Antoni Gaudi, "Church of the Holy Family" Barcelona, Spain. 1882 to 1926.

He was a Spanish artist whose work has been categorized as **Art Nouveau**. But his adoption of biomorphic shapes rather than orthogonal lines put him in a category unto himself. His church of the Holy Family) has an almost hallucinatory power to it as a result of the integration of the arch, nature’s organic shapes, and the almost fluidity of water that often appears in his designs.

**Louis Sullivan**

He was an American architect known for his early steel-frame designs for skyscrapers and for his influential dictum **“Form follows function.”**

Sullivan developed a unique system of ornament, which he applied as the first architect to define a rational skyscraper aesthetic and bring bank design into the 20th century. He pioneered the attempt to remove historical reference from American architecture, the creation of which he saw as a social as opposed to an artistic act. Sullivan was the teacher of **Frank Lloyd Wright**, whom he employed for a time.

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1. Make a sketch of the exterior shape of Antoni Gaudi, Church of the Holy Family from Barcelona, Spain. What kind of mood/feeling do you get from it and why? (2)

   mood/feeling: 

   why:

2. What was the modern architect Louis Sullivan’s influential dictum? (1)

   2. What was the modern architect Louis Sullivan’s influential dictum? (1)

3. What kind of reference did architect Louis Sullivan attempt at removing from American architecture? (1)
He is considered the most influential American architect of the 20th century. His legacy is an architectural style that departed from European influences to create a purely American form, including the idea that buildings can be in harmony with the natural environment.

The Falling water house was designed according to Wright’s desire to place the occupants close to the natural surroundings, with a stream running under part of the building. The construction is a series of balconies and terraces, using stone for all verticals and concrete for the horizontals.

4. The architect Frank Lloyd Wright believed the idea that buildings could be in harmony with what? (1)

5. What runs under Wright’s Falling-water house for E.J. Kaufmann? (1)

6. Look at Wright’s Fallingwater house. What kind of mood/feeling do you get from it and why? (2)

   mood/feeling:

   why:

7. Look at Gerrit Rietveld’s Schroeder House from 1923-24 and describe what kind of mood/feeling do you get from it and why? (2)

   mood/feeling:

   why:
Le Corbusier

He was a Swiss-born French architect and writer. He was the most powerful advocate of the modernist school, he designed numerous functional concrete buildings.

Le Corbusier lifted the bulk of the structure off the ground, supporting it by reinforced concrete stilts. These stilts provided the structural support for the house, allowed him to have a free façade, meaning non-supporting walls that could be designed and a open floor plan, meaning that the floor space was free to be configured into rooms without concern for supporting walls.

Mies Van Der Rohe

He was a German-born American architect considered a founder of the International Style. His steel-frame and glass buildings include the Seagram Building in New York City.

Van Der Rohe: “Skyscrapers reveal their bold structural pattern during construction. Only then does the gigantic steel web seem impressive. We can see the new structural principles most clearly when we use glass in place of the outer walls, which is feasible today since in a skeleton building these outer walls do not carry weight. The use of glass imposes new solutions.”


Modern Architecture


Mies Van Der Rohe

1. Make a small sketch of Le Corbusier’s Villa Savoye structure. (1)

2. Look at the exterior of Le Corbusier’s Villa Savoye structure from 1926-30 and describe what architectural element does he use for the open air floor plan? (1)

3. What kind of material does the architect Mies Van Der Rohe use to create a bold structural pattern on the outer walls of his design for the Seagram Building in New York City? (1)

Name:____________________
This is a highly distinctive building with colonnades of tipped and tapered columns on its two long facades, a gracefully curving roof hung between them, and a pagoda-like control tower nearby. Saarinen had a unique series of problems: he was designing a complete new airport. The main terminus is a single, compact structure, not entirely free from formalist tendencies. The final design concept arrived at was a suspended structure, 'high at the front, lower in the middle, slightly higher at the back', generated by a rectangular plan. The building is thus capable of lateral extension.

The "Centre Georges Pompidou" is a massive structural expressionist cast exoskeleton, "exterior" escalators enclosed in transparent tube. The construction system is entirely high-tech steel and glass and cost just $100,000,000.

4. What architectural element does Eero Saarinen use to create a sense of movement in his design for the Dulles Airport in Virginia? (1)

5. How does Piano & Rogers create a sense of movement in their design for the exterior of the Centre Georges Pompidou in Paris? (1)

6. What traditional architectural form does I.M. PEI use in his design for the Louvre structure from 1989? (1)

7. Select one piece of modern architecture (from this handout) that you think is the most artistically successful and explain why. (2)