

2. Dominant Modern Reflections: Alois Riegl, Adolf Loos, Le Corbusier

1. Recapitulation of lecture 1.

-18th and 19th century advance in science and technology leads parallel to the exploration of nature, to the exploration of the past
its consequence is

-historicism in architecture

-Gottfried Semper materialist, pragmatic global

-John Ruskin ethical spiritual

-radical revisions of historicism

-Friedrich Nietzsche
use and abuse of history, wisdom and profetism

-Konrad Fiedler
critic of history of art and aesthetics,
art is equal to natural creation and productive technology as second nature
see also in lecture 3

2. Transition to 20. century

arts and crafts secession, salvation redemption by art and architecture,
aesthetism
engineering as emerging separated profession, based on calculation

3. Dominant modern reflections, still active in contemporary discourse

-Alois Riegl

empirical study – documented - Late Roman Art Industry,
The Modern Cult of Monument and other works
conclusion - „Kunstwollen”, („willing the arts”), not styles
Kunstwollen as ultimate driving force in history always producing contemporary human

VALUES

Riegl's system of values

memory values
voluntary and involuntary documents

age value witness of time and material decay

historical value witness of events of the past
commemorative value monument by intention

present values

value of use -later, called „function”
novelty value
relativ artistic value, relation to previous works of art and architecture

-Adolf Loos

building and writing, complementary sides of the practice

modern traveller Greece, USA

experiences: central European culture, education
recognition of wisdom and variety of vernacular architecture
appreciation of American advanced technology
getting familiar with Japanese tradition and craftsmanship in Chicago

result: criticism of formalist ideologies of historicism, secession and emerging
modern formalism of the twenties

pragmatic wisdom, inclusive approach to traditions „don't replace, what functions well”

elegant clothing as metaphor of architecture

no decoration, „Ornament and Crime”
quality is the result of high level manufacturing, good craftsmanship and elaboration of
materials

new concept of private space: „Raumplan”

not theorist but a crucial point of reference in theory of architecture and design even
in contemporary discourse

-inclusive emphatic approach

-Le Corbusier

-salvation, redemption by engineering, art and architecture
tabula rasa, returning to point zero, everything must be replaced,
futurism, but archaism at the same time

-returning to eternal human values with modern technologies

-practical, rational, material values

sunshine, fresh air, good habitat, transport, dignity of work, creativity of the individual

-spiritual, ideal values

objective system of human proportions, modular, golden section
abstract painting and sculpture, cubism
Platonic, Renaissance, Enlightenment idealism

purism in art and architecture, (purification of architecture)
five points of modern architecture, columns, free floor plan, free facade, horizontal window, roof garden

-early oeuvre, rationalism, paradigm of engineering and classic principles

L'Esprit Nouveau 1920-1925

Vers une architecture 1923

CIAM 1928-1959

The International Style 1932 Henry-Russell Hitchcock, Philipp Johnson
modern formalism and aestheticism

-late oeuvre, total autonomy of form, as representation of the idea is the
supreme destination of the architectural form
basic point of reference of post war global formalism and contemporary global
colossalism

-exclusive imperative approach