

5. Destructions of Modern Technologies. Totalitarian Regimes, and the Second World War. Post War Time, Neo-Technicism Total Utopies of the Sixties.

-1918 end of WW1, considered, as the real end of the 19. century

-20. century technologies (see also in lecture 3)

combustion engine, electricity, electromagnetism, nuclear physics
transport, navigation, aviation submarine subway, cinema, photography,
broadcasting, television, locator, missile, nuclear bomb

-post war optimism in the twenties, avantgarde movements De Stijl, Bauhaus,
Russian Constructivism, Italian futurism, French modernism
free development of modern art and architecture
Corbusier: Vers une architecture 1923
Rudolf Schwarz: Wegweisung der Technik

-use of new technologies, mass society, mass media, „Gleichschaltung”
manipulation of masses with the speed of light, the age of populism

-arms race for revision of 1920 peace treaties, Russian civil war, totalitarian regimes,
masses of people controlled and agitated

-Germany

nazism, end of german avantgarde closing the bauhaus,
rapid progression in technology, regression in representation. roman imperial neo
classicism, colossalism, using modern technologies, as cinema, broadcasting, light
effects for manipulation, Albert Speer, architect and Rüstungsminister
at the same time, idyll for the petit bourgeoisie, and the workers
Heimatkunst, Blut und Boden movement, Paul Schulze Naumburg
ideology of superiority of the Germans as the only alternative for the future of
mankind

-Soviet Union,

bolshevism, end of russian avantgarde
technology underdeveloped, poverty, bitter struggle for coming up, war communism,
regressive representation, „social realism” revival of Russian imperial neo classicism
in colossal scale, to give the workers the illusion of dignity
ideology of superiority of proletar internationalism as the only alternative for the future
of mankind (the hidden form of Russian imperialism)

-contradiction- advanced technology and regressive representation except Italy
where modernism (with neo-classical overtones in novocento) was accepted in public
representation,

-obsession with „tabula rasa” thinking: everithing should be removed cleared
eliminated for a „better” future, one should start from point zero

(modern masters were fascinated with totalitarian regimes in their early periods!)

-its political dimensions led to racism, to the project of the extermination of millions of
people

-contemporary consequences, fundamentalism and terrorism

-WW2, terrible destruction, with advanced technologies, never possible earlier,

-post war reconstruction, free proliferation of modernism, soon turning into global formalism, modern academism
USA, Japan, Latin America

-cold war, arms race, orbital race, nuclear race, iron curtain in Europe, neo-classicism prevailed in the Soviet Union and in all „socialist” countries until 1956

-revision and criticism of modern formalism in the west, last congress of CIAM Otterlo 1959

Team X. Bakema the Smithons, „brutalism” neo technicism

-Rayner Banham: Theory and Design in the first Machine Age 1960
celebration of modern technology again, without critical attitude to its obvious destructive capacity

-scientific background

space research, landing on the moon

optimism, phantastic visions, prospects experiments

dreams of total change and mobilisation of human habitat

-Archigram group, ortodox neo-futurism and populism, Peter Cook, Ron Herron, Cedric Price and others

-British technicism: Forster, Piano&Rogers, Farrell&Grimshaw

-megastructures (see also later) Buckminster Fuller, Paolo Soleri, Moshe Safdie, Yona Friedman

-Christopher Alexander, the idea of the pattern language, belief in „objectiv” design method, with universal validity,

-Marshall McLuhan: „Understanding Media” 1964 and other books
first comprehensive theories of the global media society

-nuclear equilibrium, starting of disarmament talks

-1968 strong criticism of post war status quo on both sides, „Prague Spring” in the East, Paris students demonstrations in the West