

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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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]





Old Chain Bridge, Hingham, Mass., first suspension bridge in America. Credit Number: 00000271.1.PP © Dennis Publishing Co.

Papa 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 see. Don't be afraid. It won't hurt you." So they went to the nearby bridge. [...] On their way to rejoin Mamma, 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 sweep 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 he worshiped the worker.

[Louis Sullivan (1924) *The Autobiography of an Idea*, Chapter V, "Newburgh". (Massachusetts, 8 years old, Boston 1983), pp 81-82.]



Boston, as the Eagle and the Wild Geese See It. James Wallace Black, 1888. Accession Number: 2001.100.07. © Odense University, Postcard, Ann Tomlinson, Thomas H. Lee Co.

Never – since the long forgotten days of Halifax – had he reached such a peak of observation. His father's love 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 saw was a perspective that the child saw – invisible 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 (1924) *The Autobiography of an Idea*, Chapter VI, "Boston". (Boston, 8 years old, 1983), pp 103-104.]



Beadle's Dime Novel: Malaska; The Indian Wife of the White Hunter. By Miss Ann S. Stephens. © Special Collections, McPhee Library, The University of Tulsa.

Now it was time to return to Boston. The school must open soon. [...] He was immediately placed in the newly organized Rice School. [...] Here he learned nothing at first except in-so-far as there was a sort of mechanical aspiration going on. But, at a nearby book store, "Beadle's Dime Novels" appeared in a whirlwind of popularity. Louis Sullivan pounced upon them. He devoured the raw melodramas and craved 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.

[Louis Sullivan (1924) *The Autobiography of an Idea*, Chapter VI, "Boston". (Massachusetts, 8 years old, Boston 1983), pp 90, 108-109.]



1873 Map of the City of Boston and immediate neighborhood. Henry Melville Clark. Credit Number: 02 000 001 287 0013. © Boston Public Library; Norman B. Leventhal Map Center.

During these years, Louis Sullivan, always inquisitive and footholdly curious, had ferreted out every street, alley and blind court, and dock and wharf from end to end and crosswise within the limits of Boston, and had made partial explorations of Charlestown, 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 that extended the range and amplified the content of his own child-dream of power as he had seen it manifested in the open within the splendid rhythm of the march of the seasons.

[Louis Sullivan (1924) *The Autobiography of an Idea*, Chapter VI, "Boston". (Boston, 8 years old, 1983), pp 100-102.]



Masonic Temple, Boston, Massachusetts: John F. Souter, Circa 1878. The J. Paul Gray Masonic Hall (Gift of Martin J. and Mary M. Neal)

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 glistened and glistened in the afternoon sunlight. How beautiful were its arches, how dainty its pilasters; how graceful the scrolls on the corner; rising as if by itself, higher and higher, like a tiny stem, to burst at last into a wandrous cluster of flowering pinnacles and a lovely, pointed finial.

John Sullivan (1918) The Architecture of an Idea, Chapter VII: Boston. The New River Grammar School. [Boston, 12 years old, 1898], pp.117-118



Corner of Park and Paul Streets, Looking to Broad Street. By James Wallace Black. American, Boston, Massachusetts, 1872. Albumen print. 1 (112) x 7 (124) cm. © The Getty

When 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 Sumner 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.

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



Commonwealth Avenue, looking southeast from Cleveland (ca. 1871); photograph taken from the Drafts Shop (First Street) Client 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: nobody 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."

John Sullivan (1918) The Architecture of an Idea, Chapter VII: Boston. The New River Grammar School. [Boston, 12 years old, 1897], pp.118-119



Boston circa 1901. "Massachusetts Institute of Technology, Rogers Building." © Everett Publishing Company

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 north, the Museum of Natural History, at Boylston and Berkeley streets. The quarters were pleasant and airy, the long drafting-rooms 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.

John Sullivan (1918) The Architecture of an Idea, Chapter X: Farnwell in Boston. [Boston, ME, 16 years old, 1872], pp.178-180



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



Louis Sullivan, ca. 1870. Collection, American
Architectural Institute, 1912. © Smithsonian Collection, 1/26/2008

The School of Architecture was presided over by Professor William R. Ware, of the Boston architectural firm of Ware & Van Brunt. [...] These 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 five orders? Why not one?" [...] And it should not be forgot that the misque Parthenon was builded by the ancient Greeks, by living men. [...] Now after centuries of rain the Parthenon is dead, therefore all is small, Art is dead.

[Louis Sullivan (1914) The Architecture of an Idea, Chapter X. Turnwell in Boston. (Boston, MA, 16 years old, 1917) pp 184-187]



South Square Church (First Baptist, Cornwell and Cornwell 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 successes, but merely means. 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. Turnwell in Boston. (Boston, MA 16 years old, 1917) pp 187-190]



520 South Broad Street, Philadelphia, Pennsylvania. Architect Frank Furness designed the original house (1872-74). Architect Charles M. Barry added the French Renaissance facade (1906). © 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. None, he saw plainly enough that this was not the work of two men but of one, for he had an instinctive sense of phytagoreans, 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 covering of the guild where craftsmanship was paramount and personal. [...] One day in November Frank Furness said: "Sullivan, I'm sorry, the jig is up. There'll be no more building. The office nose is rotting dry. [...] I wish you might stay. But as you were the last to come it is only just you should be first to go.

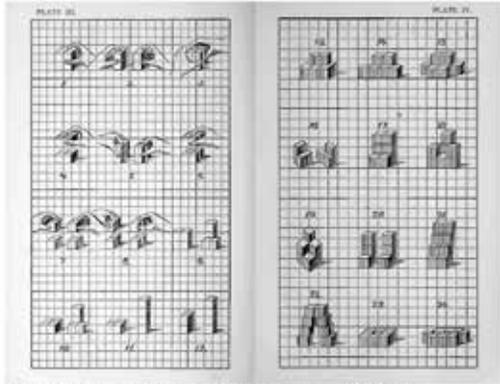
[Louis Sullivan (1914) The Architecture of an Idea, Chapter X. Turnwell in Boston. (Philadelphia, PA 17 years old, 1917) pp 190,194-196]



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 slumbers disheveling and dirty grey. It reached its terminal at an open shed. Louis stamped the platform, stopped, looked toward the city, rain around 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 fattest 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 rain was still blended with ambition of recovery. [...] In spite of the panic, there was air, an energy that made single to be in the game. So he helmsight 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, PA 17 years old, 1917) pp 197,200,202]



Thomas H. Finkel, E. (1891), Friedrich Froebel's pedagogical aids for 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 checkerboard color combinations! The structural figures to be made with pens and small straight sticks: slender constructions, the joinings accented by the little green-pea globes. The smooth sloping maple blocks with which to build, the sense of which never afterwards leaves the fingers: "form" becoming "feeling". The box had a mat to set up on it, on which to hang the maple cubes and spheres and triangles, resolving 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: Childhood (19 years old, 1892), pp.13,14, 15]



Owen Jones, The Grammar of Ornament. London, Day and Son, 1838

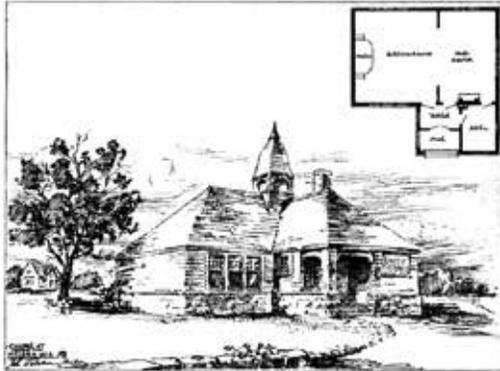


Viollet-le-Duc, Dictionnaire Raisonné de l'Architecture. Paris, chez M. Bachelier, 1854-1868

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 reprise but good enough. I read the "propositions" and felt the first five were dead right. I didn't know about the others. It seemed these five 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 diagnosed the European Renaissance as 'but setting out all Europe outside for decay'. 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 (19 years old, 1892), pp.25, 26]



Clare Clapp, Chicago, 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 rickety to the fourth day. Got started again, persistent-core, gained. Something had to happen today. Third night, three more offices. Some results. There was still Silsbee's office. He was building my uncle's "All Souls" church, but he needs to know who I was. After noon I went there. Liked the atmosphere of the office best. Liked Silsbee's sketches on the wall. Liked instantly the fine-looking, cultured fellow with a postocular 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 sketches, 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 (20 years old, 1887), pp.53,57,75,77]



Family Wright, Cecil & Elizabeth on Oak Park, 1899 (left pair Dr. Joseph Lloyd Jones, Jr., wife, Anna Wright, Catherine Wright, Lloyd Wright in her arms, Mrs. Lloyd Wright, Margaret Wright, Frank Lloyd Wright, Julia's daughter) © Frank Lloyd Wright Preservation Trust

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 had 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 Llewelyn 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 (21 years old, 1890), pp.101,101]



Oldest window panel from Adler & Sullivan's firm. © Richard Nickel Collection - Auditorium Building, Adler & Sullivan, Chicago, 1891
© Library of Congress, Prints & Photographs Division, 62-114-200a, 17-12

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 their firm in my search for work. [...] They were foremost in Chicago. Radical - going strong on independent lines. Burslem 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. [...] None 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 his, 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 tradition. 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 (1912) in Architecture, Book 11: Following (24 pages ill., 1910), pp. 89-97, 100, 111.]



Oldest window panel from Adler & Sullivan's firm. © Richard Nickel Collection - Auditorium Building, Adler & Sullivan, Chicago, 1891
© Library of Congress, Prints & Photographs Division, 62-114-200a, 17-12

The Winslow house was to stand across the drive from Mr. Woller's own home in the Miller park in River Forest. [...] Mr Woller brought about a meeting with "Uncle Dan", as they all called Daniel H. Burslem - inviting Catherine and me to meet Mr. and Mrs.

Burslem at his home. "Uncle Dan" had seen the Winslow house and straightaway pronounced it "a gentleman's house from grade to coping". After dinner Mr Woller led the way to his cozy library. He wanted to show his friend some work in it I had done for him. I saw his 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, landlady, 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 sat 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 Chateau on a grand scale for the first time. [...] We should take advantage of the Fair." "No, Mr. Burslem, no, Mr. Woller - 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) in Architecture, Book 11: "Wool" - Winslow (24 pages ill., 1910), pp. 17-21, 22]



Side in Berlin House, Oak Park, Chicago, 1908-1910. Fisher family in Living Room, Spring Green, Wisconsin, 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 whole house down in height to fit a normal size - ergo, 5'8 1/2" wall, say. This is my own height. Believing as no other scale than the human being I broadened the masonry 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 houses would have been quite different in 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) in Architecture, Book 11: "Wool" - Working on the House (27 pages ill., 1910), pp. 101-102]



Wright, Spring Green, Wisconsin, 1912. © Wisconsin Historical Society, Taliesin, Wisconsin Inc.

Work, life and love I transferred to the beloved ancestral Valley where my mother formseeing 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 shaggy-haired 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 "Romance 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 building 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 slopes of the hills their slopes. [...]

[Frank Lloyd Wright (1912) in Architecture, Book 11: "Wool" - Taliesin (24 pages ill., 1910), pp. 17-21, 22]

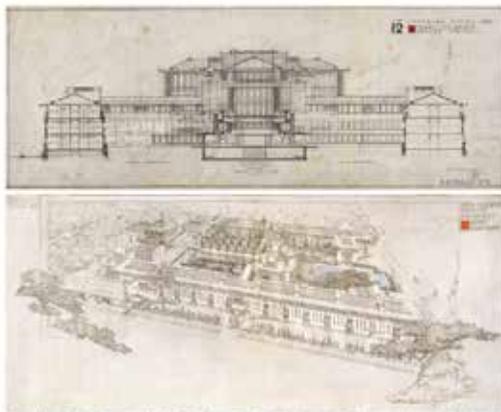


Taliesin, Spring Green, Wisconsin, September 1914. Top: Front-page of *The Ogden Standard* on the fire that destroyed the Borthwick and Wright Dr. Taliesin bungalow and its contents. PHOTO ID: 21870 © Wisconsin Historical Society

When the *Milwaukee 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 blow had fallen like a lightning stroke. In less time than it takes to write it, a thro-tipped Barbados Negro, who had been recommended to me by John Vogelstang 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 the 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 02, "Work." *Wisconsin Historical Society*, 75 years old, 1912, pp. 181-182.]



Imperial Hotel, Center of Perspective, 1912. © The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery, Aronson and Fairman Library, Columbia University, New York)

The German *Mitograph* 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, Atsuka 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 (1914) in *Autobiography*, Book 02, "Work." (1914-1915), pp. 187-188, 202.]

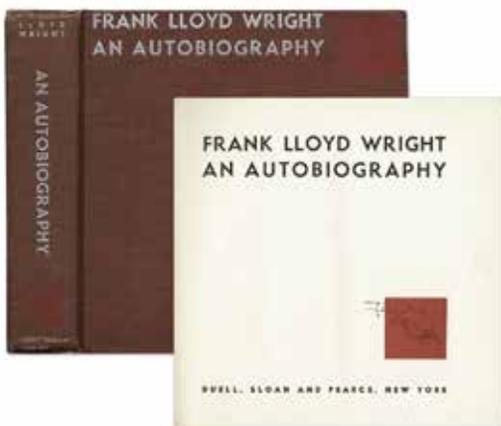


The architect Frank Lloyd Wright poses in a musical performance with members of his family and the Taliesin Fellowship at Taliesin East in Spring Green, WI, December 1917. The photograph includes Bertha Dierker, Aron Lyeth, Jesse Dierker, William Henry Peters, Robert Whelan, L. C. Crovinsky, John Lawrence, John Henry Brown, Eugene Mitchell, Eric Zentgraf, Elmer Orville, Herbert Price, Bernard Goodrich, 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 stile, 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 (1915) in *Autobiography*, Book 03, "Work." *Wisconsin Historical Society*, 75 years old, 1915, pp. 208-212.]



Frank Lloyd Wright - An Autobiography. New York: Dell, Sloan and Pearce, Ed. 1915

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 outdoes his intention. The line of change is at work as he writes and the circumstance flows from beneath the fingers at the point of his pen into millions 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 so 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 (1915) in *Autobiography*, Book 03, "Work." p. 207.]

History of Architecture IV

Biographies of Power: Architectures



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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.

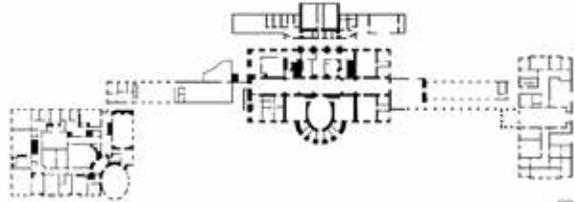
[The images collected by students, here presented, are part of an academic process, for non-commercial ends]





CASA BRANCA

Washington, James Hoban, 1800



A Casa Branca desempenha um papel fundamental no plano urbanístico de Pierre Charles L'Enfant's para a cidade de Washington. No entanto, após George Washington ter sido dispensado 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 do Poder Americano, a Casa de uma Nação e o Selo Americano. É necessário que este como outros edifícios representativos do poder, possuam um caráter e politicamente entendido. É preciso que a Arquitetura e as técnicas aplicadas sejam paradigmáticas dos resultados de, neste caso, um país. E mesmo que o edifício fale por si e conte uma história em todas as línguas. Pois é parte, o plano de Washington enfatiza a possível relação da organização territorial com o público. Ao mesmo tempo, existe já mais do que idêntica à forma humana, assim a "memória" da que nunca foram propostos o que queriam ser: reproduzir esta cultura distante é o desejo essencial de criar uma sociedade baseada em princípios já antes adotados.

A principal implantação e geografia do terreno escolhido para a nova capital reflete o plano de uma ideia democrática de organização do espaço, inclusive na forma como distribuído os princípios monumentais pela cidade afastando-se de um "centro monumental". Todos os edifícios de poder se encontram correlacionados, desmontando um plano. Cria-se uma planta de fácil leitura política e arquitetónica, e que assume um desenho cuidadosamente pensado e estrategicamente eficaz.

A localização das partes chave, urbanísticas e institucionais, está diretamente relacionada com os meios topográficos na geografia da cidade, fazendo com que estes marcos assumam uma hierarquia coletiva e fortes relações visuais recíprocas com o conjunto urbano. Esse processo urbanístico democrático, todavia, não foi apertado na articulação 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 regulamentos da Casa Branca até aos dias de hoje, e cada um deles teve a sua própria forma de habitat, organizar e redefinir esta que é mais que uma mera casa. Ao longo dos anos e do desfilar de governantes, causas naturais como inundações, os humanos, como guerras civis, moléculas à Casa. Mais que isso, os princípios habitacionais notaram necessidades de expansão e renovação da moradia. Vários foram os momentos que passaram a Casa no Washington, 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. Mas do que mais forte para líderes governamentais, eles servem como símbolo de estado, apontando-nos com as quais 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 HENSHY LATHRBE
1811-1800



ACASA É INCENDIADA PELOS INGLESES
1814



CREAÇÃO DA SALA OESTE E DO EÓNICO SALÃO OVAL
1901-1909



SUBSTITUÍDA A ESTRUTURA DE MADEIRA POR AÇO
1901-1909



KENNEDY FAZ TODA A REDECORAÇÃO DA CASA
1961-1963

WASHINGTON SE TORNA A CAPITAL DO PAÍS 1790	GUERRA ANGLO-AMERICANA 1812-1815	GUERRA DE SÉPTIPLAS AMERICANA 1861-1865	INÍCIO DA GUERRA MUNDIAL 1914	ESTABELECEM-SE NA GUERRA MUNDIAL 1917	GRANDE INFLAÇÃO E DEVALUAÇÃO 1929	FIM NA GUERRA MUNDIAL 1945-46	GUERRA DA VIETNÃ 1961-1969	GUERRA DO IRAQUE 1991-1999	ACIDENTO 11-9 NY 2001
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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 Jonh Sheffield, que consistia num bloco central de 3 pisos ladeado por duas alas. Em 1820, Jonh 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 consistiu 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.



CONSTRUÇÃO DA CASA BUCKINGHAM

1703
GEORGE II EDIFICOU A CASA, PASSANDO-A À SEU RESIDÊNCIA REAL

JOHN NASH TRANSFORMA A CASA NUM PALÁCIO

1820
VITÓRIA: 1ª REPARAÇÃO À USAR O PALÁCIO COMO RESIDÊNCIA OFICIAL

EDWARD BLORE CONSTRÓI A FACHADA ESTE

1840
1841 PRIMEIRA APARIÇÃO NA VARANDA PELO RAINHA VITÓRIA

ASTON WEBB RECONSTRÓI A FACHADA ESTE

1913
1914 PROPOSTO DAS SUFRAGETTES
1940 II GUERRA MUNDIAL

1953 ISABEL II SOBRE AO TRONO

1981 CASAMENTO DE DIANA COM CARLOS

2010 REFERENDO BREXIT



PALÁCIO DE BUCKINGHAM

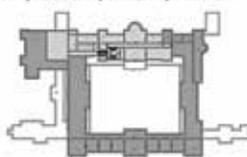
Londres, William Chambers and Winde (1703), John Nash (1820), Edward Blore (1840), Aston Webb (1913)

RELAÇÃO COM A CIDADE



O palácio de Buckingham além de possuir uma importante proximidade com o rio Tamisa, também marca o eixo principal de uma das mais importantes avenidas de Londres, a The Mall. O mesmo também está cercado por três parques reais, os quais formam uma importante e grande área verde de Londres. Verifique-se que o palácio atua como um divisor de fluxos e criador de perspectivas na cidade, uma vez que este pode ser visto de diferentes pontos da cidade de Londres.

ESPAÇO DE VISITAÇÃO X ESPAÇO PRIVADO



□ Espaço de visitação □ Espaço privado

O Palácio de Buckingham é um dos principais pontos de Londres. O seu papel hoje, assim como o da família real é fazer a comunicação entre povo e Monarquia. Ele é o cenário da Monarquia e desde 1993 recebe visitas do público, que vai em busca de conhecer melhor a vida real. O palácio também é um grande ponto de controvérsias, mesmo parecendo ser um grande edifício de poder, sua função é simplesmente de habitação e museu. Outra é a relação de público e privado, embora a fachada leste pareça ser a de maior conexão com o público, por causa do Royal Balcony, ela é na verdade a ala mais privada do Palácio, onde as visitas não ocorrem.

SÉCULO XVIII - WILLIAM WINDE



Em 1603 o sítio onde hoje se situa o Palácio foi utilizado como jardim para a plantação de uvas. Somente em 1732 o Duque de Buckingham compra o terreno e contrata o arquiteto William Winde para a construção de sua residência, e então Casa de Buckingham.

SÉCULO XIX - EDWARD BLORE



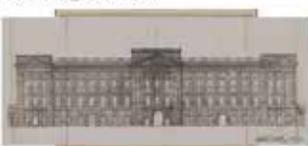
O início da Era Vitórica, constatase que pela primeira vez um monarca passa a ter o palácio de Buckingham como moradia real oficial e tal fato resultou na necessidade de uma ampliação no palácio, a fim de que este pudesse abrigar toda a família da rainha. Assim, a rainha Victoria contrata o arquiteto Edward Blore para criar a fachada leste de forma a fechar o quadrângulo.

SÉCULO XIX - JOHN NASH

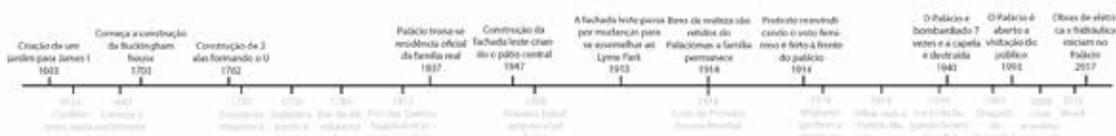


O século XIX foi marcado pela Revolução Industrial, o período de Belle Époque e pela supremacia inglesa. É nesse momento em que o rei George IV decide transformá-la em Casa de Buckingham no Palácio, assim contrata o arquiteto John Nash para criar 3 alas novas de maneira a formar um U. O rei nunca morou de fato no Palácio.

SÉCULO XX - ASTON WEBB



A última mudança na arquitetura e na estética do Palácio se deu em 1913. Com o objetivo de reformar a fachada que estava identificada, criar uma nova estética menos simplista e obter uma maior conexão com seu entorno, o arquiteto Aston Webb cria um novo projeto de fachada o qual permanece até hoje. Esta obra foi responsável por criar o Royal Balcony como é hoje, um dos pontos mais importantes e conhecidos do Palácio.





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 Zholtovsky
- 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 Sovietes é uma história de um longo e tortuoso percurso, com participações numerosas e ecléticas, e mesmo um resultado final.

Mas é um conto de arquiteturas presas no papel. É um acto por concretizar, num processo que além de condicionados de guerra é interrompido por ela. Não se trata de uma arquitetura plausível, apesar de real: os episódios bélicos têm o efeito de estagnar no tempo, como que fixados 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 adormecidas 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 Sovietes 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 catenae em si mesmo, porque o percurso de now mais do que o destino.

A carga política e ideológica deste concurso é premente e inequívoca. Todas as propostas para os comissários 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 Nação 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, corografia, validade, construção, simbologia... É mais, do próprio papel da competição de arquitetura como meio de consolidação e inovação de ideias, como desafio intelectual.



CRONOLOGIA COMPARADA



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



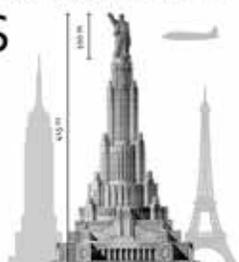
Walter Gropius



Moser Ginzburg



Le Corbusier



The issue of the Soviet architecture in the Twenties was to influence the ideology of the masses and move towards a socialist reconstruction of the city. In these years, avant-garde projects are already bringing the explicit responsibility to be instead, 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 wanted to be far as the heart of the future Socialist Moscow.

The competition for the Soviet Palace embodied the political, social and aesthetic needs of its age, transcending the defensive urban bourgeoisie architecture and politics. In the beginning, the building had to reflect the program 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 1921 to 1936. During the competition were proposed many designs by architects (Ginzburg, Gropius, Moser and Ginzburg - Gornov, Lantz, Mikha, Demov and Kramlin - Lef, Kravits - Rubin, Le Corbusier and Frenkel - Frenkel and three Soviet architects (Loban, Zoltovskij and Kravits).

The council recognized as the best projects the ones presented by the Soviet architects (Loban and Zoltovskij) and the American (Franklin), in 1933 the project of Lantz took finally victory, which indicates the artistic intention to build it as 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 1959 and 1961, the Cathedral of Christ the Saviour was rebuilt.

During the competition, the idea behind the design of the Palace changed radically: it at first had to represent the working class, after abandoned as the propretorialism of those who had created the new communist society.

Project's phases

Boris Jofan

1931

1933/34

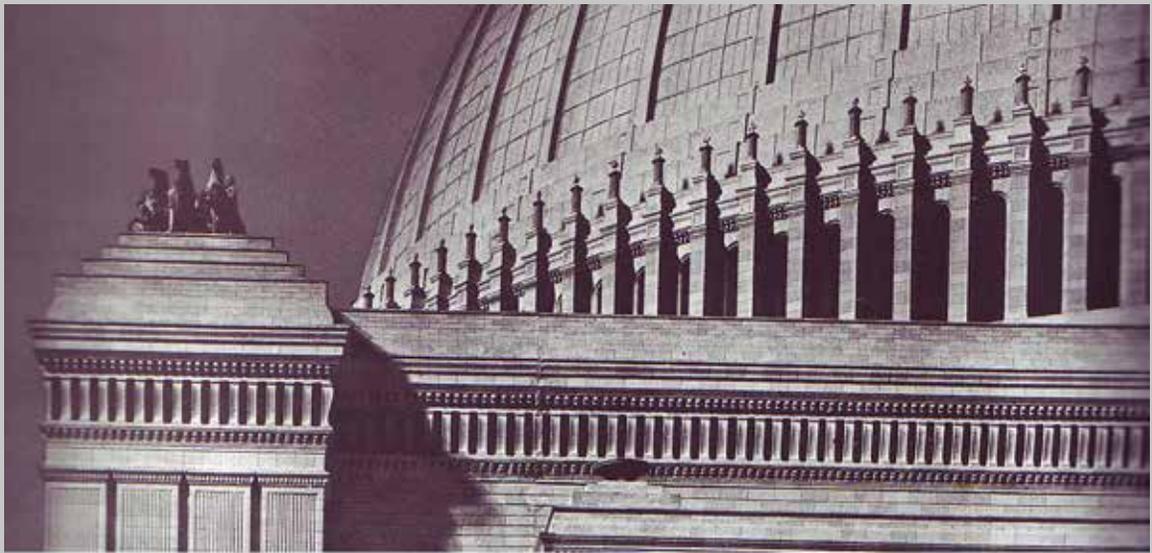
1936

1956



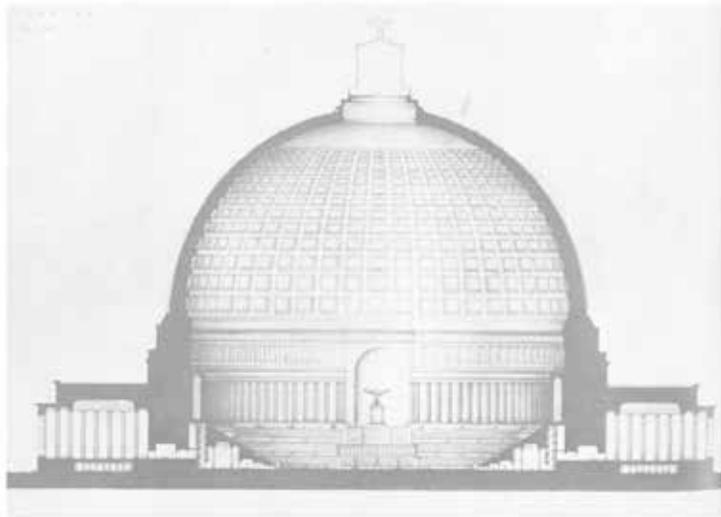
1932 Proposal to build a Labour Palace
1932 Victory of the Bolsheviks
1929 End of civil war
1929 Lenin's death
1929 First Five year plan
1931 Competition for the Palace of the Soviet
1931 It is declared winner the project of Boris Jofan
1933 Laid the foundation of the Palace
1933 Mikhael Mikhaevsky project
1933 USSR is involved in the Second World War
1934 The construction of the Palace stopped
1941 End of the Second World War
1947 Cold war between USSR and USA
1936 New competition for the Palace began
1959 The foundation were transformed in a pool
1959 Reconstruction of the cathedral
1961 Start the Russian Suburbans

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 massificar a comunicação política e de movimento de massas. Ofendendo criticamente desde a origem da arte alemã, passando pelo Partido Nazista, por dentro do Terceiro Reich e ainda compreendendo como a estadia 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 moldariam grande parte do espaço físico e uma melhora de sistema com o objetivo de fazer sentir qualquer ser humano a tamanha monumentalidade.

Esses planos realmente eram a imagem do que foi o regime Nazi, uma sociedade que ideologicamente, amava os seus cidadãos e admirar Goddard e sua pátria, mas que ao mesmo tempo os faz terminar do seu real lugar através da música desumanizada e principalmente, através do modo.



PRIMEIRO SKETCH DO VOLKSHALLE 1925

INÍCIO DOS PLANOS PARA A GERMANIA 1936

HITLER SOBRE ADO ROGER 1933

REIVAL CONTESTION FOR JEWS 1936

FIM DOS PLANOS PARA A GERMANIA 1941

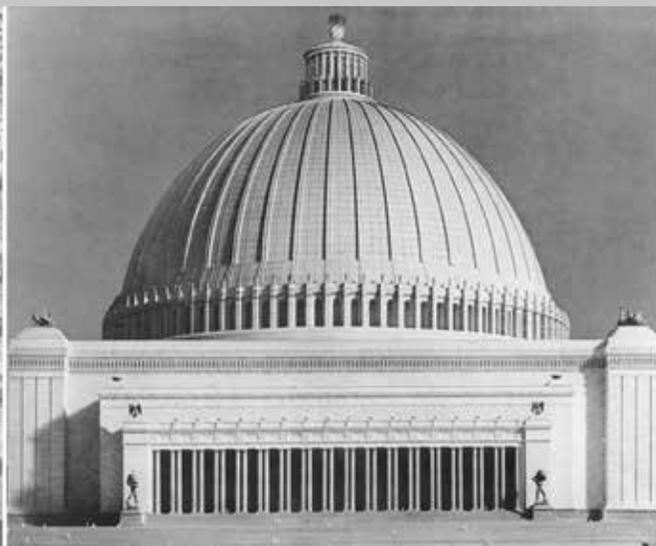
1918 FIM DA REPUBLICA MUNDIAL

1933 HITLER ASSUME O PODER DO PARTIDO SOCIALISTA

1938 9 DEZ. KRISTALLNACHT

1941 HITLER SAI DA SUÍÇA

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



VOLKSHALLE

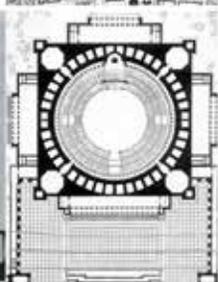
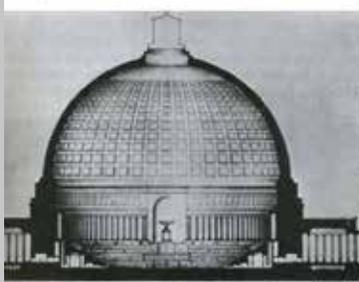
Berlim, Albert Speer, 1938

"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

Geminio tenta de tornar-se para os romanos, o que Roma era para os Césares, o centro do poder universal. Um projeto fascinoso ao qual o próprio Hitler dedica sua paixão pela arte e arquitetura. Este projeto de dois eixos longitudinais, alto e estreito, está perto do Palácio de Brandemburgo. O eixo norte-sul tem uma avenida de 7 km de comprimento, 120 m de largura. A avenida leva para o aeroporto de Tempelhof, e no lado sul, além do terminal ferroviário enorme, se tem erguido um arco triunfal aproximadamente de 120 m de altura e 170 m de largura. No norte deste arco, um complexo de monumentos seria que ser construído: o palácio Hitler, o Supremo Comando do Reich, o Volkshalle.



A palavra Itália teve uma ressonância particular no pensamento nazista. O termo *volkish* (movimento), uma palavra alemã derivada de *Volk* (que corresponde ao "jornal" em português), o que corresponde a "grupo étnico" de uma população. Este projeto, também chamado de *Große Halle* (HAI) ou *Reichshalle* (RH) da *Glória*. Foi uma cúpula enorme de um edifício monumental desenvolvido por Hitler e Speer. O projeto Volkshalle por Speer para Hitler apresenta um tradicional *genius loci* triangular suportado por dez colunas, um bloco retangular rectangular sobre por todo 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 pódo maciço de granito de 315 m de comprimento e de 74 m de altura. Visivelmente o Volkshalle foi pensado como a peça central da arquitetura de Berlim como capital do mundo (*Weltstadt*). São também em sua fase grande que ele está supuser todos os outros edifícios em Berlim. Este projeto e todos os outros edifícios concebidos para a "nova Alemanha", nunca 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



<p>1930</p> <p>Al Speer foi nomeado chefe do departamento de obras públicas de Berlim, especificamente por sua paixão pela arquitetura.</p>	<p>1931</p> <p>Speer trabalhou no estabelecimento do Reichstag (Reichstagparlament) no Partido Nacional Socialista dos Trabalhadores Alemães.</p>	<p>1932</p> <p>Comunidade Reich Reichstag de Propaganda, nomeado Speer "Ministro artístico do regime".</p>	<p>1933</p> <p>Speer tornou-se arquiteto de Berlim.</p>	<p>1934</p> <p>Speer recebeu a responsabilidade técnica do projeto da Nova Alemanha.</p>	<p>1935</p> <p>Speer trabalhou no Ministério do Armamento e Munições.</p>	<p>1936</p> <p>Speer começou a trabalhar para a produção de indústria de armamentos e para a produção de guerra sob o nome de Speer.</p>	<p>1937</p> <p>Após o fim da guerra, Speer foi preso e enviado para um campo militar alemão em Nuremberg.</p>	<p>1946</p> <p>Os Julgamentos de Nuremberg e o acórdão de crimes de guerra e crimes contra a humanidade. Foi absolvido de mais grave e condenado a 20 anos de prisão.</p>	<p>1948</p> <p>Speer e Albert Speer foram libertados de Londres.</p>	<p>1951</p> <p>Speer tornou-se chefe do escritório de arquitetura em Berlim.</p>
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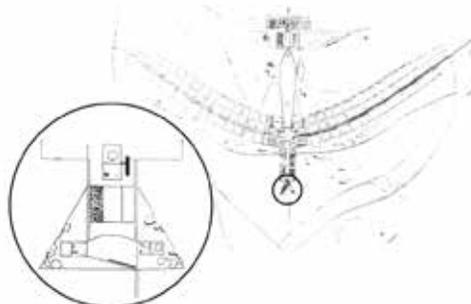


PRAÇA DOS TRÊS PODERES

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. Contou 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.



INÍCIO DA CONSTRUÇÃO DE BRASÍLIA
1956

ALCÉLIO BURTCHER
BRASILEIRA COMPANHIA
ELETROELÉTRICA
1953



ABERTURA DO CONCURSO NACIONAL PARA O PLANO PILOTO
1957

JUSCELINO EUBERT
PRESIDENTE
1956



CONSTRUÇÃO DA PRAÇA DOS TRÊS PODERES
1960

ENTRESCA DO PODER E LIMPO CHAVES
1961

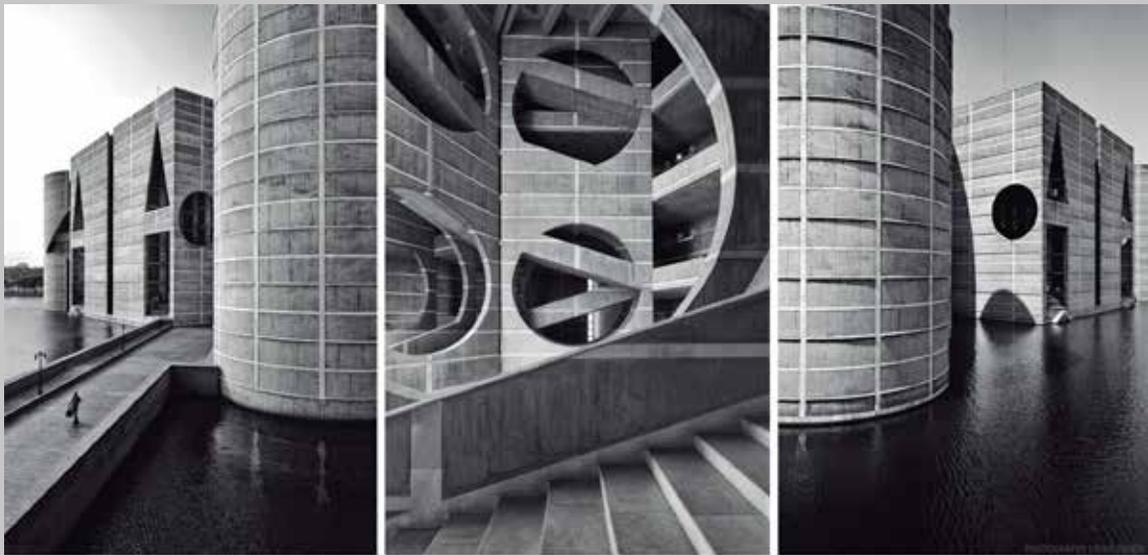


INAUGURAÇÃO DE BRASÍLIA
1960

ADRIANO GALVÃO
TIVARA POISSA EM
PRESIDÊNCIA
1961

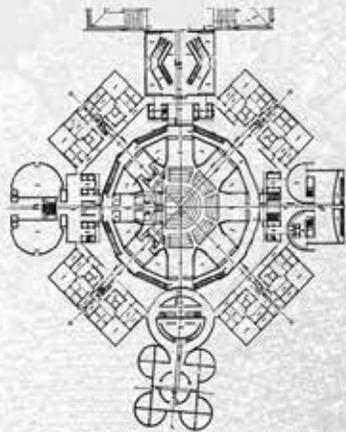
GOLE PE MILITARES DEBILITA, QUITAÇÃO DO GOVERNO DE JUSCELINO EUBERT E INÍCIO DO PROJETO DE BRASÍLIA VOLTAAR A SER CAPITAL
1964

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



ASSEMBLEIA NACIONAL DE BANGLADESH

Dhaka, Louis I. Kahn, 1983

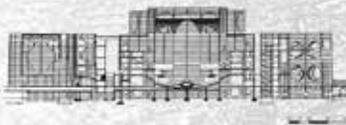


A Assembleia Nacional de Bangladesh, projectada por Louis Kahn, surge no seguimento de um percurso histórico interveniente no desenvolvimento territorial e cultural, do qual resultam inúmeros conflitos de cariz étnico e religioso, proveniente da colonização do Império Britânico e consequente queda do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

Num período de instabilidade política associado à Guerra Fria, a Roménia começa a assumir traços mais independentes com a tomada de posse de Nicolae Ceauşescu. 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 serviam o partido comunista. É rematada pelo/com 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 Ceauşescu. 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.



Plano Tipo 0



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



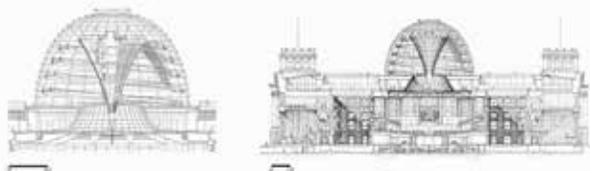
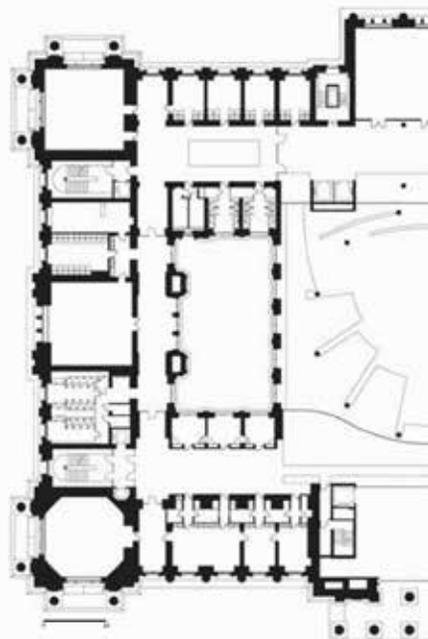
REICHSTAG

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

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 | INÉS CORDÉIRO | 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 ARQUITECTURA IV | DARQ.FCTUC



PARLAMENTO ESCOCÊS

Edimburgo, Enric Miralles, 2004

A Escócia adquiriu a sua autonomia política com o referendo de 1979, 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 campos verdes, as montanhas, as falésias, os rios, os barcos em terra, os edifícios, etc. Não quer um edifício centralizado mas um conjunto hierárquico de várias peças, 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 icónico e do século XXI.

