Art History 285

Modern Architecture from Neo-Classicism to the Modern (1820-1935)

Professor Wharton
Correction of a label from the Bauhaus lecture!

Weissenhof development, Deutscher Werkbund Exhibition, 1927, with structures by Mies van der Rohe, Le Corbusier, Gropius, Behrens and others.
New York,

Mies van der Rohe, Seagram Building, 1958


(Grand Central, 1903-13, Reed and Stem, Warren and Wetmore)

Apple
iPod
2001
Museum für Kunst und Gewerbe
Hamburg
photo: Roman Raacke
1937. “Good” art on display at the House of German Art and “bad” art from the Exhibition of Degenerate Art
Neue Galerie, New York, 2014, “Degenerate Art: The Attack on Modern Art in Nazi German, 1937” shows Max Beckmann's biblical and political triptych Departure (right) with Adolf Ziegler's Four Elementsstriptych, which Hitler owned.
House of German Art, architect Paul Ludwig Troost, 1933-1937.
House of German Art, architect Paul Ludwig Troost, 1933-1937.
Float representing the “House of German Art,” architect Paul Ludwig Troost, 1933-1937, Munich, 1939, Parade celebrating 'The Day of German Art'
Nuremberg, Nazi Party Rally, 1934 (photo: Leni Riefenstahl, *Triumph of the Will*)
Albert Speer (1905-1981), model of Berlin as Welt Hauptstadt Germania [Germania World Capital] (1943)
Adolph Hitler and Albert Speer, model of Berlin as Welt Hauptstadt Germania [Germania World Capital] (1943)
Mussolini on the Via Imperiali in Rome
Palazzo della Civiltà Italiana, 1937, architects Giovanni Guerrini, Ernesto Bruno La Padula and Mario Romano. EUR (Esposizione Universale Roma), Rome.

watch: https://www.fendi.com/lv/fendi-roma/fendi-is-rome/palazzo-della-civilta-italiana
THE NEW FF TOTE
NEW ARRIVALS MEN
ME AND MY PEEKABOO
EUR (Esposizione Universale Roma), Rome, late 1930s. Marcello Piacentini, project director

EUR, Palazzo dei Congressi, designed by Adalberto Libera, for the Universal Exposition of 1942; started in 1938 but only completed in 1954.
Washington, D.C., Federal Reserve Building, Paul P. Cret, begun in 1936
Washington, D.C., Pentagon, George Bergstrom, 1941-1943

Finally we got inside. My stomach tightened and my heart beat as we prepared for the exhibit. We ran and took seats, each of us in a chair with high sides and loudspeakers built into them, they faced the same direction and were on a track.... In front of us a whole world lit up, as if we were flying over it, the most fantastic sight I had ever seen, an entire city of the future, with skyscrapers and fourteen-lane highways, real little cars moving on them at different speeds, the center lanes for the higher speeds, the lanes on the edge for the lower. Cars were regulated by radio control, the drivers didn't even do the driving! This miniature world demonstrated how everything was planned, people lived in these modern streamlined curvilinear buildings, each of them accommodating the population of a small town and holding all the things, schools, food stores, laundries, movies and so on, that they might need, and they wouldn't even have to go outside.... It was all real, which is to say, built to scale, the forests had real tiny trees, and the water in the tiny lakes was real, and around it all we went, at different levels, seeing everything in more and more detail, thousands of tiny cars zipping right along on their tracks as if carrying their small beings about their business.... No one would get run over in this futuristic world. It all made sense, people didn't have to travel except to see the countryside; everything else, their schools, their jobs, were right where they lived.
No matter what I had heard about the Futurama, nothing compared with seeing it for myself: all the small moving parts, all the lights and shadows, the animation, as if I were looking at the largest most complicated toy ever made! In fact this is what I realized and that no one had mentioned to me. It was a toy that any child in the world would want to own. You could play with it forever. The little cars made me think of my toy cars when I was small, the ones I held between my thumb and forefinger, the little coupes and sedans of gunmetal whose wheels spun on axles no thicker than a needle as I drove them along the colored tracks of my plaid carriage blanket. The buildings were models, it was a model world. It was filled with appropriate music, and an announcer was describing all these wonderful things as they went by, these raindrop cars, these air-conditioned cities.

And then the amazing thing was that at the end you saw a particular model street intersection and the show was over, and with your I HAVE SEEN THE FUTURE button in your hand you came out into the sun and you were standing on precisely the corner you had just seen, the future was right where you were standing and what was small had become big, the scale had enlarged and you were no longer looking down at it, but standing in it, on this corner of the future, right here in the World's Fair! (152-153)
In this spectacular motorcar display salon of unique design General Motors proudly presents an array of the latest models of CHEVROLET, PONTIAC, OLDSMOBILE, BUICK, LA SALLE and CADILLAC.