

Architekturtheorie: Theorie I

Mondays 2-4 pm

Start: April 24, 2017

Prof. Dr.-Ing. Jörg H. Gleiter

Tutor: Sarah Gretsche

Monumentality – Modernity – Building Art

Until the rise of modernity, monumentality was considered an indispensable prerequisite for building art. Monumentality was associated with the distinct features of huge building masses, longevity, opacity of its material, and particularly stylistic reference to the heroic past of architecture. This is why architects like Gottfried Semper vehemently objected the upcoming new constructions in steel and glass, such as the Crystal Palace of the first World Exhibition in 1851 in London. While modernity was based on the ideas of lightweight constructions, literal transparency, fluidity and the ephemeral, the traditional concept of monumentality was one of the major obstacles to retard its ascent. Thus, central to the concept of modernity is the struggle over the reconceptualization of building art and-- as one of building art's main features-- the struggle over the reconceptualization of the concept of monumentality.

Monumentality is probably the one feature of architecture that is able to create continuity between the most distinct and controversial features, such as the emotional and the rational, presence and absence, surface and substance, material and form. The seminar will examine the changing concept of monumentality over the last 200 years. It aims at highlighting the immanent dialectics of its concept. How did the concept of monumentality change and how did it affect the concept of building art and with it the concept of architecture? How can a contemporary concept of monumentality most likely be conceived in a fast changing, digital environment?

Course is held in English.

Reading List

In English:

- Barthes, Roland: „The Eiffel Tower“, in *The Eiffel Tower and Other Mythologies*, trans. and ed. Richard Howard, New York, 1979
- Giedion, Sigfried: „Introduction“, „Construction“, „Industry“, „Architecture“, „Experimental Architecture“, „Further Development“ in *Building in France, Building in Iron, Building in Ferro-Concrete*, Santa Monica: The Getty Center for the History of Art and the Humanities, 1995
- Gleiter, Jörg H.: „The Lived Space of Recollection: How Holocaust Memorials Are Conceived Differently Today“ in *Mass Dictatorship and Memory as Ever Present Past*, ed. Jie-Hyun Lim, Barbara Walker, Peter Lambert, New York: Palgrave Macmillan, 2014
- James-Chakraborty, Kathleen: „Louis Kahn's Monumentality: Theory and Practice“, in *Mythos Monument. Urbane Strategien in Architektur und Kunst seit 1945*, hrsg. v. Carsten Ruhl, Bielefeld 2011, S. 77-98.
- Kahn, Louis: „Monumentality“, in: *New Architecture and City Planning: A Symposium*, ed. Paul Zucker, Freeport, New York: Books for Libraries Press, 1944
- Koolhaas, Rem, O.M.A., and Bruce Mau: „Bigness or the Problem of Large“ in *S, M, L, XL*, New York: The Monacelli Press, 1995
- Le Corbusier: „Three Reminders to Architects“ in *Le Corbusier, Towards a New Architecture*, New York: Dover Publications 1986, pp 21-64.
- Sert, José Luis; Fernand Léger, Sigfried Giedion: „Nine Points on Monumentality“, in *Architecture Culture 1943-1968*, ed. Joan Ockman, New York, 1993
- Sullivan, Louis: „The Tall Office Building Artistically Considered“ in *Kindergarten Chats and Other Writings*, ed. Isabella Athey, New York, 1947 (Originally published in *Lipincott's Monthly Magazine*, March 1896)
- Sullivan, Louis: „Ornament in Architecture“ (Originally published in *The Engineering Magazine* 1892)

In German:

- Behrens, Peter: „Was ist monumentale Kunst?“ in *Kunstgewerbeblatt, Neue Folge* 20 (1908-1909), S. 15.
- Gleiter, Jörg H.: „Wenn es mehr zu denken als zu sehen gibt“ in *Neue Züricher Zeitung*, 16. Januar 2016
- Gropius, Walter: „Monumentale Kunst und Industriebau“, in *Hartmut Propst/Christian Schädlich (Hg.), Walter Gropius Ausgewählte Schriften, Bd. 3.*, Berlin 1988.
- Martino Stierli: »I am a Monument«, in *Mythos Monument. Urbane Strategien in Architektur und Kunst seit 1945*, ed. by Carsten Ruhl, Bielefeld: Transcript 2011, pp 99-122.

Requirements:

- a. Presentation and
- b. Final paper (max. 10 pages) based on the presentation

Obligatory consultations one week prior to the presentation (tuesdays 3-5 pm).

Program:

Essay 1 (2:15-3:15) team of 3

Essay 2 (3:15-3:45) team of 2

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| 1. | Mo 24.04.2017 | Introduction |
| | Mo 01.05.2016 | ----- |
| 2. | Mo 08.05.2017 | Sullivan: The Tall Office Building Artistically Considered |
| | | 1. 2. 3. |
| 3. | Mo 15.05.2017 | Giedion: Building in France, Building in Iron, Building in Ferroconcrete |
| | | 1. 2. 3. |
| 4. | Mo 22.05.2017 | Le Corbusier: Three Reminders to Architects |
| | | 1. 2. 3. |
| 5. | Mo 29.05.2017 | Lecture |
| | Mo 05.06.2017 | ----- |
| 6. | Mo 12.06.2017 | Kathleen James-Chakrabort: Louis Kahn's Monumentality |
| | | 1. 2. 3. |
| 7. | Mo 19.06.2017 | Rem Koolhaas: Bigness |
| | | 1. 2. 3. |
| 8. | Mo 26.06.2017 | Peter Eisenman: Monument for the Murdered Jews of Europe |
| | | 1. 2. 3. |
| 9. | Mo 03.07.2017 | Free topic |
| | | 1. 2. 3. |
| 10. | Mo 10.07.2017 | Individual Consultation in preparation for your final paper |

Louis Sullivan: Ornament in Architecture

1. 2.

Roland Barthes: The Eiffel Tower

1. 2.

Immanuel Kant: The sublime

1. 2.

Louis Kahn: Monumentality

1. 2.

José Luis Sert: Nine Point on Monumentality

1. 2.