

## History of Architecture and Culture – 6

### Lecture 6

#### Works of Michael Graves

Michael Graves was born on 1934 he is an American architect he was identified one of the New York five. New York five was group of architects at that particular point of time one of the leading group of architects at that particular points. He was one of the New York five. Michael Graves was first known for contemporary building designs and some of the very very prominent public commissions that he received later in his years. He was first widely well known because of the product designs that he designed. He designed all the products that were stored and sold at target stores across United States. So he became very very widely known as products designer and he designed lots of domestic products and wide variety of products and wide audience. He became as the architecture career in the 1960s and he started his career as a creator of small private houses and austere style of pure modernism. His compositions were influenced by the work of famous architect Le Corbusier. But however in late 1970s, Graves began to reject the bare and unadorned style of modernism and he thought that the style was too cool and abstract so he became seeking which are architectural vocabulary that he would be more accessible and more readable by the public.

By the mid – 1980s Graves had emerged unarguably the most original and popular figure working in the post modernist idea. He had executed architectural design commissions for clients around the world by 1990. In the early 80s he created very very playful and iconic teakettle and as well as lot of other products for the Alessi design firm. Then he created variety of household item including kitchenware, furniture for the discount retail for the target. And after he was working for the target he drew lot of public attention for several large public buildings that he designed in 1980s.

The Portland public service building and the Humana Building were very notable for their hulking masses and for his personal interpretation are let's say reinterpretation of cubist soil and including classical elements and colonnades, loggias and in a very mistake manner.

And one of the later Graves buildings they were acclaimed for their powerful and energetic presence although the building so what look awkward.

The Portland building is the first major built work of post modernist architectural itself. So which means we can clearly go ahead across the line and say Michael Graves was one of the pioneering architect of post modernist era.

This design of Portland building he displays numerous symbolic elements on monumental facades although it is a contrast to the you know modernist architecture that was used to have the facades. He displays symbolic elements on the facade which became purposeful and that became the dominant factor in his time. So he started something which later became the style for lot of people.

Michael Graves talks about his own architecture as a symbolic gesture an attempt to re-establish a language of architecture and values that are not a part of modernist homogeneity.

He continues to turn architecture itself for its interpretation. He has a deep impressed in existing architecture. He always refers and looks back to ancient, neo-classical, modernist and other kinds of architecture. He takes immense pleasure in looking at it drawing from it read repeating what the meanings of all these buildings were and he tries to take the form, composition, ideas, and elements from all these architecture and tried producing an architecture of his own.

He gives credence to the basic tenet that there is no such thing as an original idea but that everything original is based on the reworking of whatever that exists earlier.

I want to share a short story that you want to make a apple pie from the scratch you have to start by creating the universe first because whatever he was making in the apple pie it's all available from the nature and we cannot create apples and we need seeds for that and for seeds we need another apple tree and to a another apple tree we should have planted the first apple tree to have planted the first apple tree we should have 14billion years of evolution and an original apple pie is impossible its exactly as impossible as a purely creative new extremely new building because all that you create has references has ideas has parallels from the past. So Michael Graves gives due credence that basic tenet that there is no such thing called absolute creativity there is no such thing called a completely 100percent original idea.

Graves's language of architecture operates on a numerous levels. There is meant to be legible and a part of everyday life.

If you take a look at this picture or the screen you can see the kind of forms that we are looking at here. Essentially we can have a common language of architecture in all the five forms that we trying find its actually one big building and you can see that the windows are common across all these five forms you can also see that doors and the light vents on the tops they are all similar but the forms and the colour they are all very different look at how diabolical this ideology architectures.

Next there is passionate and sometimes playful interest in reworking all the commonly accepted language of architecture and he turns it into the uniquely personal expression of what it might become without losing the original identity.

The reworking of what exists into what is unknown but still recognizable that is the goal according to Michael Graves.

Here you can see a classical architecture we would have seen great figures holding hands and that hand would hold the pyramid in history we would see great figures like this holding extending hands in that and it would the pyramid and here it try to recreate that element but then here is made cartoon characters elves and made funny little dwarfs figures which are holding the pyramid now. So with this he is trying to change or rather re interpret what was already there in the historic context and he is trying to reinterpret and give it was in a much

more real way in much more appreciable way and which the people of this generation might appreciate.

If we go on to further into micro graves work, graves is practice in literal scenes of the word. Because he is constantly practicing the rules and principles of architecture that we want studied during the first and second semester of architecture.

If you look at this building we can see all the elements and principles that he is trying to play around with, you can see them all and one single building.

He decides to create the pleasant comfortable environment for the people in his building.

He has been one of the architecture who has not simply concerned with formal manipulation of a architecture of referencing itself but he is occupying with the building significances with the time and place. You can see a building and then you can clearly tell the place and time of the building and the building speak about itself, instead of creating a building that doesn't have a context doesn't have a time or doesn't have a place or doesn't have a references, mall micro graves buildings all have a proper references, and they all scream and shout the time, place and context.

He designs a building in a near-populist attitude so that non-architects can recognize distinct architectural elements with their compositions some related to them in scale to their bodies. For example he works on let say a pediment which a non-architect can also recognizes, he works on properly a column which even a layman or non-architect can a recognize what column is, and if child or a normal person where to draw or a sketch a famous old traditional and classical building they would do in their own proportion their skew up the proportion, they would change the proportion, they would change things according to the sketch, that is what Michael graves actually did that on gave back to them. So they all love it because almost like their own work of art, it almost their own architecture, people would relate to it purely because of its noncompliance with its strict rules of traditional architecture, instead he changed those rules and he made it in such a way that people can relate to it, to its scale to their own mindsets.

His earlier project reveal distinct references to the environment that the building or part of

- A curve that is referring to the clouds above.
- A yellow rail referring to the sun.
- A terracotta base suggesting grounding in the earth.
- A mural expanding the prospective of a room.

You can see factors a most of us earlier building and some of them later building also.

His strategy has been simple “to internalize the events of the buildings”, identifies particular components of program that can be given formal emphasis. The result is that this large complex becomes cities into themselves, self-contained and somewhat inward looking.

It doesn't matter to him, whether the emphasis of the building is primarily horizontal or vertical, hierarchy route established through the repetitive spaces.

You can see in this building it can see that a window is highly repetitive, you can see that this long rectangle is highly repetitive, with that repetitiveness he scored here. So how do you recognize a margrave building or what did you see in margrave building? When you look out a margrave building, when you look at build form there are few characteristics that we need to on the build form.

- Influenced by the roman style, graves tried to create grand interior space but broke down to actual human scale corresponding to the people.
- Cubical facades treated in the classical three part division or tripartite form with the base, shaft and cornice.
- In later projects, the strict form of the cube is broken and lot of other form start to sported from the broker.

### **Façade**

- Uses column as a surface treatment and defining the cornice or the head of the building and entrance.
- Facades are symmetrical and linearity broken by adding vertical bands of color and windows.
- Uses square windows but trice to achieve the principles of neoclassical style even in square windows.

This some of the buildings that Graves design.

This is port land building right here, some of the other buildings,

you can see a trail square windows, very sharp forms, here you can again see the column shares of other capital.

This is various ideas for portent building which he had tried and from this sketching we can see what exactly he had a mind while he was designing these buildings.

This is another buildings in which you can see arch, keystone and you can see all the placed in a proper manner. You can see a sedimentary on top two, you can see a symmetric this is clear rule of what governs buildings.

Here is the look at the buildings we saw at the elevation of a over there, you can see the playfulness of the building facades that is about Michael grave.

### **Works of Robert Venturi**

Robert Charles Venturi, Jr. He was born in 1925, again he is American architect, founding principle of the firm venture, Scott escort Brown and Associates and one of the major architectural figures in the 20<sup>th</sup> century. Together with his wife and business partner, Denis Scott Brown, he helped to shape the way that architects, planner and students experience and think about the architecture and the American build environment. Their buildings, planning,

theoretical writings and teaching have contributed to the expansion of discourse about architecture. Venturi was awarded the Pritzker prize in architecture in 1991.

The architecture of Robert Venturi also perhaps not has familiar to today his books helped redirect American architecture.

Modernism in the 1960 to more exploratory design approach that openly drew lessons from architecture history and responded to the everyday context of the American city and American Man, his buildings typically just suppose the architecture elements one element is over another element, Elements and Aims to acknowledge of the conflicts that often inherit that a project or a site.

The diverse range of buildings of Venturi's early career offered surprising alternatives to then current architecture factors, that is going on when he was defining where suppose to be pure modernist and international style buildings. So he replaced them and came up with suppressing alternatives with impure forms. Such as the visiting nators and headquarters which he design and casual asymmetric and pop style super graphics and geometrics, he came up with all sorts of things has alternatives to the regular to box building to that modernist style demanded.

Here on this screen some of the buildings that he has designed, this is the grilled house important to note that symmetric modernist buildings cannot givers to the this kind of elements submittal, arch, and its covered with glass and this kind of elements cannot have existence in modernist architecture. So he tries to interesting ways in which can build.

Here again you can see the base and shaft and capital approach over here. This is state case which venturi has designed; look at the use of write in the middle of stare case to make the whole space became lively getting interesting. Venturi is building frequently exist bit ironic humour of its theoretical proncesment its earlier buildings cooperated materials visual references standard to the shopping centre and subdivision but previously Shawn by the show called serious architecture.

During the late 1970's early 80's he turned into historical precedent in his work, which often makes studied allusion to building styles of the past. He also had written lot of books, papers and published lot of works.

Among venturi's most important commissions were the buildings he had designed for various universities,

- Yale University
- Princeton University
- Ohio State University.

He also design several museums,

- The Seattle Art museum's (1985),,
- The Sainsbury Wing(1986) of the national gallery in London and

- The museums of contemporary Art in San Diego (1996).

These are some very important projects that Robert Venturi, He is most famous for his response "less is the bore", it was response to less more by Mies van Der Rohe's dictum was modernist and let us say a minimum stuffs sorts. He said less is more and Venturi contrite that by saying less is not good, this is not going to do any good. Less is boring which create more stuff where you can explore the complexity contradiction in architecture. It strongly believe that architect can try to ignore the historic elements in the buildings, or even to apologies them. But they will not go away architect do not have the power to replace them.

Venturi's first important project to be build his mother's house, the venture House of 1961-1964 and he himself says that he used build to represent all his concept of architecture and all the contradiction and complex he faced in architecture while designing.

This is the look of venture house, at first it may seem like a symmetric house, whether if you clearly notice that there are two openings on the side, one continues opening over here and if you take a shape of openings there is differences and this write here is not in the centre, there is an entrances and straight entrances there is wall, but you need to go this way to enter the house, this is the entrances. That is all the contraction and complexity is that are made play in this particular building of venturies.

Here you can see the door; you can see what's happening on the top of the edge over here. You can see there is a curve linear roof but consider with vertical roof giving a clear story space throughing to the light of the building.

These are some of public spaces that would design by Robert Venturi the forms, you can see the pediment in the shape of early greek temple, on top of this you can see square boxes that look like chimneys and all you can see skeleton and imagine the rest of the space yourself that is the beauty of space is created by Robert Venturi here the other buildings are designed.