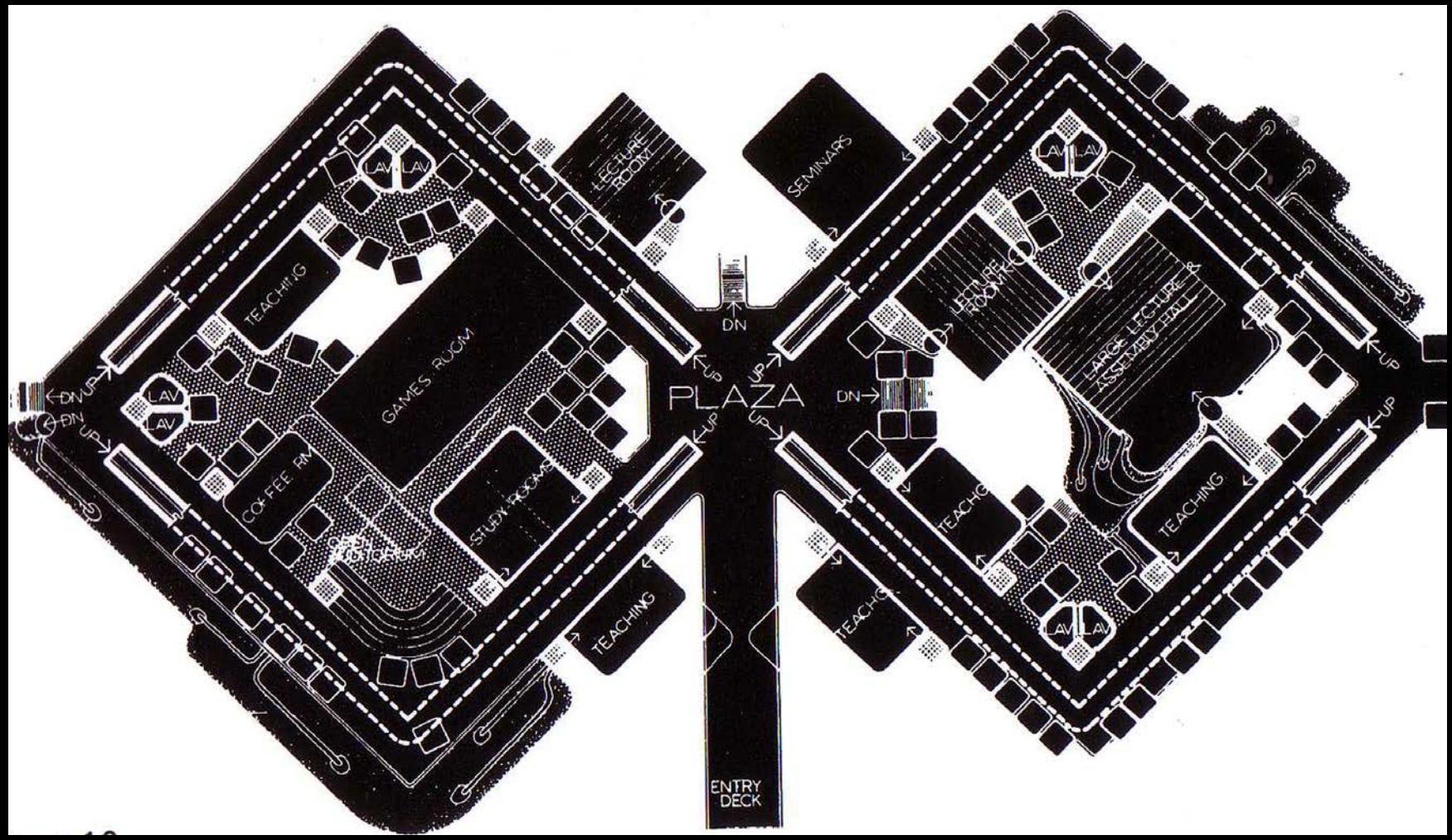
University

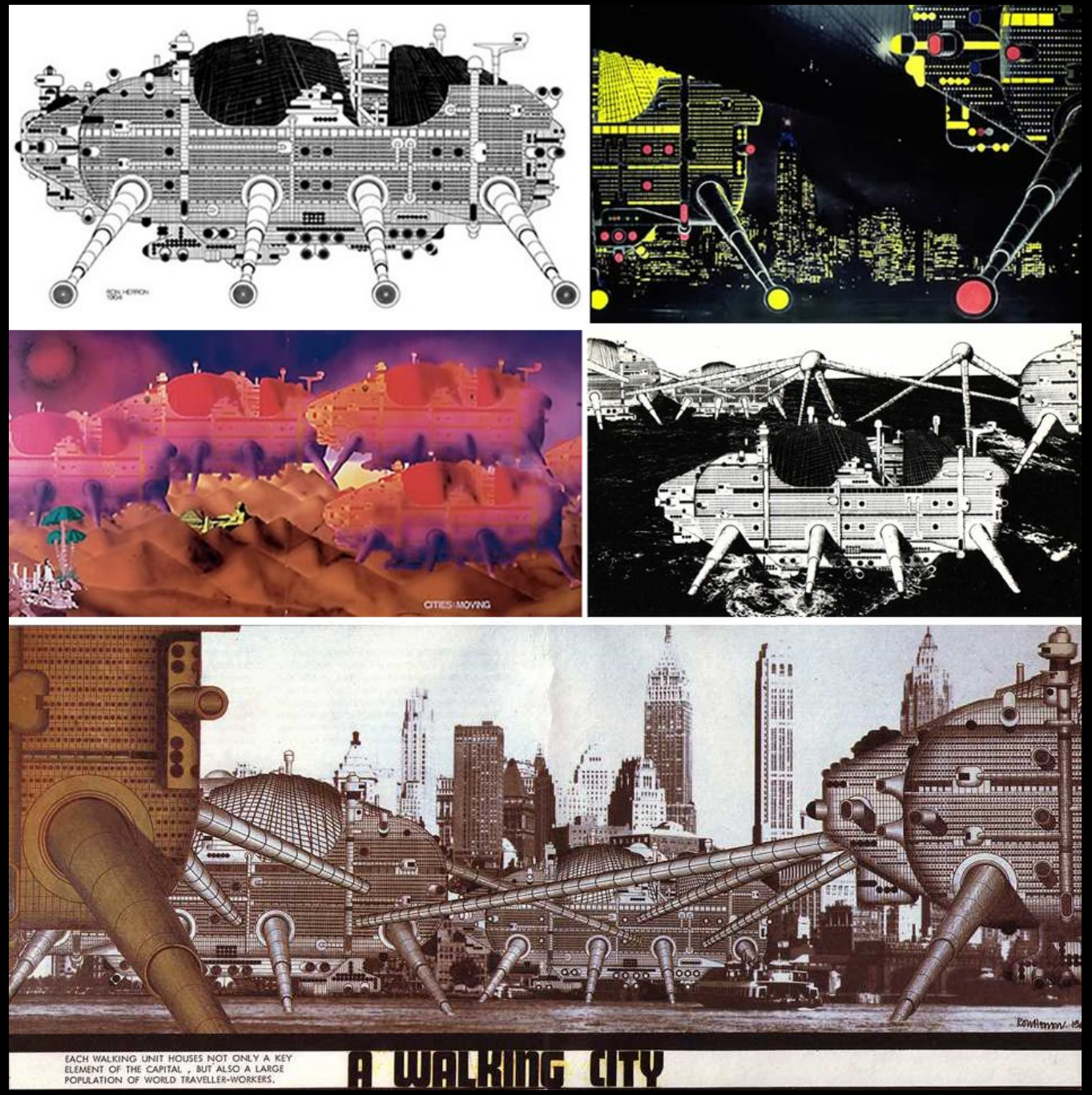



IDEA OF THE
'UNIVERSITY' AS
SUCH MAY GO
BUT PLUG-IN
SYSTEM ALLOWS
FOR PHYSICAL
CHANGE


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

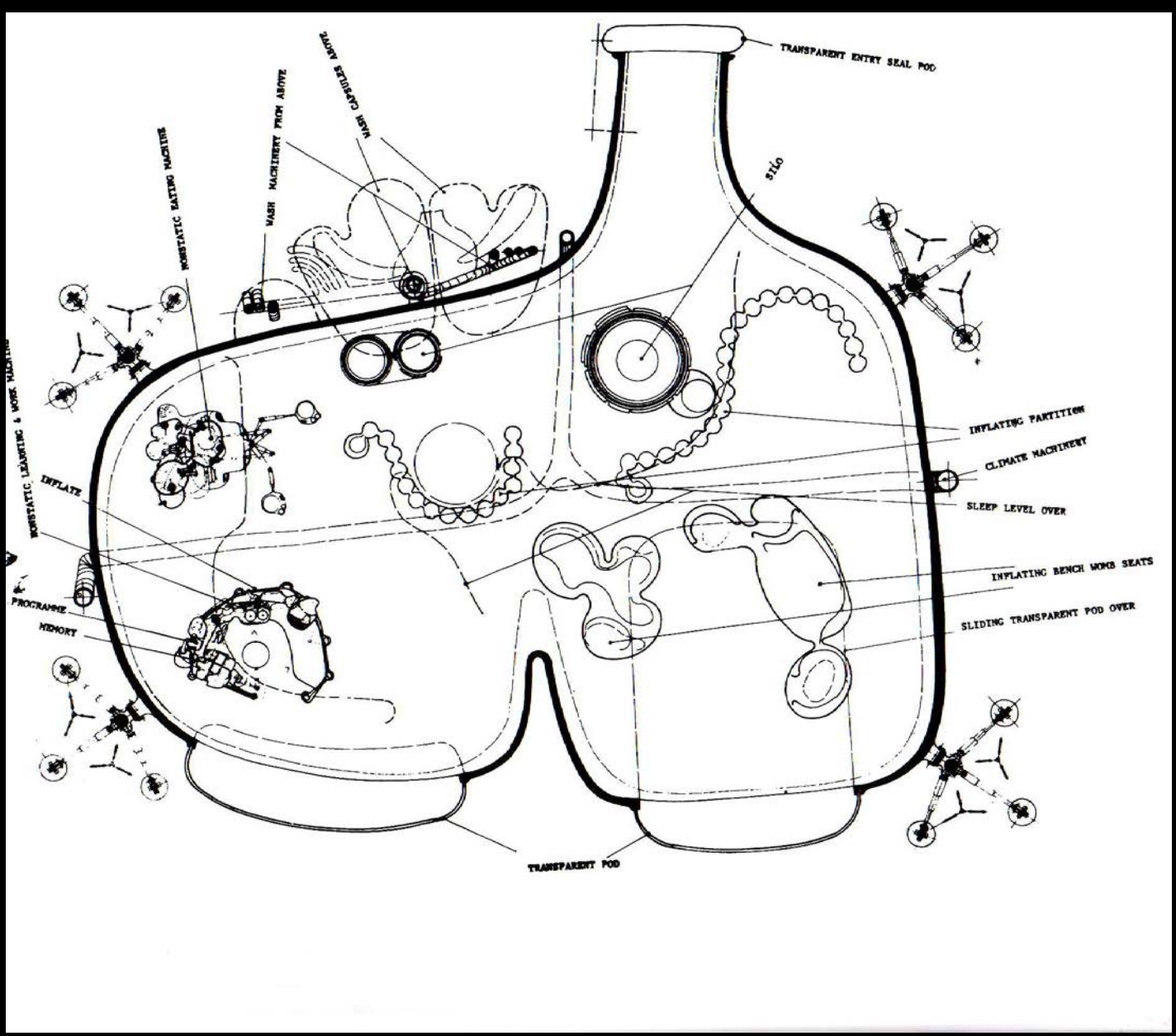

Plan at approximately stage 10
DECK
NODE WILL INTER-ACT WITH OTHER UNIVERSITY UNITS & STUDENT HOMES VIA PATHS---→
NODE IS ALSO CENTRE FROM WHICH INFORMATION IS PIPED
6 SECOND GROUP GETS UNDER WAY
7 BOTH GROUPS OPERATING AND UNIV. NODE IS ESTAB.D
8
13 SILO EXPANDS MORE TEACHING ROOMS DECREASE
14 SILO 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

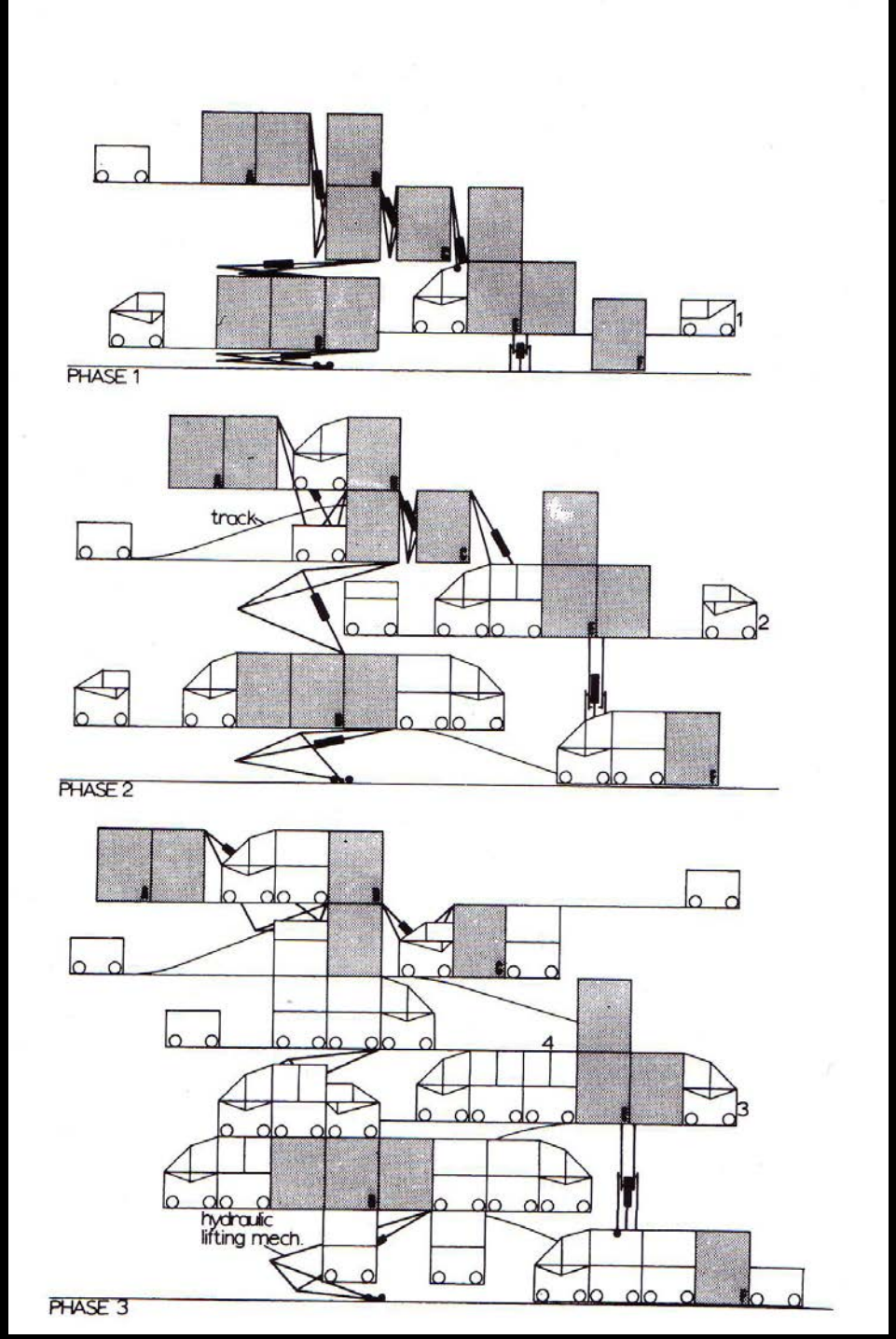

LECTURE ROOM
SEMINARS
LAV
LAV
TEACHING
GAMES ROOM
DN
UP
PLAZA
LECTURE ROOM
LARGE LECTURE & ASSEMBLY HALL
COFFEE RM
STUDY ROOMS
TEACHING
ENTRY DECK



Walking City Ron Herron of Archigram, 1964

David Green of Archigram, Living Pod, 1966

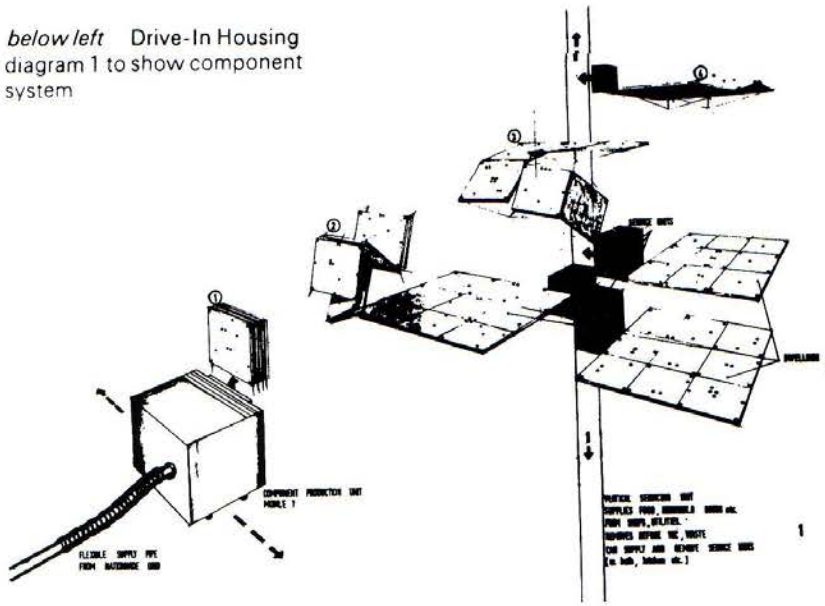

TRANSPARENT ENTRY SEAL POD
SILO
WASH CAPSULES ABOVE
WASH MACHINERY FROM ABOVE
NONSTATIC EATING MACHINE
NONSTATIC LEARNING & WORK MACHINE
INFLATING PARTITION
CLIMATE MACHINERY
SLEEP LEVEL OVER
INFLATING BENCH WORK SEATS
SLIDING TRANSPARENT POD OVER
INFLATE
PROGRAMME
MEMORY
TRANSPARENT POD

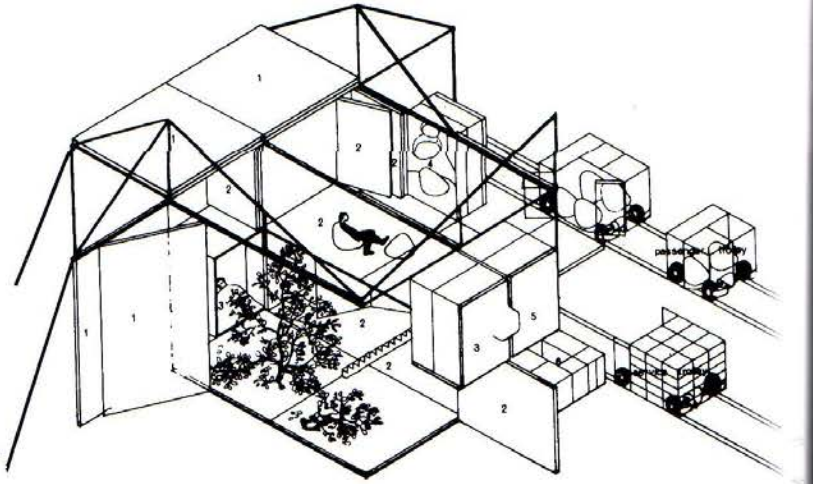


Michael Webb of Archigram, Drivein Housing, 1972

Drive-In Housing 1964–66
Michael Webb

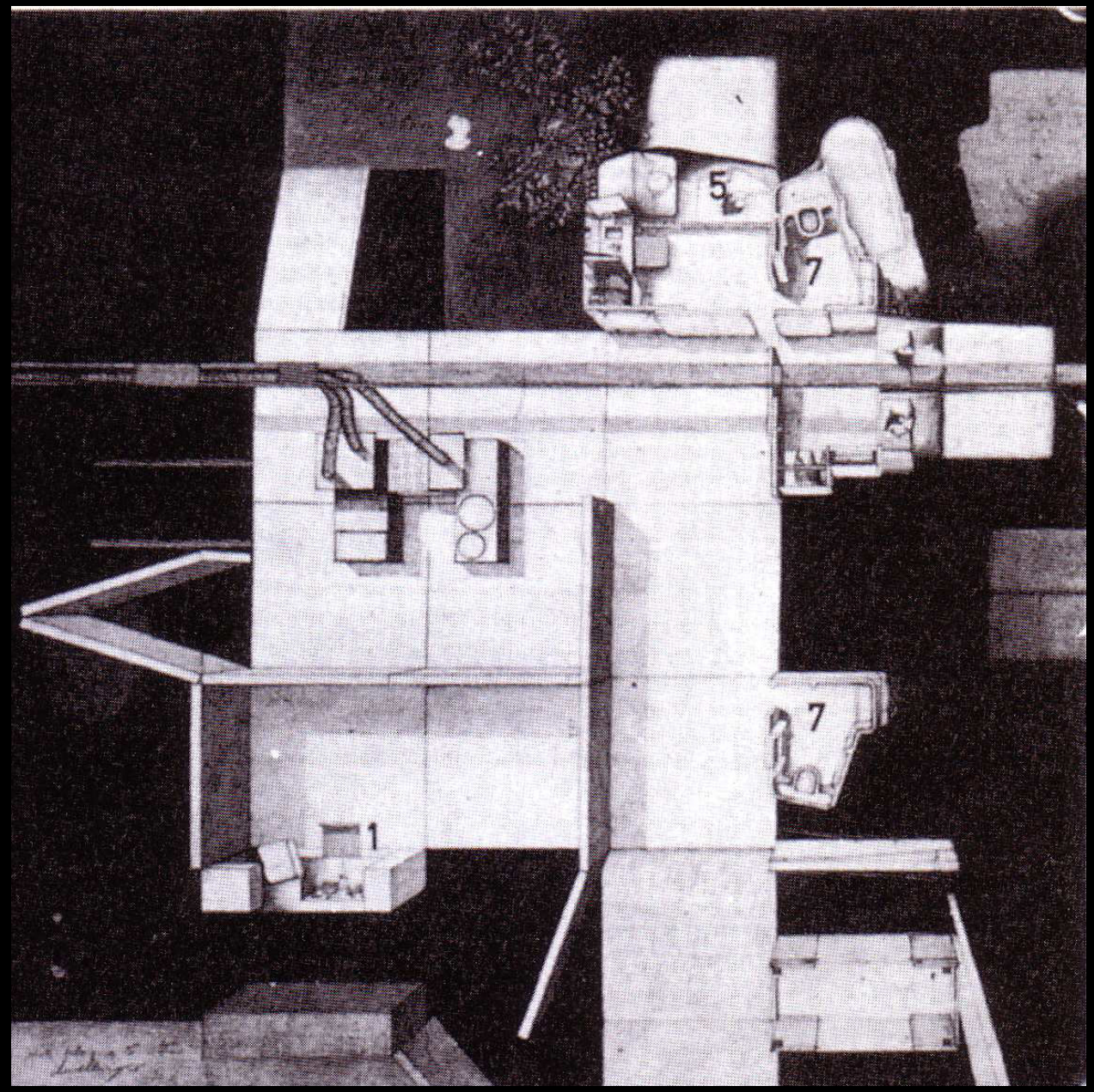
below left Drive-In Housing diagram 1 to show component system





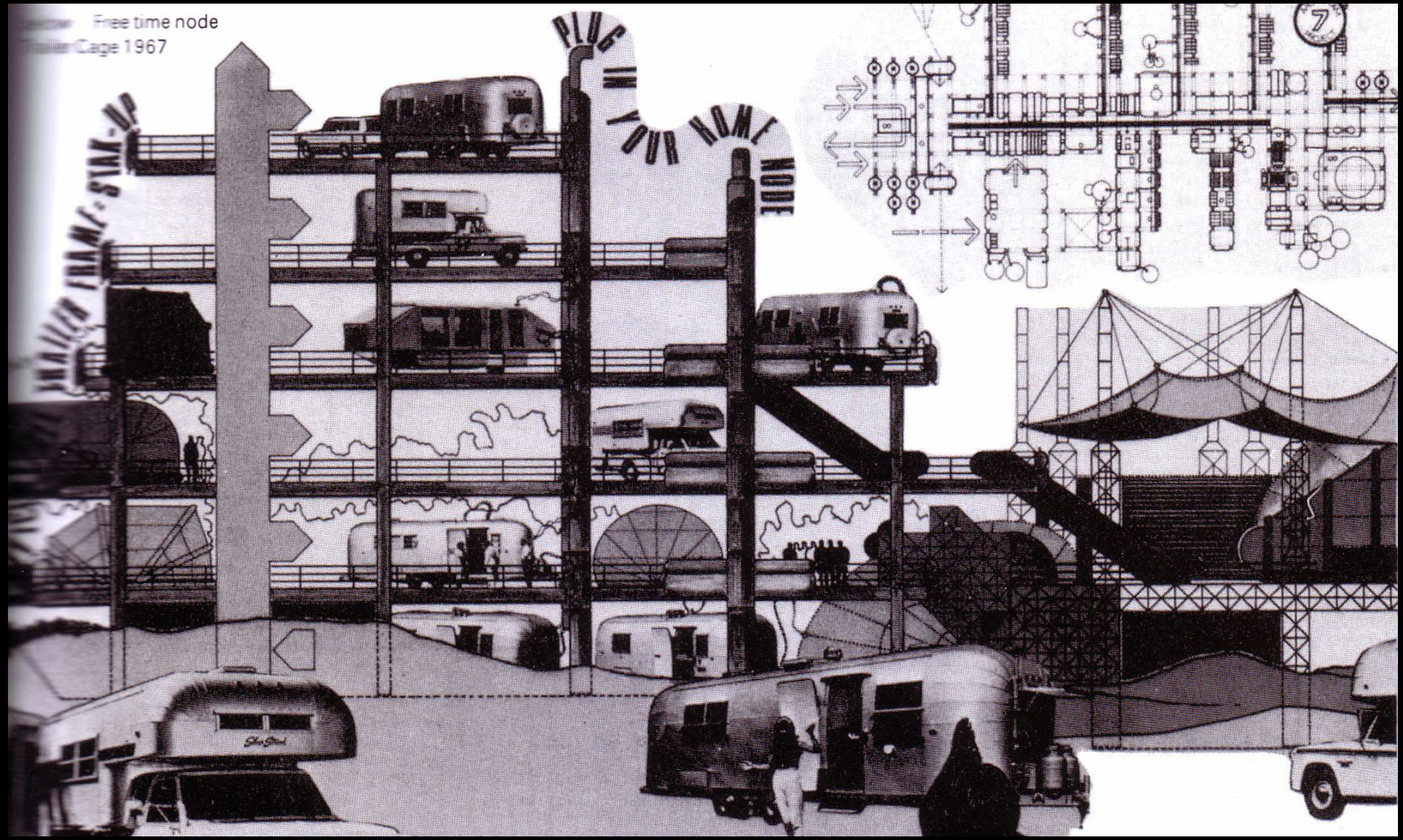
above Drive-In Housing typical home unit (axonometr

opposite Drive-in Housing (1966 version) Michael Webb


5
7
8
7
1

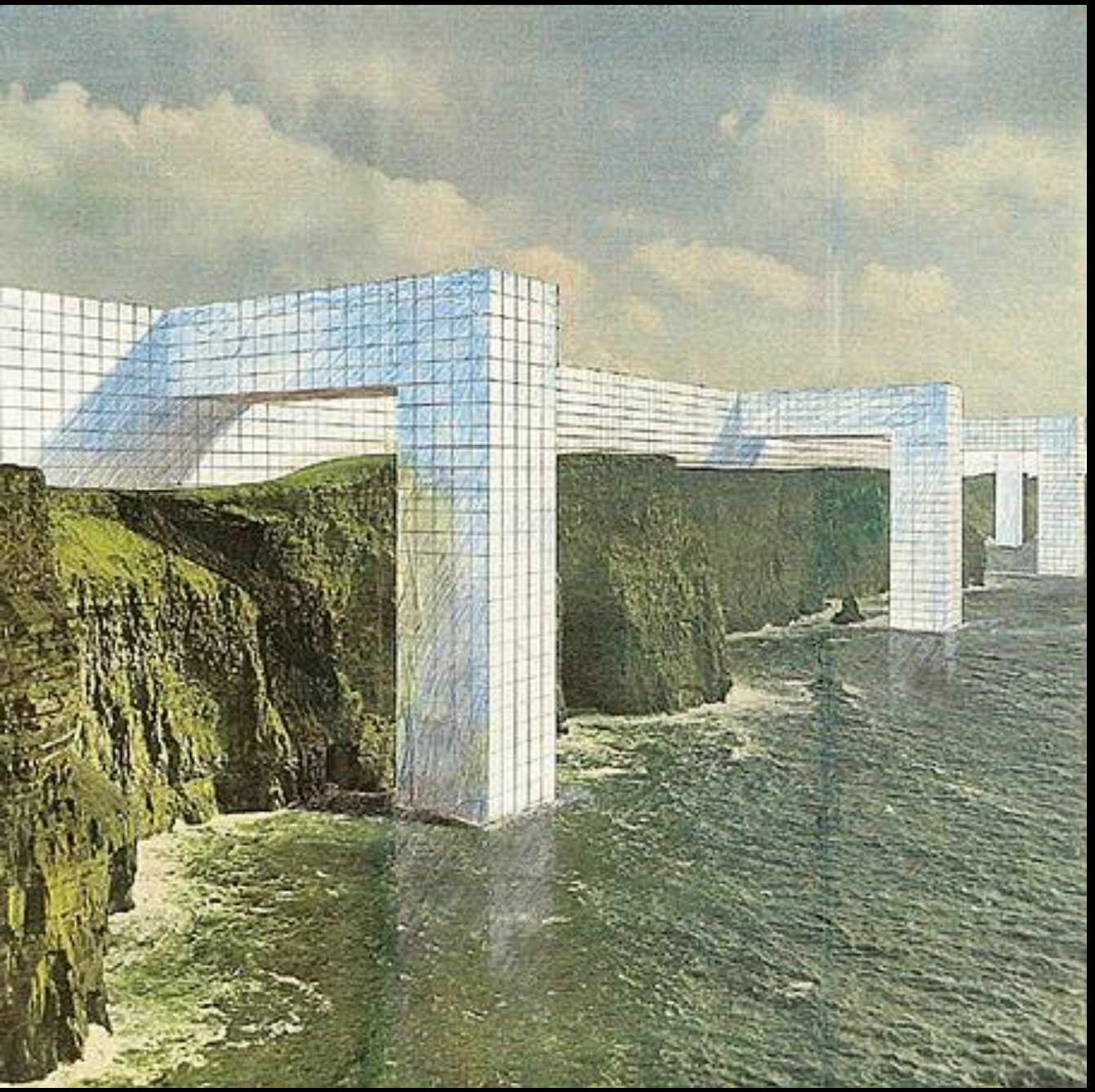
Free time node

Cage 1967



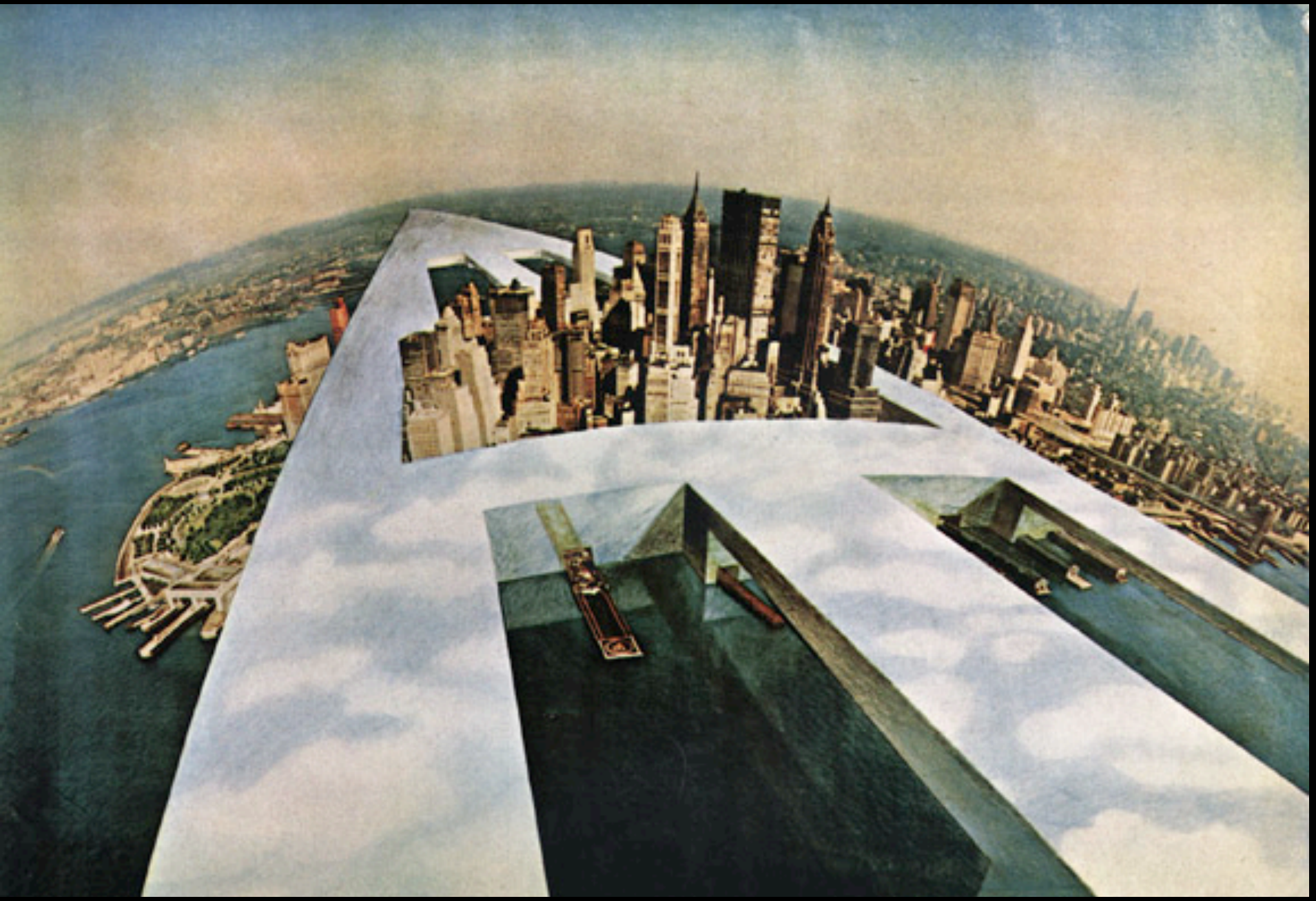
SUPERSTUDIO

Superstudio was founded by Adolfo Natalini and Cristiano Toraldo di Francia in 1966 Florence Italy -- later joined by G. Piero Frassinelli, Alessandro and Roberto Magris, Alessandro Poli



Superstudio, Continuous Monument, On the Rocky Coast, 1969

Superstudio had three categories of future research: 1.) architecture of the monument; 2.) architecture of the image; 3.) technomorphic architecture



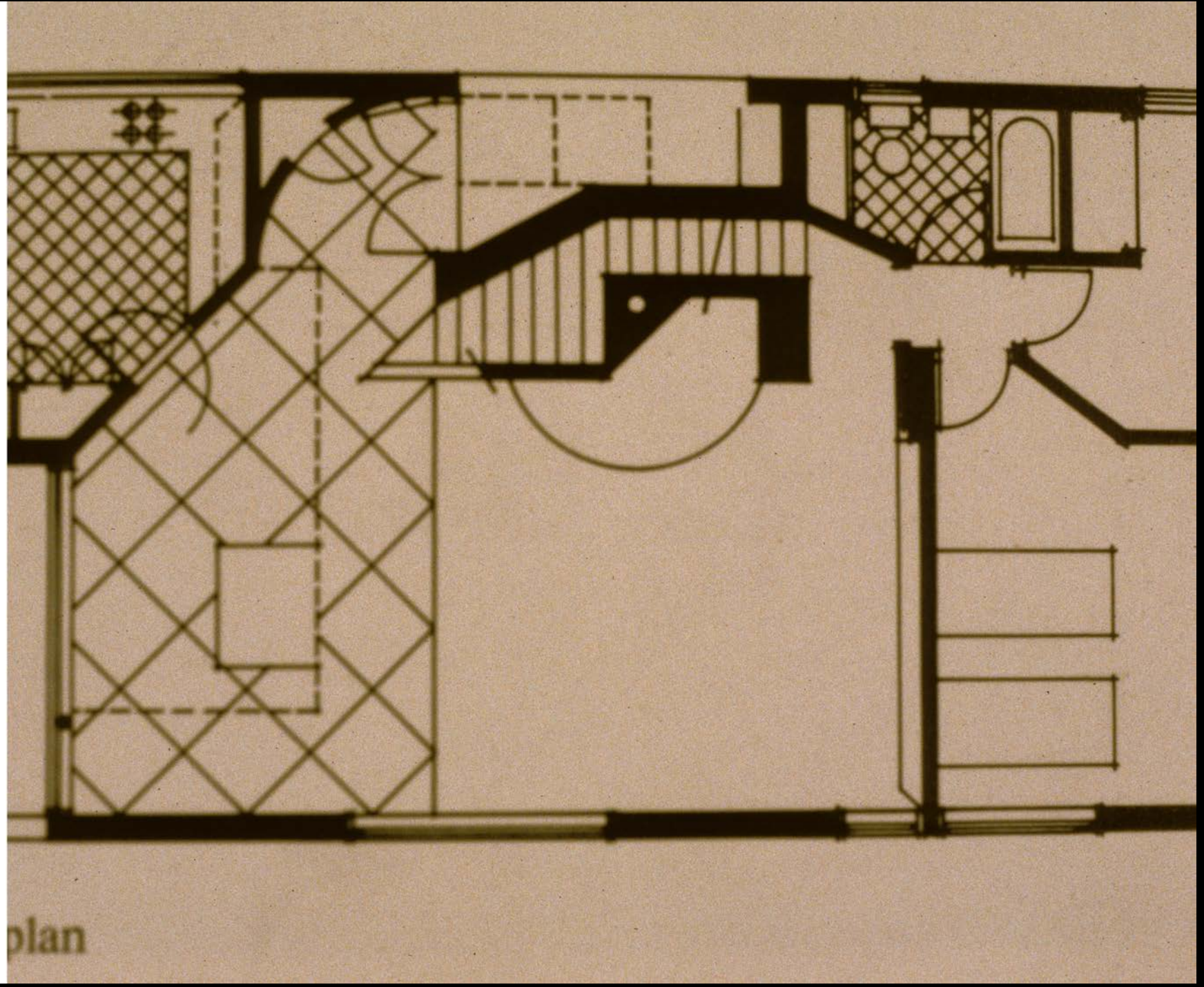
Superstudio imagined the planet with no architecture at all, just “Supersurface,” a network of energy that would replace objects and buildings with a grid — an essential theme in their projects — which people could access by simply plugging in.

https://www.youtube.com/watch?v=1KkTewCUKT8

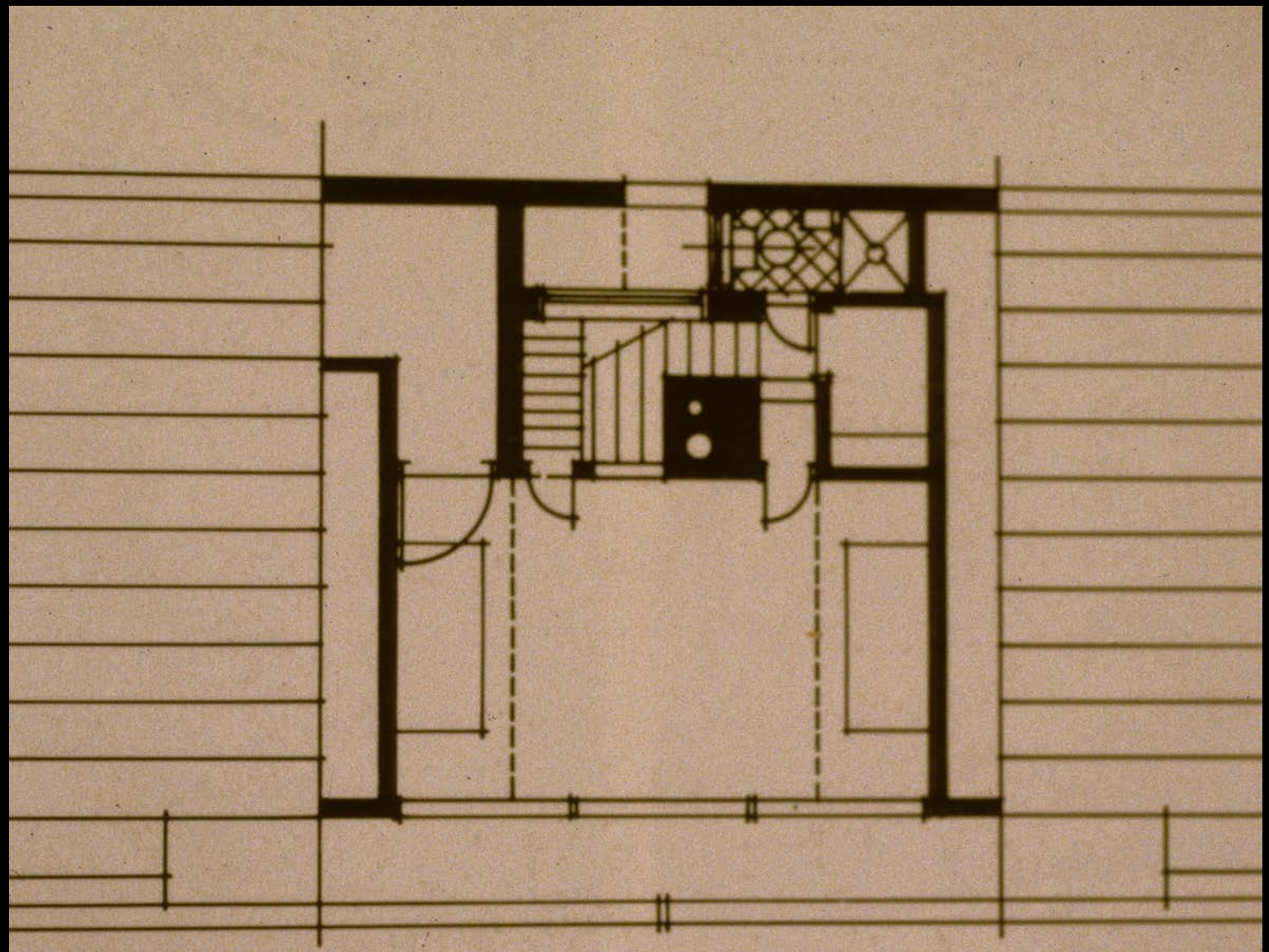
Pop Architecture and Postmodernism

Cynicism or a New Mode of Critique?

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



plan

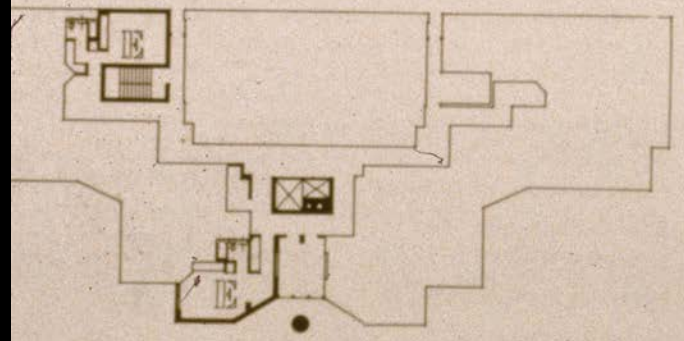


or plan

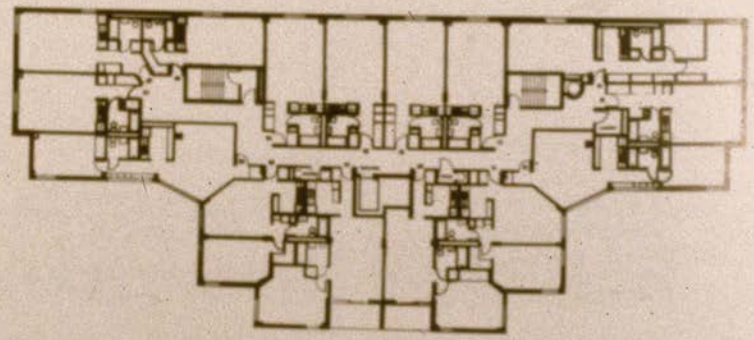
Robert Venturi, Guild House, Philadelphia, 1962

Frontal view

First floor plan

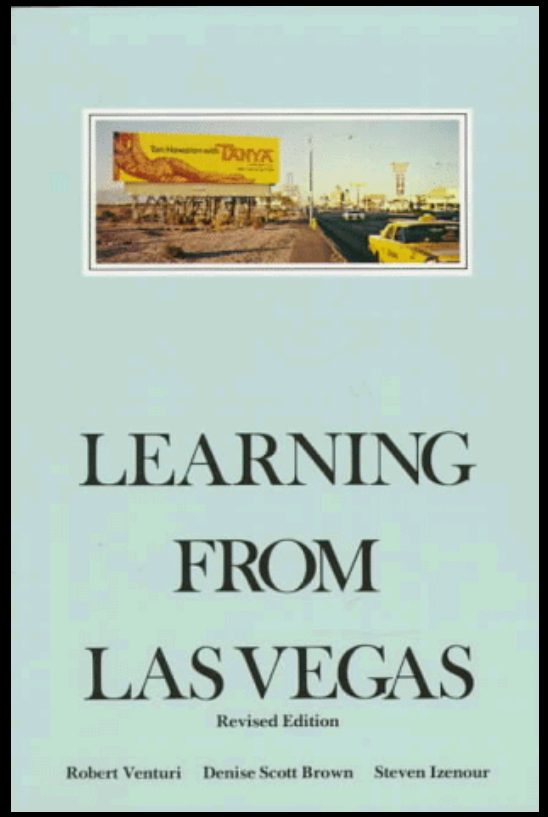


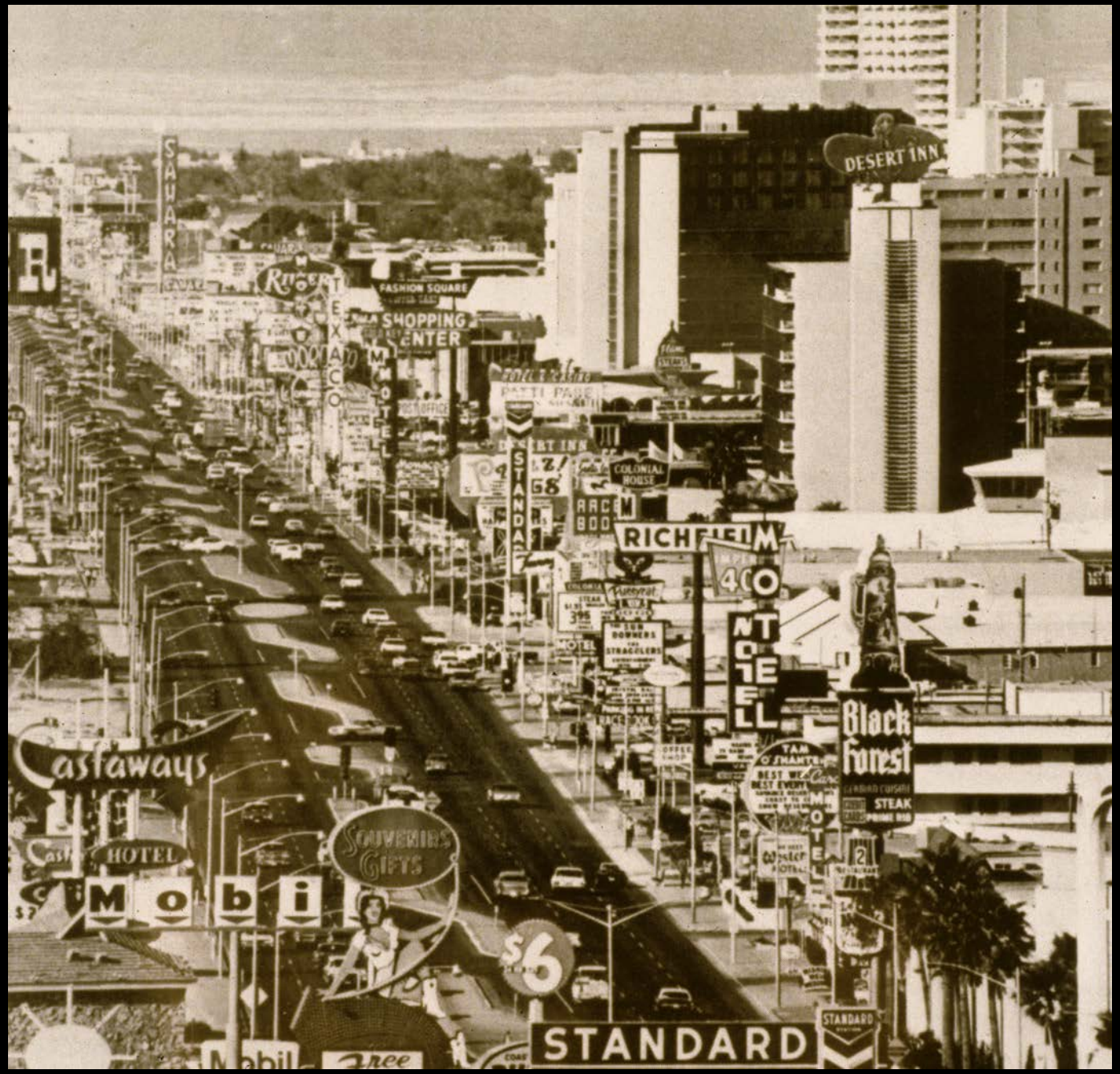
Typical floor plan



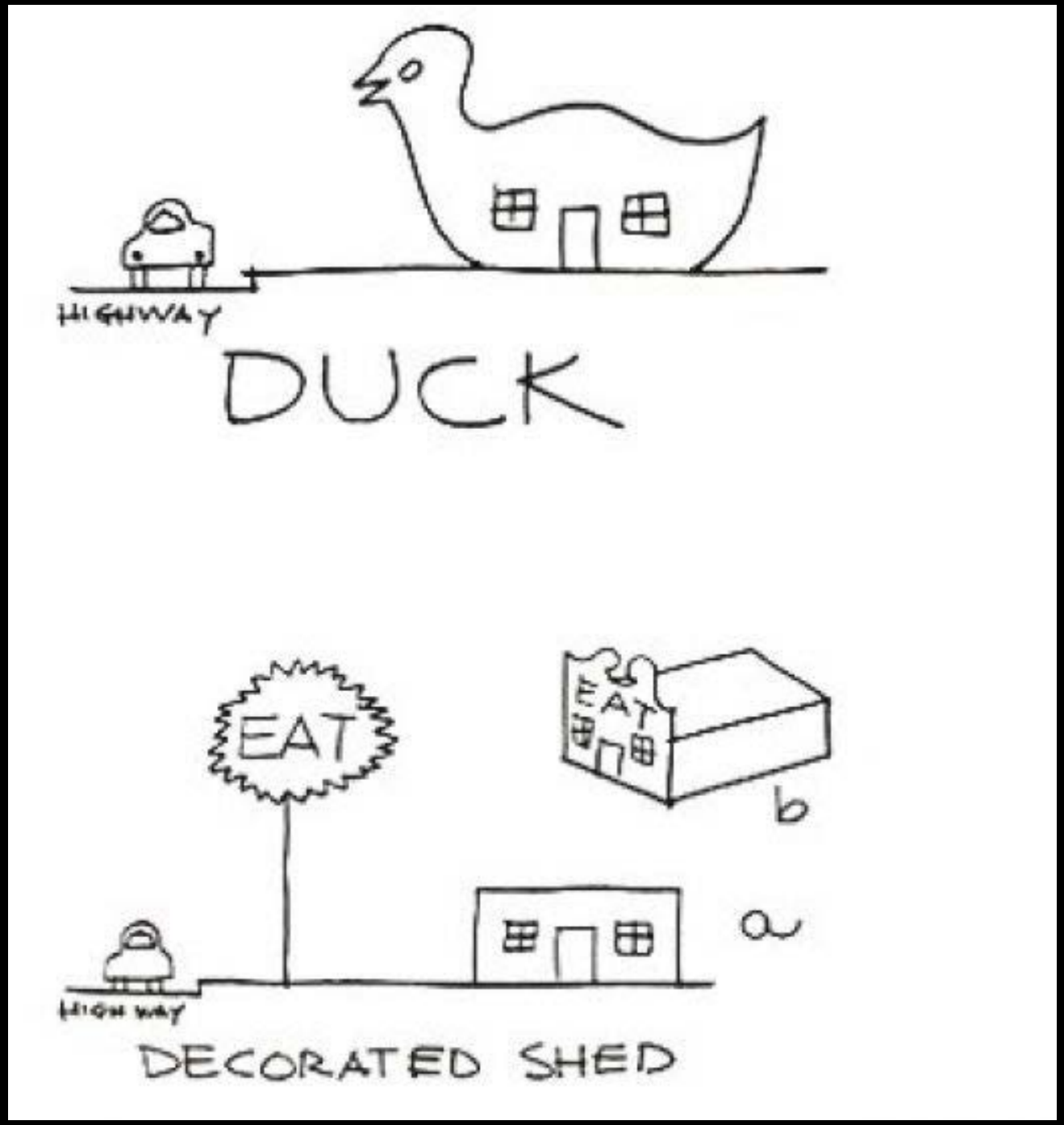
The End of Architectural Modernism and the Beginning of Signage

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



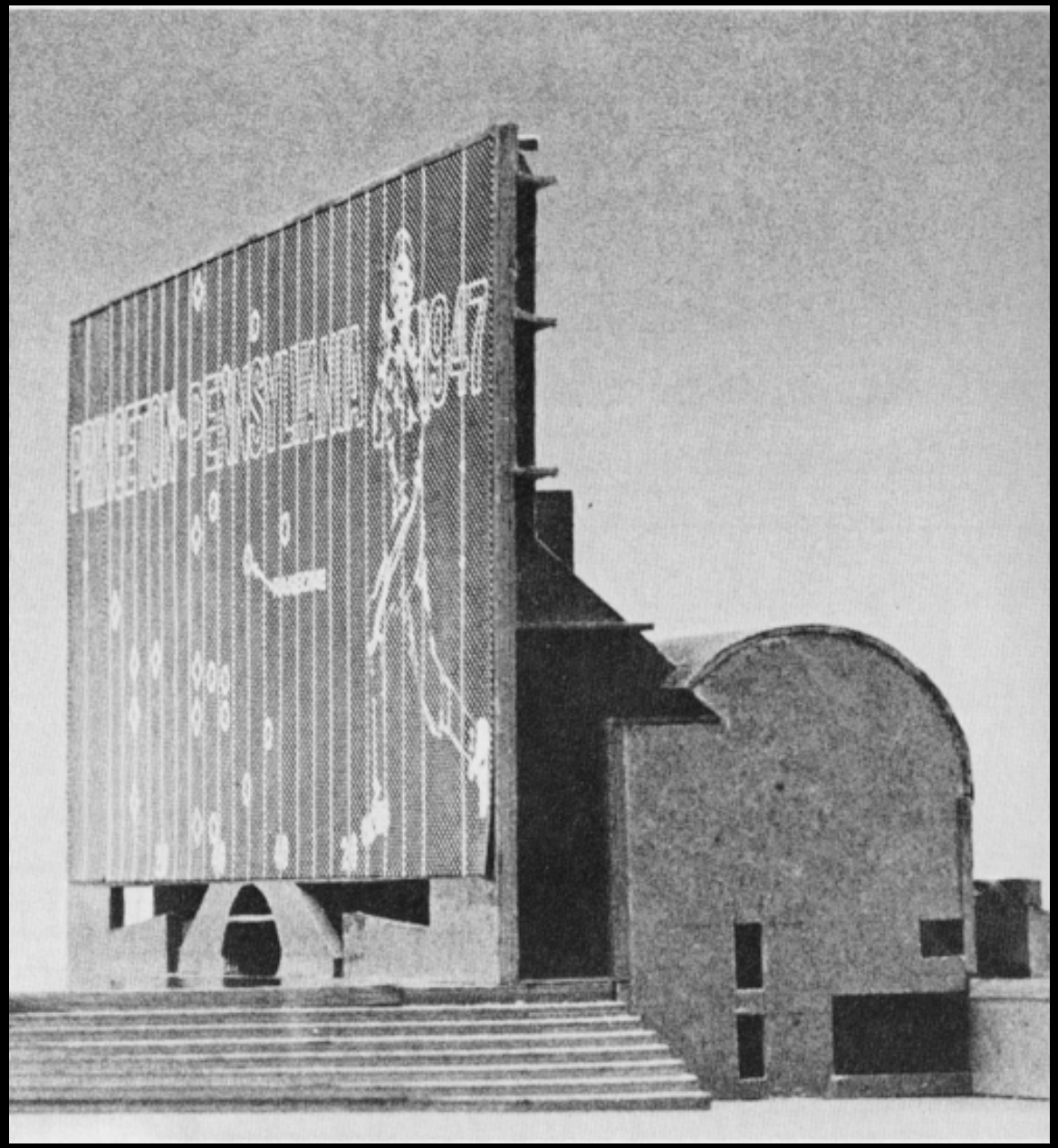


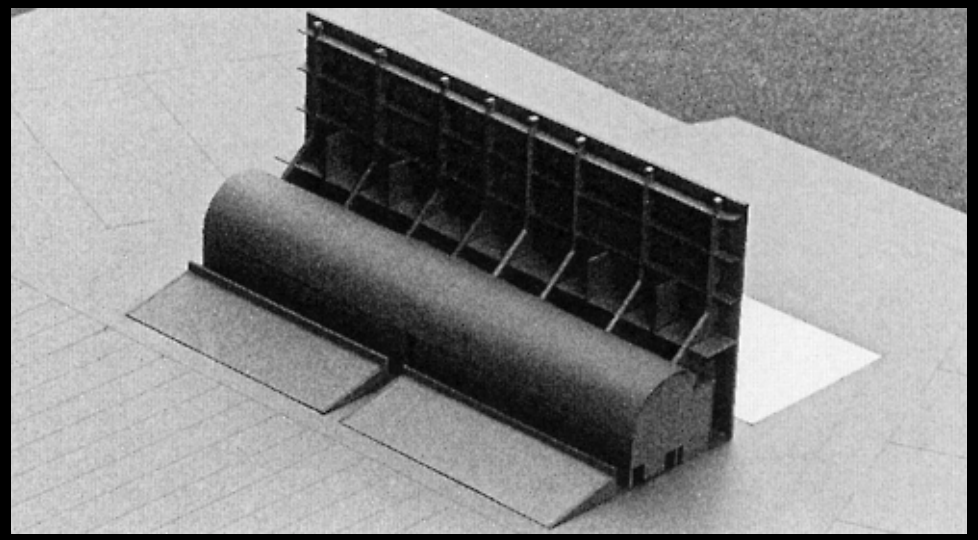
MOTEL
CHAPEL
ENTRA
OPEN 2
NO PARKING ANY TIME
CASINO CENTER DOWNTOWN
PARKING IN REAR
U.S.MAIL
BARBER SHOP
SHINE & MANICURE
SPEE
LIMI
30
Denny's



In essence, “ducks” are buildings that explicitly represent their function through their shape and construction. This typology is defined in opposition to “decorated sheds,” which are generic structures with added signs and decor that denote their purpose (think: big-box casinos, roadside hotels or restaurants with big signs).

BIG DO-NUT DRIVE IN





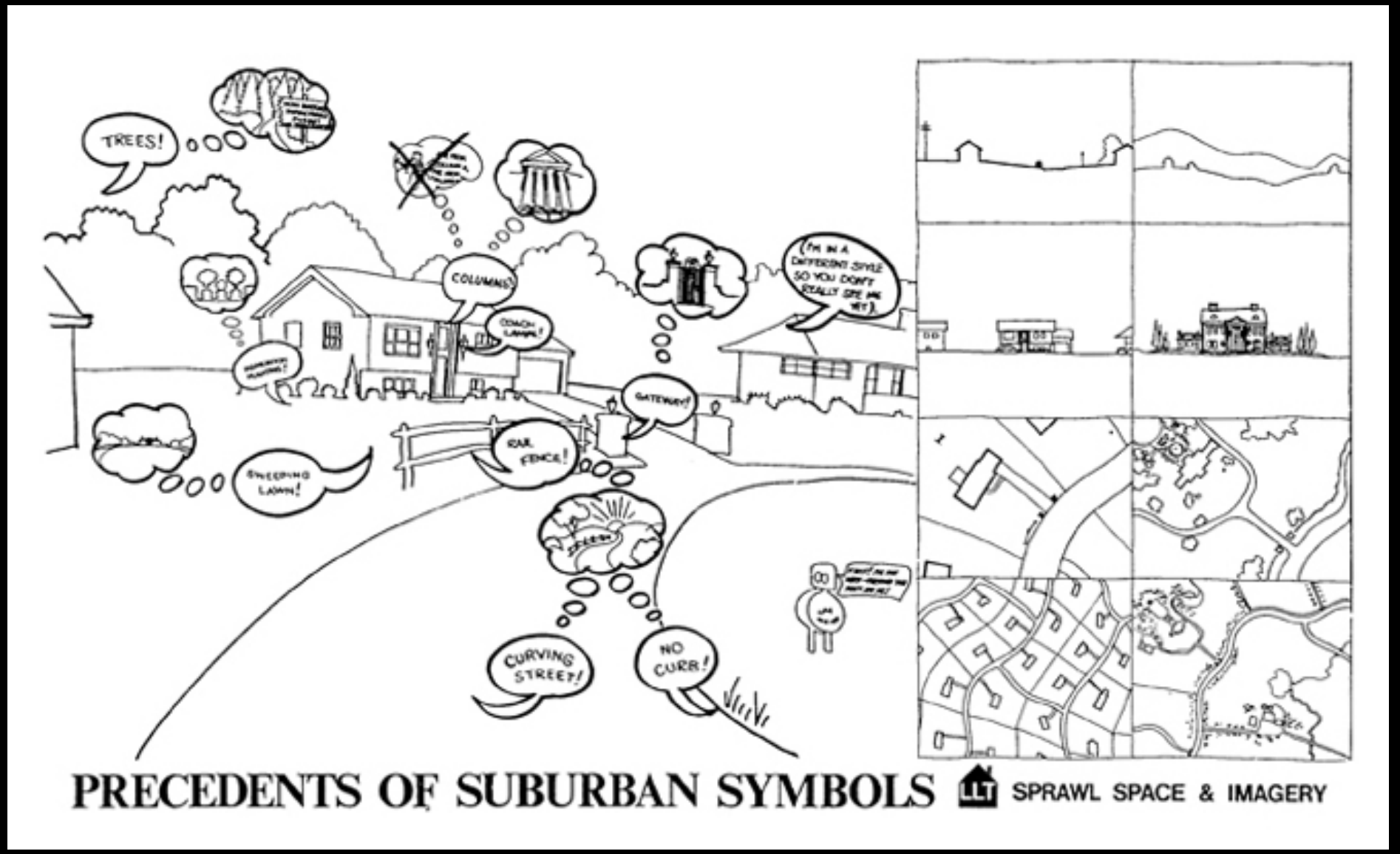
Venturi and Rauch, BILL-DING-BOARD FOR THE NATIONAL FOOTBALL HALL OF FAME IN NEW BRUNSWICK (UNBUILT), 1967

IKEA

SITE -- Sculpture in the Environment

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 Cultural Logic of Late Capitalism* (1985)

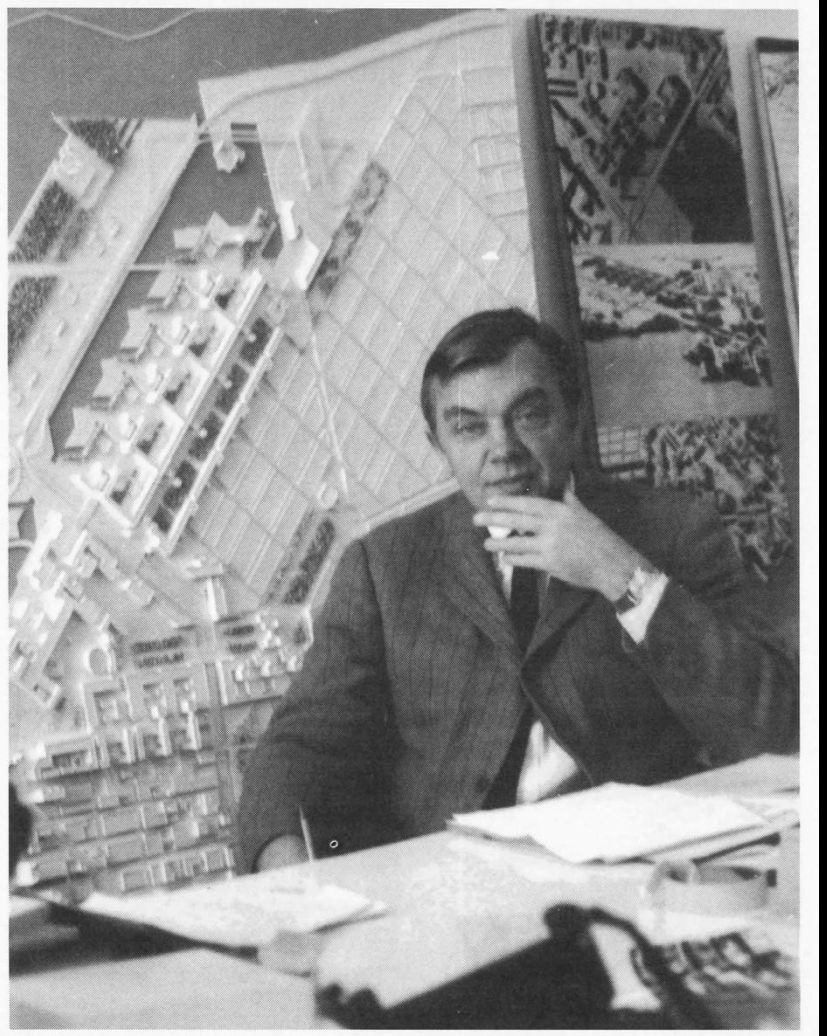
Postmodern Architecture
Charles Jencks and the Destruction of Pruitt-Igoe

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"



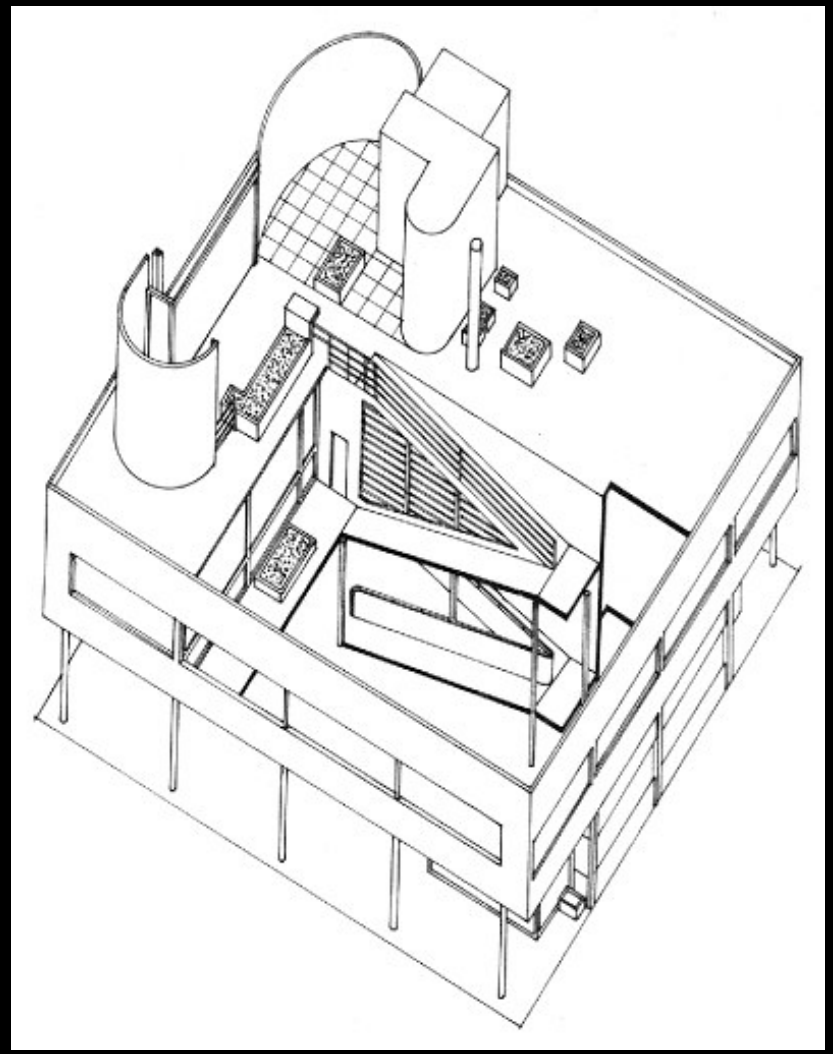
Colin Rowe (1920-1999)

Five Architects, originally published in 1975, grew out of a meeting of the CASE group (Conference of Architects for the Study of the Environment) held at the Museum of Modern Art in 1969. The purpose of this gathering was to exhibit and criticize the work of five architects– Eisenman, Graves, Gwathmey, Hejduk, and Meier–who constituted a New York school, and who are now among the most influential architects working today.

physique-flesh
morale-word

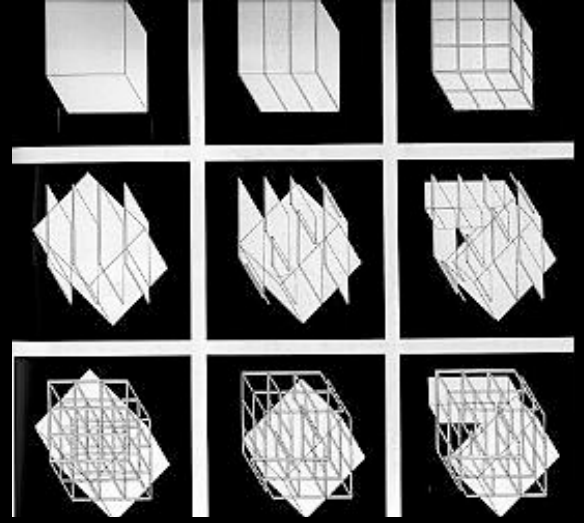
“As Colin Rowe has put it, in America after the war, a commitment to the modern entailed a decision : should the architect adhere to the physique-flesh or to the *morale*-word of modern architecture? Mainstream practice chooses the *physique*-flesh; the neo-avant-garde signaled its distance by foregrounding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

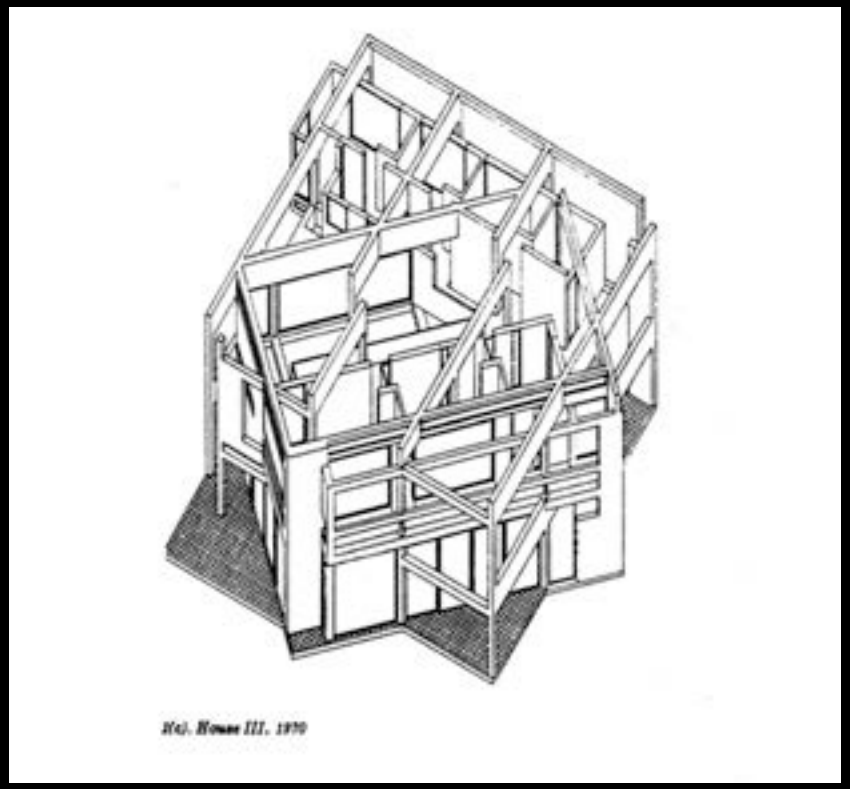
Stan Allen



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

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




Ref. House III. 1970

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

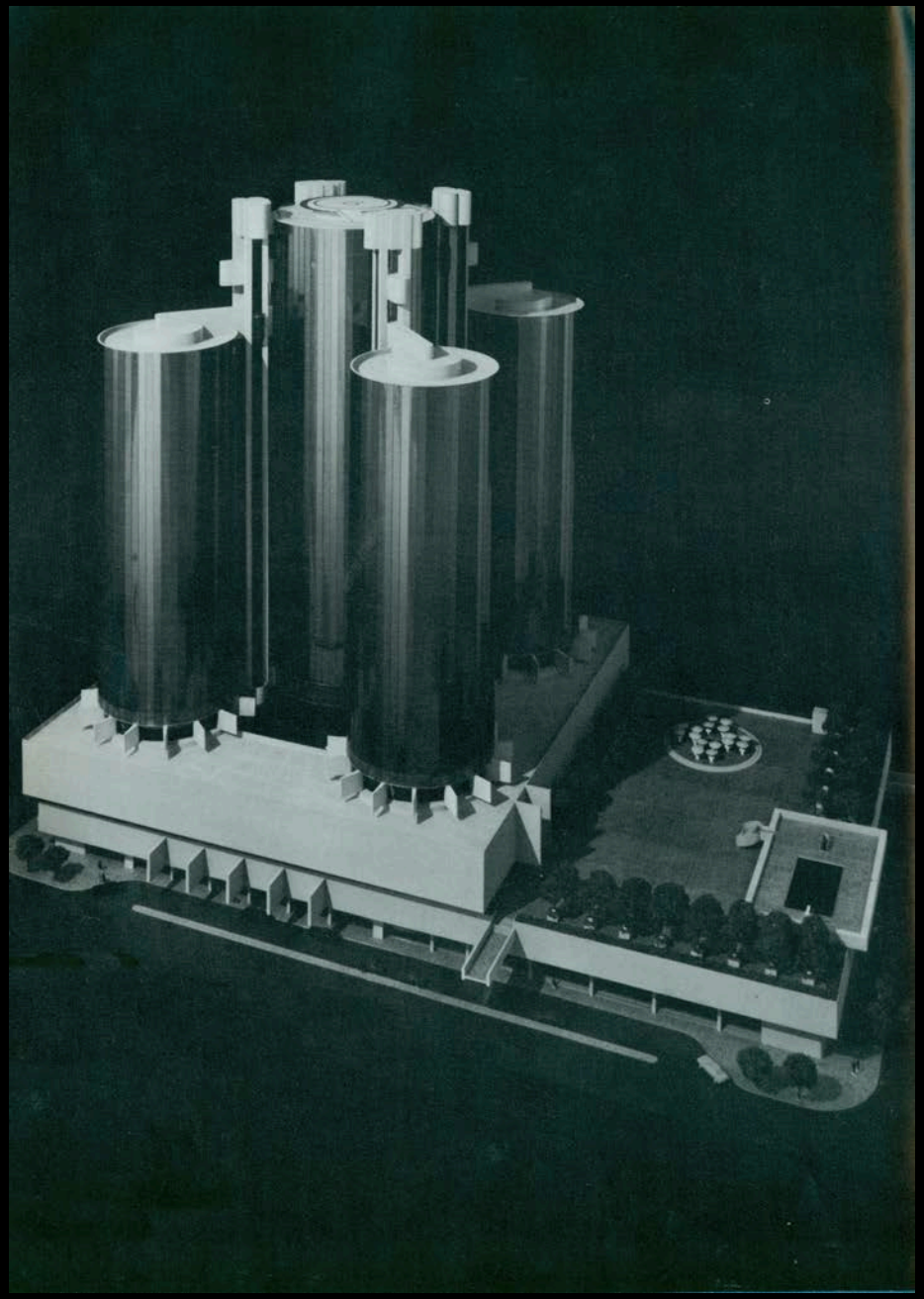
Richard Meier, Howard Rachofsky House, 1996

The Grays

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

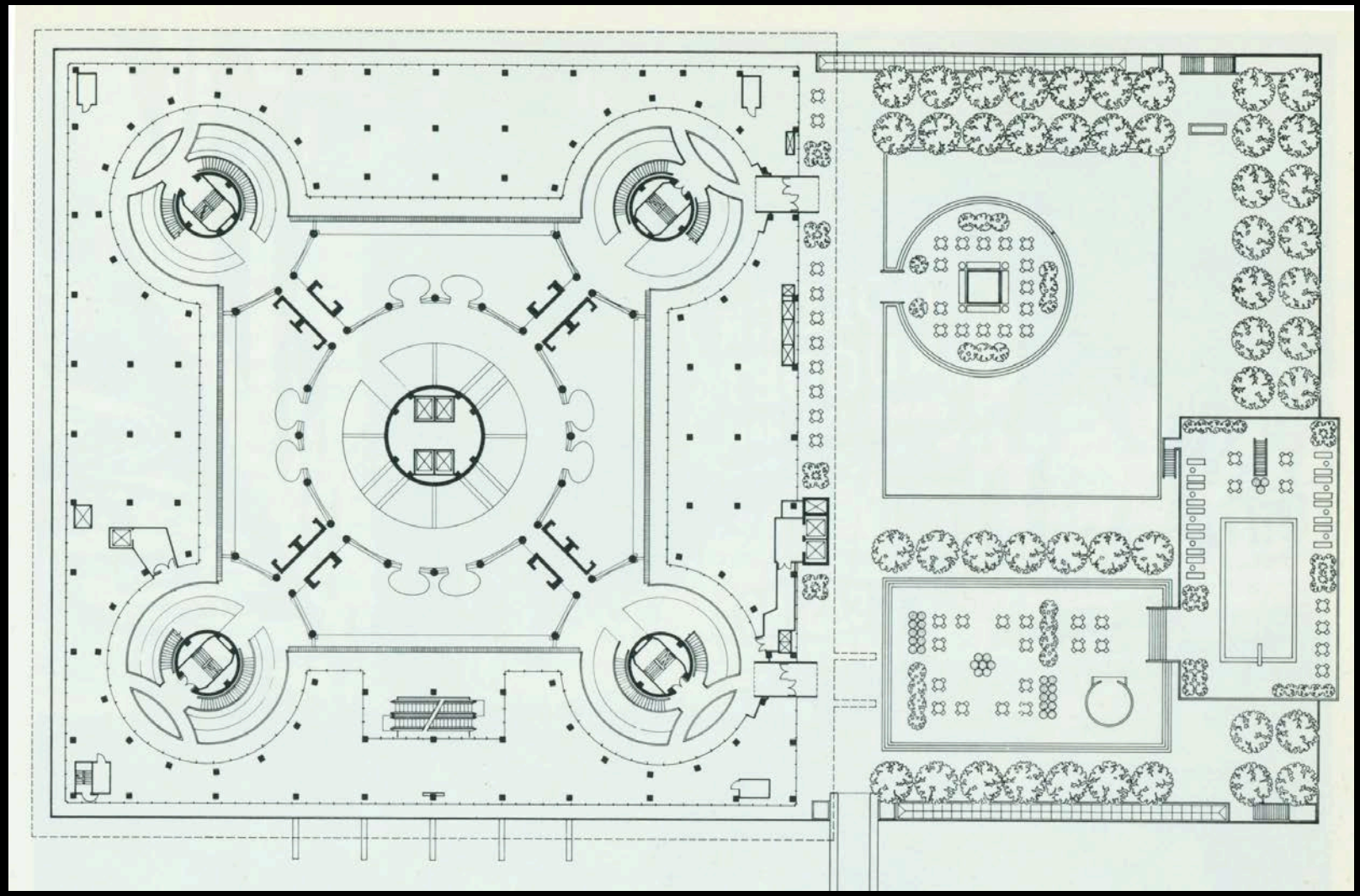
Charles Moore, Piazza d’Italia, New Orleans, LA, 1978

Postmodern Historicism
and
Consumer Capitalism



John Portman, Bonaventure Hotel, Los Angeles, 1976

John Portman, Bonaventure Hotel, Los Angeles, 1976



John Portman's Bonaventure Hotel, Los Angeles, 1976

Ed Soja's Postmodern Geographies

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