Lecture 8
New Movements in Twentieth-Century Architecture and Design: Cubism, Futurism, and Expressionism

Kasimir Malevich, The Knife Grinder, 1912

The Overlapping of Cubism and Futurism and their Relevance to Architecture
- The fragmentation of forms (derived from Cubism)
- The focus on movement (from Futurism)
- The bold colors and lines (from Neo-primitivism)
- A general departure from objectivity, with an emphasis on individual creativity.

Marcel Duchamp's Nude Descending a Staircase
Josef Chochol, Prague apartment house, 1913-14

“We declare that the splendor of the world has been enriched by a new beauty—the beauty of speed. A racing car with its hood draped with exhaust pipes like fire-breathing serpents—a roaring racing car, rattling along like a machine gun, is more beautiful than the winged victory of Samothrace.”

Filippo Tommaso Marinetti 1876-1944 (seen below in a “Futurist Portrait” 1930)

We go all the way back to the first universal sensation that our spirit can already perceive thanks to the extremely intense synthesis of all the senses in a universal whole which will make us return through and beyond our millennial complexity, to primordial simplicity.*

“It is achieved through the intuitive search for the one single form which produces continuity in space.”

Umberto Boccioni’s visual transcriptions of energy help artists think about the representation of movement in a variety of forms and materials
Antonio Sant'Elia, Project for a station for airplanes and trains with funicular lifts connecting to three levels of streets, Italy, 1914 (Stazione d'aeroplani e treni ferroviari con funicolari e ascensori su tre piani stradali)

Antonio Sant'Elia, La Citta Nuova (The New City), 1914

Sant'Elia, Project for an Electrical Power Station, 1914
Nicola Djulgheroff
Lighthouse to mark the victory of the machine, 1927

Piero Portaluppi, Studies for dwellings and offices in “Hellytown” (1926)

Giacomo Matte-Trucco, FIAT Lingotto car factory (1916-1926)
Bruno Taut, “Crystal Mountain,” Alpine Architecture, 1919

Various projects for a “City Crown” (Stadtkrone), 1919-20, a new expressionist iteration of a cultural acropolis

Hermann Finsterlin, project for a house of glass, 1920
Frank Gehry, Guggenheim Museum, Bilbao, Spain, 1986-1997

Frank Gehry, Mixed-use Office and Residential Building, Prague, 1996 (the “Fred and Ginger” Building)

Bruno Taut, Pavilion for the Glass Industry “Luxfer” Syndicate, 1914, Cologne Werkbund Exposition
Ludwig Mies van der Rohe, Project for a Glass High Rise, 1922, Berlin Friedrichstrasse, view of alternative design

Erich Mendelsohn (1887-1953), the adaptable curves, glass, and dynamism of form in projects such as the Einstein Tower Observatory, Potsdam, Germany, 1921

Mendelsohn, Schocken Department Store, Stuttgart, 1926
Night view of another Schocken Department Store by Mendelson – note the effects of his ‘Lichtarchitektur’ (light architecture) and the purposely achieved transparency of the floor-to-ceiling shop windows on the ground floor.

Piet Mondrian, Dutch Modernist painter, 1872-1944
An important contributor to 20th-century abstract painting and the Dutch De Stijl movement. His journey from realism to Impressionism to abstraction represents a major moment in the evolution of 20th-century artistic expression in painting. Contemporary Photograph, “Live Oak” – very similar to Mondrian’s early hyper-realist graphite sketches of trees and views of the forest executed in the 1890s.
Theo van Doesburg, Cinema Dance Hall, Strasbourg, France, 1928

Gerrit Rietveld, Schroeder House, Utrecht, 1924

Gerrit Rietveld, Schroeder House, Utrecht (Holland), 1924, exterior view