

Esperienze di CLIL in Storia dell'Arte

Francesca Filippi
Milano, 14 marzo 2018



Rizzoli
EDUCATION

Il metodo CLIL

Content and Language Integrated Learning/promessa

- la lingua verrà appresa attraverso il contenuto
- il contenuto verrà insegnato e appreso attraverso la lingua

Moduli CLIL/obiettivi

- fornire l'opportunità di ascoltare e leggere la lingua straniera
- predisporre occasioni in cui la lingua può essere prodotta, parlando o scrivendo.



Un'occasione per sperimentare

- strategie didattiche che rendano il contenuto comprensibile agli studenti
- organizzazione didattica che consenta la partecipazione linguistica e cognitiva attiva degli studenti
- utilizzo frequente di codici non-verbali a sostegno dell'apprendimento
- momenti di focalizzazione sulla lingua che fungano da supporto all'apprendimento del contenuto
- momenti di *learning by doing* – apprendimento esperienziale e concreto

© MIUR-Direzione Generale Ordinamenti scolastici e per l'autonomia scolastica - Gruppo di lavoro "E-CLIL – per una didattica innovativa"



Rizzoli
EDUCATION

Strumenti

- Per fornire nuove conoscenze (Giving new information)
- Per coinvolgere gli studenti (Getting students involved)
- Per approfondire (Using supplementary resource)
- Per verificare autonomamente l'apprendimento (Check your knowledge)

Riferimenti bibliografici

- S. Deller e C. Price, *Teaching Other Subjects Through English*, Oxford University Press 2007
- D. Coyle, P. Hood, D. Marsh, *CLIL Content and Language Integrated Learning*, Cambridge University Press 2010



1. Giving new information

- Text
- Key Concept
- Fact files
- Source/Voice of the author
- Glossary

2. Getting students involved

- Understanding texts (ex Fill the gaps)
- Define
- Answer my picture questions
- Group Discussion

3. Using supplementary resources

- Webquest, Video Link



- Organizzazione delle unità di apprendimento

- 1/ Introduzione all'argomento e verifica delle conoscenze pregresse
- 2/ Inquadramento del tema di approfondimento
- 3/ Analisi di un'opera d'arte o di architettura
- 4/ Itinerari tematici nel tempo e nello spazio



Disseminating Modern Architecture

1

A new architecture for a new society

- 1 A new architecture for a new society
- 2 Architecture on show
- 3 Look closer: analysis of a work of architecture
- 4 Artistic journey through time and space
- 5 Expansion

What do you know?

- Who are the protagonists of the Modern Movement? List their names and give a brief description of their architecture before starting with the new topic.

Wind of change

Modern Architecture was both caused and supported by the complex changes which occurred in the Western world since the mid 19th century. Architects were asked to face and solve the problems of the new urban industrialized society and, within a few decades, they changed patrons and users, building materials and techniques, design methods and education systems, architectural forms and building typologies. Between the two World Wars a new way of building, consisting of simplified architectural

forms and standardized techniques, was established and, by the beginning of the 1930s, some of the best-known icons of the new trend were built: Villa Savoye by Le Corbusier in Poissy (1928-1931), the Bauhaus building by Walter Gropius in Dessau (1929) and the Hightower villa by Mies van der Rohe in Brno (1928-1930). The affirmation of modern architecture was, nevertheless, not only the fruit of few individual projects designed by its best-known representatives. On the contrary, it was the result of a capillary infiltration of the new design methods which was achieved by leading architects through the means of large scale projects,

cooperative networks and associations, schools and international congresses. Modern architects transformed the face of European cities through urban planning and social housing settlements. They affected the field of building and manufacturing through their direct participation in industrial ventures and design processes. They spread the principles of modern architecture by using written, visual and oral communication.

To this purpose, beginning in the early 1900s, they founded a series of institutions that soon became the propulsive centres of a new architectural culture.



Alvaro Siza, Villa Mairea, Espoo, Finland, 1928-1930.



Ernst May, Hermannstadt settlement, Frankfurt am Main, 1925-1927

KEY CONCEPTS

Modern – For the architects of the “Modern Movement”, modernity was primarily a question of social and technological progress. The new architecture clearly resulted from the needs of a changing society. Projects had to follow the principles of economy and rationality characterizing the industrial production of advanced Western countries. Modern architects thought that modernity could be spread and exported. Architecture could contribute to the progress and the threefold mission of societies: by means of the rationalization and standardization of buildings; the modern aesthetic came from the adoption of modern techniques and materials, while the abandonment of every kind of reference to historic styles was the logical consequence of the application of the rules of economy to buildings.

Housing – During the first part of the 20th century, low income dwelling was the main focus of architectural research. After World War I, and even more so after World War II, European cities were plagued by serious housing shortages and architects were entrusted with the task of designing affordable houses for a great number of working class families subject to tight budget constraints. Many of the representatives of Modern Architecture cooperated with public and private institutions on social housing projects, taking up the challenge of designing comfortable housing of minimum size.



Exterior of the Bauhaus Dessau by Walter Gropius, Gewerbestrasse, Dessau, 1926.



Walter Gropius, Bauhaus building, Dessau, 1926.



the way to the development and affirmation of new architectural theories.

Exhibitions were the most crucial moments of encounter and dissemination of the ideas of the Modern Movement.

They followed one another at a fast rhythm, especially in the 1920s and were open to architects as well as to the general public. On the occasion of the exhibit organized by the Deutscher Werkbund in 1927 at a civic housing settlement was built in Stuttgart, with the cooperation of all the most eminent representatives of the new architecture.

Visitors could enter the houses and experience a new way of living changing the face of ordinary people was, indeed, the real challenge of the project. ●

KEY CONCEPT

CIAM – The Congrès International d'Architecture Moderne (CIAM) was an association aimed at advancing the cause of Modern Architecture through the means of congresses and events focusing on the crucial architectural themes of that time: housing, landscape, urbanism and industrial design. CIAM was founded in June 1928 by a group of 26 European architects organized by Le Corbusier and its first meeting was held at Chateau de la Sarraz in Switzerland. In 1930, in Frankfurt am Main, the discussion dealt with "The Minimum Dwelling", a fundamental issue of the social housing projects. In 1933 the congress was dedicated to "The Functional City"; it was held on board of a ship which sailed from Marseille to Athens and its proceedings led to a seminal publication on urbanism by Le Corbusier: "The Chert of Athens", printed in 1944, whose principles were largely adopted in the rebuilding of Europe following World War I. CIAM was hugely influential in spreading the principles of the Modern Movement; its ideas travelled worldwide and spread outside Europe, especially to the USA. In 1938 the Congress was dismissed because of the divergences which emerged among its representatives.

SOURCE VOICE OF THE AUTHOR

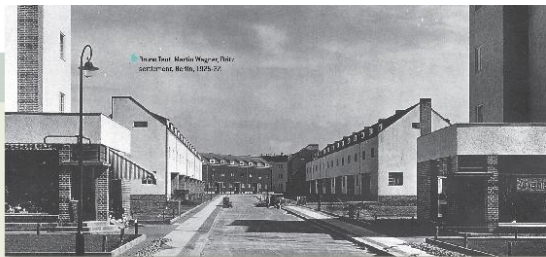
CIAM'S LA SARRAZ DECLARATION, 1928.

● The undersigned architects, representing the national groups of _____ architects, affirm their unity of viewpoint regarding the fundamental conceptions of architecture and their professional obligations towards society.

They insist particularly on the fact that "building" is an elementary activity of man inextricably linked with evolution and the development of human life. The destiny of architecture is to express the _____ Works of architecture can spring only from the present time. They therefore refuse categorically to apply in their working methods means that may have been able to illustrate past societies; they affirm today the need for a new conception of architecture that satisfies the spiritual, intellectual, and material demands of _____



● FOUNDRING OF CIAM (International Congresses in Modern Architecture), La Sarraz, 1928.



● Yvonne Tross, Maria Wagner, Peter Scharoun, Berlin, 1929-32.

Conscious of the deep disturbances of the social structure brought about by machines, they recognize that the inseparability of the economic order and of social life inevitably brings with it a corresponding transformation of the architectural phenomenon.

The intention that brings them together here is to attain the indispensable and urgent harmonization of the elements involved by replacing architecture on its true plane, the economic and sociological plane. Thus architecture must be set free from the sterilizing grip of the academies that are concerned with preserving the _____

Animated by this conviction, they declare themselves members of an association and will give each other mutual support on the _____ plane with a view to realizing their aspirations morally and materially. (...)

III. Architecture and Public Opinion

1. It is essential today for architects to exercise an influence on _____ by informing the public of the fundamentals of the new architecture. Through the baneful effects of academic teaching, opinion has strayed into an erroneous conception of the dwelling. The true problems of the dwelling have been pushed back behind entirely artificial sentimental conceptions. The problem of the house is not posed. Clients, whose demands are

moderated by numerous factors that have nothing to do with the real problem of _____ are generally very bad at formulating their wishes. Opinion has gone astray. Thus the architect satisfies the normal prerequisites of housing only poorly. This inefficiency involves the country in an immense expense that is a total loss. The tradition is created of the expensive house, the building of which deprives a large part of the population of _____ living quarters.

2. Through educational work carried out in schools, a body of fundamental truths could be established, forming the basis for a _____ (for example: the general economy of the dwelling, the principles of property and its moral significance, the effects of sunlight, the ill effects of badness, sacred hygiene, rationalization of household economies, the use of mechanical devices in domestic life, etc.).

3. The effect of such an education would be to bring up generations with a healthy and _____ conception of the house. These generations (the architect's future clients) would be capable of correctly stating the problem of housing.

translated by Michael Balask.

From *Programs and Manifestos on 20th-Century Architecture*, III, III.1. Press, Cambridge, MA, 1971.

UNDERSTANDING TEXT

1. Fill in the gaps in the text using the following words or expressions:

- domestic science • formulas of the past
- healthy • housing • international • modern
- orientation of the age • present-day life
- public opinion • rational

● Walter Gropius, Otto Hirschky, Darmstadt 1927-28, Kassel, ca. 1930.



Rizzoli
EDUCATION

Architecture on show

What do you know?

- What does the term "modern" mean for the members of CIAM? Review and summarize the principles of the "new architecture" before reading the text.

Stuttgart, Weissenhof settlement (1927).

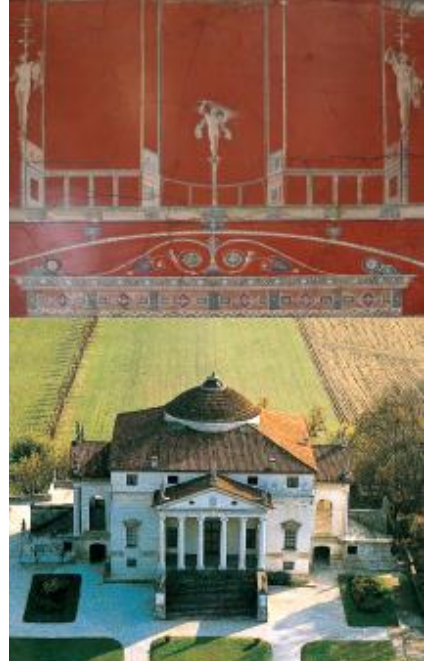


Weissenhofsiedlung

On the 23rd of July 1927, less than five months after the beginning of construction, the Weissenhofsiedlung, built on the top of a hill in the outskirts of Stuttgart, opened to public. The residential settlement was the main focus of the exhibition *Die Wohnung* (The Home), organized by the Deutscher Werkbund. There were twenty one buildings and sixty three modern furnished apartments on show. The architecture embodied a new vision of society inspired by socialist principles and the exhibition allowed patrons to personally experience a new way of living. The artistic direction of Weissenhof was entrusted to Ludwig Mies van der Rohe (at that time the vice president of the Deutscher Werkbund) who had carried out the general master plan and had designed the steel-framed apartment buildings that dominated the settlement. Other seventeen architects, including Peter Behrens,

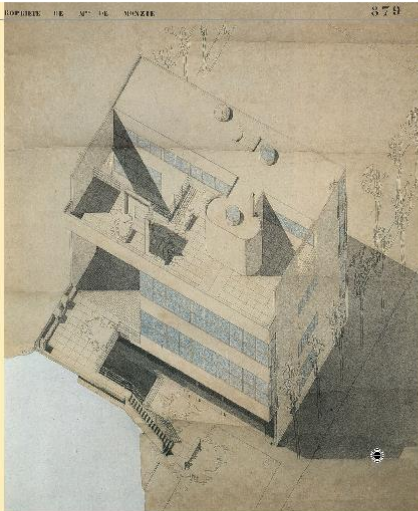
Le Corbusier and Walter Gropius, were involved, and created exemplary residential schemes intended "for the modern city dweller, from blue-collar workers to the upper middle class". The settlement was advertised as a prototype of future workers' housing. Buildings were designed following modern ideals of reducing costs, simplifying housekeeping and improving living conditions. Houses were customized and interiors were furnished with both built-in furniture and pieces found on the market or designed for the occasion. The residential typologies varied from terraced and detached houses to apartment buildings, giving a broad demonstration of possible modern residential options. Buildings had the characteristics of the new architecture in common, elements such as reinforced concrete structures, open plans, simple white facades, flat roofs with terraces and ribbon windows.

"Die Wohnung", Weissenhof Exhibition, Stuttgart, 1927.



Victed by half a million people, the Weissenhof settlement became one of the most significant landmarks of the Modern Movement. As an icon of the modern ideals, it was savagely criticized during the Third Reich, when it was referred to as an 'Arabian village' (with a derogative meaning). Of the original twenty-one buildings, only eleven survived the bombing of World War II and later damages. In 1958 the settlement was finally enrolled in the register of historical monuments and in 2002 a Museum was inaugurated inside the Le Corbusier dwellings. •

© The Weissenhof Exhibition from reinforced concrete building at the end of each corner, Stuttgart, 1926-1927



KEY CONCEPT

Function – In architecture, the term function is usually employed to indicate the designated activities of a particular building or room (sometimes intended as a synonym for use). The term had great significance during the 1920s, when the idea of function became central to the doctrine of functionalism, which stated that good architecture was automatically produced by the fulfilment of practical needs. For the first time in history, use, building materials and structural issues were considered more important than form. Architecture turned away from symbolic allusions and rational building traditions and it fully adopted practical considerations.

Symbolic location



Weissenhof Museum

In 1927, for the Deutsche Werkbund Exhibition at Stuttgart, Le Corbusier was entrusted with the project of two symmetrical dwellings, that are now the venue of the Weissenhof Museum (www.stuttgart.de). The architect designed two semidetached houses with white walls and ribbon windows, joined by a row of pilots and topped with a roof terrace featuring a breathtaking scenic view of the city. His design efforts focused on the interior arrangement where he introduced various daytime and night-time uses through the design of specific furniture able to convert the living rooms to dormitories easily, taking the modern sleeping car as a source of inspiration; he designed beds which disappeared in cupboards during the day and multipurpose rooms for meals, reception of the guests and work. The plans also included space for domestic servants, who were part of the household of the educated middle class at that time.

GLOSSARY

Semidetached house – a house built side-by-side to a similar house, with which it shares a party wall. From the 1920s to the 1940s it spread in the suburbs, especially of the English towns, being the favourite typology of middle class owners.

Ribbon windows – a series of windows set side by side to form a continuous band which runs horizontally across a façade.

© Weissenhof Museum, Stuttgart

1 ANSWER MY PICTURE QUESTIONS

Look carefully at the images and then read the short text below at least twice. Then answer the following two questions:



"The exhibition certainly gave us an insight into actual life. We believe that it has extraordinary significance because it has brought new methods of construction out from the seclusion of the avant-garde and caused them to be put into operation on a broad scale. The new architecture can never develop soundly without the active participation of the masses. Of course, the problems that have to be solved are not posed by any conscious expression of the masses. For many reasons their conscious mind is always ready to say "No" to new artistic experiences. But if the unconscious mind is once directed into a new path, then the laboratory product will be broadened and adapted to meet the needs of real life. The Stuttgart exhibition appears to us as the nucleus of such a process, and herein lies its importance. The Weissenhof Housing Settlement gives evidence of two great changes: the change from handicraft methods of construction to industrialization, and the pronouncement of a new way of life."

Sigfried Giedion, *Weissenhof Housing Settlement, Stuttgart, 1927*

1 What is the message of poster number 1 (on the left)?

.....

2 How do the interiors in poster number 1 differ from the ones pictured in poster number 2 (on the right)?

.....



Rizzoli
EDUCATION

Look closer: analysis of a work of architecture



● Margarete Schütte-Lihotzky, Frankfurt Kitchen, 1926-1927 (original).

What do you know?

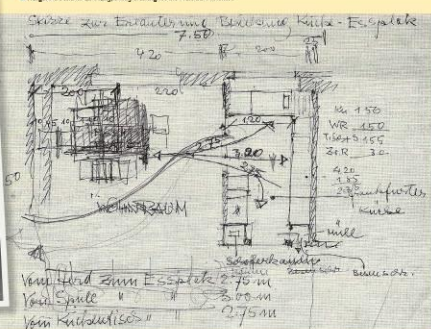
- Why is housing so important for architects of the Modern Movement? Brush up on what you have learned before starting with the new topic.

● Frankfurt Kitchen from the Günheims-Hilfensreich Housing Estate, Frankfurt am Main, Germany (reconstruction).

● Margarete Schütte-Lihotzky, Frankfurt Kitchen, HAMA, New York.



● Margarete Schütte-Lihotzky, study drawing for the Frankfurt Kitchen.



The Frankfurt Kitchen

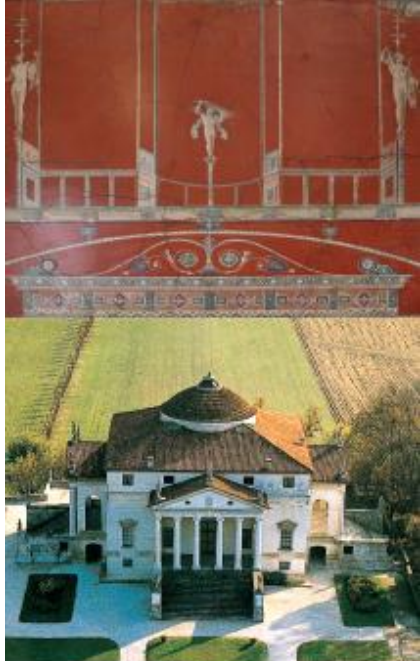
The so-called “Frankfurt kitchen” is considered a milestone in modern domestic architecture, the precursor of every modern fitted kitchen. The Austrian architect Margarete Schütte-Lihotzky designed it in 1926, while she was working for the New Frankfurt social housing project directed by Ernst May. Complete

with furniture and major appliances, her kitchen was installed in approximately 10,000 residential units built in the German city. Schütte-Lihotzky’s kitchen consisted of two main wall units, one set on each side of a narrow space 1.9 meters wide and 3.4 meters long. The entrance was located in the short wall opposite the window, while a sliding door placed in the long wall to the left connected the kitchen to the living room.

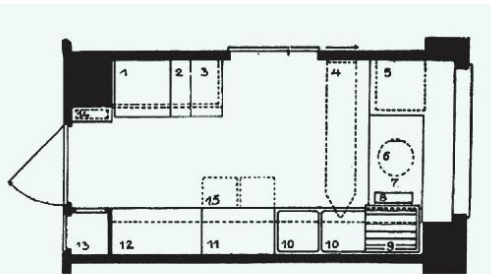
The innovative idea of the Austrian architect was to work with the minimum space necessary for keeping the kitchen separated from other rooms, even in the smallest residential spaces. Schütte-Lihotzky wanted to provide low income dwellings with a low cost fully equipped separated kitchen, and in so doing, she wanted to avoid the multipurpose use of the room, which usually served many functions at once (cooking and dining, but also sleeping, relaxing and taking baths), with serious consequences for both functionality and hygiene. Working on the rational design of the kitchen

she intended to provide urban middle class women with a more functional space for housekeeping, one which was easy to use, organize and clean even without any servants at home.

In order to fulfil her project, the architect worked on detailed time-motion studies, to determine every step in the kitchen. The position of each part was carefully decided on this basis: she placed the stove along the left side, the cabinets and the sink along the right side and a workspace in front of the window. She designed furniture, such as cupboards and bins, because the conventional equipment of the time was unable to fit into the narrow space of her kitchen. Moreover she used colours and materials to fulfil some practical needs of the kitchen: oak wood for floor containers, because it repelled mealworms; blue for the drawer fronts, because researchers thought that flies avoided surfaces of this colour and beech for table tops, because this material is particularly resistant to staining and knife marks. ●



1 LOOK



- | | | |
|----------------------------|--------------------|-------------------------------|
| 1. GAS STOVE | 11. SWIVEL STOOL | 1. ALUMINIUM STORAGE BINS |
| 2. COUNTERTOP | 12. WORK SURFACE | 2. CUPBOARD FOR POTS AND PANS |
| 3. COOK BOX | 13. GARAGE DRAWER | 3. BROOM CLOSET |
| 4. FOLD-DOWN IRONING BOARD | 14. DRAINING BOARD | 4. HEATER |
| 5. FOOD CUPBOARD | 15. SINK | 5. PULL-OUT BOARD |

Look for the meaning of the words you do not know in the glossary below, then write a 10 line description of the spatial articulation of the Frankfurter Kitchen.

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

GLOSSARY

Countertop – the flat working surface of a kitchen counter.

Swivel stool – a backless and armless turning seat.

Drawer – a sliding container that may be drawn out or pushed back.

Bin – a large container or an enclosed space intended for storage.

Cupboard – a piece of furniture with a door concealing storage space.

Broom closet – a small room or a piece of furniture for storing cleaning equipment.

Draining board – a sloping surface used for draining washed dishes, usually set at the side of a sink.

FACT FILE



Name: MARGARETE SCHÜTTE LIHOTZKY
Born: 23rd January, 1897, Vienna

Died: 18th January, 2000, Vienna

Biography: Born into a liberal bourgeois family, Lihotzky became the first female student at the Kunstgewerbeschule (University of Applied Arts) in Vienna. She began working with Adolf Loos and in 1926 she was called by the City Council of Frankfurt am Main to join the architectural staff of the city planner Ernst May. She contributed to the project of thousands of the city's housing units, becoming popular for the design of a fully equipped functional kitchen which was

later known as the Frankfurter Kitchen. At the beginning of the 1930s she inaugurated a long series of international experiences. She first left Germany for the Soviet Union, where she remained until 1937. She travelled China and Japan and lived in London and Paris before leaving Europe for Istanbul in 1938. Her professional career was influenced by her militancy both in the Austrian Communist Party and in the resistance movement. Because of her anti-Nazi activities, she spent four years in prison. In 1985 she published a memoir of her political activism entitled *Memories of the Resistance*.



© The general film camera that was used in the Frankfurter Küche is named by "ash" film.

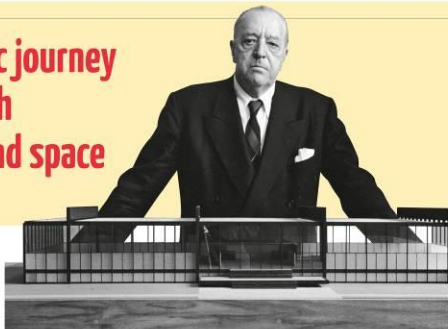
KEY CONCEPTS

Time and motion studies – In the first decades of the 20th century, in the wake of Taylor's "scientific management" method, several studies focused on the search for the best method to carry out a given task. Among them, were those of the Americans Frank and Lillian Gilbreth, who developed "time and motion studies" aimed at improving efficiency by eliminating any unnecessary action. Around 1912 another American, Leta and her husband, opened an Experiment Station in her home in New York, where she tested different food preparation methods to find the best way to perform a particular kitchen task. During the same year she began writing a column for the periodical, "Let's Go Home Journal" and together her articles formed the popular book: *New Housekeeping; Efficiency Studies in Home Management*, published in 1913. Translated into German in 1922, this book probably influenced Margarete Schütte-Lihotzky, who designed her kitchen following rational, space and labour saving principles.

Housewives – The Social and economic changes which occurred at the turn of the 20th century significantly changed the life and customs of women, especially the ones settled in cities. On the one hand, working class women were overworked and involved in city and the daily tasks, such as cooking and storing food, making clothes and cleaning in a quicker and easier way. On the other hand, middle-class women, who usually did not work, were often even more occupied with housekeeping without the help of any servants. Speaking about her kitchen project, Margarete Schütte-Lihotzky stated that "the problem of rationalizing the housewife's work is equally important to all classes of the society". At that time women became interested in home studies and home design. Some of them played an active role in studying and improving women's lives and many others became involved in an increasing number of projects and publications which assumed the task of improving domestic life through the education of women and housewives.



Artistic journey through time and space



Ludwig Mies van der Rohe and a model of Crown Hall, Chicago, 1956.

What do you know?

What do you know about the Bauhaus School? Sum up the principles of its educational program.

of societies, the architects of the Modern Movement concentrated on the international spread and dissemination of their ideals. They joined international associations and they used every means to share and exchange their ideas and projects through periodicals,

to both the economic depression that began in the United States in 1929 and to the rise of the National Socialist German Workers' Party in German politics. The symbol of the ideological troubles which the Modern Movement went through was the



Crown Hall
Mies van der Rohe

Ludwig Mies van der Rohe, Crown Hall, sketch.

How Modern Architecture reached the USA

For around a decade, between the 1920s and the 1930s, the cradle of the Modern Movement was Central Europe, especially Germany, Belgium and Austria.

The protagonists of the new architecture, Peter Behrens, Walter Gropius and Mies van der Rohe worked in these countries, and the influential Bauhaus school was founded and trained many architects following the principles of modernity. The ideals of modern architecture were nevertheless intrinsically international. In order to contribute to the transformation

competitions and meetings. Like many other professionals before them, they emigrated to escape persecution and they travelled the world to find better work opportunities using their networks to improve their personal careers. By the beginning of the 1930s, the flow of architects leaving Central Europe had increased and accelerated, thanks

slow suffocation of the Bauhaus, first closed in Dessau (in 1931) and finally in Berlin, where the school operated for ten months from 1932-1933, before being definitively closed down by the Gestapo. Modern architecture was considered "un-German" by the Nazis and the Bauhaus school was seen as a centre for nourishing democratic and socialist ideals.

KEY CONCEPT

International – In 1925, in his piece entitled *International Architecture*, Walter Gropius stated that architecture had to become "internationalized in scope". At that time there were several unifying forces moving architecture towards internationalization. Firstly there was the idea of modernity itself, which was based on faith in industrial progress and was considered exportable. Secondly there were new design methods, based on principles such as functionalism, rationalization and standardization, which were independent from any local root. The physiognomy of modern buildings was no longer influenced by national traditions, culture and materials, but was determined by the strict utilization of time, space and money. Architects worked together in international associations, meetings, congresses and on periodicals; they wrote books and they sought to spread their ideas far beyond the boundaries of their native countries. Beginning in the 1920s, almost everywhere in the Western world, buildings characterized by cut forms, flat rooftops, ribbon windows and white surfaces were erected.

Neal Durns, Crown Hall Ludwig Mies van der Rohe, 2014.



Ludwig Mies van der Rohe, Crown Hall, Chicago, 1950-1956.



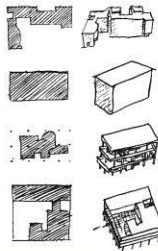
6 Teachers of Bauhaus Dessau, 1926 (from the left to the right): Josef Albers, Heinrich Schipper, Georg Mucha, László Moholy-Nagy, Herbert Bayer, Josef Schmale, Walter Gropius, Marcel Breuer, Hannes Kemnitzer, Paul Klee, László Fejérpataky, Gerta Steinhilber, Sándor Székely, Sándor Székely.

SOURCE VOICE OF THE AUTHOR

HENRY RUSSELL HITCHCOCK AND PHILIP JOHNSON, INTRODUCTION TO THE INTERNATIONAL STYLE. ARCHITECTURE SINCE 1922, NORTON, NEW YORK, 1932.



Le Corbusier, four compositions, 1929.



The idea of style, which began to degenerate when the revivals destroyed the disciplines of the Baroque, has become real and fertile again. Today a single new style has come into existence. This contemporary style, which exists throughout the world, is unified and inclusive, not fragmentary and contradictory like so much of the production of the first generation of modern architects. In the last decade it has produced sufficient monuments of distinction to display its validity and its vitality. It may fairly be compared in significance with the styles of the past. In the handling of the problems of structure it is related to the Gothic, in the handling of the problems of design it is more akin to the Classical. In the preeminence given to the handling of function it is distinguished from both. The unconscious and halting architectural developments of the nineteenth century, the confused and contradictory experimentation of the beginning of the twentieth, have been succeeded by a directed evolution. There is now a single body of discipline, fixed enough to integrate contemporary style as a reality and yet elastic enough to permit individual interpretation and to encourage general growth. The idea of style as a frame of potential growth, rather than as a fixed and crushing mould, has developed with the recognition of underlying principles such as archaeologists discern in the great styles of the past. The principles are few and broad. They are not mere formulas of proportion such as distinguish the Doric from the Ionic order; they are fundamental, like the organic verticality of the

Gothic or the rhythmical symmetry of Baroque. There is, first, a new conception of architecture as volume rather than as mass. Secondly, regularity rather than axial symmetry serves as the chief means of ordering design. These two principles, with a third proscribing arbitrary applied decoration, mark the production of the international style. This new style is not international in the sense that the production of one country is just like that of another. Nor is it so rigid that the work of various leaders is not clearly distinguishable. The international style has become evident and definable only gradually as different innovators throughout the world have successfully carried out parallel experiments. In stating the general principles of the contemporary style, in analysing their derivation from structure and their modification by function, the appearance of a certain dogmatism can hardly be avoided. In opposition to those who claim that a new style of architecture is impossible or undesirable, it is necessary to stress the coherence of the results obtained within the range of possibilities thus far explored. For the international style already exists in the present; it is not merely something the future may hold in store. Architecture is always a set of actual monuments, not a vague corpus of theory.

Le Corbusier, view on the ascending ramp (the symmetrical architecture), Villa Savoye, Poissy, 1929-1931.



UNDERSTANDING TEXT

Underline the words you do not know and look them up in the dictionary. Then answer the following questions.

- The contemporary style is:
 - a unified and inclusive
 - fragmentary and contradictory
- In what way is the contemporary style similar to the Gothic style?
 - a in the handling of the problems of design
 - b in the handling of the problems of structure
 - c in the handling of the problems of function
- What were the principles of the contemporary style like?
 - a fixed and crushing
 - b mere formulas
 - c few and broad
- What were the three principles of the International Style?

First: _____

Second: _____

Third: _____
- What is, in your opinion, the meaning of the final statement: "Architecture is always a set of actual monuments, not a vague corpus of theory"?

KEY CONCEPT

Style—An architectural style is the combination of all the distinctive features, especially ornaments and decorations, that make a building historically identifiable. From antiquity until the 19th century style was, indeed, the expression of a specific place and time. It changed over time reflecting changing fashions, religion, technology or materials, but it was usually unique to a time and place, just like the Gothic, the Renaissance, the Baroque or the Rococo styles. A turning point occurred in the 19th century with the emergence of Eclecticism (that is the plurality and the combination of styles that belonged to different times and places) and for at least one century, architects asked themselves "in what style shall we build?" The resulting stylistic pastiche became one of the enemies of the modern architects. They fought against the use of any reference to the styles of the past and they fought for the emergence of a new architecture based on the coherence between form and function, materials and technologies. For modern architects the formal expression itself was not the main concern and they never defined their new architecture as a style. Their ideas nevertheless started off a combination of distinctive features that Henry Russell Hitchcock and Philip Johnson gathered together under the expression "International Style".



Le Corbusier, interior staircase, Villa Savoye, Poissy, 1929-1931.

1 ANSWER MY PICTURE QUESTIONS



Look the images carefully. What are the differences and similarities between Farnsworth House built in Plano by Mies van der Rohe in 1945-1951 (on the left) and the Glass House built in New Canaan by Philip Johnson in 1949 (on the right)? Write a short text on the differences and similarities using at least 3 of the following words or expressions:

• Exposed structural steel • Ground • Landscape • Modularity • Transparency • Simplicity •

expansion

1 VIDEO LINK THE FRANKFURT KITCHEN

<http://www.moma.org/explore/multimedia/videos/122/670>

Author: Robert Rotifer (with Lelo Brassmann)

Type: video clip

Duration: 3 minutes and 42 seconds

Watch the video created by the songwriter Roger Rotifer for his lyrics *The Frankfurt Kitchen* and do the exercises below:

1 Look carefully at the illustrations in the video and then read what Roger Rotifer said about them in an interview with the curator of the MOMA Department of Architecture and Design (text below).

I was going to set the whole video in the kitchen, but when I did my research for the illustrations, I stumbled upon a radio interview that Schütte-Lihotzky had given around her one hundredth birthday in 1997, in which she pronounced that she was tired of her life's work constantly being reduced to the Frankfurt Kitchen. If she had known that she was going to have to talk about nothing else for the rest of her life, she would never have built "that damned kitchen."

I found this rather troubling, but also quite inspiring. I decided to paint sketches of as many of her other projects as I could find, and use them as a backdrop for my video. If you look closely you can make out my impressions of her fantastic micro-apartment including a disguised roll-out bed, her terraced houses at the Werkbundcellung, a beautiful kindergarten for a social housing project, a printing shop, the Viennese Communist party headquarters, as well as her Taylorist maps of movements around the kitchen, going from larder to worktop to cupboard to bin, then round and round in frantic circles and finally out through the window (my interpretation).

2 Answer the following questions:

- At what point in the video does Rotifer insert Schütte-Lihotzky's quotation "that damned kitchen"? Why did he insert it?
- How are Schütte-Lihotzky's maps of movements around the kitchen used in the video? To illustrate which part of the lyrics?



3 Read the text of the lyrics and then listen to the song *The Frankfurt Kitchen* as many times as you need in order to fill the gaps with the words or expressions in the list.

Cupboard • easy-action drawers • form and function • Frankfurt Kitchen • hundred-and-three • live-in kitchen • modernism • two-sided bin

This is my tribute to the
This is my salute to Grete Schütte-Lihotzky
To the perfect fusion of
To the shortest route from larder to worktop
To to cutlery drawer to worktop to bin
That's the point

And I dedicate this to the Frankfurt Kitchen
I sing this out to Grete Schütte-Lihotzky
She lived to a
She found the shortest route from larder to worktop
To cutlery drawer to worktop to larder to bin
That's the point

And I sing my praises to the Frankfurt Kitchen
To the unifying genius of Grete Schütte
To her light-weight aluminium drawers
To her worktop her cupboards
Her
Her overhead storage
Her
That's the point

Even though I'm not with her on work in isolation
I'm actually really into a
Where they sit, together in the small and the steam
And they eat together, all they're living the dream
And they're crushing meagre and then mix them with cream

But the point
Is that we needed to have a Frankfurt Kitchen
It was a good thing and it had to happen
In spite of my mixed feelings about
So this is my tribute to Grete Schütte
To the shortest route from worktop to larder
To cutlery drawer to worktop to larder to bin
That's the point

2 GROUP DISCUSSION

Work in small group and answer the question: Is Modern Architecture a homogeneous movement? Prepare a short report of the discussion by listing the reasons why you think the movement is uniform and the reasons why you think it is not.

