

## History of Architecture and Culture – 6

### Lecture 7

#### Works of Charles Moore – 1

Charles Moore from the university of Michigan in 1947 and earned both masters and a PH.D at Princeton university in 1957 after that he remained in the same university in additional years for post doctor fellowship. It was only during fellowship as post doctor fellow he was serving as a teaching assistant to Philadelphia architect for Louis Khan, he was teaching a design studio there.

In 1959 Charles Moore left New Jersey he began teaching at the University of California Berkeley. He then went on to become dean of the Yale school of architecture from 1965 through 1970. He worked there under the tenure of Paul Rudolph. Immediately after Paul Rudolph he started taking care of Yale from there Moore went on to become dean of the Yale school of architecture from 1965 to 1970 this is right after the tenure of Paul Rudolph the famous brutalist. By 1975 he had moved to the university of California Los Angeles where he continued teaching, so by now he worked at many famous universities and he started thousands of people about architecture.

Finally in 1985 he became the O'Neil Ford centennial Professor of architecture at the university of architecture of Texas at Austin. Paul Rudolph had a very authoritarian approach to running a school but more on the other hand was much more outgoing, absorptive, engaging and his dedication to innovation collaboration with the people debate, discussion with this character of Charles Moore that has made him to set apart from Paul Rudolph along with one Kent Bloomer, Moore founded the Yale building project in 1967 as a way to both demonstrate social responsibility and the same time demystify the construction process for the first year architectural students what he did was he started a building workshop kind of demonstrations school where they started building houses to understand the construction process which is involved in construction at the same time it could also be considered as a school's social responsibility towards the society. Charles Moore has the five principles in architecture let us take a look at all these five principles one by one.

\*"If we are to devote our lives to making buildings we have to believe that they are worth it, that they are live and speak and can receive investments are of energy and care from their inhabitants and can store those investments and return them augmented, bread cast on water come back as club sandwiches"

Charles Moore believes in investing in buildings taking an investment back as a result of the investment of the energy that is spent on the building. So according to him buildings are live creatures just like architects so when an architect puts his brain, body, soul, energy, on to the

building. The building feeds him with same energy much more augmented manner. He compares the process to a breath which is cast on water that becomes club sandwich.

### **Principle no.1:**

Principle 1 speaks of living and speaking places, in which habitation supports interplay between occupant and structure that leads to a kind of relationship between a occupant and structure. He believes that good buildings can evoke good thoughts.

Good buildings can give births to good feelings and good stories. He feels that buildings can convey stories about through their location, through their construction, through their materials and about the people who made them, who have lived in them and who have used them. So he thinks of building with organism. A neutral building Moore's term for a modernist structure devoid of symbolism, decoration or expression cannot consider the needs of people or of a complex environment. He believes that a structure should have a symbol some kind of a décor some kind of expression and taste so that it can be meet the people's needs or the needs of the environment otherwise the structure which is devoid of all this thing like a modernist structure is not a structure is neutral according to Moore, Neutral structures don't have any consideration towards the people and the needs according to Charles Moore. He says that modernism isolated, iconize monuments they are not buildings. They are monuments that are icons devoid of any symbols and devoid of any connection over the place they are devoid of any connection present or past or location or climate or symbol or anything. Buildings are not nearly a play of forms in light they are important as transistors of memories of feelings memory has to take the things of everyday life as they generally intelligible metaphors and must gave meanings to those metaphors. A purpose of a building is not to celebrate itself or its designer's ego.

The purpose of building is rather to overcome the distance between the space that is used and the user that is using the space. The dialogue between the user, end user of the building and the structure itself is the purpose of any building according to Charles Moore.

### **Works of Charles Moore – 2**

#### **Principle No 2:**

Let's get on to principle number 2 which states that

“If buildings are to speak, they must have freedom of speech. It seems to me that one of the most serious dangers to architecture is that people may just lose interest in it. If architecture is to survive in the human consciousness then the things buildings can say, be they wistful or wise or powerful or gently or heretical or silly, have to respond to the wide range of human feelings. There were lots of post modernists just like Moore who wrote so passionately about post modern architecture or rather a architecture as a means of communication, a medium to reflect the experience that the user has with respect to building he says that along with the principle of

Moore he states that the building should speak they should know what to speak or what he means that they should speak about how they were built and speak about the people who use them and should speak about people who design them built them and it should say in the manner should not restricted by any of these people buildings must have speech and speech should be free because freedom of speech is fundamental right and he extends the right not just to humans but buildings also.

Second principle declares the right of freedom of speech for architecture and the architect. He says that there is a possible perception if you have a modern building there are some very strict rules on one side and the rules what they do is often prohibit the building from expressing its free thoughts just like architects and architects also must have their voice. Their voice must not be dictated by someone else or by some rules or some book their must be point where an architect expresses freely without the pressure or external pressure or internal pressure to do something with respect to rules or style he must be conscious and he must be aware only the buildings, place, its present, its users and the function the building has to perform anything else any other rules its immaterial according to Charles Moore. When an architectural paradigm which an era ends, an architect should be possible to express a new voice to say that this is done and there is another style which is going to start he must be able to see without any censorship he calls it censorship that may be imposed on him by a design theory or a rule or a movement or a person or a book or a group of individuals or anything. He was so adamantly against the modernism that he believes one modernism as such has a movement as a collective imposed great many rules on these architects in such a manner that these architects when within prisons inside their minds they had a prison inside their minds so they cannot think anything outside the four walls he wants the architect who speak out of these four walls of modernism and talk freely without being saying any of the rules that were there other than the architecture imposes for himself in their external rules don't matter.

### **Principle No 3:**

Let's move on to principle number 3 states that:

“Buildings must be inhabitable by the bodies, minds and memories of humankind. To urge to dwell, to inhabit, to enhance, and protect a piece of the world to fashion an inside and to distinguish it from the outside, is one of the basic human drives, but it has by now been so thwarted that the act often requires help, and surrogates which can stand upright or grow and flourish or move and dance can act as important allies of inhabitation”.

Through principle 3 Charles Moore says that the people who are occupied inside the building who are using the building should be able to put their mark on the building he says that the purpose of the architecture should be in its celebration of the fact that people who is occupying it or using it. By the usage of its space brings the enhancement of the building itself. Any space any decoration or anything will go waste if the usability of space is not celebrative. He also further

goes up to say that there is something in modern man that he is been so unaccustomed to believe to point their enhancement is often done by bringing in aids to personalized place. He is not accustom to the fact that you need to have something else to personalize the space. He also says space can be enhanced can be made meaningful at a very small expense. You don't have to go any far lens to make the space good. He says through minimal symbols of architecture elements which occupier's end user will bring some their own lives and their own means will enhance the space. For example if am a user an architect designed me a building if I build a piece of painting with me or I put in on a wall space become enhanced for me. Instead of architect choosing a painting and putting at their I choose a painting which I bringing along with me. So that the space becomes personalized. Otherwise the space doesn't belong to anyone even though it technically belongs to me but the space metaphorically doesn't belong to me. Today what has happened when we are going ahead with this thing questionable effect because of all the mass produced mass manufactured furnishing and house hold goods from global retailers. We see the furniture in our room every one –tenth persons has the same kind of furniture in their house. We use a certain kind of products in our home everyone and tenth person have same kind of furniture at their home and things are all unique.

#### **Principle No 4:**

Things are mass manufactured from this we moves on to principle 4 which states that,

“ For each of us to feel at the center of our universe we need to measure and describe points in space as people used to do in terms of ourselves , not of the precise but meaningless relations of , for instance , partition co-ordinate or ‘ rational geometries. Soon after our birth we arrive at a sense of front and back, left and right, up and down and center which are so strong that we can and do assign moral significance to them. Our architecture needs to remember them, too , so that we can feel with our whole bodies the significance of where we are, not just see it with our eyes or reason it out in our minds “

He believes that body and mind perceives the sense of place must not be merely visible by the eyes drawn with the lines but it should be perceivable by all the senses of the human body particularly memory. It needs to have the comprehension more of left right top bottom characteristic form and visual perception. More than geometry reasoning and logical. according to Charles Moore the greatest challenge or for an architect or the greatest thing can achieve in his building is to make sure the documents perceive each space differently and for the same time appropriately for the purpose of the room that Charles Moore says that it's a difficult thing an architect can do. Very few buildings achieve this quality consistently.

#### **Principle No 5:**

We move on to principle 5 which states that

“ The spaces we feel the shapes we see the ways we should assist the human memory in reconstructing connections through space and time half a century ago those passages of the mind seemed oppressive full of cobwebs, and much effort went into cleaning them out and closing them up. It’s certainly must have seemed a useful effort to le Corbusier and the others , more than adequately justified by their sense of the oppressive shadows of the past and their faith in a future that would sweep the past away. Here in this principle he believes that we have seen the past swept away quiet enough to speak with sense. As well as some kind of sentiment such a way that to maintain our connections or re invest them. And now we have seen the past swept away often enough to speak with sense as well as sentiment when we demand to maintain our connections or re invest them. Then those of us and that’s most of the world by now to lead lives complicatedly divorced from a single place in which we can find our routes can have through the channels of our mind and our memories a built environment that helps re-establish those routes.

### **Works of Charles Moore – 3**

Let us move on the project designed by Charles Moore the first half projects will be the piazza d’italia. Piazza d’italia is located adjacent to the American Italian renaissance foundation museum and library you take a look at the building

And see how it looks at first class you might think that they are designing a set of some kind of theater play but this is the actual piazza this is how piazza looks in the night

But it is all it up it is designed as a monument to the Italian American community you can clearly see the Italian or other roman influences in all these places will clearly the torch of roman architecture. It was designed in 1978 and it gained fame or other authority as a symbol of late post modernism and its one of the Moore’s best known and influential works. It represented new approach to urban design for example you take a place you take a public square and you have all sort of symbols and historic visions associated to it .so instead of doing it in a modern manner what you do is you moderate based historic plazas of old Europe instead of doing it over heroic European modernist designs such as ciam or congress rules or any other modernist rules you model it based on historic content just like a old age prinisons or gothwick plaza you used to look. So you take elements from godwick plaza, even rinaisans Italy and you take those elements and put it into the plaza that is what you get then you want to design it for the people who are actually Italian Americans in that particular new airline area so when you are designing for the people you take the identity of those people and you put it into the design so the design has to talk to the people the same five principles that Moore was talking about earlier is tried to use in the building he wants the space to talk to the people to be accustom to the side in such a manner they should be feeling comfortable while using this space. This is how the memories of space obviously they will have the memory because they design physically and metaphorically takes them to Rome Italy. This is the piazza that he had designed and if you can see you can have a entire corridor or entire colony was completely neonlit and you are able to see in the night like picture of this particular area completely neonlit colonies and wherever you can see any sharp

elements those elements are lit and you can see it clearly colonies painted in gold, yellow and orange colors, its stepped fountain and you can see that the blue represents the sea and this little portion this represents.

The Italy actually it look like the shape of Italy itself so that is why he tried to create a little Italy inside this plaza itself the central fountain can be accessed by two ways, one way is through this place other way is through this side so it can access the whole place through two ways this is the another view of the plaza.

This is the clock tower that they were talking about the entrance to the piaaza d'italia.

You can see such playful pseudo forms of Italian classism.

That have been executed here these are some of the things creates the playfulness and which takes them back to the memories again using the principle that the Charles Moores to sign for himself.

This is the overall plan this is the central plaza Italy shape central island here the fountains center peace and you can see radiating lines for very long distance this is that pabula that you really saw in the previous picture.

The next project that we going to look at are hood museum of art. Hood museum of art is big forty thousand square feet post modern building it has ten galleries studies administrative spaces and two hundred plus seated auditorium equipped for lectured classes, films everything it occupies the land between hoppins center for the arts and the Wilson hall. Hoppin center of art is the modernist building on one side and Wilson hall is revival building. Building is constructed of Flemish bond brick with gray brick conice and copper roof. This is the section of the complex this building received three major awards.

The American institute of architect new England design award (1986).

The American institute of architect honor award for architecture 1987.

The brickin architecture award.

This building has received three awards. This is how the building looks

You can see the center plaza has lot of space and the entrance again you can see elements that are repeating from history. You can see post modernist touch in all these buildings. It has one faking similarities with piazza d'italia you call still call it like a drama set even this building from the pictures of the hood museum of art . The last of the projects that we want to look at from Charles Moore it's a sea ranch condominium.

In this building Charles Moore says that the sorted partnership with this vast landscape quite more size in presence then most process has and more care in the arrangements than most people

working somewhere else choose to give. So they went on to this particular site and they built timber framed structure overlooks the pacific ocean and this has been named as one of the most significant designs in California there are only ten units in this entire condominium it as most major work another look at the condominium and the cross section through the building look at the model and the actual building closely they are relative to each other