

# Principles of the Modern:

## Manifestos Recast

or

## The invention of the Public Condenser

### Objectives

The aim of this workshop, is to articulate your position and response to a set of exemplary paradigms selected from the history of architecture since the so-called 'revolution' of the 'Modern Movement' - and to illustrate this in the form of an emblematic image that can act as a personal manifesto, that can always be used as a reference, in the course of your continuing engagement with Architecture.

The workshop's assignment will combine a survey of the origins and evolution of the 'Modern' in architecture, its meaning and its bearing, with a re-presentation and transformation of the material studied.

In particular, the workshop will highlight the role that 'domesticity' has played in shaping the Modern Movement: if Modernism celebrates the rationalization of the city, what is often overlooked is how it ushered in radically new and expansive forms of domesticity, the effects of which helped transform the entire urban landscape. For that reason, domestic architecture can be seen as a microcosm of the city, in which formal, material and social experimentation can reach new heights, shaping relationships between life and form, bodies and space, sensuality and materiality: an experimentation that can inspire a social and political imaginary, from which to draw an ideological project, both allegorically and literally. You will be asked to illustrate this imaginary in the shape of an "image manifesto".

While domestic architecture today caters entirely to the domain of private life—something removed from the politics of collective life in the city—we will experiment with domesticity as a site in which to rethink collective life from within: as a Public Condenser. Distinct from the Social Condenser of the Constructivists, the Public Condenser, acquires a supplementary meaning that encompasses the realm of the city, and, of the political.

### Program Structure

A list of seminal architectural paradigms, emblematic of the Modern Movement's evolution will be given, for study, re-presentation, transformation and the production of an image-manifesto.

The procedure and working method is in two parts: *extrapolation* and *synthesis*; this will be explained at the introduction, during a series of presentations in the course of the exercise, as well as with the help of handouts from precedents that can be used as methodological prototypes - and in daily discussions with the class.

The structure of the exercise has a two-fold purpose: (a) to set the participants' principles and (b) to establish the class as a collective, in which different viewpoints become agents of the studio's discourse.

Both parts of the exercise will be carried out by teams of two, who will be given two paradigms in accordance with the list below.

## List of Paradigms

The paradigms consist of three components: "A. Fundamentals-Definitions", "B. The Home as Microcosm of the City" and "C. Dialectical Oppositions" as per the lists below:

### A. FUNDAMENTALS - DEFINITIONS

1. Peter Behrens, AEG Turbine Factory, 1909, the Werkbund and *the birth of the modern*  
Vladimir Tatlin, Monument to the 3rd International, 1920 and *Constructivism*
2. Le Corbusier, Maison Citrohan, 1922 and the *do-mi-no principle*  
El Lissitzky Wolkenbügel 1924 and the "*Proun*"
3. Kasimir Malevich Tektonik 1926 and *Suprematism*  
Ivan Leonidov, Lenin Institute 1927 and *planetary architecture*
4. Pavillon de l' Esprit Nouveau, 1925 as *prototype of the modern*  
Ludwig Mies van der Rohe, Barcelona Pavilion, 1929 as the *quintessence of the modern*

### B. THE HOME AS MICROCOSM OF THE CITY

05. Rudolph Schindler House, 1922 - Adolf Loos, Villa Müller, 1930
06. Le Corbusier, Villa Stein, Garches, 1927 - Ivan Leonidov, Magnitogorsk House, 1930
07. Pierre Chareau, Maison de Verre, 1932 - Lina Bo Bardi, Casa de Vidro, 1951
08. Ludwig Mies van der Rohe, Villa Tugendhat, 1930 - Hans Scharoun, Shminke House, 1933
09. Le Corbusier, Villa Savoye, 1931 - Alvar Aalto, Villa Mairea, 1939
10. Adalberto Libera, Casa Malaparte, 1937 - Luis Barragán, Architect's house, 1947
11. Ludwig Mies van der Rohe, Farnsworth House, 1951 - Charles and Ray Eames, house 8, 1949
12. Oscar Niemeyer, Casa das Canoas, 1951 - Eduardo Souto de Moura, House in Algarve, 1989
13. Pierre Koenig, Stahl House 1960 - Richard Neutra, Kaufmann House, 1947 & Shulman photos
14. John Hejduk, Wall House 2, 1973 - Rem Koolhaas, Maison à Bordeaux, 1998
15. SANAA Kitagata apartments 2000 - Alfonso Eduardo Reidy Pedregulho apartments, 1955

### C. DIALECTICAL OPPOSITIONS

17. End paradigm: Archizoom's No-Stop City & Dogma's Stop City: *The Limitless and the Finite*

## **Part 1: Extrapolation – Tuesday January 19 to Friday January 22**

The extrapolation will consist of

- a) abstracting a formal summary, an extract out of a the paradigm studied
- b) isolating and capturing each extract for a compositional transformation that will be an abstracted reconfiguration of the two paradigms into one; this transformation will form the conceptual model that will sanction Part 2: the synthesis; help and advice for this transaction will be given at the desk crits.

### **Presentation requirements for Part 1:**

Every team will be assigned two of the above paradigms, study it (and its historical context) and critically re-present it incorporating the following:

- 1) Simplified plans and sections, illustrating the studied paradigm.
- 2) Any other images deemed necessary (photos, sketches, ideograms etc.)
- 3) A transformation plan/section/sketch/3D dwg. representing the paradigm.
- 4) A small statement explaining (a) the model and (b) its transformation.

These should be printed and pinned up for discussion on Friday January 22.

The format for everything is to be 17" x 11" –landscape- including the text. The text can be incorporated into the drawing panels.

At this stage, presentations from previous workshops, other material and illustrations of examples will be handed out and/or or projected, to help explain the intentions and to expedite the process.

There are examples of transformations for some of the above paradigms, all of which you should search, look up, refer to, and whenever clearly relevant to your proposal, illustrate.

## **Part 2: Synthesis – Friday January 22 to Wednesday January 27**

Out of the material developed in Part 1, each team is asked to produce one color image, as an exercise in uplifting the drabness of photoshop (or whichever software utilized) the indiscriminate use of which, is so often a killer to communication.

This image should be simultaneously an emblematic representation of the composite transformation and, an abstract representation of an "interior" that the transformation bespeaks; it should be envisaged as the representation of an "archetypal social condenser": imagined as a space to accommodate an example of what is (often inaccurately) referred to as the "body politic"; a monumental interior, in which representatives of the "Rulers" and the "Ruled" (the "Powers that be" and the Citizen) openly confront each other, and where the conflict between the Public and the Private is revealed: a politically unique public function, to be renamed Public Condenser. Similar to a large reception area and arena, a cross between a vast hotel lobby and a performing stage, it will be framed and articulated by the participating teams, in a collection of singular proposals, that together will form a collectively discussed studio agenda.

(Examples of photoshop images, from the results of other workshops as well as from the work of the teaching team and other architects will be illustrated, and there will be instructions towards generating individual color and image archives that replace the given color samples provided by photoshop. Sample files will be handed out).

## **Presentation requirements for part 2**

All drawings to be printed as follows:

The Color image on 36" x 24" -landscape-. All other drawings on 17"x 11" -landscape-

## **Review**

Both Part 1 and Part 2 will be juried on Wednesday January 27 2016.

During the course of the workshop, improvised pin-ups may also be required. In conclusion, it is important to point out that the discussions at pin-ups are public sessions and must not be taken for private desk crits; all students should participate - individual contributions to a collective discourse are not only welcome: they are essential.

## **Finally**

The color images are to act as IMAGE-MANIFESTOS (not just perspectives - or other 3D views of the plan). They are to display the INTENTIONS of the paradigms studied, while at the same time employing the image as LANGUAGE to convey a 'POSITION' (i.e. it should reflect the students' perceived VIEW OF ARCHITECTURE); it is a question of outreaching one's skills to make IMAGES that convey persuasions and, are in themselves conceptual statements, especially about the pertinent role of the image as ABSTRACT REPRESENTATION and propagator of PRINCIPLE.

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