

Biographies of Power: Personalities and Architectures

History of Architecture III | IV

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The course unit History of Architecture III presents the most decisive moments, authors and works from the history of architecture, beginning in the eighteenth century and then focusing on the nineteenth century and on the manifestations of the modern avant-garde in the early twentieth century. It is a history perceived from the best examples and the seminal features of the Western culture. The Enlightenment and the Industrial Revolution are understood as determining the features of the historical process, and Europe as the central stage, with occasional detours to the United States of America. This period is understood as the search of an adjustment to the forces of modernity that are being unleashed, only fully achieved with the advent of modern architecture. This does not detract from the various attempts that occur; it magnifies them with a beauty of their own.

At the same time, contradictions are evidenced as cultural signifiers: between the advances of the iron and glass industry and the retreats of the medieval/pre-Raphaelites, Augustus Pugin and John Ruskin; in the idealization of the city by the utopian socialists, the reformists, the culturalists and the progressives; the modernity of the Chicago School and the reactionary stance of the Columbian Exposition with the 'betrayal' of Daniel Burnham; the encounter and mismatch between the master Louis Sullivan and the disciple Frank Lloyd Wright in the conception of an American architecture; the Art Nouveau ornament and the relentless criticism of Adolf Loos; the avant-garde in its various manifestations, futurism, expressionism, neoplasticism, constructivism. It opens the door to the modern movement, with which the course unit of History of Architecture IV begins.

In the transition from the avant-gardes to the institutionalization of modern architecture, a cycle is closed and another is opened, synthesized and projected by the respective 'masters', which remains today as a re-foundation of architecture itself. The several geographies and experiences of modern architecture are envisaged. It is particularly noted the process of 'revision' that will lead to postmodernism after the Second World War. Some lines of contemporary architecture are drawn from this process.

Starting with key episodes such as the expressionism of the Amsterdam School and the functionalism in Rotterdam, the Bauhaus events and the CIAM meetings, central personalities such as Le Corbusier, Mies van der Rohe and Alvar Aalto are observed. Features that reveal the nuances of modern architecture up to Los Angeles are sought with Rudolf Schindler, Richard Neutra, Charles and Ray Eames. Modern architecture 'revisions' by Louis Kahn, James Stirling, the Italian experience vs. the English second machine age, and the Team X led by Alison and Peter Smithson, are pointed out. The mega-structures, the metabolisms, the Archigram's 'architectural telegrams', the unlimited manifestoes of Archizoom and the Superstudio are superimposed. Finally, it returns to architecture through Aldo Rossi and Robert Venturi, a return that is a synonym of the overcoming of modern architecture and the consequent placement of postmodernism.

In both course units, the practical classes allow a deepening of the topics and a direct dialogue with the students. Among the works developed, one of the most revealing experiences for students has been the reading of autobiographies written by architects (Louis Sullivan, Frank Lloyd Wright, Richard Neutra, Aldo Rossi). Revealing the protagonists' life and work, their memoirs allow the deepening of their subjective paths in face of the objective conformation of the historiography of architecture.

In the academic year of 2016–2017, a main theme was conceived for the practical works of both course units: *Biographies of Power: Personalities and Architectures*. The work was exhibited in the Department of Architecture of the University of Coimbra in September 2017.

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Miguel Nogueira
Mónica Oliveira
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Rafael Martins
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History of Architecture III

Biographies of Power: Personalities



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In the year of the 150th anniversary of Frank Lloyd Wright's birth, the general theme "Biographies of Power" focused on the passage of testimony between Louis Sullivan and Wright. While they crucially contributed to the identity of a modern and American architecture, they carried out a professional and personal relationship that was also guided by the measurement of forces.

The memoirs of both architects, written by them, were the instruments of work. Reading groups during the lessons deepened these memories, chapter by chapter. These are autobiographies that reveal what lies behind them, talking about the practice of the discipline, often reliving situations that sustained life and profession.

In addition to a written essay reflecting on the book, students collected a database of images, many from historical archives, illustrating some of the most determining passages cited by the authors. Based on these photographic records, the conceptual strength of the authors' words has thus been further reinforced by the visuality they experienced.

In this exhibition, a selection of this archive of images was presented, focusing on the authors' references to the architectural culture and the key moments that stand out from their memories.

[The images collected by students, here presented, are part of an academic process, for non-commercial ends]



(All photo images, Rochester, Mass. *For suspension bridge in America, Cover Number: 00000711377* © Dennis Publishing Co.

Pages lived in Ireland once, he knows what is true. "Now we will go to the bridge and see it all." "And what is a bridge, Papa?" "That is what you are to be. Don't be afraid. It won't hurt you." So they went to the nearby bridge. [.] On their way to regain Momma, the child turned backward to gaze in awe and love upon the great suspension bridge. There, again, it hung in air – beautiful in power. The swoop of the chains so lovely the roadway barely touching the banks. And to think it was made by men! How great must men be, how wonderful! How powerful, that they could make such a bridge, and again be worshiped the worker.

[Lynn Sullivan (1974) *The autobiography of an ibis*, Chapter V 'Newburyport' (Minneapolis, 8 years old, January 1983) (p. 61 R)]



Running on the Edge and the Wild Coast by R. James Wallace Black. 2008. Hardcover. Number: 2009. ISBN: 978-0-930450-10-0. Publisher: Ann Arbor: Thomas H. Lee Co.

Never – since the long forgotten days of Halifax – had he reached such a peak of observation. His father's life for "recovery" had taken them there. [...] he told his son, seriously, that the effect, the appearance, the illusion was, in fact, due to what he called PERSPECTIVE. [...] For behind the perspective that the father now was a perspective that the child now – inevitable to the father. It was MYSTERY – a mystery that lay behind appearances, and within appearances, and in front of appearances, a mystery which if penetrated might explain and clarify all, as his father had explained and clarified a little

[Louis Sullivan (1816) *The Architecture of an Elder*, Chapter VI 'Houses', (Boston: 4 years old, 1861) pp 181, 200]



Requiem (Three Voices), Milwaukee: The Italian Rite of the White Horse. By Mrs. Ann E. Stephens. C Special Collections, M-Peale Library, The University of Tulsa

Now it was time to return to Boston. The school must open soon. [...] Here he learned nothing at first except in-so-far as there was a sort of mechanical infirmity going on. But, as a surely book store, "Bradley's Dime Novels" appeared in a whirlwind of popularity. Louis Sullivan pounced upon them. He devoured the rare melodramas and cried for more. Here at last was Romance! Here again were great men doing great deeds. Here was action in the open. He could live these scenes [...] He got a thrill out of every page, which was more than he ever got out of the school.

[Lynn Sullivan (1976) *The anthropology of art*, Chapter V, 'Totem', (Minneapolis, 8 years old, Simon & Schuster (1987), pp. 90, 108, 101)]



1917 Map of the City of Boston and immediate neighborhood. Heavy lithotype. Coll. Maclean. US 704.86.1817.1017.
Q Boston Public Library; Norman B. Leventhal Map Center

During these years Lewis Sullivan, always impetuous and foolhardy, had ferreted out every street, alley and blind corner, and duck and eluded from end to end and converse within the limits of Boston, and had made partial explorations of Charleston, Chelsea, and South Boston. Thus there gradually arose within his consciousness a clearing sense of what a city meant objectively as a solid conglomerate of diverse and more or less intricate activities. He began indeed to sense the city as a power unknown to him before a power new-risen above his horizon; a power still extended the range and amplified the content of its own child-dream of power as he had seen it manifested in the moon within the glacial rhythm of the march of the seasons.

[Léon Salomon (1924) *The Neurophysiology of an Idea*, Chapter VI, 'Reason' (Boston, 8 years old, 1933), pp. 101–102]



Masonic Temple, Boston. Masonic Temple, John P. Souter. Circa 1878. The J. Paul Getty Museum © Gift of Martin J. and Mary M. Neuf

Later on, any about the age of twelve, this same boy, to his own surprise, became aware that he had become interested in buildings; and over one building in particular he began to rave, as he detached it from the rest and placed it in his wonder-world. It stood at the northeast corner of Tremont and Boylston Streets. It was a Masonic Temple built of heavy granite, light gray in tone and joyous of aspect. [...] Thus immersed, he returned again and again to his wonderbuilding, the single one that welcomed him, the solitary one that gave out a perfume of romance, that radiated joy, that seemed fresh and full of laughter. How it gleamed and glistened in the afternoon sunlight. How beautiful were its arches, how dainty its pilasters; how graceful the turrets on the corner, rising as if by itself, higher and higher, like a tiny stem, to burst at last into a wondrous cluster of flowering pinnacles and a lovely, pointed finial.

[Louis Sullivan (1918) *The Architecture of an Idea*, Chapter VII: Boston. The New York Grammar School. [Boston, 17 years old, 1899], pp. 117-118]



Corner of Park and Pearl Streets, Looking to Broad Street. By Joseph Wilson Black. American, Boston, Massachusetts, 1872. Albumen print. 1 (11.8 x 7.1 cm). © The Getty

Came the great conflagration of 9 and 10 November, 1872. Louis saw this terror from its trifling beginning a small flame curling from the wooden cornice of a building on the north side of Summer street. [...] As far as the eye could reach all consuming fire, and dire devastation; an inferno, terrible wonderful to look upon. Louis here and there, retreating as the holocaust advanced ever northward. All the city seemed doomed but it was not. [...] When the ruins cooled Louis found it difficult to locate the streets. They seemed labyrinthine, lost in a maze of wreckage and debris; bit by bit he found his strange way about.

[Louis Sullivan (1918) *The Architecture of an Idea*, Chapter X: "Paradise in Boston". [Boston, 16 years old, 1872], pp. 181-182]



Commonwealth Avenue, Looking southeast from Cleveland (ca. 1875), photograph taken from the Bradlee Street (First Street) Church tower © Boston Public Library

One day, on Commonwealth Avenue, as Louis was strolling, he saw a large man of dignified bearing, with beard, top hat, frock coat, come out of a nearby building, enter his carriage and signal the coachman to drive on. The dignity was unmistakable, all men of station in Boston were dignified; sometimes insistently so, but Louis wished to know who and what was behind the dignity. So he asked one of the workmen, who said: "Why he's the architect of this building."

"Yes? and what is an architect, the answer?" "Now, he's the man who drew the plans for this building." "What! What's that you say, drew the plans for this building?"

"Sure. He lays out the rooms on paper, then makes a picture of the front, and we do the work under our own boss, but the architect's the boss of everybody." Louis was amazed. [...] How great, how wonderful a man must have been the "architect" of his beloved temple! So he asked the man how the architect made the outside of the temple and the man said: "Why, he made it out of his head; and he had books besides." The "books besides" repelled Louis: anybody could do that; but the "made it out of his head" fascinated him. How could a man make so beautiful a building out of his head? What a great man he must be; what a wonderful man. Then and there Louis made up his mind to become an architect and make beautiful buildings "out of his head."

[Louis Sullivan (1918) *The Architecture of an Idea*, Chapter VII: Boston. The New York Grammar School. [Boston, 16 years old, 1872], pp. 118-119]



Boston circa 1901. "Massachusetts Institute of Technology: Rogers Building." © Everett Collection

This mood began when Louis settled in the Massachusetts Institute of Technology – familiarly known as "Tech" – pursuing his special course in Architecture. [...] The school was housed in Rogers Hall, adjoining, on the road, the Museum of Natural History, at Boylston and Berkeley streets. The quarters were pleasant and airy, the long drafting-room or atelier broadside to the south. There was also a Library and a Lecture Room. At this date the school was comparatively new, having been opened in 1865.

Louis therefore was among its early students. This one building housed the Institute entire.

[Louis Sullivan (1918) *The Architecture of an Idea*, Chapter X: "Paradise in Boston". [Boston, MIT, 16 years old, 1872], pp. 178-180]



William Robert Ware (1832-1915).
© Pennsylvania Capitol Preservation Committee

Louis Sullivan, 1877. Collection, American
Architect (1912). © Smithsonian Collection, 1746-2008

The School of Architecture was presided over by Professor William R. Ware, of the Boston architectural firm of Ware & Van Brunt. [...] There were perhaps not over thirty students, all told, in the architectural course, and Louis found them agreeable companions. [...] A photograph of that date shows him [Louis] as a clean-cut young man, with a rather intelligent expression, a heavy mop of black hair neatly parted for the occasion, a pearl stud set in immaculate white, and a suit up to the minute in material and cut. [...] Louis had gone to his studies faithfully enough. [...] But Louis by nature was not given to that kind of faith. His faith ever lay in the oft-seen creative power and glory of man. His faith lay indeed in freedom. The song of Spring was the song in his heart. These rigid "Orders" seemed to say, "The book is closed; Art shall die." Then it occurred to him: Why free orders? Why not one? [...] And it should not be forgot that the majestic Parthenon was builded by the ancient Greeks, by living men. [...] Now after centuries of ruin the Parthenon is dead, therefore all is invalid, Art is dead.

[Louis Sullivan (1914) The architecture of an idea, Chapter X: Turrell in Boston. (Boston, MA, 16 years old, 1871) pp 181-187]



Brattle Square Church (First Baptist), Corner of Brattle and Cleveland Streets, built 1871, W. H. Richardson. Date: 1871.
© Boston Public Library

Hence he spent much time in the library, looking at pictures of buildings of the past that did not have pediments and columns. He found a few and became acquainted with "styles" and learned that styles were not considered sacrosanct, but merely human. That there was a difference in the intellectual and therefore social scale, between a style and an order. [...] his thought was mostly on the tower of the New Brattle Street Church, conceived and brought to light by the mighty Richardson, undoubtedly for Louis's special delight, for was not here a fairy tale indeed? Moreover, as time passed he began to discover this school was but a pale reflection of the Ecole des Beaux Arts, and he thought it high time he go to headquarters to learn if what was preached there as a gospel, really signified glad tidings. For Louis felt in his heart that what he had learned at "Tech" was after all but a polite introduction to the architectural Art, as much as to say, "I am glad to meet you." [...] Louis made up his mind that he would leave "Tech" at the end of the school year, for he could see no future there.

[Louis Sullivan (1914) The architecture of an idea, Chapter X: Turrell in Boston. (Boston, MA, 16 years old, 1871) pp 187-190]



529 South Broad Street, Philadelphia, Pennsylvania. Architect Frank Furness designed the original house (1872-74). Architect Charles M. Barry added the French Renaissance facade (1890). © Philadelphia Museum of Art

On the west side of South Broad street a residence, almost completed, caught his eye like a flower by the roadside. He examined it with curious care, without and within. Here was something fresh and fair to him, a human note, as though someone were talking. He inquired as to the architect and was told, Furness & Hewitt. Now, he saw plainly enough that this was not the work of two men but of one, for he had an instinctive sense of physiognomy, and all buildings that made their direct appeal to him, pleasant or unpleasant. He made up his mind that next day he would enter the employ of said Furness & Hewitt, they to have no voice in the matter, for his mind was made up. [...] In looking back upon that time Louis Sullivan gives thanks that it was his great good fortune to have made his entry into the practical world in an office where standards were so high where talent was so manifestly taken for granted, and the atmosphere the free and easy one of a true work shop avowing of the guild where craftsmanship was paramount and personal. [...] One day to November Frank Furness said: "Sullivan, I'm sorry, the jig is up. There'll be no more building. The office now is running dry. [...] I wish you might stay. But as you were the last to come it is only just that you should be first to go.

[Louis Sullivan (1914) The architecture of an idea, Chapter X: Turrell in Boston. (Philadelphia, PA, 17 years old, 1873) pp 190-194-196]



The Great Chicago Fire of 1871 reduced State and Madison Streets to piles of ash and rubble. © Chicago Historical Society photo

The train entered the city, it broke into the city. It plowed its way through miles of shanties disheartening and dirty grey. It reached its terminal at an open shed. Louis tramped the platform, stopped, looked toward the city, ruminated him; looked at the sky; and as one alone, stamped his foot, raised his hand and cried in full voice:

THIS IS THE PLACE FOR ME!

That day was the day before Thanksgiving in the year Eighteen Hundred Seventy-three. [...] For the first week in the strange city, Louis was the prodigal returned, and the fatted calf was offered up in joy. The next week he spent in exploration. As everybody said: "Chicago had risen phoenix-like from its ashes." But many ashes remained, and the sense of ruin was still blended with ambition of recovery. [...] In spite of the panic, there was still, an energy that made single to be in the game. So he sought him he would enter the office of some architect; for a few buildings showed talent in design, and a certain stability.

[Louis Sullivan (1914) The architecture of an idea, Chapter X: Chicago. (Chicago, IL, 17 years old, 1873) pp 197-200-202]

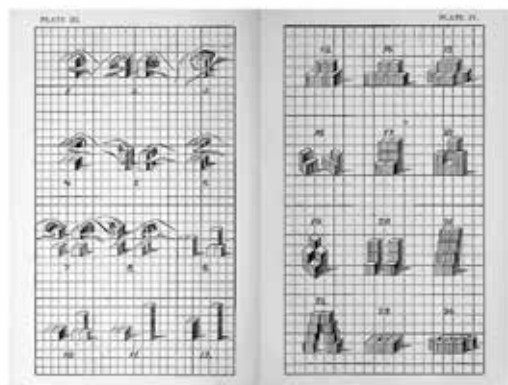


Plate III, IV, Froebel, F. (1891), *Friedrich Froebel's pedagogy of the kindergarten*. New York: D. Appleton and Co.

She [Wright's mother] had seen the "Gifts" in the Exposition Building. The strips of colored paper, glazed and "matt," remarkably soft brilliant colors. Now came the geometric by-play of those charming checkered color combinations! The structural figures to be made with pees and small straight sticks: slender constructions, the joints accentuated by the little green-pea globes. The smooth shapely maple blocks with which to build, the sense of which never afterwards leaves the fingers: "form" becoming "feeling". The box had a mark to set up on it, on which to hang the maple cubes and spheres and triangles, revealing them to discover subordinate forms.

Mother would go to Boston, take lessons of a teacher of the Froebel method and come home to teach the children. [...] Music he adored. [...] and the Gifts. Meanwhile he was learning to play the piano. Going to his mother's kindergarten. Learning to paint and draw a little. Learning to sing a little. Reading much all the while. [...] Her son was to be an architect. He was to get beautiful buildings built. Bridges and dams were fascinating him now. Any construction whatsoever would do to pore over. And he would make what he called "designs".

[Frank Lloyd Wright (1943) *An Autobiography*, Book I: Youth (11 years old, 1870), pp.13,14, 91]



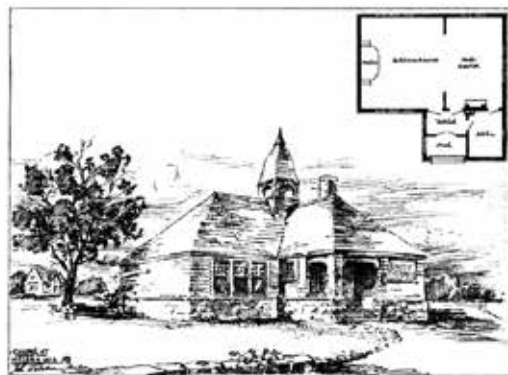
Owen Jones, *The Grammar of Ornament*. London, Day and Son, 1856. Images taken in the *Dictionnaire Raisonné de L'Architecture Française* de M. et J. de la Roche, Paris: Bataillon, 1874, 1888.



From the library of All Souls I got two books you would never expect could be found there. Owen Jones' "Grammar of Ornament" and Viollet-le-Duc's "Habitations of Man in All Ages." I had read his "Dictionnaire," the "Raisonné" at home, got from the Madison city library. I believed the "Raisonné" was the only really sensible book on architecture in the world. I got copies of it for my sons, later. That book was enough to keep, in spite of architects, one's faith alive in architecture. The Owen Jones was a reprint but good enough. I read the "propositions" and felt the first few were dead right. I didn't know about the others. It seemed these few were equally sound applied to human behavior. And they were. [...]

Next morning, turned by the party toward Victor Hugo. I remembered a chapter in "Notre Dame," "The Book Will Kill the Edifice," wherein the amazing Frenchman had digested of the European Renaissance as 'that setting sun all Europe outlook for dawn'. When I got up I went to the Church library. Found a different translation. This chapter-heading instead of using as in the original French, Ceci tuera Cela (This will kill that), was "The book will kill the edifice." I took it home and read it again instead of going to church.

[Frank Lloyd Wright (1943) *An Autobiography*, Book II: Fellowship (18 years old, 1880), pp.75,76]



Chicago Wells Street Station. Wisconsin

Chicago. Wells Street Station. Six o'clock in late spring, 1887. Dazzling. Sparkling white arc-light in the station and in the streets, dazzling and ugly. I had never seen electric lights before. Crowds. Impersonal. Intent on seeing nothing. [...] Awakened rudely to the fourth day. Got started again, pavement-core, against. Something had to happen today. Tired again, three more officers. Same result. There was still Silsbee's office. He was building my uncle's church, but he needs to know who I was. After noon I went there. Liked the atmosphere of the office less. Liked Silsbee's sketches on the wall. Liked instantly the fine-looking, cultured fellow with a ponytail and beard, who came forward with a quiet friendly smile - Cecil Corwin. [...]

The office system was a bad one. Silsbee got a ground-plan and made his pretty sketch, getting some charming picturesque effect he had in his mind. Then the sketch would come out into the draughting room to be fixed up into a building, keeping the floor-plan near the sketch if possible. But the sketches fascinated us. "My God, Cecil, how that man can draw!" I saw Silsbee was just making pictures. And not very close to what was real in the building - that I could see, myself. But I adored Silsbee just the same. He had style. His work had it too, in spite of slipshod methods.

[Frank Lloyd Wright (1943) *An Autobiography*, Book II: Fellowship (19 years old, 1887), pp.83,87,75,76]



Family Wright. Cecil a little boy (left). Park, 1893 (day, 1893). From: *Frank Lloyd Wright: The Life of Frank Lloyd Wright*, by Frank Lloyd Wright, Columbia Press. (Lloyd Wright in the street, from Lloyd Wright, Margaret Wright, Frank Lloyd Wright, Arthur Wright) © Frank Lloyd Wright Foundation, Inc.

The little home was ready to move into and we moved into it. Young husband more interested in the house than in his bride, so the young wife said to him. No - no children were provided for, but of course they came. The first one came within the year. A son - Lloyd. Then, two years later, another son - John. The several grandmothers came in often to help and advise and keep domesticity working right side up. In two years another. A girl - Catherine II. Two years later, another! Boy, David. [...] But just the same, two years later, another. A girl - Frances. Five years went by and Llewellyn came. The young husband found that he had his work cut out for him. The young wife found hers cut out for her. Architecture was my profession. Motherhood became hers. Fair enough, but it was division.

[Frank Lloyd Wright (1943) *An Autobiography*, Book II: Fellowship (19 years old, 1895), pp.100,101]



Clay window panel from Adler & Sullivan's firm. © Richard Nickel Collection. Auditorium Building, Adler & Sullivan, Chicago, 1890. © Library of Congress, Prints & Photographs Division, LC-USZ6B-171-17

They were just beginning to build the Chicago Auditorium. The papers were full of its wonders. Adler and Sullivan, the architects, were frequently mentioned. I wondered how I had come to miss this firm in my search for work. [...] They were foremost in Chicago. Radical – going strong on independent lines. Burnham and Root their only rivals. [...] Mr Sullivan was a small man immaculately dressed in brown [...] He was immediately interested. Said nothing. [...] Thus began an association lasting nearly seven years. Mr Sullivan had been interested and interesting. His drawings a delight to work upon and work out. His manner toward me was markedly different from his manner toward the others. [...] Now went along these matchless early years of master and apprentice. Louis Sullivan, the Master and I, the open-eyed, radical and critical, but always willing apprentice. We had already moved to the top floor of the Auditorium tower, where I had a small room next to him, and a squad of thirty draughtsmen or more to supervise in the planning and detailing that was now my share. The Auditorium interior was the first great room for audience that really departed from the curious prevailing traditions. The magic word plastic was used by the Master in reference to his ornament, and the room itself began to show the effects of this idea. [...] I could not follow up because I did these houses out of office hours, not secretly. And Mr Sullivan soon became aware of them. [...] Nor for more than twelve years did I see Louis Sullivan again or communicate with him in any way. The deed to the house duly followed, by Mr Adler's hand. From now on the young architect's studio workshop was on Chicago Avenue.

[Frank Lloyd Wright (1902), *An Autobiography*, Book II: Following [191 pages old, 1893], pp.89-91,97,100,111].



Interior of the Wright family, Oak Park, Chicago, 1909-1910. Wright family in Living Room, Spring Brook, Illinois, 1912. © Frank Lloyd Wright Foundation, Oak Park

I had an idea that the horizontal planes in buildings, these planes parallel to earth, identify themselves with the ground – make the building belong to the ground. I began putting this idea to work. [...] Taking a human being for my scale, I brought the house down in height to fit a normal eye – ergo, 5'8 1/2" tall, say. This is my own height. Believing as no other scale than the human being I broadened the mass out all I possibly could to bring it down into spaciousness. It has been said that, were I three inches taller than 5'8 1/2" all my heaven would have been quite different to proportion. Probably [...] My sense of "wall" was no longer the side of a box. It was enclosure of space affording protection against storm or heat only when needed. But it was also to bring the outside world into the house and let the inside of the house go outside. In this sense I was working away at the wall as a wall and bringing it towards the function of a screen, a means of opening up space which, as control of building-materials improved, would finally permit the free use of the whole space without affecting the soundness of the structure.

[Frank Lloyd Wright (1912), *An Autobiography*, Book II: Working the New World (27 pages old, 1902), pp.149-150].



Clay window panel from Adler & Sullivan's firm. © Richard Nickel Collection. Winslow House, Adler & Sullivan, Chicago, 1893. © Library of Congress, Prints & Photographs Division, LC-USZ6B-171-17

The Winslow house was to stand across the drive from Mr. Waller's own home in the Waller park in River Forest. [...] Mr. Waller brought about a meeting with "Uncle Dan", as they all called Daniel H. Burnham – inviting Catherine and me to meet Mr. and Mrs. Burnham at his home. "Uncle Dan" had seen the Winslow house and straightway pronounced it "a gentleman's house from grade to coping". After dinner Mr. Waller led the way to his cozy library. He wanted to show his friend some work as it had done for him. I saw him turn to lock the door after we were in, I wondered why. Then and there began an argument which I have never forgotten.

Sitting there, handsome, jovial, splendidly conversing, was "Uncle Dan". To be brief, he would take care of my wife and children (if I would go to Paris – four years of the Beaux Arts. Then Rome – two years. Expenses all paid. A job with him when I came back. It was more than merely generous. It was splendid. But I was frightened. I was not embarrassed, not knowing what to say. "Another year and it will be too late, Frank," said Uncle Dan. That was my cue. "Yes, too late, Uncle Dan – it's too late now I'm afraid. I am spoiled already. I've been too close to Mr. Sullivan. He has helped spoil the Beaux Arts for me, or spoiled me for the Beaux Arts, I guess I mean. He told me things too, and I think he regrets the time he spent there himself."

Uncle Dan: "You are loyal to Sullivan I see, Frank, and that is right. I admire Sullivan when it comes to decoration. Essentially he is a great decorator. His ornament charms me. But his architecture? I can't see that. The Fair, Frank, is going to have a great influence in our country. The American people have seen the Châteaufort on a grand scale for the first time. [...] We should take advantage of the Fair." "No, Mr. Burnham, no, Mr. Waller – I can't run away [...] from what I see as mine, I mean what I see as ours in our country [...] You see – I can't go, even if I wanted to go because I should never care for myself, after that"

[Frank Lloyd Wright (1912), *An Autobiography*, Book II: Working the New World (27 pages old, 1902), pp.171-172].



Drillern, Spring Green, Wisconsin, 1912. © Wisconsin Historical Society, Taliesin, Preservation Inc.

Work, life and love I transferred to the beloved ancestral Valley where my mother foreseeing the plight I would be in had bought the low hill on which Taliesin now stands and she offered it to me now as a refuge. Yes, a retreat when I returned from Europe in 1911. I began to build Taliesin to get my back against the wall and fight for what I saw I had to fight.

TALIESIN was the name of a Welsh poet, a druid-herd who sang to Wales the glories of fine art. Many legends cling to that beloved reverend name in Wales. [...] Literally the Welsh word means "shining brow". This hill on which Taliesin now stands as "brow" was one of my favorite places when as a boy looking for pasque flowers I went there in March sun while snow still streaked the hillsides. [...] And "Roses and Juliet" still stood in plain view over to the southeast. [...]

And architecture by now was quite mine. It had come to be my actual experience and meant something out of this ground we call America. [...] I knew well that no house should ever be 'on' a hill or 'on' anything. It should be 'of' the hill. Belonging to it. Hill and house should live together each the happier for the other. [...] Yes, Taliesin should be a garden and a farm behind a real workshop and a good home. [...] The hill-crown was thus saved and the buildings became a brow for the hill itself. [...] Taliesin was to be an abstract combination of stone and wood as they naturally met in the aspect of the hills around about. And the lines of the hills were the lines of the roof, the shapes of the hills their slopes. [...]

[Frank Lloyd Wright (1912), *An Autobiography*, Book II: Working the New World (27 pages old, 1902), pp.171-172].



Taliesin, Spring Green, Wisconsin, September 1914. Top: Promotional page for The Ogden Standard now depicting the Borthwick and Wright. Dr. Taliesin depicts an incident in a museum. PHOTO BY 51870 © Wisconsin Historical Society

When the Midway Gardens were nearly finished [...] at noon as we were sitting quietly eating our lunch in the newly finished bar, came a long distance call from Spring Green. "Taliesin destroyed by fire." But no word came of the ghastly tragedy itself. I learned of that little by little on my way home on the train that evening. The newspaper headlines glared with it. Thirty-six hours earlier I had left Taliesin leaving all living, friendly and happy. Now the bliss had fallen like a lightning stroke. In less time than it takes to write it, a thick-lipped Barbados Negro, who had been recommended to me by John Vogelzang as an ideal servant, had turned madman, taken the lives of seven and set the house in flames. In thirty minutes the house and all in it had burned to the stone work or to the ground. The living half of Taliesin was violently swept down and away in a madman's nightmare of flame and murder. The working half only remained [...]

The great stone chimneys stood black and tall on the hillside, their fireplaces now gaping holes. They stood there above the Valley against the sky, themselves tragic. [...] She for whom Taliesin had first taken form and her two children—gone [...]. All I had left to show for his struggle for freedom of the five years past that had swept most of my former life away, had now been swept away.

[Frank Lloyd Wright (1912) in autobiography, Book 10 "Wood: Taliesin" (Chicago, 1912), pp. 191-192]

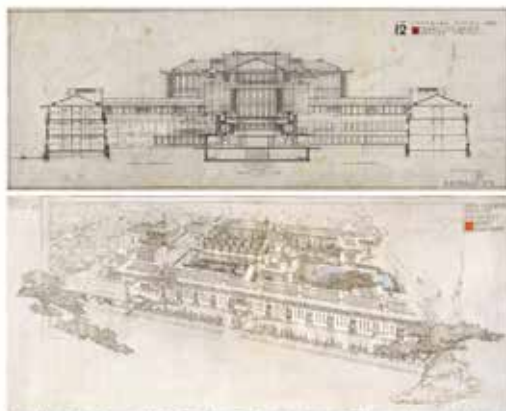


The architect Frank Lloyd Wright poses a musical performance with members of his family and the Taliesin Fellowship at Taliesin East in Spring Green, WI, December 1917. The photograph includes Emma Lovvick, Karin Lovvick, Anne Thompson, William Henry Peters, Robert Sharkey, J. C. Edwards, John Lawrence, John Henry Brown, Eugene Macintosh, Elsie Zerkow, Walter Orville, Herbert Pratt, Bernard Macintosh, and Edgar Light. © Photo by Herbert Orville. Collection: Chicago History Museum/Getty Images

Again Taliesin! Three times built, twice destroyed, yet a place of great repose. [...] As the Taliesin Fellowship therefore, we now propose to extend apprenticeship from the several draughtsmen to whom it has been limited to include seventy [Changed to twenty-three] apprentices working under leadership as described. Each apprentice will work under the inspiration of direct architectural leadership, toward machine-craft art in this machine age. All will work together in a common daily effort to create new forms needed by machine work and modern processes if we are to have any culture of our own worth living. A number (a hundred or more) of such young workers in Architecture have already come to Taliesin from various parts of the world [...]

We dream and are planning great things. Good music is essential to our life at Taliesin. A grand piano stands by the living room fireplace, a cello resting against its hollow side, a violin on the ledge beside it. There are several recorders there also. A harp is coming. Olgivanna plays Bach, Beethoven, old Russian music. I let the piano play itself a few moments sometimes while the feeling lasts, knowing nothing. Something comes out. And I can never play any of the things, such as they are, a second time. Olgivanna says she likes to hear me play. Hers is a gentle encouraging soul and she would not hurt even such outrageous pride as mine.

[Frank Lloyd Wright (1945) in autobiography, Book IV "Wooden" (Chicago, 1945), pp. 478-479]

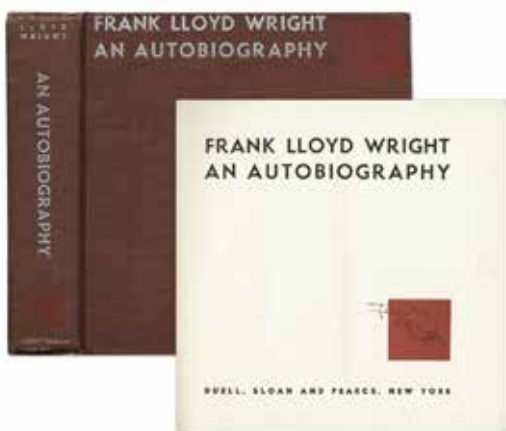


Imperial Hotel, Corner Perspective, 1912. © The Frank Lloyd Wright Foundation. Section (The Museum of Modern Art) (Jenny A. Soper and Paul Allen Library, Columbia University, New York)

The German Monograph published by Wasmuth had duly appeared in beautiful format. The work was a success in Germany and Darwin D. Martin helped me to control the sale of the book in America. But the 500 copies reserved for that purpose went up in smoke when Taliesin burned.

Some thirty copies only were saved. The pile in the basement smoldered and smoked for three days after the house had burned to the ground. Now came relief, a change of scene as—promptly—I was called to build the Imperial Hotel in Tokyo, Japan. A commission including the Japanese architect, Yoshitaki, and the intelligent manager of the Imperial Hotel, Atsuko Hayashi. Both had gone around the world to find a model building. [...] So they came to the reconstructed Taliesin, Taliesin II, to see me. Taliesin itself impressed them. [...] Several months after the terrible catastrophe at Taliesin had come a short note expressing sympathy in kindly terms that understood suffering. It came evidently from a developed artist-intelligence. [...] That was how Miriam Noel appeared in my life. It was she I had taken to Japan.

[Frank Lloyd Wright (1915) in autobiography, Book 10 "Wood: Taliesin" (Chicago, 1915), pp. 191-192, 193]



Frank Lloyd Wright - An Autobiography. New York: Doubleday, Clark and Pearce, Ed. 1912

Writing these pages trying to be honestly autobiographical, telling only what is true, I see why all autobiography is written between the lines. It must be so written. No matter how skilled the writer or how spontaneous he may be, the implication outdoes his ability or undoes his intention. The line of change is at work as he writes and the circumstance flows from beneath the fixation at the point of his pen into endless other forms and significances—except as a single facet may catch the gleam of the reader's intelligence and he writes truth in between the lines for himself.

Autobiography is impossible except as implication. And for the life of me, I cannot see why I recanted to many anecdotes that were far inferior to those I delight to remember and tell now. I do not know why I have not written of many features and incidents of my life as much more deeply intimate, so much more suggestive even to architectural thought. More picturesque certainly. They come crowding into mind at odd moments.

[Frank Lloyd Wright (1945) in autobiography, Book IV "Wooden" (Chicago, 1945), pp. 478-479]

History of Architecture IV

Biographies of Power: Architectures



In recent years, iconographic architecture, faced with the culmination of the frenzy of its consumption, suffered the consequences of a symbolic erosion as a result of the crisis of an ideological support that sustained it, that of capitalism. Most probably, after September 11, the architecture of the *decorated shed*, as proposed by Venturi and Scott Brown, has lost its true meaning.

No longer architecture arose linked to a narrative or an ideology, without a critical approach to its supports and representatives, which profoundly transformed the historiographic contours of architecture in recent years.

Thus, in the general theme 'Biographies of Power', the work done by the students in the second semester resulted from an observation of a set of buildings that goes beyond their architectural and physical contours, or which precisely searches for their actual description, in the light of any ideology that is ultimately represented or even reinforced by its own architectural condition. Thus, the buildings studied have in common the fact that they respond to the highest program of representation of a national identity. These are royal palaces, national parliaments, presidential residences.

The synthesis posters were presented together with a written work.

[The images collected by students, here presented, are part of an academic process, for non-commercial ends]



CASA BRANCA

Washington, James Hoban, 1800

Inventa numa sobreposição, desregada e caótica cultura americana que se ganha poder na desinformação, no desleixo e no exagero, podemos encontrar pequenos exemplos que a diferenciam no que, não tão desproporcionadamente não o conseguindo, a representam.

O edifício que abriga o membro mais importante do governo americano e a sua família representa, sem sombra de dúvida, o país dos 50 estados, não só pela arquitetura, mas pelo que se acaba, eventualmente, por lhe associar.

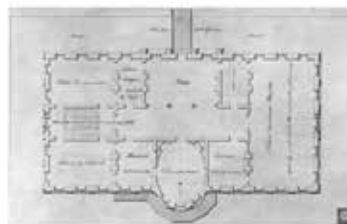
A residência oficial dos Presidentes dos Estados Unidos da América foi-se moldando ao longo dos tempos aos seus ilustres habitantes, e nela tomaram-se algumas das decisões mais fulcrais da história mundial, ensaiando-se como palco não só da cultura, mas da política no seu eixo e, se lá fora o povo multicultural e agitado se pavoneia tanto como os media, lá dentro, o passado, o presente e o futuro dos EUA e do Mundo são discutidos entre as intermináveis de reuniões e encontros.

Preservar contextualizações históricas, fenómenos sociais americanos, a incessante informação muitas vezes de divórcio pertencência, e a conjugação de conceitos como "american dream" e "land of the free", é essencial para definir a grandiosidade do papel que a arquitetura, e os costumes em que esta é vivida, tem de assumir ao tornar-se no ícone que é a Casa Branca.

Numa sociedade de contradições fortes, em que muitas vezes o discernimento parece um alarido pela infeliz necessidade de uma opinião - que é sistematicamente ignorante ou simplesmente desinteressada -, a capacidade de se tomar ícone geral está apenas ao alcance de alguns exemplos que, no contexto da imensidão, acabam por ser de maior importância.

Com alguns indícios, a Casa Branca acaba por ser, independentemente de momentos menos bons, um ícone de valor, pela persistência através do tempo e importância política que tende, por vezes, a passar um pouco despercebida no meio de holofotes apontados à requisa mediática mais do que à razoabilidade e consciencialização social.

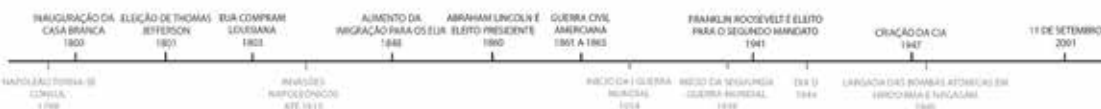
Breve-se não só pela imagem conjunta do edifício, mas pela imagem abstrata de patriotismo, liberdade, democracia e poder justo, culminando obrigatoriamente numa arquitetura iconográfica e assumindo a figuração de uma ideologia e narrativa que parecem agora desvanecer-se.



Exemplo dos governos dos Estados Unidos na Casa Branca, o edifício mais importante do país - 1800 - representa, para muitos, a ideia de liberdade, justiça social, e a ideia de uma nação que se tornou a mais poderosa do mundo.



De baixo para cima, reorganização: 1. Vista da fachada sul da Casa Branca em 1950; 2. Planta da Casa Branca em 1800; 3. Planta da Casa Branca atual - 1990.



ANA CAROLINA RAMOS, BRUNA VIEIRA, FRANCISCO LOPES, MARIA ARNAUT | HISTÓRIA DA ARQUITECTURA IV | DARQ.FCTUC



CASA BRANCA

Washington, James Hoban, 1800

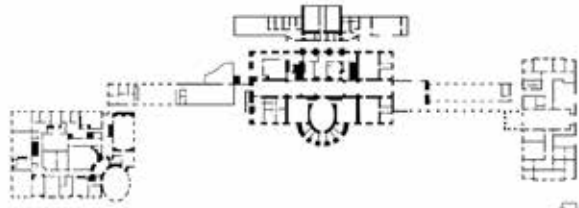
A Casa Branca desempenha um papel fundamental no plano urbanístico de Pierre Charles L'Enfant's City of Washington. No entanto, após George Washington ter sido designado o engenheiro e arquiteto francês, o desenho da Casa Branca, assim como do Capitólio, seria determinado por uma competição em 1792, o projeto de James Hoban venceu. Surge assim o símbolo arquitetónico da Poder Americana, a Casa de uma Nação e o Sinalo Americano. É necessário que este como outros edifícios representativos do poder, possuam um caráter político e politicamente enraizado. É preciso que a Arquitetura se insira em todos os seus parâmetros determinantes de, neste caso, um país. É preciso que o edifício fale por si e conte uma história em todas as linguagens. Por isso, o plano de Washington reflete a possível relação da organização territorial com a política. Os seus pontos, assim já mais decorados à hora moderna europeia, estão a "memória" da que nunca foram perdendo o que queriam ser: reproduzir essa cultura distante e a desejo assumido de criar uma sociedade baseada em princípios já antes adotados.

A primeira implantação e geografia do terreno escolhido para a nova capital reflete já em si uma ideia democrática de organização do espaço, inclusive na forma como distribui os próprios monumentos pela cidade afastando-se de um "núcleo centralizado". Porém os edifícios de poder se encontram centralizados, descrevendo um percurso. Cria uma planta de fácil leitura política e arquitetónica, e que assume um desenho cuidadosamente pensado e estrategicamente eficaz.

A localização dos pontos chave, urbanísticos e institucionais, está diretamente relacionada com os meios topográficos na geografia da cidade, fazendo com que essas marcas assumam uma hierarquia coletiva e fortes relações visuais religiosas com o conjunto urbano. Esse processo urbanístico democrático, todavia, não foi adaptado na arquitetura programática. O edifício do Capitólio foi colocado numa posição central à cidade. Num contexto social fragilizado pela Guerra Civil de 1861, também o seu progresso simbólico se tornou um símbolo estabilizador social e político.

Vários foram os problemas da Casa Branca ao longo da sua história, e cada um deles teve a sua própria forma de habitar, organizar e influenciar esta que é mais que uma mera casa. Ao longo dos anos e do desfecho de governantes, causas naturais como incêndios, ou humanas, como guerras civis, moldaram a Casa. Mas que não, os próprios habitantes notaram necessidades de expansão da renovação da moradia. Vários foram os momentos que passaram a Casa no tempo, inclusive foram os acontecimentos internos do quotidiano dos seus habitantes. A Casa Branca é resultado destes mesmos acontecimentos, e não do projeto de James Hoban.

Para rematar, os edifícios governamentais são uma tentativa de construir governos e apoiar regimes específicos. Mais do que meros locais para líderes governamentais, eles servem como símbolos de estado, arquitetura com a qual podemos aprender bastante sobre os vários regimes políticos, de acordo com um "diálogo cultural de poder".



INAUGURAÇÃO DA CASA BRANCA 1800



EXPANSÃO DA CASA PELO ARQUITETO BENJAMIN HENRY LATROBE 1801-1808



ACABA É INCENDIADA PELOS INGLESES 1814



GUERRA ANGLO-AMERICANA 1812-1814



GUERRA DE INDEPENDÊNCIA AMERICANA 1775-1783



GUERRA CIVIL E DO CONFLITO BALCÂNICO 1901-1909

REINVENÇÃO DE TUDO O CAPITAL DO PAÍS 1800 | GUERRA ANGLO-AMERICANA 1812-1814 | GUERRA DE INDEPENDÊNCIA AMERICANA 1775-1783 | INÍCIO DA GUERRA MUNDIAL 1914 | EXPANSÃO NA GUERRA MUNDIAL 1917 | GRANDE DEPRESSÃO ECONÓMICA 1929 | FIM DA 2ª GUERRA MUNDIAL 1945 | GUERRA DA VIETNÁ 1963-1969 | GUERRA FRIA 1947-1991 | ATENTADO 11-9-11 2001

CAROLINA CERRATO | INÊS GALHOZ | JÚLIA VIEIRA | RITA SOUSA | HISTÓRIA DA ARQUITETURA IV | DARQ.FCTUC



PALÁCIO DE BUCKINGHAM

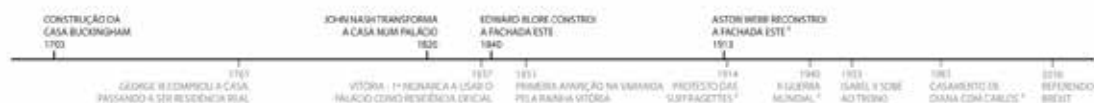
Londres, William Chambers and Winde (1703), John Nash (1820), Edward Blore (1840), Aston Webb (1913)

O palácio encontra-se em Westminster, no centro de Londres. Está implantado num espaço rico em zonas verdes, que se completam com vários pontos históricos de Londres. Tais como o grande eixo The Mall, que vai desde o Palácio até ao Trafalgar Square, passando pelo Victoria Memorial, James Palace, Admiralty Arch. O palácio de Buckingham é um edifício icónico de Londres, que representa a monarquia e que é ocupado pela mesma.

O palácio é conhecido por relacionar o poder com a sociedade, principalmente através da Varanda Real na fachada Este, onde a família real saúda o povo.

Ao longo dos anos o edifício sofreu várias fases e reformas de construção, por vários arquitectos. William Winde, em 1703, construiu a casa de Buckingham para John Sheffield, que consistia num bloco central de 3 pisos ladeado por duas alas. Em 1820, John Nash, acrescentou duas novas alas e revestiu o edifício com pedra Bath, transformando depois a casa num palácio. Edward Blore, na década de 1840, adicionou ao palácio a fachada Este, que viria a ser a principal, contendo a Varanda Real. Mais tarde, em 1913, a fachada Este sofreu mais uma alteração por Aston Webb, que substituiu na troca da pedra original por pedra Portland. Foram várias as personalidades que passaram pelo palácio e várias marcaram a história deste, como é o caso da princesa Diana (princesa do povo) ou a actual Rainha Isabel II, eleita em 1953.

O edifício vem resistindo ao passar do tempo, e apesar dos ataques a que foi sujeito no II Guerra Mundial, continua a ser a residência oficial da família real e um dos locais mais visitados em Londres.



ALEXANDRA NORTE . ANA BEATRIZ BAPTISTA . ANDRÉ SANTIAGO . RENATO LEAL . SORAIA VICENTE | HISTÓRIA DA ARQUITETURA IV | DARQ.FCTUC



PALÁCIO DOS SOVIETES (Concurso)

Moscovo, União das Repúblicas Socialistas Soviéticas, 1931/33



Proposta Walter Gropius
- Modernista



Proposta Moisei Ginzburg
- Construtivista



Proposta Le Corbusier
- Híbrido



Proposta Ivan Zholtovskiy
- Neo Clássica

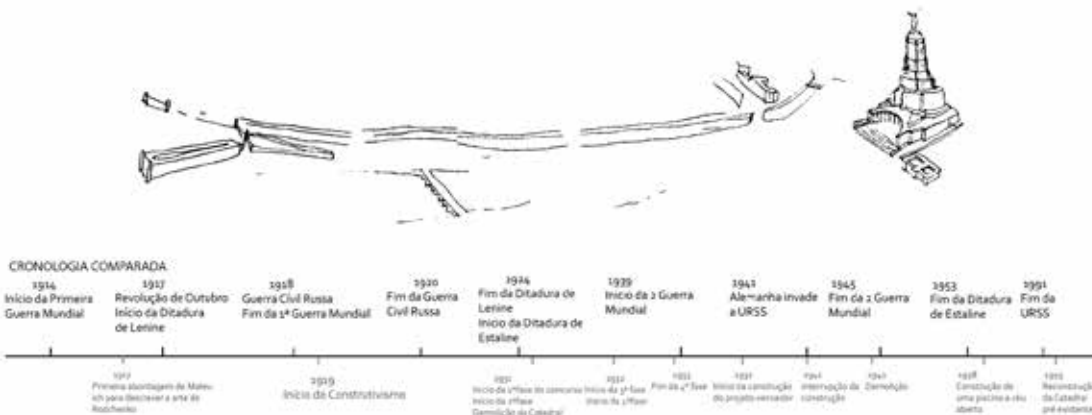
«The Palace of Soviets should be a monument to our glorious era, a monument which can only be expressed in the language of that era. Classical forms, however perfect they may be, are in the language of the past and cannot express the present.»

«The Palace of Soviets should be a monument to our glorious era, a monument which can only be expressed in the language of that era. Classical forms, however perfect they may be, are in the language of the past and cannot express the present.»

O Concurso para o Palácio dos Soviéticos é uma história de um longo e tortuoso percurso, com participações numerosas e edículas, e mesmo um resultado final. Mas é um conto de arquiteturas presas no papel. É um acto por concretizar, num processo que adquire de fenómenos de guerra e é interrompido por ela. Não se trata de uma arquitetura palpável, apesar de real: os episódios bélicos têm o efeito de estagnar no tempo, como se fossem numa tapeçaria, momentos únicos na história, e este concurso é um desses: é como se personificassem uma galeria de imagens possíveis de um poder absoluto, para sempre adornadas no seu anseio de concretização por realizar. Nem mesmo a proposta avaliada como mais adequada se conseguiu libertar do feitiço da decadência que a guerra lança.

Tratamos, aqui, 2011, de um confronto intelectual de projectos que pretendiam pronunciar a Arquitetura que melhor representa o Poder - e o poder Comunista, dos Soviéticos de Estaline. Tratamos, pois aqui, de um conto sobre um poder que não conseguiu concretizar a arquitetura onde se queria representar - sem final ou concretização, porque acaba em aberto sem ter começado: mas com catenar em si mesmo, porque o percurso deixou mais do que o destino.

A carga política e ideológica deste concurso é presente e inevitável. Todas as propostas para ele concebidas pretendem, em maior ou menor grau, representar valores da filosofia e/ou dos feitos do regime. Ser símbolos. O seu legado não é, então, tanto o papel que representou na História da Negão como recipiente de momentos fenomenais, mas sim, por si só, um poderoso instigador intemporal e exemplar de discussão de vários níveis de criação de arquitetura: forma, função, cronografia, validade, construção, simbologia... É mais, do próprio papel da competição de arquitetura como meio de consolidação e inovação de ideias, como desafio intelectual.



ANA PAZ | DANIELA SILVA | GONÇALO F. SANTOS | IVAN BRITO | MIGUEL NOGUEIRA | HISTÓRIA DA ARQUITETURA IV | DARQ.FCTUC



PALACE OF THE SOVIETS

Moscow, Boris Jofan, 1936

The Competition 1931



Ivan Zoltovskij



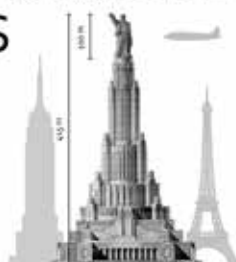
Walter Gropius



Mosej Ginzburg



Le Corbusier



The issue of the Soviet architecture in the Twentieth was to influence the ideology of the masses and move towards a socialist reconstruction of the city in those years, some projects are already bringing the neglect responsibility to be realized, carrying within themselves the germ of the crisis. An example of this idea is the Soviet Palace in Moscow, the work that was never built, which waited for far as the heart of the future Socialist Moscow.

The competition for the Soviet Palace embodied the political, social and aesthetic ideas of its age, concerning the definitive union between architecture and politics. In the beginning, the building had to reflect the people and the proletarian art, into a fusion of modern and classical architecture that agreed to utopianism.

The history of this competition is very complex and consists of several stages over a period of about twenty five years, from 1931 to 1991. During the competition were proposed many foreign architects (Mendelsohn, Walter Gropius, Le Corbusier, Mies van der Rohe, etc.), German, French, Italian, Swiss, American and Russian. The competition was won by the Soviet architect Boris Jofan.

The council recognized as the best projects the ones presented by the Soviet architects Jofan and Zhukovskiy and the American architect, in 1931 the project of Jofan was finally chosen, which indicates the architect's intention to build a giant tower, high and complex, crowned with a monument to Lenin. In the final version of the project, the overall height would be of four hundred and fifteen meters, surpassing the Empire State Building in New York.

In 1932 the works for the Soviet Palace began and in 1934 the foundations had already been laid. But, with the start of war in 1941, the construction of the building was stopped. In the years between 1955 and 1991, the Cathedral of Christ the Saviour was rebuilt. During the competition, the idea behind the design of the Palace changed radically if at first had to represent the working class, after appeared as the preoccupation of those who had created the new communist society.

Project's phases

Boris Jofan

1931

1933/34

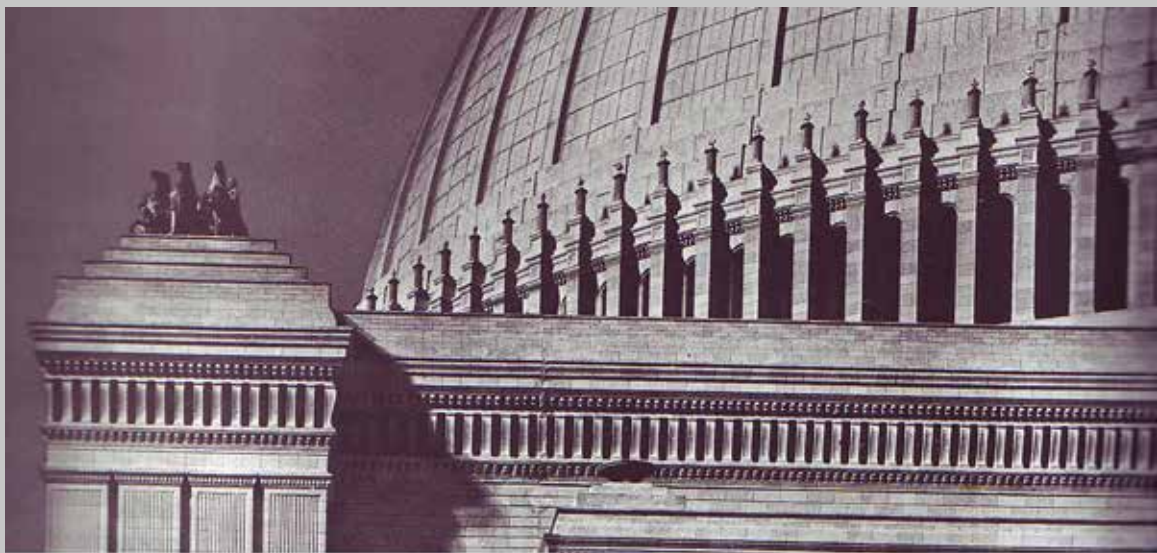
1936

1956



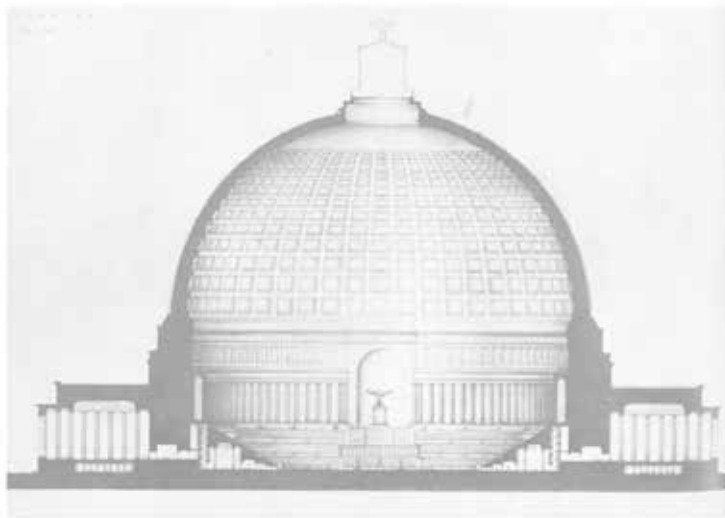
Proposal to build a Labour Palace 1932	Competition for the Palace of the Soviet 1931	Is declared winner the project of Boris Jofan 1936	Laid the foundation of the Palace 1933	The construction of the Palace stopped 1941	New competition for the Palace began 1956	The foundation were transformed in a pool 1959	Reconstruction of the cathedral 1991
Victory of the Bolsheviks End of civil war 1920	First Five year plan 1928	First Five year plan 1928	Moscow Rehabilitation pack 1932	USSR is involved in the Second World War 1941	End of the Second World War 1945	Gold was between USSR and USA 1947	Start the Russian Revolution 1991

Antonella Mantegazza, Eleonora Capobianco | HISTÓRIA DA ARQUITETURA IV | DARQCTUC



GERMANIA, VOLKSHALLE

Berlin, Albert Speer, 1926-1943



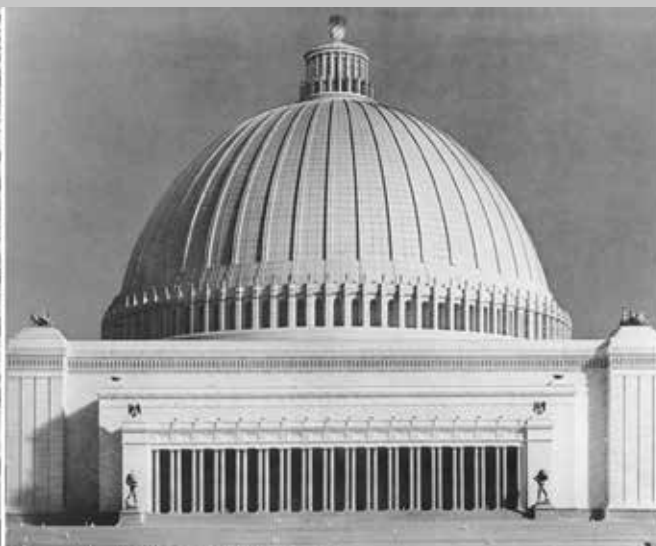
Neste trabalho abordamos a história de uma ideologia que teve a arquitetura como um meio de massa comunicação política e de movimento de massas. Oferecendo crítica sobre a origem da arte alemã, passando pelo fascismo Nacional, por dentro do Terceiro Reich e ainda compreendendo como a criação de Albert Speer com Adolf Hitler nos permitiu desenvolver alguns aspectos sobre este regime ditatorial.

Toda esta viagem para podermos melhor compreender a representatividade deste edifício e de todo o plano em que ele se insere, e de como eles moldaram grande parte do espaço físico e uma metáfora de ordem (onde com o objetivo de fazer sentir qualquer ser humano a tamanha monumentalidade).

Estes planos realmente eram a imagem de que foi o regime Nazi, uma sociedade que ideologicamente, ensinou os seus cidadãos a adorar (gostaria a sua pátria, mas que ao mesmo tempo os faz lembrar do seu real lugar através da escola desmemorada e principalmente, através do modo



ANA CASTILHO | BÁRBARA BATISTA | DIOGO SIMÕES | MARIANA AFONSO | SOFIA SOARES | HISTÓRIA DA ARQUITETURA IV | DARQ.FCTUC

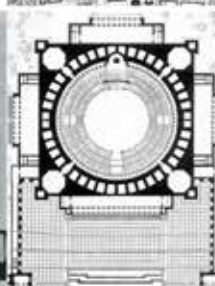


VOLKSHALLE

Berlin, Albert Speer, 1938

"If Hitler had any friends, I would have been his friend. I owe him the enthusiasm and the glory of my youth as well as belated horror and guilt."
Albert Speer, Julgamentos de Nuremberg, 1946

Germânia tentava tornar-se para os nórdicos, o que Roma era para os célticos, o centro do poder universal. Um projeto faraônico ao qual o próprio Hitler dedicava sua paixão pela arte e engenharia. Este projeto de duas áreas triânicas, alto norte-sul e alto leste-oeste, que se cruzam no coração de Berlim, perto do Portão de Brandemburgo. O eixo norte-sul era uma avenida de 3 km de comprimento, 120 m de largura. A avenida devia partir do aeroporto de Tempelhof, e no lado sul, além do terminal ferroviário enorme, se seguiria um arco triunfal aproximadamente norte de 120 m de altura e 175 m de largura. No norte ficava ainda um complexo de monumentos entre os quais se construíam: o palácio Fährer, o Sagrado Comando do Reich, o Volkshalle.



A palácio IIIH teve uma ressonância particular no pensamento nazi. O termo *vilhica* (monumento), uma palavra alemã derivada da *villa* (que corresponde ao "jardim" em português), o que corresponde a "grupo etário" de uma população. Este projeto, também chamado de *Große Halle IIIH* ou *Reichshalle IIIH* da Glória, foi uma cúpula enorme de um edifício monumental desenvolvido por Hitler e Speer. O projeto Volkshalle por Speer para Hitler apresentava um tradicional *planus* triangular suportado por dez colunas, em bloco retangular rectangular visto por trás da cúpula principal. A principal característica deste edifício é a cúpula de granito maciço e enorme de 120 m de comprimento, com um diâmetro de 210, que pode acomodar cerca de 200.000 pessoas. O eixo da cúpula de 46 m de diâmetro, e o pórtico maciço de granito de 315 m de comprimento e de 74 m de altura. Visualmente o Volkshalle foi pensado como a peça central da arquitetura de Berlim como capital do mundo (*Welthauptstadt*). Seria também uma das grandes que ele iria superar todas as outras realizações em Berlim. Este projeto e todos os outros edifícios concebidos para a "nova Alemanha", marca foram realizados para ao início da Segunda Guerra Mundial.

"In my responsibility as a high exponent of a highly developed technological power, which used all and all its means, without conscience or brakes, against humanity, I tried not only to relate to what happened, but also to understand it."
Albert Speer, Julgamentos de Nuremberg, 1946



LUCIA GIARDINELLI, NICOLA CAPOZZO | HISTÓRIA DA ARQUITETURA IV | DARQ.FCTUC



CHANDIGARH

Punjab, Le Corbusier, 1951-1961

Em 1947, quando da independência da Índia, torna-se definida a linha de fronteira entre a Índia e o Paquistão. O Punjab Indiano exigiu uma nova capital para substituir a antiga capital, Lahore, que se tornou parte do Paquistão. É neste contexto que se idealiza uma nova cidade, que não só serviria de capital mas também de refúgio a milhares de refugiados que vinham do Paquistão. Em 1948, o governo de Punjab e o governo da Índia, finalmente aprovam a área de 114,59 km² para a construção de Chandigarh, mas só em 1952, quando Nehru visita o local da obra, é que o governo da Índia deu a aprovação final. Este afirmou, referindo-se à nova cidade "Que esta seja uma nova cidade, símbolo de liberdade da Índia sem restrições criadas pelas tradições do passado... Uma expressão da fé da nação para com o futuro".

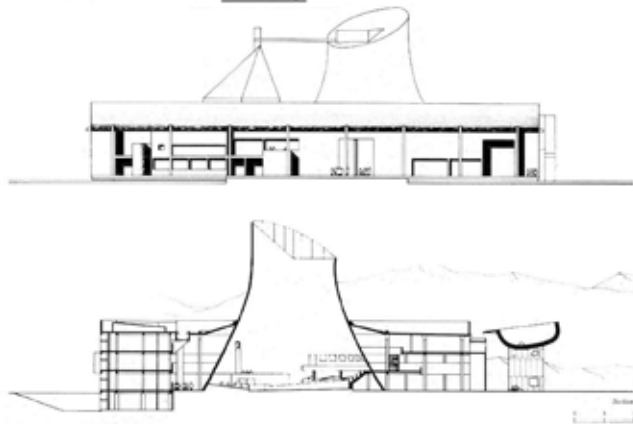
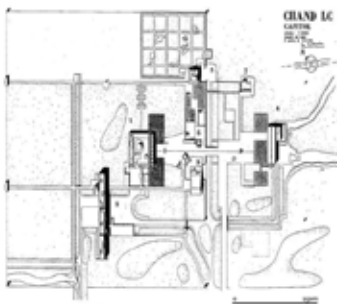
Albert Mayer, acompanhado por Nowick, foram encarregues do plano para Chandigarh. Este plano acabou por não se concretizar pois Nowick morreu num acidente de viação.

Após ter sido contratado, Le Corbusier criou um projecto para Chandigarh, que consiste na divisão de 47 sectores auto-suficientes numerados e categorizados em sectores residenciais, institucionais ou comerciais.

É no sector 1, à cabeça do plano da nova capital, que se encontra o complexo do capitólio, a área diretiva, organizada numa ampla plataforma em que se distribuem os monumentos urbanos representativos: Palácio da Justiça, Secretariado e Assembleia. Há um aspecto comum a todos eles que faz destacar todo o tipo de efeitos plásticos, e até poéticos, a partir do uso do betão "bruto".

O capitólio só viria a obter a sua forma e condição espacial definitiva quando Le Corbusier estabeleceu, com um traço alongado ortogonal aos Himalaias, o Secretariado. A geometria da sua forma final é demarcada por dois "grandes quadrados de 400 e 800 metros de lado, assinalados por obeliscos, como marcas primigénias do homem". O tema unificador do Capitólio é estabelecido pela cobertura de proteção sustentada por arcos, pilares ou pilotis, protegendo os edifícios do sol e da chuva, deixando as bordas abertas para capturar brisas e paisagens. Le Corbusier demonstra as possibilidades poéticas e cósmicas do brise-soleil em esboços que mostram a água cair da cobertura nos lagos.

Na fachada da Assembleia, há um enorme pórtico curvo de betão que se reflete na água, dando uma certa leveza ao imponente edifício e carácter marítimo.



CRONOLOGIA



LAURA GASPAR | MERCÉS FERNANDES | RENATO PINTO | SARA ALVES | TERESA SERRA E SILVA | HISTÓRIA DA ARQUITECTURA IV | DARQ.FCTUC

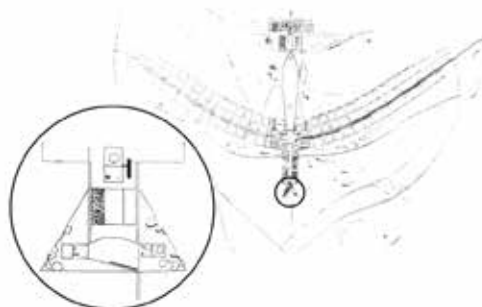


PRAÇA DOS TRÊS PODERES

Brasília, Oscar Niemeyer, 1960



1. CONGRESSO NACIONAL
2. PALÁCIO DO PLANALTO
3. TRIBUNAL SUPREMO
4. PRAÇA
5. EIXO MONUMENTAL
6. MEMORIAL JK

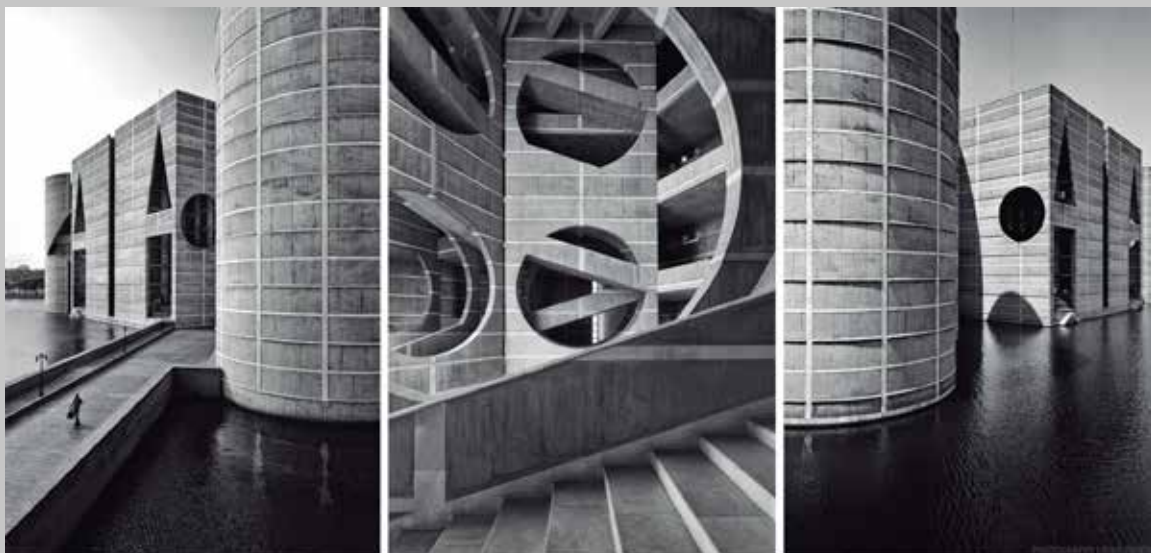


Apelidada de "a capital da esperança", a cidade de Brasília, construída entre 1956 e 1960, a fim de se tornar a nova capital do Brasil, tem como objetivo desenvolver economicamente o país e pôr fim à desigualdade social. Centou-se com o apoio do presidente eleito, Juscelino Kubitschek, que levou a cabo os seus ideais tendo como resultado um desenvolvimento exponencial da capital.

A Praça dos Três Poderes, ícone da cidade e do país, é uma obra idealizada por Lúcio Costa, autor do projeto vencedor em 1957 para o plano piloto da cidade. A sua construção integra um moderno conjunto arquitetónico da autoria do arquiteto Oscar Niemeyer.

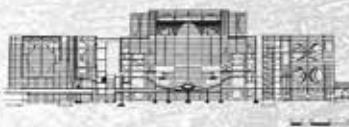
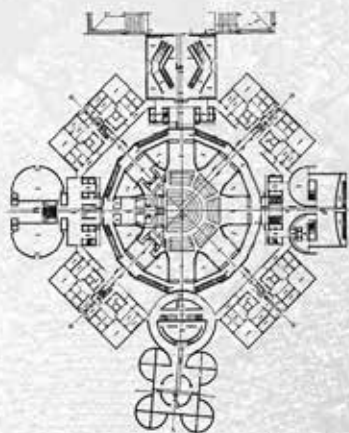


ANDRÉIA MIRANDA, CATARINA MARQUES, CLÁUDIA SANTOS, INÊS MASSANO, MARIA ARAÚJO | HISTÓRIA DA ARQUITETURA IV | DARQ.FCTUC



ASSEMBLEIA NACIONAL DE BANGLADESH

Dhaka, Louis I. Kahn, 1983



A Assembleia Nacional de Bangladesh, projectada por Louis Kahn, surge no seguimento de um percurso histórico interveniente no desenvolvimento territorial e cultural, do qual resultam inúmeros conflitos de cariz étnico e religioso, proveniente da colonização do Império Britânico e consequente queda do Império Mogol.

Em 1958, Muhammad Ayub Khan, assume a presidência do Paquistão e propõe, em 1961, a construção da Assembleia, tendo em vista a exaltação do domínio paquistanês.

A Assembleia Nacional de Bangladesh é proposta com o objectivo de representar o poder político e democrático das novas estruturas sociais e assume-se como a obra mais madura do percurso profissional de Louis Kahn, através da qual expressa as suas crenças e ideais arquitectónicos, bem como a sua lingual formal e filosófica, poética e espontânea.

Louis Kahn defendia a compreensão da Assembleia para além das intenções do arquitecto. A obra deverá ser compreendida como tendo como princípio base a sociedade que servirá. É um exemplo notório de uma obra que não revela importância apenas na definição e exaltação da carreira de um arquitecto, mas sim na afirmação e emancipação de uma nação.





PALÁCIO DO PARLAMENTO

Bucareste, Anca Petrescu, 1984-... regime de Ceausescu

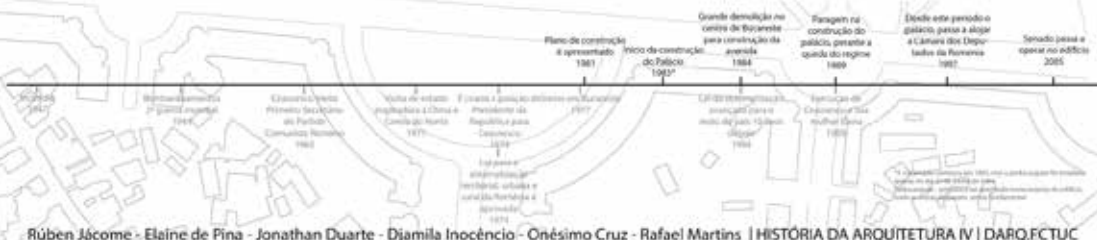
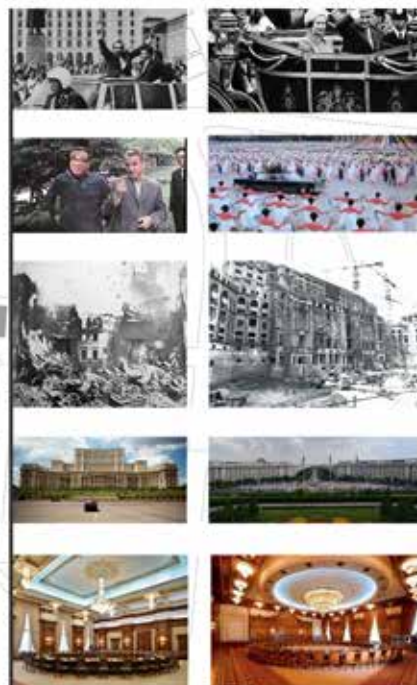
Nos finais dos anos 70, Ceausescu começava a reconstruir o centro de Bucareste, fazendo a arquitetura reflectir a grandeza do comunismo romeno. Cerca de um quarto da cidade havia sido demolida, para a construção de um novo centro administrativo socialista, caracterizado por um grandioso palácio com a sua construção iniciada em 1983, bem como uma larga avenida, rodeada por blocos de apartamentos neoclássicos. Obras que custaram bastante ao povo romeno, que foi obrigado a passar por dificuldades financeiras.

Ceausescu, obcecado por preservar o seu nome, tinha preferências contrárias aquilo que era a cidade, a sua obsessão pela própria grandiosidade e levou a começar um projecto do zero que reflectisse poder, renovando a ordem simbólica do sistema político anterior. Portanto, o Palácio do Parlamento, o segundo maior edifício do mundo e o maior dentro edifícios administrativos civis, era visto como símbolo da procura pela grandesa e regime, uma forma de assegurar uma visão dominante sobre a cidade, sendo visível de quase todos os pontos da mesma. Embora tenha recebido o nome "Casa do Povo", nunca foi acessível a este, enfatizando a sua exclusão. Com a queda do regime de Ceausescu, e as obras perto do fim, pôs-se a questão de qual seria o destino daquele enorme risco arquitectural. O novo regime acabou por decidir finalizar o projecto tomando o edifício como o local do novo parlamento e centro de congressos internacionais. Bucareste sofreu várias influências a nível urbano, muitas delas do modelo veneziano, com algumas reproduções de limites espaciais dos modelos urbanos do império romano.

Desde sempre, ciclos de destruição marcaram e modificaram a imagem da capital Bucareste. Apesar da sua formação original, Bucareste procurou passar de uma estrutura policéntrica, a uma monocéntrica, própria do sistema ocidental. As autoridades sempre tentaram transformá-la numa "montra da modernidade", acreditando-se que a cidade adicional tinha de desaparecer, a provento de uma nova e melhor.

Ao contrário daquilo que se esperava, a vida populacional é feita nestas praças monumentais excessivamente ocupadas por viaturas, que servem para distribuir pessoas em várias direcções, mas sem nas ruas, pequenas e estreitas, de uma dimensão mais humana e mais adaptada à cultura da população.

Pode-se dizer que a avenida que vai de encontro com o Palácio "mclausurado" de Ceausescu constitui um vazio urbano na cidade pois sua escala monumental, que reflecte o enorme poder do comunismo intimida o povo que evitando este tal espaço.



Rúben Jácome - Elaine de Fina - Jonathan Duarte - Djamilia Inocência - Onésimo Cruz - Rafael Martins | HISTÓRIA DA ARQUITECTURA IV | DARQ.FCT.UC



PALÁCIO DO PARLAMENTO

Bucareste, Anca Petrescu, 1984-...

Num período de instabilidade política associado à Guerra Fria, a Roménia começa a assumir traços mais independentes com a tomada de posse de Nicolae Ceaușescu. Um presidente do partido comunista romeno, com ideais instituídos desde jovem, aproveita o terramoto de 1977 para pôr em prática o conceito urbano do Centro Cívico, como manifestação do seu poder.

Inspira-se em cidades com um desenvolvimento arquitetónico já avançado, cidades que conhece durante as visitas de estado feitas com um propósito político. Desta forma, desenvolve o projeto para o Centro Cívico, com a intenção de renovar a imagem da cidade recorrendo à construção de uma grande avenida delimitada com novos edifícios administrativos que servissem o partido comunista. É rematada pelo Palácio do Parlamento, uma megaestrutura atualmente conhecida como a Casa do Povo.

Foi proposto um concurso público para a execução de um monumento que albergasse todo o poder político e transparecesse a era comunista de Ceaușescu. Anca Petrescu é a arquiteta vencedora para a concretização deste projeto. O Palácio para além da sua imensa área era também um local de alta segurança, medida que o ditador implementou temendo um possível conflito futuro. Nos dias de hoje, este é utilizado como museu e sede do Parlamento. Ainda que não esteja concluído, continua a ser uma grande referência histórica e simbólica de uma época de sofrimento do povo romeno.



Planta Piso 0



CAROLINA MATOS | CAROLINA ANTUNES | MÓNICA OLIVEIRA | NOÉMI LOUREIRO | HISTÓRIA DA ARQUITETURA IV | DARQ.FCTUC



REICHSTAG

Berlim, Paul Wallot, 1884-94, Norman Foster, 1992-99

Edifício enigmático que se tornou veículo entre o poder e a sua imagem. Incorpora as memórias de uma das histórias mais significantes da sociedade atual, porém com transparência e repercussão, oferecendo esperança. Hoje, símbolo da democracia é figuração da forma como a Alemanha superou os factos e alcançou a hegemonia mundial. O Reichstag é intemporalmente a expressão do poder.



PLANTA DO T-POLO



CORTE NOROCCIDENTAL



CORTE ESTE-OCIDENTAL



PLANTA DA COBERTURA



ANTÓNIO FEITAS E INÊS SARAIVA | HISTÓRIA DA ARQUITETURA IV | DARQ.FCTUC



CONVERSÃO DA DADA A NORMAN FOSTER INTERVENÇÃO DE CHRISTO INAUGURAÇÃO



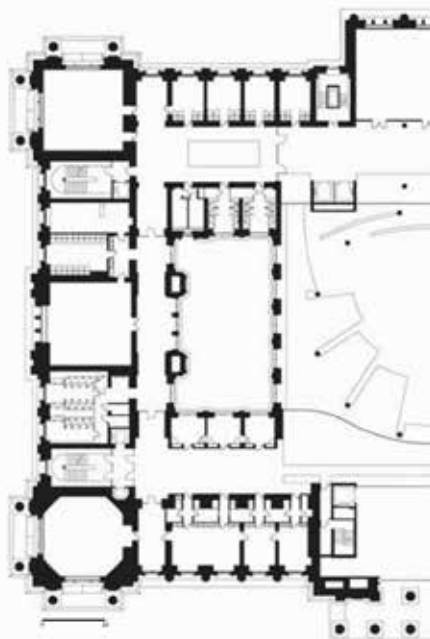
REICHSTAG

Berlim, Paul Wallot, 1884-94, Norman Foster, 1992-99

Após o final da II Guerra Mundial, a cidade foi dividida pelo célebre Muro de Berlim, do lado Ocidental formou-se a República Federal da Alemanha, que tinha como capital Bonn, e a Leste formou-se a República Democrática Alemã, da qual era capital. Com a destruição causada pelos bombardeamentos surge um projeto com a iniciativa de mudar o parlamento alemão de Bonn para Berlim e de realojá-lo no Reichstag. Cria-se um concurso no qual a seleção final outorgou a vitória ao escritório de Norman Foster. O encargo consistia em repensar um plenário no interior do Reichstag sendo que tinha de obrigatoriamente seguir 4 restrições: as obras do Parlamento, a história do Reichstag, a ecologia e eficiência energética e a austeridade económica.

O objetivo principal que Norman Foster tinha para o projeto era fazê-lo acessível e democrático. O edifício reconstruído mantém a ideia de claridade do antigo Reichstag. Apesar de partir do edifício original, foi necessário intervir com firmeza para que o delineamento do antigo edificado viesse à luz. A transparência e a acessibilidade pública foram as chaves da reconstrução interna do Reichstag. A nova cúpula de vidro é o ponto de partida das obras internas e possibilita abrir o edifício à luz natural e à paisagem. Atua como um componente essencial nas estratégias de economia energética e iluminação natural. Esta é concebida como uma "lanterna" com as amplas interpretações que o termo implica.

Quando a noite cai, a cúpula torna-se um farol no horizonte, sinalizando o vigor do processo democrático alemão. À noite, os espelhos, que trazem a luz do dia para a câmara, funcionam no horizonte para mostrar que



ANA RITA RODRIGUES | INÊS CORDEIRO | MARIANA VINHA | TATIANA CARVALHO | HISTÓRIA DA ARQUITETURA IV | DARQ.FCTUC



PARLAMENTO ESCOCÊS

Edimburgo, Enric Miralles, 2004

O Parlamento Escocês é um projeto que apesar de todas as controvérsias que levantou não deixa de ser considerado um projeto icônico e elucidativo daquilo que seriam os objetivos da sua construção.

Controvérsias estas que se devem essencialmente ao facto do arquiteto vencedor não ser escocês, algo que parecia ir contra a noção de que o novo Parlamento nasceu do patriotismo, provocando assim reações indesejadas mesmo antes do começo da construção, e também devido ao disparo do orçamento inicial em relação ao valor atingido no final da sua construção.

Outro dos motivos que levou a tal polémica foi a morte do arquiteto 2 anos após o começo da construção, o que acabou por levar a sua esposa a assumir o controlo do projeto.

Ainda assim o complexo acabou por receber elogios de vários críticos, apesar de ter sido criticado pela maioria do público. Este acabou por ganhar vários prémios, incluído o conhecido Prémio Stirling. No entanto, foi um dos edifícios da Grã-Bretanha que o público mais queria ver demolido numa sondagem realizada em 2005.



ALBERTO GOMES - JOSÉ PINTO - LUÍS SILVA - MIGUEL COSTA | HISTÓRIA DA ARQUITETURA IV | DARQ.FCTUC



PARLAMENTO ESCOCÊS

Edimburgo, Enric Miralles, 2004

A Escócia adquiriu a sua autonomia política com o referendo de 1997, onde é votado, com maioria, a criação do Parlamento Escocês.

Logo no ano seguinte, é lançado um concurso para o edifício do novo Parlamento, para demonstrar a contemporaneidade da democracia escocesa como identidade nacional.

Este concurso tinha como intenção escolher um arquiteto e não um projeto. Foi um processo democrático e altamente transparente, em que a opinião do público foi bastante valorizada e tida em conta, na decisão final de escolher o arquiteto Enric Miralles como o vencedor.

Era importante para o arquiteto que o Parlamento fosse capaz de refletir o território que representa. Vai buscar referências à paisagem escocesa como os pântanos verdes, as montanhas, as florestas, os rios, os barcos, para criar uma relação harmoniosa com o centro histórico e a paisagem envolvente.

Não é um edifício que se quer monumental, é um edifício que se quer icônico e do século XXI.

