

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

Thursday April 25

Critical Regionalism

Critical Regionalism

Regionalism

Vernacular Architecture



Regionalism in American
Painting of the 1930s

Grant Wood, *Midnight Ride of Paul Revere*, 1931



Grant Wood, American Gothic, 1930



Vernacular American
Architecture





The vast
defeatured
landscape of the
North American
Vernacular



ECON - O - WASH
14 TH AND HIGHLAND
NATIONAL CITY CALIF.



LOOKING EAST ON 4TH AND C
CHULA VISTA, CALIF.

LANDSCAPE

MANUAL

J. WALL

25¢

Jeff Wall, Landscape Manual, 1969

ny sight of the two of them together, he drifting his dreary city chemical pictures across dusty spikes of coarse grass, she admiring the plants and keeping an eye out for squirrels, rabbits etc.---both of them, their hands at their sides, have never really been "without" beauty at all. Making a journey aboard ship in the future all the photographs have been taken, now scattered along a dirt road marvellous dust settling on the chemical hard surfaces a natural bond---as natural as real light falling on # the real sensitive silver emulsion on the celluloid strip or the eye.

EVERY EVENING AT LIGHTNING

Here sitting at the desk---typewriter, camera, light-meter, tape recorder---open window to my immediate right---this afternoon October 7 1969 Tuesday 3:37 p.m.---unravelling the images and sequences of the past into the small dusty road---deep green clustering shrubbery small trees coarse spiky blades of grass---the small gently undulating dirty road



Notes: rows of windows ---

leading at once to the water and down from the camp. Approaching across yellow and dry meadow not shimmering in the clear white summer sunshine---instead placed not flat not rolling---

instead simply larger than the possibility of peripheral vision might be able to encounter---these meadows a facility for rendering back the unusable words into real seeing---where have we the words for these meadows---approaching the small dusty road the most overpowering sense-impression is the smell of the heated dry grass, acres of dry grass (boredom, sunshine)

---itself intensifying a weather (i.e.---landscape)-oriented disappointment---

looking down at dry shoes not very energetically stepping across coarse very dry flatt-



rows of apartment windows

(mute camera)

car windows as facility

(re-structured viewing system necessitating continuous orientation to [a] continuum of sensation)

ened grasses of the meadows stretching---without any effort involved---beyond constantly-moving frames established by the eyes.)---I am recalling these fields scorched and daylight as a factor in the question of their identity as a facility, or as simple-material for post-dated analogue 15 years later real experience. That it is, when is not involved, but nevertheless remains a constant---this real time is flexible.

Nothing appears irregular or out of place (but then, "out of place" doesn't seem "workable" at all) in other words, things can be accepted immediately, without reaction and reflection—but not without the living memory of those photographs, which are not even yours. In the area of your conditioned consciousness—conditioned in level after level—one can penetrate farther and further: the photo-cards continue to fall into place; the photos continue to line themselves up in one single, apparently immutable order.

region



immutable apartment

Shifting through the reams of photographs, you are co-ordinating a structure which threatens to reveal itself as mostly empty space. looking through the photographs in the memory

We agree that manipulation of structure does bring us deepened & sharpened understanding of the world ?? (Art?)—do we not?? Structural manipulation (this can of course

be image, word structure, etc.) breaks down more necessarily exclusive relationships between things and offers an "infinity" of new (i. e.—ageless) possibilities, revealing that the "importance" and "meaning" of these connections is in the final of connection/separation or of relationship itself.



area—ageless possibilities

Word, image, or "formal" structures can be seen as schemata of less particular (and so less single-fully articulate) relationships: in language, the structure of the words should follow as closely as possible the structure of that which is occurring or existing outside the word universe, or outside a person's skin. In a world where this does not often occur, pathological problems of stunning simplicity are created. (Art) manipulation creates endless combinations; the relationships which are the "result" of this manipulation do not necessarily carry more or less "meaning" or "importance" than do the "original" set of relationships (i. e. the original organization of activity or ordering of "physical" members). What is revealed is the infinity of ways in which the facets of the world—themselves continually changing—can be related. They also show us that one arrangement does not necessarily take precedence over another.

HIDES OUT IN PIECES

Nothing appears irregular or out of place (but then, "out of place" doesn't seem "workable" at all) in other words, things can be accepted immediately, without reaction and reflection—but not without the living memory of those photographs, which are not even yours. In the of your conditioned consciousness—conditioned in level after level—one can penetrate farther and further: the photo-cards continue to fall into place: the photos continue to line themselves up in one single, apparently immutable order.

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area—ageless possibilities

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

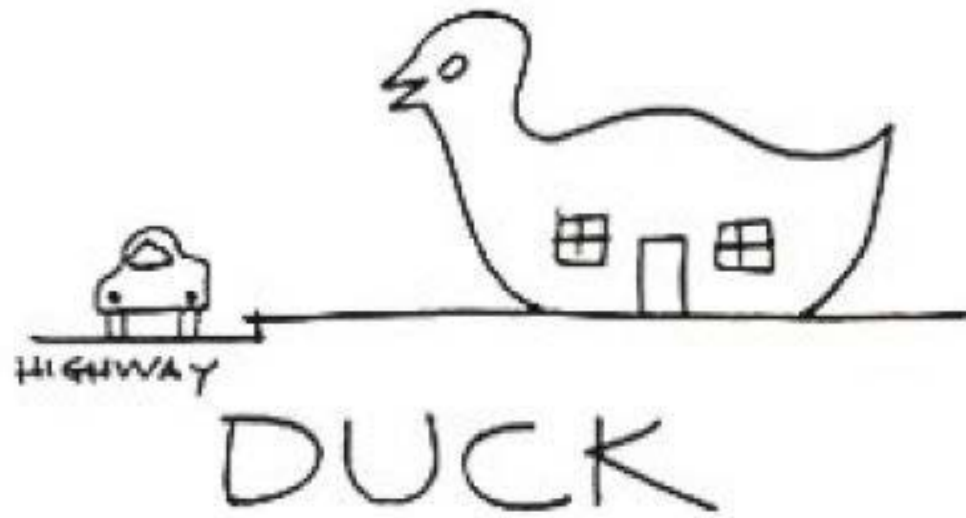


LEARNING FROM LAS VEGAS

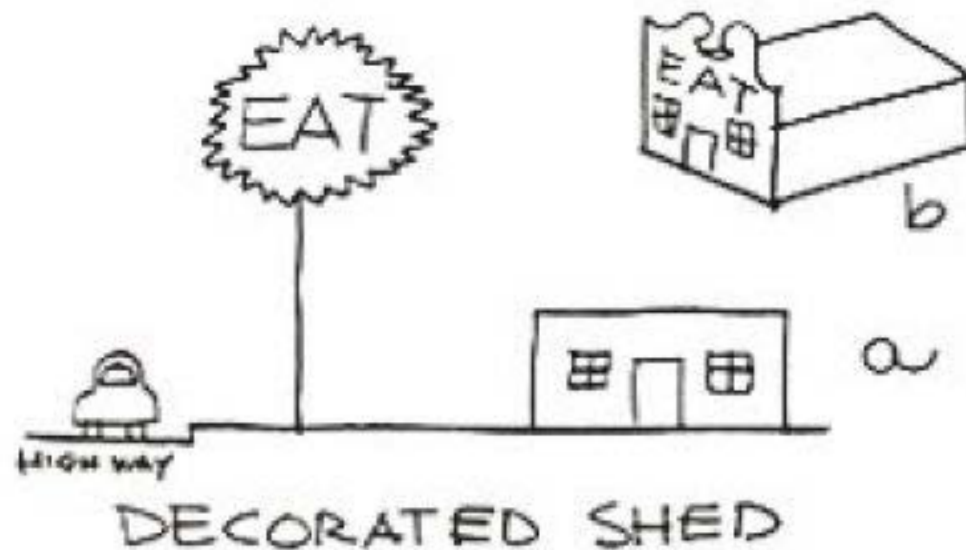
Revised Edition

Robert Venturi Denise Scott Brown Steven Izenour





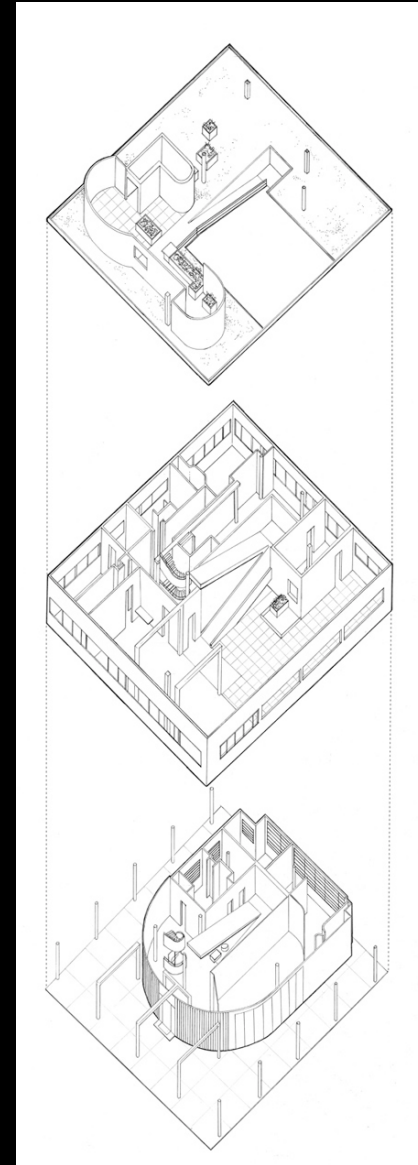
In essence, “ducks” are buildings that explicitly represent their function through their shape and construction. This typology is defined in opposition to “decorated sheds,” which are generic structures with added signs and decor that denote their purpose (think: big-box casinos, roadside hotels or restaurants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



Towards a Critical Regionalism: Six Points for an Architecture of Resistance by Kenneth Frampton (1983)

- Culture and Civilization
- The Rise and Fall of the Avant-Garde
- Critical Regionalism and World Culture
- The Resistance of the Place-Form
- Culture versus Nature: Topography, Context, Climate, Light, and Tectonic Form
- The Tactile versus the Visual: Polysensuality Rules!
- Primacy of Phenomenology

Modernism



Le Corbusier, Villa Savoye, Poissy,
1928-31



“Universal Civilization”



“Everywhere throughout the world, one finds the same bad movie, the same slot machines, the same plastic or aluminum atrocities, the same twisting of language by propaganda, etc...”

-- Paul Ricoeur quoted by Kenneth Frampton

The fundamental strategy of Critical Regionalism is to mediate the impact of universal civilization with elements derived *indirectly* from the peculiarities of a particular place.

-- Kenneth Frampton

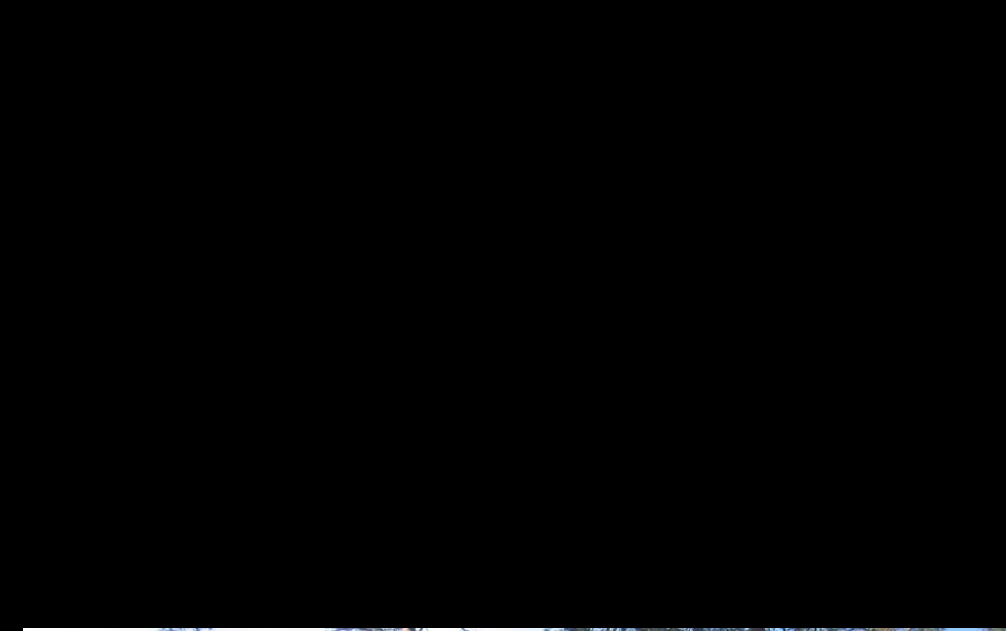
Humanizing Modernism, or The Visual Versus Tactile



Alvar Aalto, Villa Mairea, 1938-39 Noormarkku, Finland



- Villa, guest-house, and rural retreat
- Designed and built by Alvar Aalto for Harry and Maire Gillchsen
- Located in Nooramrku, Finland
- Aalto was given permission to experiment with his design approach



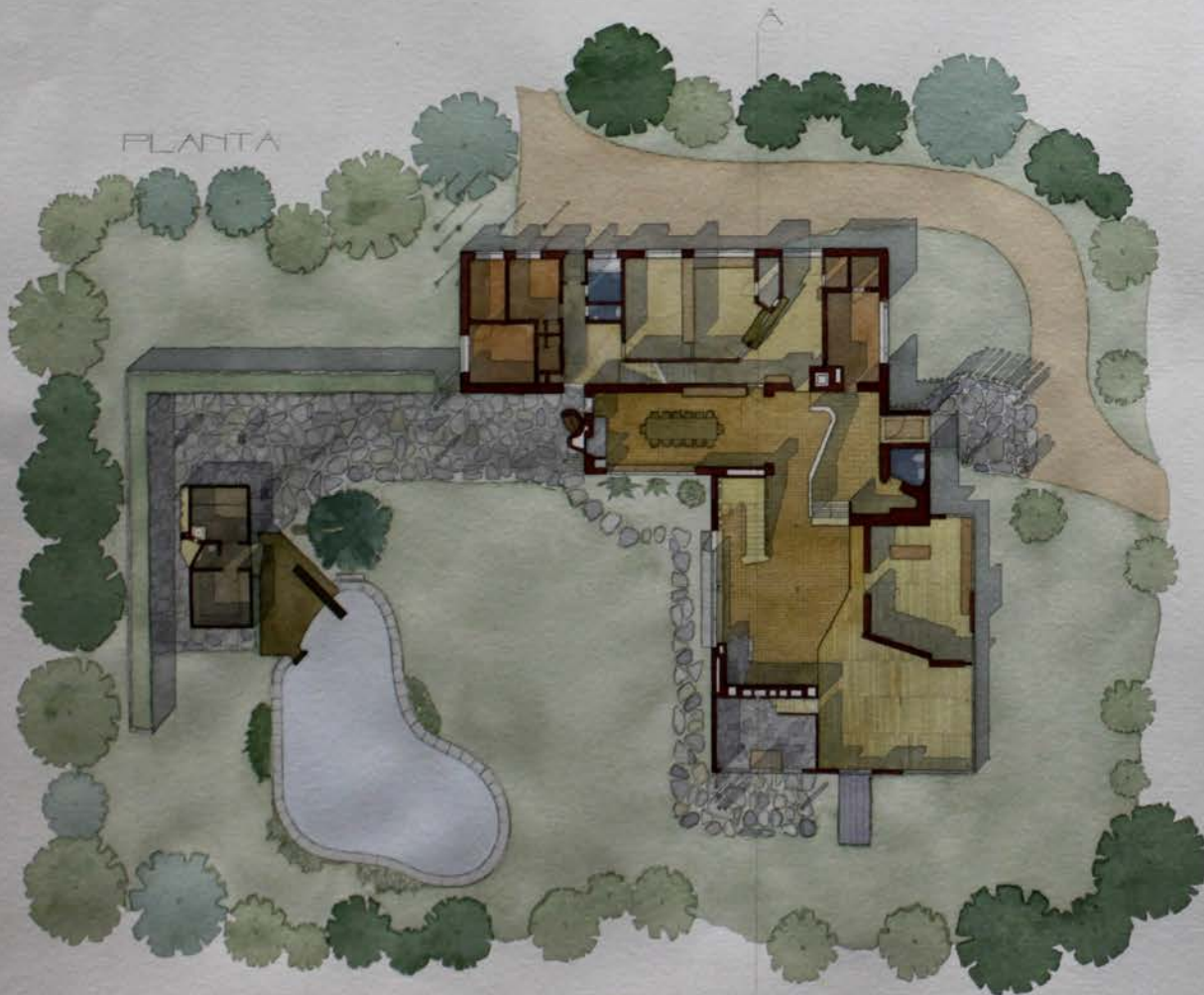
ALZADO SUR



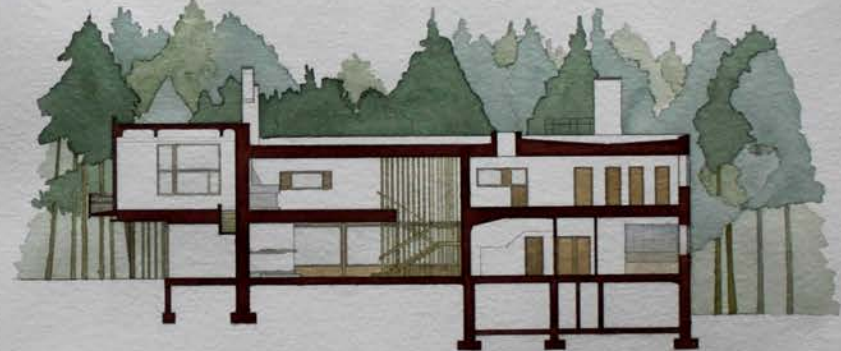
ALZADO ESTE



PLANTA



SECCION AA



VILLA MAIREA

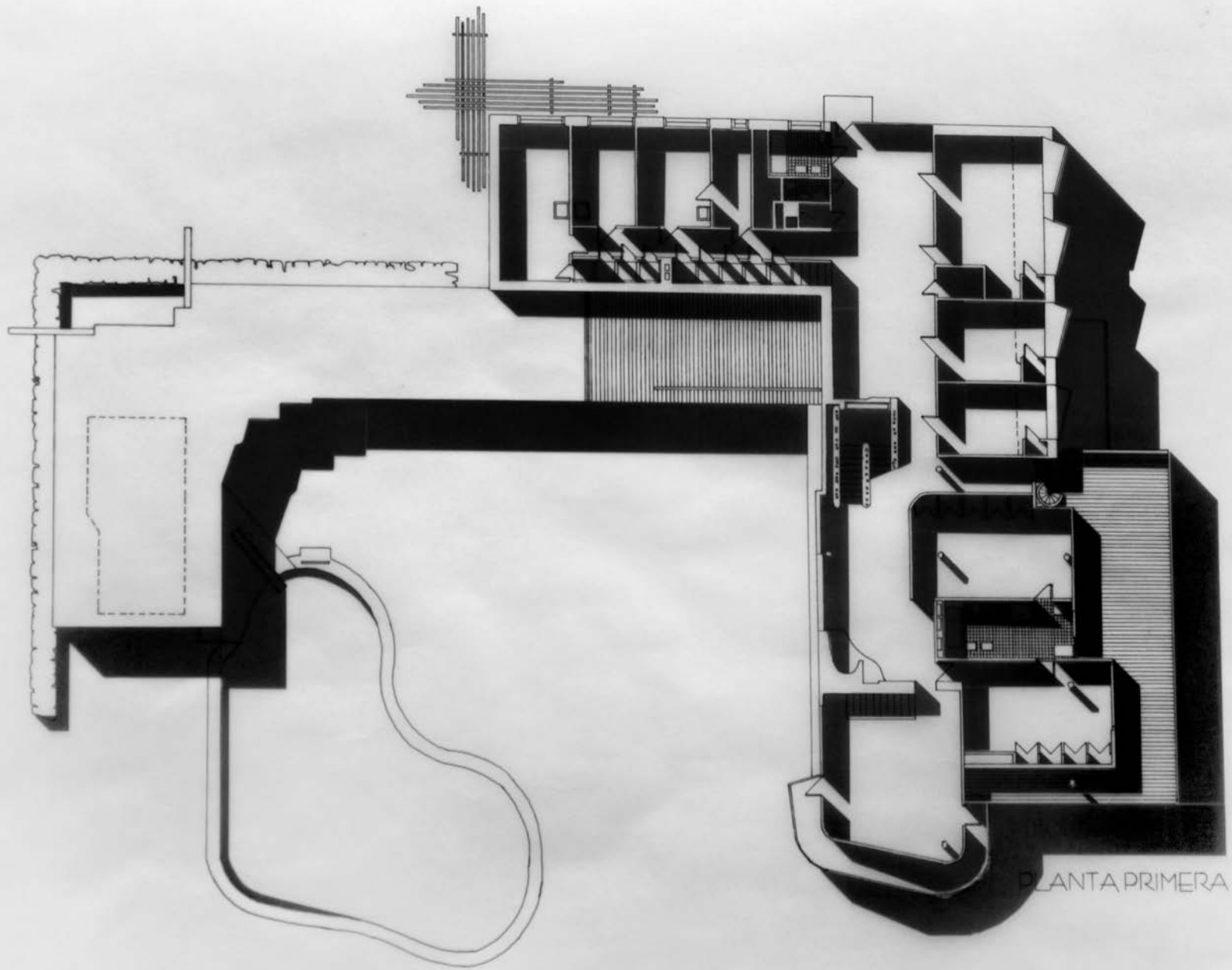
E-1150 ADRIAN AZCARRA

[simbols faltan]
[falta trabajo]

The constant theme of a shifting and advancing technology is ever present in Aalto's design. The transformation of materials and therefore the experiences created by them form fences and then walls around and through the villa.

Starting at a shorter mound of compacted dirt rises a fence roughly woven together from long sticks. A regularity arises as it lengthens and the sticks become more directional and linear, until it merges with the wooden walls of the grass-roof sauna which continues on to form the roof of an outdoor space and walkway. This same concept of a morphing technology continues throughout the house, as materials shift from a stone to stone slab to glass and steel in the winter garden room.





PLANTA PRIMERA









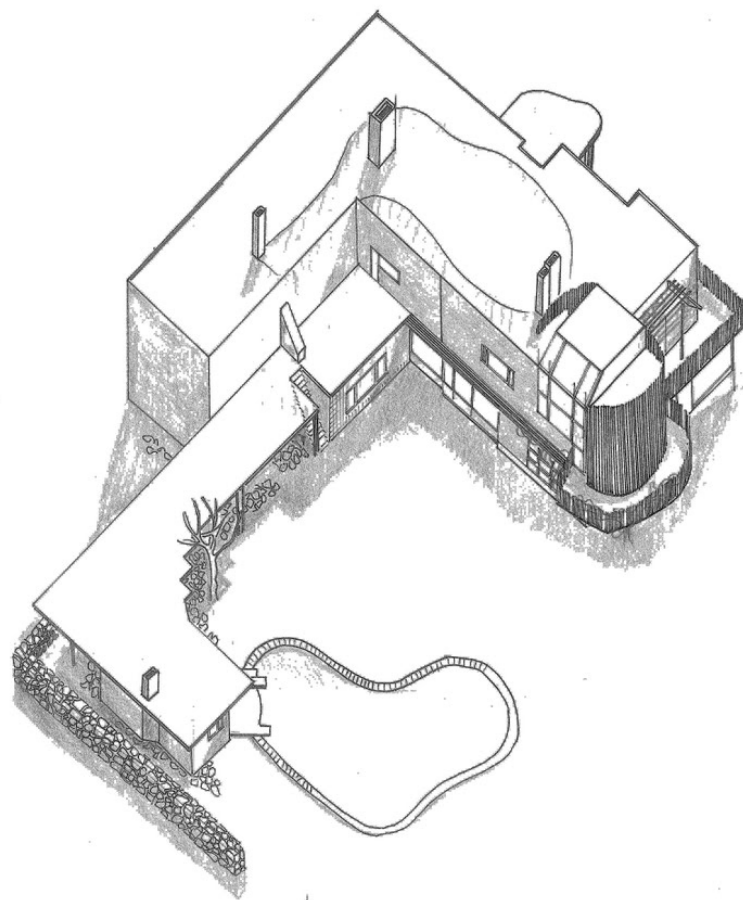






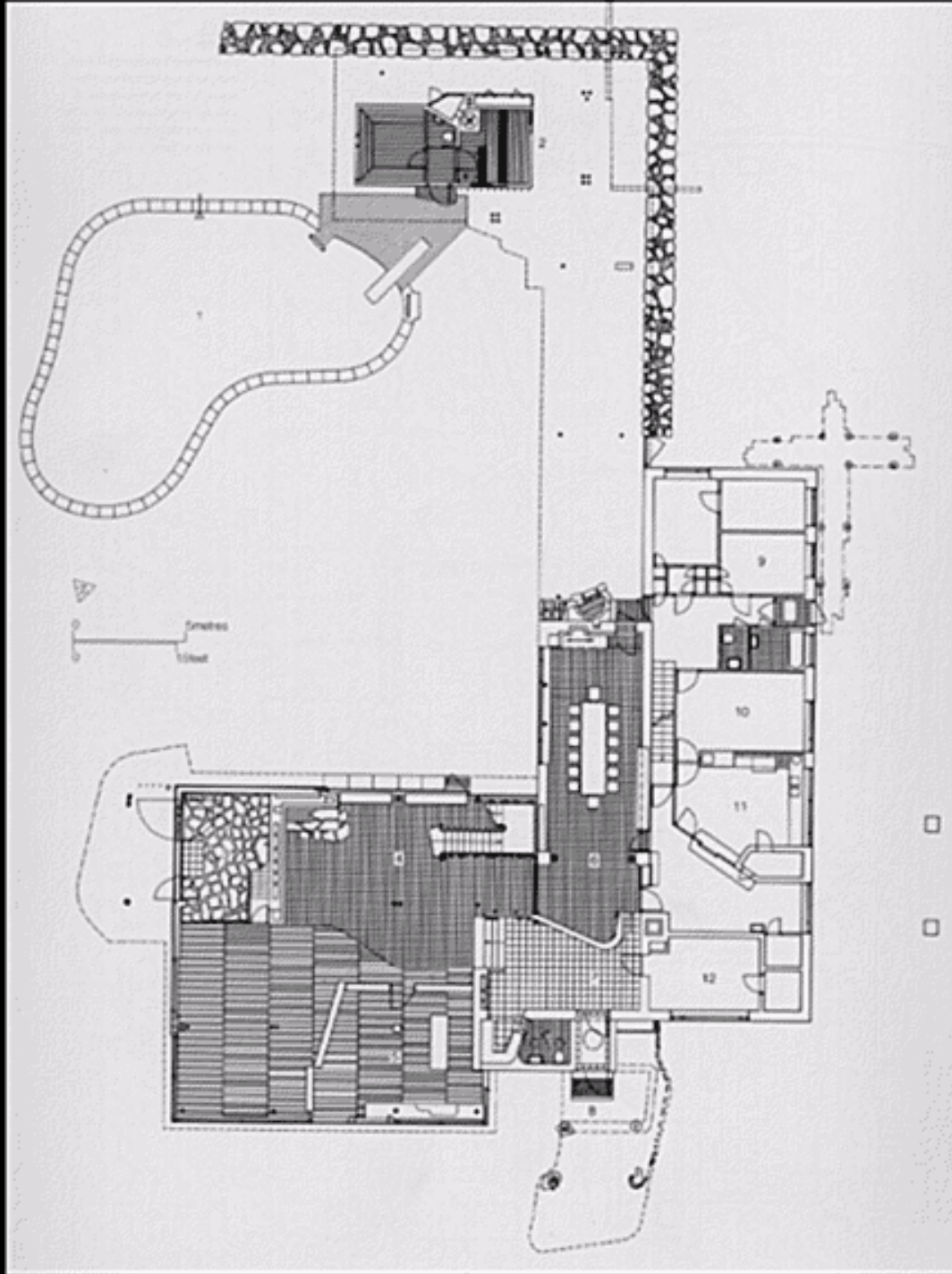


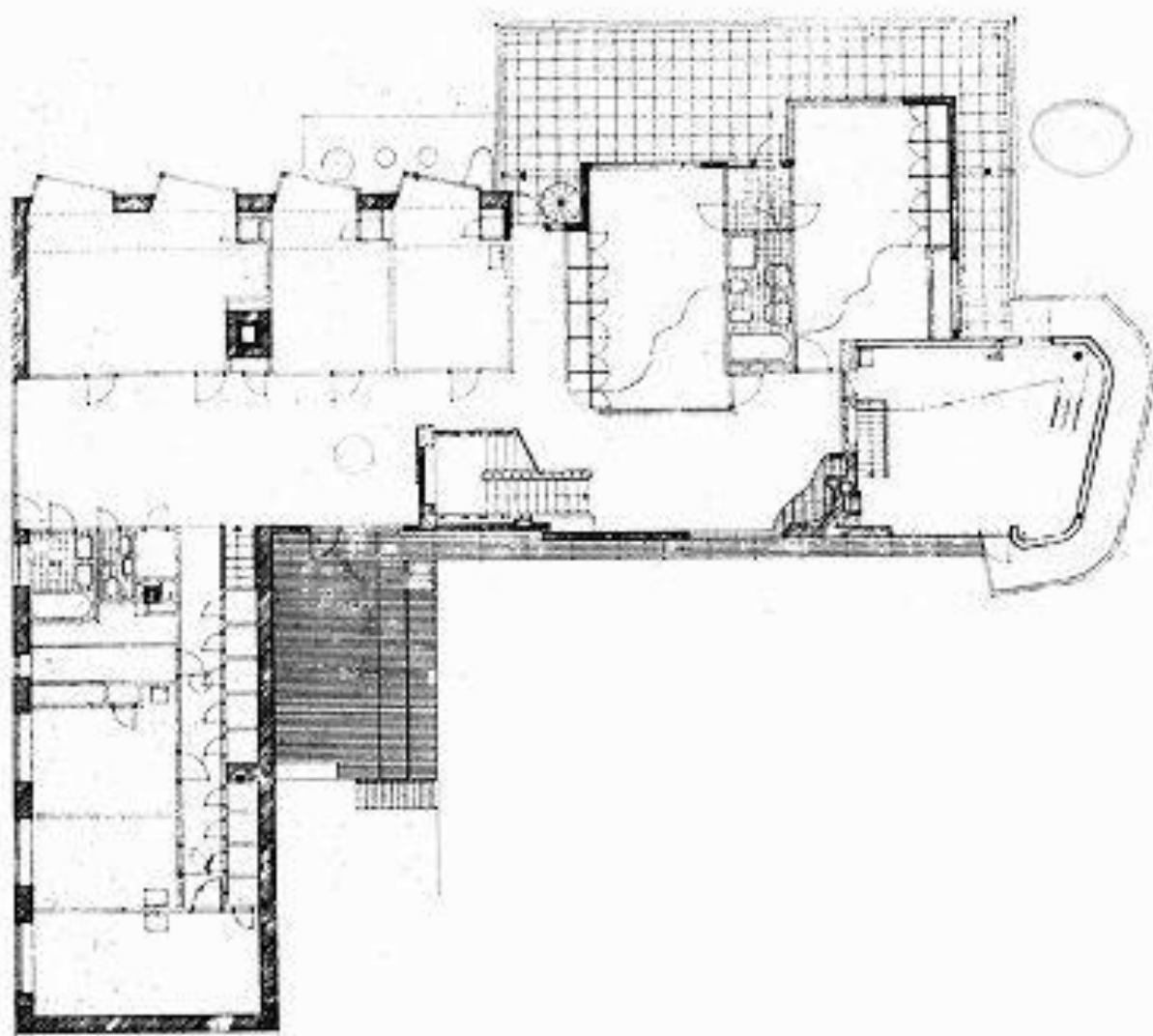




AXONOMETRIC
VILLA MAIREA (1937-39)
ALVAR AALTO

ALANA PEDDIE 3288099







From the front door to the inside of the house, the materiality of the floor also changes as it becomes progressively more domestic and intimate, from stone to tiles to timber boarding and rugs. The verticality of the columns existing throughout the house and posts found by the staircase mimic the sea of birch trees that surround the house. Aalto purposely makes each column different, “to avoid all artificial architectural rhythms.”



Aalto varies the dimensions of the structural grid in both directions, and the circular steel columns are randomly placed; in one case, they are tripped clad with wooden strips or bound with rattan, and in the library, one of the three columns is arbitrarily changed to concrete (early sketches also show it as free-form in plan). Aalto is at such pains to subvert any clear geometric reading of the structural and spatial organization that it comes as something of a discovery that the whole plan is in fact regulated by a series of squares.







He remarked that the “curving, living, unpredictable line which runs in dimensions unknown to mathematics is for me the incarnation of everything that forms a contrast to the modern world between brutal mechanicalness and religious beauty in life.” This free-form is found throughout the house, from the shape of the swimming pool and balcony spaces to other smaller finer details, like the fireplace.

Alvar Aalto, Säynätsalo Town Hall, 1952 – Central Finland



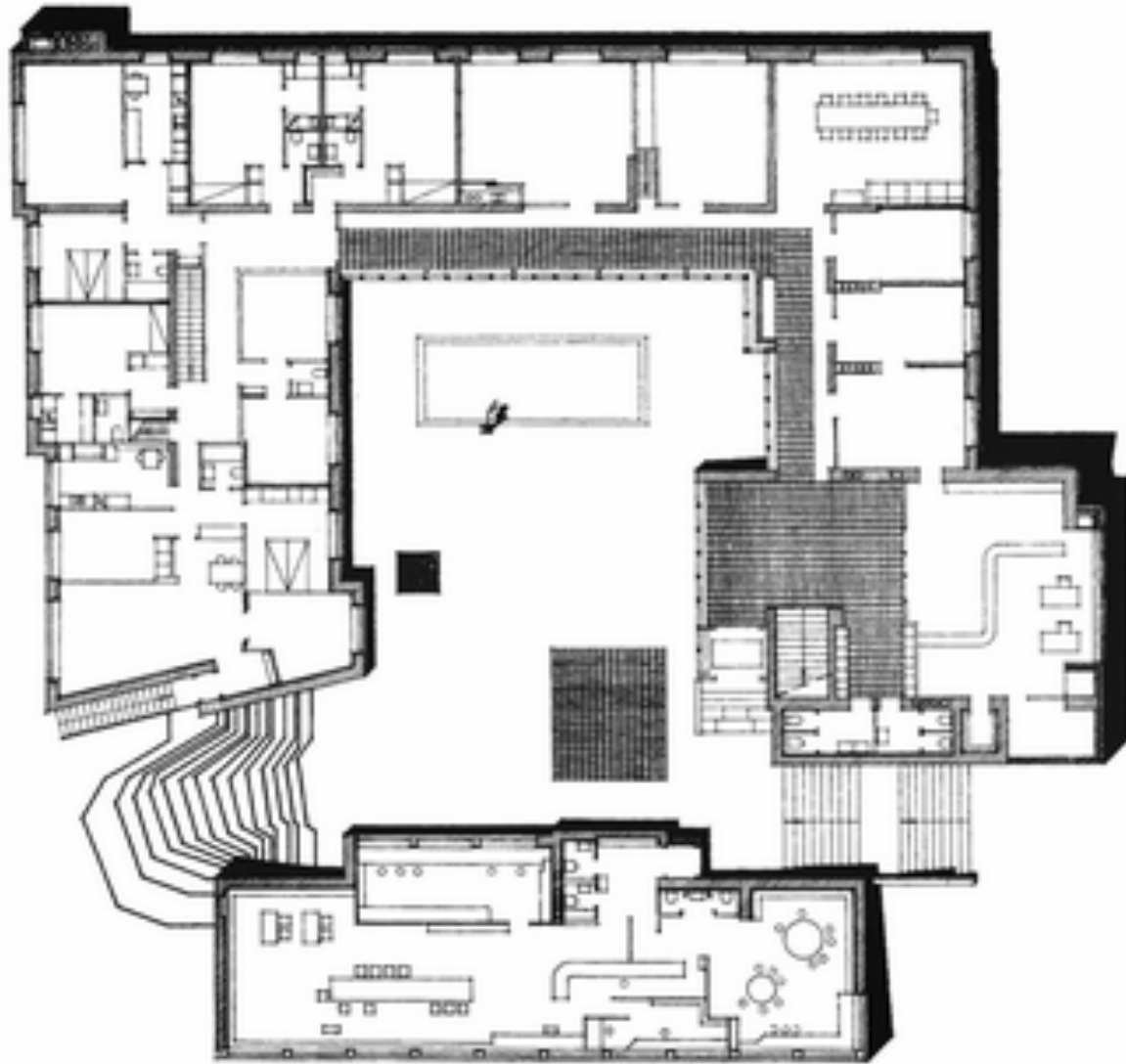
In 1944 Aalto was commissioned to design and implement a town plan for Säynätsalo, a small factory town founded around a wood-processing mills.

The town hall would be built at a later date after Aalto won a government-mandated competition for its design. Aalto constructed the building into the wooded hillside of Säynätsalo creating a three-story multi-purpose building surrounding an elevated courtyard.





“A similar tactile sensitivity is evident in the finishing of the public circulation in Aalto’s Säynätsalo Town Hall of 1952.”



The design of the Town Hall was influenced by both Finnish vernacular architecture and the humanist Italian renaissance. It was the Italian Renaissance from which Aalto drew inspiration for the courtyard arrangement which informed the name of his original competition entry entitled "Curia." While the main program of the building is housed within a heavy brick envelope, the courtyard is bordered by a glass-enclosed circulation space which can be linked to the model of an arcade-bordered Piazza.



“The main route leading to the second-floor council chamber is ultimately orchestrated in terms which are as much tactile as they are visual. Not only is the principal access stair lined in raked brickwork, but the treads and risers are also finished in brick. The kinetic impetus of the body in climbing the stair is thus checked by the friction of the stairs....”

DENSITY

The only indispensable material factor in the generation of power is the living together of people. Only where men live so close together that the potentialities for action are always present will power remain with them and the foundation of the cities...

-- Hannah Arendt, quoted by Kenneth Frampton

Place

Space

Region

Agency



The Better Block: A Living Charrette

Jason Roberts and Andrew Howard,
founders

Dallas, Texas

<http://betterblock.org>

Cities around the U.S. are looking for tools to help redevelop communities that enable multi-modal transportation while increasing economic development, and reducing carbon emissions. The “Better Block” project is a demonstration tool that acts as a living charrette so that communities can actively engage in the buildout process and provide feedback in real time.

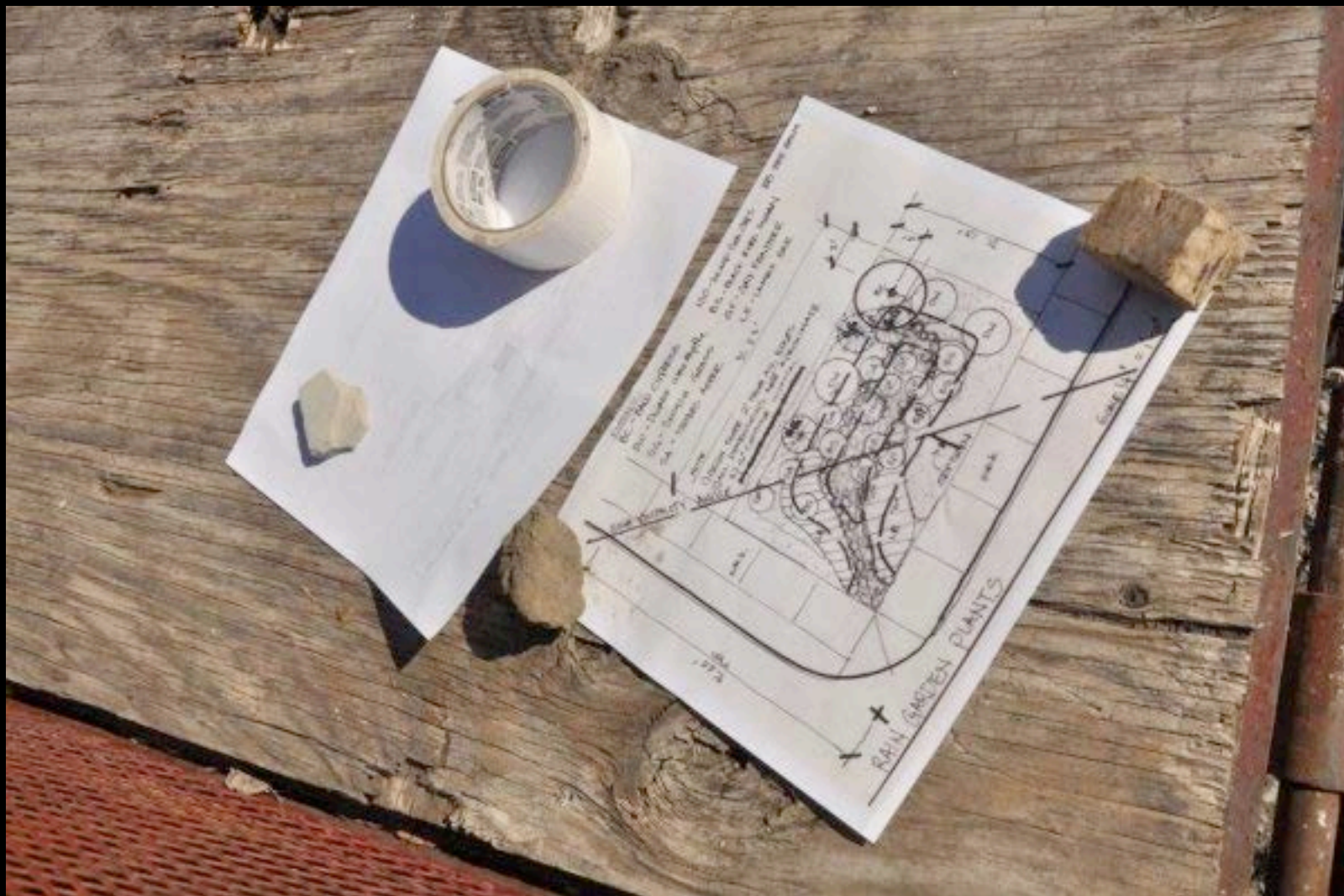
South Dallas Grand Avenue







Unkempt parkway before work began



A simple plan for developing a rain garden



Work begins, digging a trench to lay out aggregate and collect water



Reclaimed stones to be broken up and used within the rain garden



Laying the stones



Completed curb, with native plants,
covered in decomposed granite.



The culmination of the Better Block was to host a Gospel BBQ with the neighborhood to show off our “Complete Street”. Afterward, city council members, staff, and residents all came out and had the chance to enjoy the space as a true community destination.





Jon Rubin

<http://www.jonrubin.net>



Every weekend during the summer of 2003 a custom modified 1968 Chevy step-van, with the word FREE boldly painted on it's sides and a funk-based soundtrack coming from it's speakers, toured through one south Seattle neighborhood (Hillman City) much like an ice cream truck. But instead of selling ice cream, the van hosted local residents or families who shared, for free, what they like to make or do with their direct neighbors.



Waffle Shop and Conflict Kitchen







Conflict Kitchen is a take-out restaurant that only serves cuisine from countries that the United States is in conflict with. The food is served out of a take-out style storefront, which rotates identities every 6 months to highlight another country.

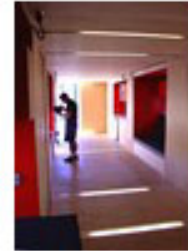
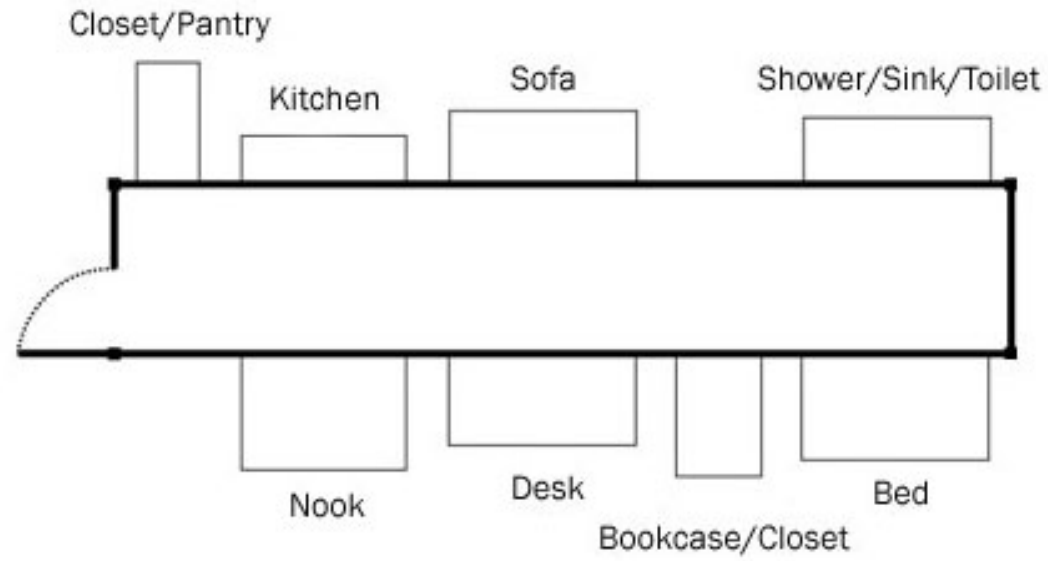


Theaster Gates, Dorchester Project, 2009





LOT-EK, MDU House [Mobile Dwelling Unit], 1999





Nick Lowe, Project
Row Houses, created
in 1990 - ongoing

[https://projectrowhouses.
org/about/about-prh/](https://projectrowhouses.org/about/about-prh/)