

NEW MONUMENTALITY

**A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF NATURAL AND APPLIED SCIENCES
OF
MIDDLE EAST TECHNICAL UNIVERSITY**

BY

ÜLKÜ ÖZTEN

**IN PARTIAL FULFILMENT OF THE REQUIREMENTS
FOR
THE DEGREE OF MASTER OF ARCHITECTURE**

DECEMBER 2005

Approval of the Graduate School of Natural and Applied Sciences

Prof. Dr. Canan ÖZGEN
Director

I certify that this thesis satisfies all the requirements as a thesis for the degree of Master of Science

Assoc. Prof. Dr. Selahattin ÖNÜR
Head of Department

This is to certify that we have read this thesis and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Science

Assoc. Prof. Dr. Selahattin ÖNÜR
Supervisor

Examining Committee Members

Assoc. Prof. Dr. Emel AKÖZER (METU, ARCH) _____

Assoc. Prof. Dr. Selahattin ÖNÜR (METU, ARCH) _____

Assoc. Prof. Dr. Güven Arif SARGIN (METU, ARCH) _____

Asst. Prof. Dr. Elvan ALTAN ERGUT (METU, ARCH) _____

İlhan KESMEZ (M.Arch.) (GAZİ, ARCH) _____

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

Name, Last name: ÜLKÜ, ÖZTEN

Signature:

ABSTRACT

NEW MONUMENTALITY

ÖZTEN, Ülkü

M.Arch., Department of Architecture

Supervisor: Assoc. Prof. Dr. Selahattin ÖNÜR

December 2005, 95 pages

“New monumentality” is a term which was first introduced to architectural discourse by Sigfried Giedion, Jose Luis Sert, and Fernand Léger right after the post-World War II in the early forties. The effect of the term comes from the polemical power of reformulation of the accustomed category “monument” within the field of the modern architecture. In this way, as it is shaped by the three authors, for the first time “New Monumentality” had been identified as a modern task under the name of *Nine Points on Monumentality* in 1943. Therefore, this thesis is mainly grounded on this significant text that is a primary manifestation of the need for the new monumentality.

On these bases, that the manifesto is stressed an effort to determine the ethics of the post war modern architecture regarding: historicism,

functionalism, and representation. This thesis seeks to clarify the self-critical frame which is unfolded by the manifesto within the context of the modern architecture. Thus, the first one of the three objectives of this thesis is to clarify the concept of new monumentality; the second one is to locate its position in the history of modern architecture; and the third one is to differentiate proposed and unintended outcomes of this movement within the contemporary discourses of architecture.

Keywords: modern architecture, new monumentality, humanism, Giedion, historicism, functionalism, representation.

ÖZ

YENİ ANITSALLIK

ÖZTEN, Ülkü

Yüksek Lisans, Mimarlık Bölümü

Tez Danışmanı: Doç. Dr. Selahattin ÖNÜR

Aralık 2005, 95 sayfa

“Yeni Anıtsallık” Sigfried Giedion, Jose Luis Sert, ve Fernand Léger tarafından ilk kez İkinci Dünya Savaşından hemen sonra, kırklı yılların başlarında ortaya konulan bir ifadedir. Bu ifade gücünü, bildik ve alışıldık bir kategori olan “anıt”ı modern mimarlık alanı içerisinde yeniden formüle etme çabasının yarattığı polemiklerden alır. Giedion, Sert ve Leger’in *Nine Points on Monumentality* (1943) metni ile şekillenen “yeni anıtsallık” söylemi, böylece ilk kez bir manifesto halinde modern mimarlığın kendi sorunlarından biri olarak tanımlanmış olur. Bu nedenle, bu tezin temel problem alanını yeni anıtsallık tartışmasının belirleyici metni olan *Nine Points on Monumentality* oluşturur.

Bu bakış açısıyla, bu çalışma, “Yeni Anıtsallık” yaklaşımının, II. Dünya Savaşı sonrasında modern mimarlığın tarihselcilik, fonksiyonalizm ve temsil konularına karşı etik tavrını belirlemeye yönelik bir çaba olduğunu vurgulamaktadır. Tez modern mimarlığın söz konusu manifestoyla göz önüne serilen eleştirel çerçevesini açıklığa kavuşturmayı amaçlamıştır. Bu noktadan hareketle, çalışmanın üç temel hedefinden ilki Yeni Anıtsallık kavramını netleştirmek; ikincisi modern mimarlık tarihindeki pozisyonunu belirlemek ve üçüncüsü ise, hedeflenen ve beklenmedik sonuçlarını çağdaş mimarlığa dönük olarak ayırt edebilmektir.

Anahtar kelimeler: modern mimarlık, yeni anıtsallık, hümanizma, Giedion, tarihselcilik, fonksiyonalizm, temsil.

ACKNOWLEDGEMENTS

I primarily wish to express my special gratitude to Assoc. Prof. Dr. Selahattin ÖNÜR for his patience, valuable suggestions, guidance, and criticism in the realization of this study. I would like to thank Prof. Dr. Vacit İMAMOĞLU for his support, and Assoc. Prof. Dr. Emel AKÖZER for her diagnostic reading. I would also like to thank Assoc. Prof. Dr. Guven Arif SARGIN, Asst. Prof. Dr. Elvan Altan ERGUT, and Dr. İlhan KESMEZ for their valuable remarks and advices.

I am grateful to my real friends and colleagues Meltem ÖZTEN ANAY, and Hakan ANAY without whose encouragement; this study could not have been accomplished. I am also thankful for Yasemin GÜREL who opened her personal library for my service, and helped remind me that there is a world outside of the academy.

Above all, I owe my greatest debt to my parents, İsmet and Metin ÖZTEN for their patience. Thank you...

TABLE OF CONTENTS

PLAGIARISM	iii
ABSTRACT.....	iv
ÖZ.....	vi
ACKNOWLEDGEMENTS	viii
TABLE OF CONTENTS	ix
LIST OF FIGURES	xii
CHAPTER	
1 - INTRODUCTION	1
2 - DISCUSSIONS ON THE NEW MONUMENTALITY	6
2.1 – CIAM Conference VI. (<i>Bridgewater, England, 1947</i>)	14
2.2 – In Search of a New Monumentality Symposium (<i>London,1948</i>)	16
2.3 _ CIAM Conference VIII. (<i>Hoddesdon, England, 1951</i>).....	18
2.4 _ Oppositions, <i>Monument/Memory</i> (1982)	22
2.5 _ Harvard Architecture Review IV, <i>Monumentality and the City</i> (1984).....	22
2.6 _ Harvard Design Magazine, <i>Constructions of Memory</i> , (1999)...	24

3 - NEW MONUMENTALITY AND HUMANIZATION OF THE MODERN ARCHITECTURE	25
3.1 – Humanity in the New Monumentality.....	28
3.2 – Autonomy and Heteronomy in the New Monumentality	31
3.3 – The Role of CIAM on the Humanization of the Modern Architecture	33
4 - SPATIO-TEMPORAL EXPRESSIONS OF THE NEW MONUMENTALITY	40
4.1 – Architecture.....	43
4.1.1 – Durability, Solidity, Dignity	43
4.1.2 – Largeness of the Scale	44
4.1.3 – Static Comprehension of Space and Time.....	45
4.2 – Painting	48
4.3 – Urbanism	50
5 - SIGNIFICANCE OF THE NEW MONUMENTALITY AS A CRITICISM	53
5.1 – Critique of Historicism	53
5.2 – Critique of Functionalism	60
5.3 – Critique of Representation.....	63
6 - CONCLUDING REMARKS	68
REFERENCES	72
APPENDICES.....	77
A – Nine Points on Monumentality	77
B – ASAH / JSAH Selected Documents	81

C – Bridgewater Questionnaire	91
D – In Search of A New Monumentality Symposium Questionnaire.....	94

LIST OF FIGURES

FIGURE

2.1.	Winning scheme for the Palace of the League of Nations, Geneva, Nenot, Flegenheimer, Broggi, Vago & Lefébvre, accepted in 1927, built between 1929-1936.....	9
2.2.	Palace of the League of Nations Building, Analytical diagram, 1927, Le Corbusier.....	10
2.3.	Monument in Memory of Vaillant-Couturier, Le Corbusier, 1937/38.17.....	12
2.4	Hyde Park orators, London.....	15
2.5	Cover of the book: CIAM 8 The Heart of the City.....	18
2.6	The Piazzetta , Venice, from CIAM 8, The Heart of the City,1952.	20
2.7	from J.L. Sert's introductory essay: 'Centers of Community Life'.21	
3.1	Sokratis Georgiadis, diagram of Giedion's humanization programme, in, Sigfried Giedion, An Intellectual Biography, p: 172.....	30

3.2	Osbert Lancaster, “Monumental” architecture in Nazi Germany, 1938.....	32
3.3	Osbert Lancaster, “Monumental” architecture in Soviet Russia, 1938.....	32
3.4	Air view of the bomb damaged areas of the city of London, nearly the third of the city’s accommodation, demonstrating the opportunity available in 1951 for rebuilding the core of London.....	36
3.5	Le Corbusier, the chapel of Notre-Dome-du-Haut at Ronchamp, 1950-54, exterior sought view.....	38
3.6	August Perret and Henri Matisse, Vence chapel,1951, from up to bottom, exterior view and interior view.....	38
3.7	Carlos Raul Villanueva, Henri Laurens, Léger, Caracas City University, 1944-57, from up to bottom, covered plaza and interior of the Aula Magna Auditorium.....	39
4.1	From left to right, first:Eiffel Tower, G. Tissander, La Tour Eiffel, Paris, 1889; second: The Eiffel Tower: view from the spiral stairway; third: Robert Delunay: The Eiffel Tower, 1910.....	48
4.2	Guernica, Picasso, 1937.....	50
4.3	St. Die, Le Corbusier, 1945.....	51

5.1	From left to the right, Grand Palais; Boileau, Hotel Lutetia, 1911; Ragnar Ostberg, Stockholm City Hall, 1909-1923; Cass Gilbert, Woolworth Building, 1913; Woolworth Building, detail.....	58
5.2.	From left to the right; Paul Bonatz, Stuttgart Railway station 1913- 1917; Edwin Lutyens, Viceroy's House 1923-1931; Edwin Lutyens Thiepval Memorial Arch, 1924; Sirén, Finnish Parliament Building, 1926-1931; Eric Gunnar Asplund, Stockholm Public Library, 1920- 28.....	59

CHAPTER I

INTRODUCTION

Like other cultural and aesthetic forms, “monument” as an idea and in practice has undergone a radical transformation over the course of the 20th century. Correspondingly yet more specifically the subject “monumentality” highlights an interestingly fresh period in the history of modern architecture. This study mainly concentrates on this particular subject and the particular time span between the date of the manifesto of the need for the “new monumentality” and the dates which the surrounding discussions terminate.

In this study, words “modern architecture” refer to the 20th century early modern architectural period which was heavily influenced and shaped by the exhibition and the book titled *The International Style* organized by Henry Russel Hitchcock and Philip Johnson. As Stanford Anderson states “the limited group of buildings exhibited in New York and the meager concepts of the International Style exhibition continue to put severe limits on what we know of the twenties- not to mention the constraint on extending the corpus of modern architecture to the thirties.”¹ This study claims that besides the World War II, one of the most striking

¹ Stanford Anderson, “The Fiction of Function,” *Assemblage*, 2, The MIT Press, Cambridge Mass., February 1987, pp: 19-31.

denominators of the need for the new monumentality is this limited and manipulated definition of the Modern Architecture. Therefore, putting a conscious limit on the definition of the modern architecture as it is outlined above gives us a healthy ground for understanding the main discursive context and the sources of the task of the new monumentality.

Originating from the polemical debate over monument and monumentality mainly formed by Sigfried Giedion (Switzerland) and Lewis Mumford (USA), major structure of the study can be formulated as the reinterpretation of the illustrious text of *Nine Points of Monumentality* which is written by Sigfried Giedion, Fernand Legér and José Luis Sert in 1943. The importance of this manifesto is that it is the symbol of the critical movement which sprang from the very core of the modern architecture. Moreover, it is an effort to determine the ethics of the post war modern architecture regarding: historicism, functionalism, and representation which contribute to the organizational structure of the thesis. The study tries to clarify modern architecture's very first self-critical frame which is unfolded by the manifesto, and to reveal its effects on design strategies, especially those which concern history, meaning, and communication.

As it is inferred from the *Nine Points on Monumentality*, basically there are two ways of analyzing the New Monumentality. The first one can be defined as an attempt to test and clarify known and unknown qualities of monumentality within the framework of the modern architecture. The second one can be the post war strategy which has proposed a critical position in between two opposing positions of unprecedented modernism, and eclectic historicism.

Thus, first one of the three objectives of this study is to clarify the concept of New Monumentality and the second one is to locate its position in the history of modern architecture. The third one is to differentiate proposed

and unintended outcomes of this movement within the contemporary discourses. On these bases, a short summary of the following chapters is as follows:

In the second chapter, grounded on the polemical debate between Mumford and Giedion the study focuses on the grand paradox of the impossible companionship between the connotations of the words “modernity,” and “monumentality.” On the one hand, these controversial definitions contribute to the clear-cut identity of the early modern architecture, on the other hand, the tension between them helps to make evident the modern man’s urge for monumentality. On this basis, in this chapter, discussions on the new monumentality are assembled. The first autonomous discussion is *In Search of a New Monumentality Symposium* held in 1948 at the Royal Institute of British Architects in London. The very intense and fulfilling aura of discussion on New Monumentality is continued and developed in connection with the CIAM conferences. Beside the symposium, significance of the 6th and 8th CIAM conferences is massive. In parallel with the theme, *The Synthesis of the Arts*, the 6th CIAM Congress dwelt mainly on the role of painting, sculpture, architecture and writing by means of searching for architectural qualities which pertain to collective feelings of the “common man.” Then, under the theme *The Heart of the City*, 8th CIAM Congress expanded the scale and focused on “civic centers” as well as the common man regarding the concept of New Monumentality. In addition to this, the concept of “core” was presented as the repository of the collective memory. This chapter also utilizes the more recent literature which reinvestigates the issue of monumentality in link with the New Monumentality. The publications studied are, namely, *Oppositions: Monument/Memory* special issue; *Harvard Architecture Review: Monumentality and the City* Special issue; and *Harvard Design Magazine: Constructions of Memory* issue.

In the third chapter, the initial “feeling” behind the discussions is brought up. Under the theme of the humanization of the modern architecture, Giedion’s effort to combine the elements of one of the most fundamental dilemmas of modern man is discussed. In that it is argued that for Giedion new monumentality might be the cure for the Modern man who paralyzed between his “thinking” and “feeling.” Thus in this thesis, “humanization” is taken as part of the feeling element in Giedion’s terminology of the new monumentality.

In the fourth chapter, grounded mainly on Giedion’s space-time concept which is developed in his book *Space Time and Architecture*, spatio-temporal expressions of the new monumentality are discussed. Concerning the fact that the key text of this study is written by the three different authors (a historian, a painter, and an urban planner), the study analyses categories of spatio-temporal expressions by means of the modern architectural principles, cubist painting and, urbanism. In addition to this, the situation is underlined as the outcome of the idea of the *Synthesis of the Arts*.²

In the fifth chapter, the key text *Nine Points of Monumentality* is analyzed for the three critiques that it develops as opposed to the familiar assertions of the modern architecture. In general, critique of historicism, critique of functionalism, and critique of representation are elaborated. First, Giedion’s critique of historicism and “pseudo monumentality” are examined in the context of the Soviet Union, Fascist Italy, and the Third Reich in Germany. Following Frampton, the term “new tradition” is examined as a critical historical attitude. Second, functionalism is discussed from the two conflicting points of view: one is modern architecture’s self-critique of functionalism or of the “insidious” limits of International Style modernism; and the other is new traditionalist’s

² “The Sythesis of the Arts” is the theme of the 6th Conferences of the CIAM which was held at Bridgewater, England in 1947.

historicist opposition against functionalism. And as discussed by Frampton, the third critique explores the “inadequacy of the modernist tendency in representing the state ideology”³ which is considered responsible for the historicist approach.

In the light of all these chapters the study comes to the conclusion that in spite of all the eagerness between the forties and fifties, as a movement, New Monumentality was unsuccessful. Yet, regardless of its historical context, contemporary world of architecture conceives the fact that, the task of New Monumentality determined its success by means of the modern architecture’s first confrontation with its lacks. In other words, illuminating idea put forward by the New Monumentality is that there must be other modernisms by all means.

³ Kenneth Frampton, “Architecture and State: Ideology and Representation 1914-43,” in, *Modern Architecture: A Critical History*, third edition, Thames and Hudson, London, 1992, p. 210.

CHAPTER II

DISCUSSIONS ON THE NEW MONUMENTALITY

For the reason that “monumentality” is one of the most randomly used words in the literature of architecture, this study has been sensitive about concentrating on the discussions made on this very subject. In particular, this chapter initially focuses on the “new monumentality” as subject and then, concentrates on the opposition between “modernity” and, “monumentality” by means of pointing out to the controversies in the history of the modern architecture. The first part underlines meaning and etymology of the term new monumentality which were passionately discussed in the early forties and fifties. In addition to this, the second part focuses on its promising impact as well as the negative responses within the context of modern architectural conventions. In the light of these two parts the structure of this chapter is induced from three different sources: the polemics, dictionary definitions, and the two questionnaires about the New Monumentality.

Following Hilde Heynen’s words it can be stated that modernity’s existential conflict with the past causes the constant tension between the words “modernity” and “tradition.”¹ Furthermore, this tension determines the oppositional relationship that is essential between the words

¹ Hilde Heynen, “Architecture Facing Modernity,” in, *Architecture and Modernity: a Critique*, MIT Press. Cambridge Mass., 1999, pp: 8-9.

“modernity” and “monumentality.” For that reason, connotations of modernity are always placed as an antidote of monumentality. Therefore, besides their dictionary definitions, two significant polemics which guide the study to describe these oppositional words are the polemics between Sigfried Giedion and Lewis Mumford; and between the ABC Group² and the jury of the Palace of the League of Nations Building Competition. While the first one is a theoretical opposition between the contradictory sides, the second one can be defined as a symbolic attack on the proposed expression of the monumentality of the League of Nations Building. In that sense, for laying out a foundation on which all these discussions are developed, it can be useful to remember the key quotations of these well-known polemics. As it determines the syntactic pattern for the first polemic, task of monumentality in Giedion’s own words is as follows:

Every period has the impulse to create symbols in the form of monuments, which according to the Latin meaning are “things that remind”, things to be transmitted to later generations. This demand for monumentality cannot be suppressed.³

After reading these words, it can be easily understood that Giedion opposes the idea of exclusion of monument from the modern architecture. In this polemic, by supporting the resistance to monumentality, Lewis Mumford represents the contrary view. In 1937, therefore, not so long before Giedion’s statement, Mumford put forward that:

² ABC is the Swiss avant-garde journal. ABC: Beitrage zum Bauen (Contributions to Building), which was published by, Stam, Lissitzky, Hans Schmith and Hans Wittwer.

³ Sigfried Giedion, *The Need for a New Monumentality*, 1944.

The very notion of the modern monument is a contradiction in terms. If it is a monument, it is not modern, and if it is modern, it cannot be a monument.⁴

For understanding New Monumentality in the light of this discussion, clarification of the conflict between the words “monument” and “modernity” is needed. On this basis, it can be useful to know the definition of “monument”, “monumental” and “modernity”:

Latin roots of monument is *monimentum*, or *monumentum*, which means memorial, token, sign, pledge, sepulchre, statue, chronicle or record. The adjectival form of the monument is *monumentalis*, which means the qualities of an object worthy of remembrance based on a set of criteria of importance, permanence or gravity.⁵

The concept modernity on the other hand necessitates the critical awareness of contemporaneity, a combined *Zeitgeist* and *Raumgeist*, a temporal and spatial spirit of the contemporary moment. As a part of this conflict between past and present and at the side of the present, modern movement in architecture made a point of breaking with history, with historic styles and tradition that have been the achievement of monumentality. On the bases of these definitions New Monumentality as structured by Giedion can be identified as a significant effort for the reformulation of historical consciousness by means of the modern architectural forms of thought.

Although it does not directly appear in the core discussions after the World War II, the second polemic is by the Swiss ABC Group which is one of the representatives of the CIAM international assembly. On behalf

⁴ Levis Mumford, “The Death of the Monument”, in, *Circle; An International Survey of Constructive Art*, Edited by James L. Martin, Ben Nicholson, and N. Gabo, London: Faber and Faber, 1937. pp: 263-70.

⁵ Webster’s New International Dictionary of the English language: Unabridged, 3rd ed., s.v. “monument”, “monumental”, and “modernity.”

of its symbolic value in representing the creation of CIAM, their polemical imagery is used for the introduction of the first chapter of the book *The CIAM Discourse on Urbanism* by Eric Mumford.

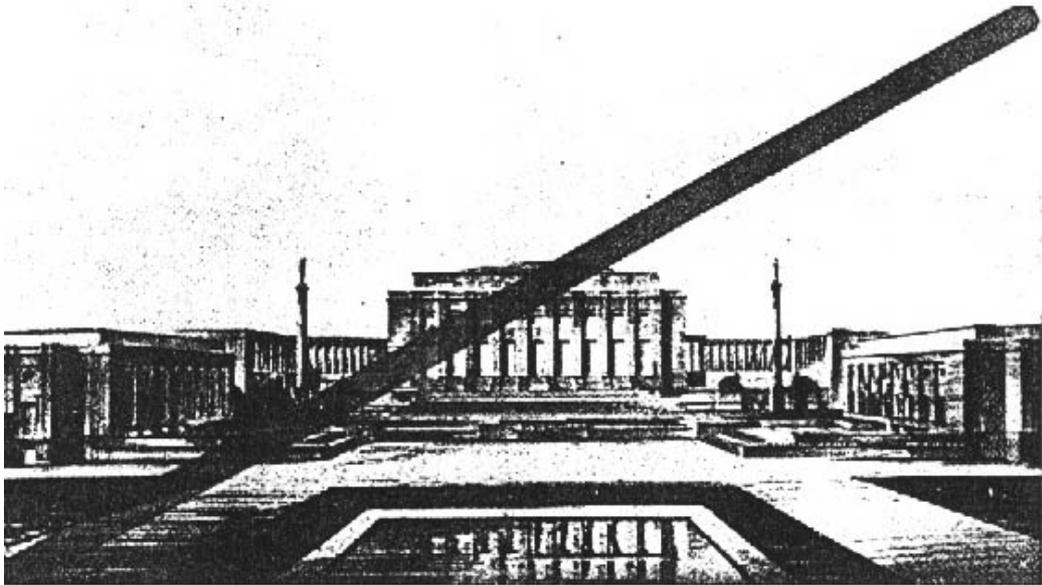


Figure.2.1. Winning scheme for the Palace of the League of Nations, Geneva, Nenot, Flegenheimer, Broggi, Vago & Lefébvre, accepted in 1927, built between 1929-1936.

Figure 2.1 shows the winning scheme of the Palace of the League of Nations Competition in 1927. The slash was marked by the Swiss ABC Group and points out the incorrectness of the scheme. The main reason behind the slash mark is that followers of the “new architecture” demand a “modern architectural expression.”⁶ Although modern architects, those

⁶ The first CIAM manifesto announced at La Sarraz in 1928. The four main issues of the La Sarraz declaration is: general economic system, town planning, architecture and public opinion, and architecture and its relations with the state.

who gathered for the La Sarraz Meeting, do not have any priority in the issue of monumentality, this attitude is worth to be taken as a chief indicator of the future discussions around the relationship of the old and, the new aiming for shaping the emotional life of the masses in architecture and therefore the theme of monumentality. Consequently, for the ABC Group, the League of Nations Building had to be chosen by following the modern architectural principles. Furthermore, because Le Corbusier's entry for this competition symbolizes the main attitude of the position of the modern architecture and provides all these conditions, it was considered to be counterpoised to the winning entry.

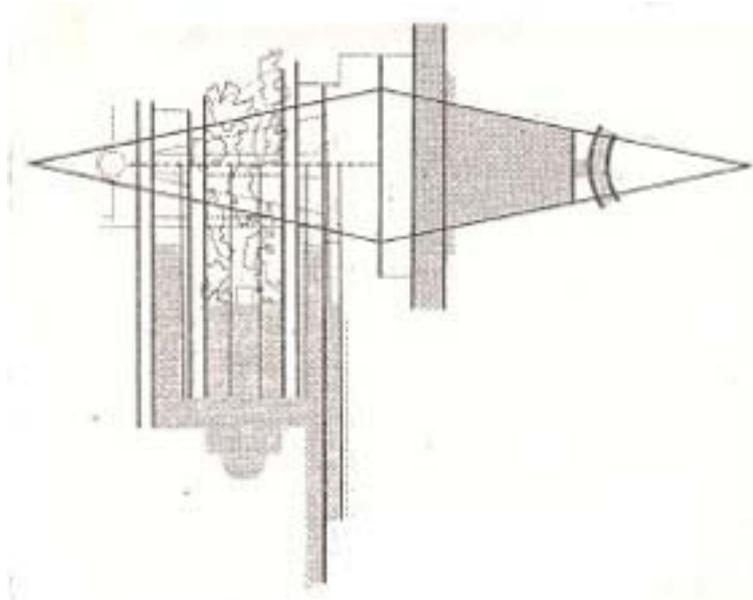


Figure 2.2. Palace of the League of Nations Building, Analytical diagram, 1927, Le Corbusier.

Ulrich Conrads, "1928 CIAM La Sarraz Declaration," in, *Programs and Manifestoes on 20th-century Architecture*, The MIT Press, Cambridge Mass., 2001, pp: 109-113. (first edition of the book was printed in German in 1964, first English language edition of this book was printed in 1970)

Giedion first dealt with the issue in his *Charles Eliot Norton Lectures and Seminars* at Harvard University in 1938-39 which were published as a book: *Space Time and Architecture* in 1941.⁷

Next time he discussed monumentality was in 1943, when the *American Abstract Artists*⁸ asked him to collaborate on a volume about “artistic activity and problems”. Giedion’s contribution to this issue was together with Fernand Legér and José Luis Sert. This study was entitled *The Need for a New Monumentality* and published in 1944.

The third significant point in the discussion on monumentality was a lecture held in 1946 at the *Royal Institute of British Architects* in London which resulted with a symposium published by *Architectural Review* under the name of *In Search of a New Monumentality* in September 1948. There Sigfried Giedion underlined that monumentality is a quality that modern architecture must achieve.⁹

In those same intervening years while Lewis Mumford attacked monuments, as underlined by Eric Mumford¹⁰, there was a new stance toward that concept led by Le Corbusier, Giedion, Sert, and Leger. Corbusier’s unbuilt Vaillant-Couturier Monument¹¹ (figure 2.3) is one of the earliest examples that illustrate that stance in those years. In

⁷ Sigfried Gideon, *Space, Time, and Architecture: The Growth of a New Tradition*, Cambridge, Mass., Harvard University Press, 1982.

⁸ American Abstract Artists [A.A.A.]: American group of painters and sculptors formed in 1936 in New York. Their aim was to promote American abstract art. Similar to the Abstraction–Création group in Europe, this association introduced the public to American abstraction through annual exhibitions, publications and lectures. It also acted as a forum for abstract artists to share ideas. [Internet, WWW], ADDRESS: <http://www.artnet.com/library/00/0023/T002320.ASP>

⁹ Christiane C. and George R. Collins, “Monumentality: A Critical Matter in Modern Architecture”, in, *The Harvard Architecture Review IV*, Monumentality and the City, The MIT Press, Spring 1984, pp: 14-35.

¹⁰ Eric Mumford, “The New Monumentality”, in, *The CIAM Discourse on Urbanism, 1928-1960*, 2000 p. 150.

¹¹ Vaillant Couturier was the spokesman on cultural affairs for the French Communist Party who died in his forties.

reference to this new interpretation of the concept monument, Eric Mumford states that “what they [Le Corbusier, Giedion, Sert, and Leger] believed were popular needs and aspirations.”¹²

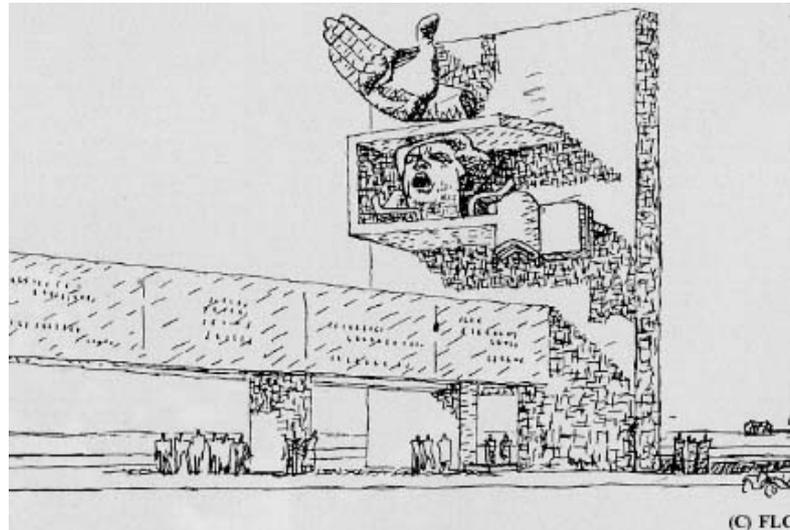


Figure 2.3. Monument in memory of Vaillant-Coutrier, Le Corbusier, 1937/38.

One of the other discussions concerning “modern monumentality” was taking place in Switzerland. As stated by Eric Mumford, these discussions were developed through a series of articles which were published in *Das Werk* edited by Peter Meyer.¹³ These “new set of issues” became one of the many discussion grounds of CIAM Congress¹⁴ which were the most noticeable organization series of these years.

¹² Mumford. *The CIAM Discourse on Urbanism*, 2000, p. 150.

¹³ *Ibid*, pp. 150-151.

¹⁴ CIAM: Congrès Internationaux d'Architecture Moderne- International Congresses of Modern Architecture (1928-1960)

According to Eric Mumford, “Giedion did not develop in detail the link between his new monumentality and CIAM urbanism, but Sert took up his task in a companion essay, *The Human Scale in City Planning*, commissioned by American Abstract Artists AAA¹⁵.” In that essay he conceptualizes the civic and cultural center as carried by planned areas especially planned for “public gatherings” and for being the “symbols of popular aspirations.”¹⁶

As defined by Eric Mumford the role of the CIAM was to create a “unifying sense” between the members of the Modern Movement:

Founded in Switzerland in 1928 by a group of European architects, CIAM, which refers both to the organization and the series of congresses, was a major force in creating a unified sense of what is now usually known as the Modern Movement in architecture.¹⁷

Although the need for the New Monumentality first emerged as an opposition to the announcements of the winning scheme of the Palace of the League of Nations Building Competition in 1926 in Geneva, first explicit reference to the New Monumentality was developed and pronounced by an interdisciplinary group pioneered by Giedion right after the World War II. As for many cases of modern architecture, CIAM played a significant role to set a ground for the discussions of the New Monumentality. For that reason, in this study CIAM will be examined through the 6th (Bridgewater, 1947) and the 8th (Hoddesdon, 1951) CIAM conferences.

¹⁵ American Abstract Artists (AAA) was founded as an exhibiting organization in 1936 to unite multi-generational American artists working abstractly. Since its inception, AAA has played a pivotal role in the evolution of non-objective art in America. The group was born in response to the lack of professional respect accorded American modernists in the 1930s. AAA's annual exhibition was the focus for the energies of the emerging American avant-garde. Internet www ADDRESS: <http://www.americanabstractartists.org/history.htm> [Accessed in 13.09.2004]

¹⁶ Mumford, *The CIAM Discourse on Urbanism*, 2000, p. 152.

¹⁷ Ibid, p:1.

2.1- CIAM Conference VI. (*Bridgewater, England, 1947*)

CIAM VI conference “The Synthesis of the Arts” is the first CIAM Conference after the World War II.

CIAM 6 began to go beyond the four functional categories of the 1933 Athens Charter as formulated by CIAM 4, affirming that the aim of CIAM is to work for the creation of a physical environment that will satisfy man’s emotional and material needs and stimulates his spiritual growth.¹⁸

The importance of this conference is that,

Earlier CIAM focus on the functional city was now to give way to Giedion’s new concerns about aesthetics, Sert’s about civic centers, and perhaps even Richard’s about the appeal of modern architecture to the “Common Man.”¹⁹

The theme “Synthesis of the Arts” was one of Giedion’s fundamental proposals for the development of the discourse on New Monumentality. He conceptualized this theme as the unifying strategy guiding the relation between Sert’s “civic centers” and Richard’s “common man.” For Giedion, synthesis of these different fields suggests an ideal formula that proposes the true expressions of monumentality.

¹⁸ Kenneth Frampton, “Foreword”, in, *The CIAM Discourse on Urbanism, 1928-1960*, The MIT Press, Cambridge Mass., 2000, p. xiii and 172.

¹⁹ Mumford, *The CIAM Discourse on Urbanism*, p. 175.



Figure 2.4. Hyde Park orators, London.

‘Free thinking did not find its shape in rural regions, neither is it a product of press, radio or television, it owes more to the cafe table than to the school, and though other means have helped, it was mainly spread by the spoken word and born in the meeting places of the people’ J.L. Sert

As it is underlined by Eric Mumford, Giedion’s reference to Richard’s “Common Man” as extracted from *Plan: a New Swiss Planning Journal* has been as below:

Today England behind all discussions lies the question, what does the ‘Common Man’ want? How much do we have to respond to certain wishes? Are they legitimate? Are they naked atavism? From the outside one can hardly understand the intensity with which these questions are put on the part of painters, sculptors, architects and writers.²⁰

The statement below shows that the “Common Man” discussion the modern tradition continued in CIAM VII, Bergamo (1949):

²⁰ Eric Mumford, *The CIAM Discourse on Urbanism*, p. 178.

Today more and more we see our connections with the past and most especially we see that modern painting (now declared in Russia to be a form of bourgeois decadence) is deeply rooted in the past... Another point. We believe profoundly in a modern tradition. We believe that we are developing this modern tradition. We believe further that we should have no inferiority complex when we are accosted by the common man.²¹

2.2- In Search of a New Monumentality Symposium (1948)

In Search of a New Monumentality Symposium was one of the first collaborated events where discussions were solely on the New Monumentality. In other words, it was the first attempt to compile of all the different views and definitions of the distinct members of the modern architectural society who attended this symposium: Gregor Poulsson, Henry-Russel Hitchcock, William Holford, Siegfried Giedion, Walter Gropius, Lucio Costa, and Alfred Roth.

In *The Architectural Review* in which the symposium has covered, it can be followed that New Monumentality was the “second stage of the struggle for a contemporary architectural language.”²² The first stage was defined as “the battle against the revivalism and against the denial of the technical revolution”²³ which had been won by the modern architecture. The main task for *The Architectural Review* was “broadening of the term functionalism to include a building’s moral and emotional functions in addition to its material function,”²⁴ and “expressing the ideas that

²¹ Sigfried Giedion, *Architecture You and Me: the Diary of a Development*, Harvard University Press, Cambridge, Mass., 1958, p.78.

²² In Search of a New Monumentality, *The Architectural Review*, 1948, p.117.

²³ Ibid.

²⁴ Ibid.

architecture –especially representational architecture-ought to be capable of expressing.”²⁵

In this symposium Henry Russell Hitchcock highlighted one of the main problems of the concept of monumentality. For him, unless they are clarified, assumed connotations of the New Monumentality are prejudicially scorned by the modern architectural world.²⁶ For that reason, Giedion designed and administered some questionnaires (appendix C and D) aiming at learning and making known what might or should be the New Monumentality. These questionnaires were to investigate empirically the significant positive and negative connotations of monumentality. Besides the polemical debates and dictionary definitions, these questionnaires are the most effective sources for the New Monumentality. Based in these questionnaires, it can be stated that New Monumentality was expressed through the phrases: pseudo-monumentality, quality of the monumentality; and some verbs: achieving, estranging, thinking & feeling, reinterpreting. Giedion described contemporary architecture as a three stepped entity. The first step relates to “man’s intimate surroundings”; the second step concentrates on “urbanism”; and the third step or “the most dangerous and the most difficult step” is the “reconquest of monumental expression.”²⁷ Therefore, these words which were investigated through these questionnaires were important for the shaping the discourse on monumentality and clarifying the “third stage of the modern architecture” as defined by Giedion.²⁸

²⁵ Ibid.

²⁶ Henry-Russel Hitchcock, *In Search of a New Monumentality*, a Symposium by, Gregor Paulsson, Henry-Russel Hitchcock, William Holford, Siegfried Giedion, Walter Gropius, Lucio Costa, Alfred Roth, in, *The Architectural Review*, Vol. 104, no.624, Sept. 1948, Architectural Press Ltd., London, pp: 123-125.

²⁷ Sigfried Giedion, ““The Need for a New Monumentality,” in *Architecture You and Me: the Diary of a Development*, Harvard University Press, Cambridge, Mass.,1958, p:26-28.

²⁸ Ibid.

2.3- CIAM Conference VIII. (*Hoddesdon, England, 1951*)

After Bruno Zevi's criticism of postwar CIAM at the CIAM VII Bergamo Conference, it can be stated that the atmosphere in the CIAM VIII "The Heart of the City" was weak. Yet, although the main problem was that "neither Bridgewater nor Bergamo had produced enough consensus to provide a unifying new avant-garde direction for CIAM,"²⁹ under the pressure of Giedion, Sert, and Rogers there was still an effort for progress on postwar issues of New Monumentality, civic centers, and the common man.

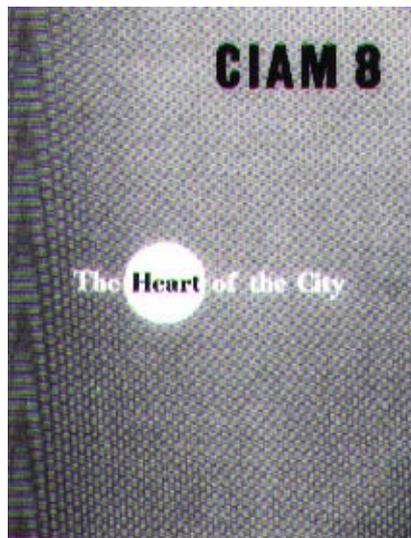


Figure2.5. Cover of the book: CIAM 8 The Heart of the City

Starting from Sert's opening talk, the "core" as the theme of the congress dominated all discussions. The MARS group³⁰ proposed that:

²⁹ Mumford, *The CIAM Discourse on Urbanism*, p. 201.

³⁰ MARS: Aiming at an English CIAM, MARS group had been founded as a sub group within the CIAM before the CIAM IV congress.

the 'core' had arisen from their observation that there was a need to consider another element beyond the four CIAM functions, 'the element which makes the community a community', it is 'heart or nucleus'.³¹

Although there are some differences between the talk itself and its published version, Sert may be seen as the follower of the New Monumentality discussion starting from CIAM VI. In that sense, Eric Mumford states that the published version of this talk titled as "Centers of Community Life" follows Giedion's arguments in "the Need for a New Monumentality" more strictly.

Following Eric Mumford's words,

Richards had begun the discussion on 'the core and the arts' by invoking 'the core as the repository of the group's collective memory,' and as the place where 'resides the personality that distinguishes one place from another,' which he connected to the need for planners 'to see that old buildings have a proper relationship with new elements.'³²

Although the central focus for Giedion was the object based expressions about the New Monumentality, problem of "the core" brought an additional perspective to the discussion and reassigned it within the urban context. Through that particular frame, initial examples of the analysis of daily life can be seen as juxtaposed to the patterns of the traditional cities.

³¹ Eric Mumford, *The CIAM Discourse on Urbanism*, p. 203.

³² Eric Mumford, *The CIAM Discourse on Urbanism*, p. 213.

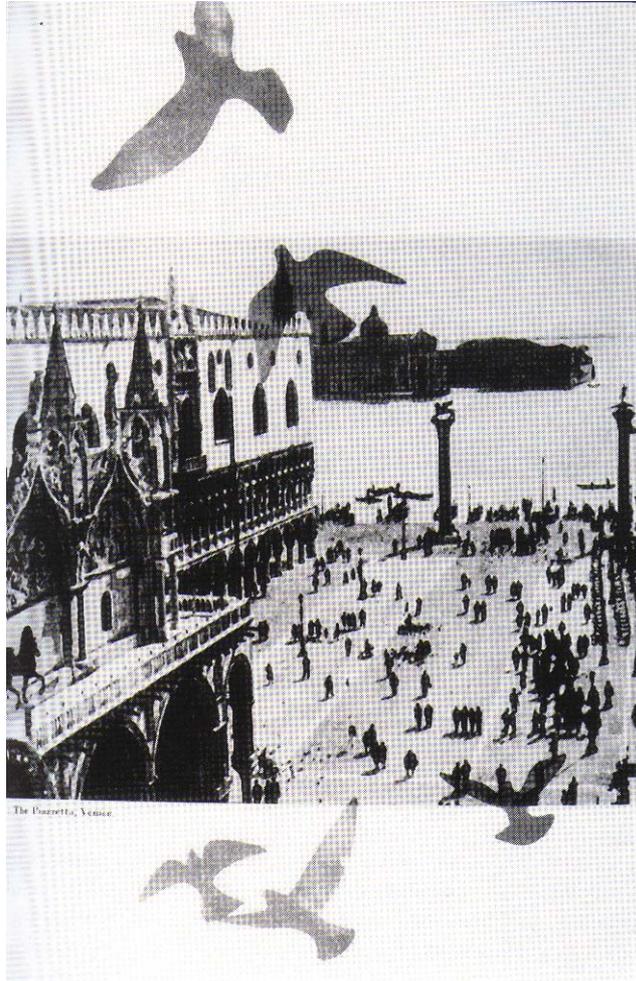


Figure 2.6. The Piazzetta , Venice, from CIAM 8, The Heart of the City, 1952.

Stating that:

When the isolation of man from things becomes destroyed: in that moment we discover the wonder of relationship between man and things. That is the moment of CORE: the moment in which we become aware of the fullness of life by cooperative action...For us in CIAM the relations between things and within things are of greater importance

than the things themselves. One can express this awareness of relationships, and one can also predict how they may develop.³³

Jakop Bakema well defines feelings of these discussions.

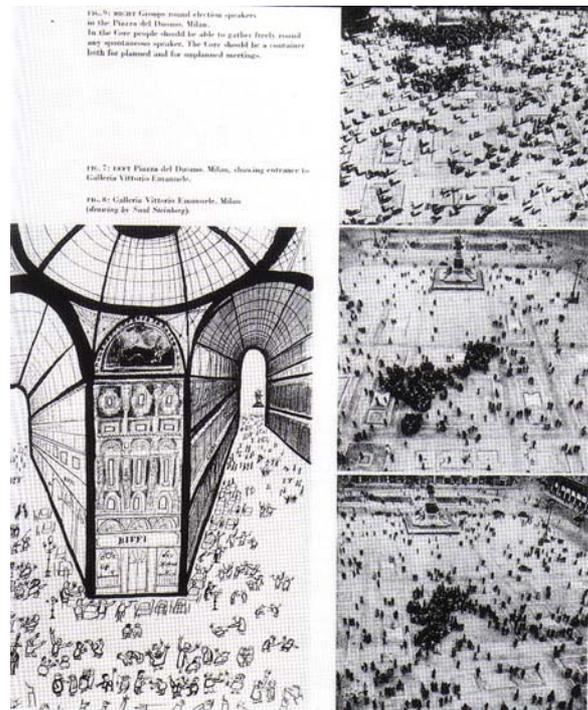


Figure 2.7. from J.L. Sert's introductory essay: 'Centers of Community Life'

As they were where the main discussions take place, In Search of a New Monumentality Symposium (1948), and CIAM Conferences VI. (1947) and VIII. (1951) were selected to be studied as the main part of this chapter. After following the most significant debates on the monumentality and modernity controversy, and tracing the strategies and methodologies projected on this issue most dominantly by Giedion, in the second part, the study introduces the contemporary reevaluation of the

³³ J. B. Bakema, "The Relationship between Men and Things", in, Tyrwhitt, Sert, and Rogers, CIAM 8, p.164.

issue by using the most related three periodicals: *Oppositions*, *Monument/Memory* (1982), *Harvard Architecture Review IV*, *Monumentality and the City* (1984), and *Harvard Design Magazine*, *Constructions of Memory*, (1999)

2.4- *Oppositions*, *Monument/Memory* (1982)

Based on Alois Riegl's (1858-1905) essay *The Modern Cult of Monuments* (1903) this issue of the periodical tries to discover the origin of the reevaluation of the monument as a modern category. It underlines the most significant invention of Riegl's study which can be formulated as the *speculative*³⁴ reformulation of the category monument by means of relativity and newness.

On this basis, it is important to note that even if they lived in different periods, there is a strong link between Riegl and Giedion, since they studied similar subjects which oscillated between history and modernity and used the "same visual methodology based on the sensorial categories for the conception of the modern."³⁵

2.5- *Harvard Architecture Review IV*, *Monumentality and the City* (1984)

The main goal of this special issue is the analysis of the modern city through its monuments which are the most durable elements. One of the

³⁴ Kurt W. Forster in the editorial introduction of the *Monument/Memory* issue in *Oppositions* 1982 defines Riegl's study of monuments as "a speculation on the fate of art and architecture and touchstone for our thinking today."

³⁵ Ignasi de Sola-Morales, "Toward a Modern Museum: From Riegl to Giedion," in, **Monument and Memory**, *Oppositions*, vol.25, Rizzoli Press, Fall 1982, pp: 69-77.

most effective results of investigating monument within an expanded spatiality is separation of monument from its traditional element: pedestal.³⁶

Editors of this issue stress that the foundation for the discussions has emerged from “identifying the subtle similarities between contemporary and historical attitudes toward monumentality and the city.”³⁷ On this Reminding Giedion’s nine points, they underline five main observations which help to clarify the argument of the periodical. These can be summarized as:

- I. Monumentality is an inevitable fact of human settlement and civilization.
- II. The continuity of meaning in the city is dependent on the reciprocal relationship that exists between the tangible city of the present and the idealized city of the imagination.
- III. The monumentality of a city is dependent on the hierarchy of its social conceptions and the hierarchy of its form.
- IV. Without a conscious program for monumentality in the city our monument will not continue to be distinguished by their size, annoyance, or nostalgia.
- V. Monumentality and the city are both an architectural problem and a problem of society at large.

Examining the intimate relationship between architecture and social conceptions is another important goal which is stressed in the editorial.

Different than that of *Oppositions*, the importance of Giedion for this issue is that he is objectified as a leading figure for discussing visual and

³⁶ Rosalind Krauss, “Sculpture in the Expanded Field”, in, *The Originality of the Avant-Garde and other Modernist Myths*, the MIT Press., Cambridge, Mass., 1996.

³⁷ Editorial, “Monumentality and the City”, in, *The Harvard Architecture Review IV*, The MIT Press, Spring 1984, p. 10.

cultural transformation of monumentality within the context of the modern city.

2.6- Harvard Design Magazine, *Constructions of Memory*, (1999)

This issue deals with monument as the case for memory. Tracing the editorial it can be noted that one of the main goals of this magazine is to underline the exploration of provocative role of the monuments and the memorials on the politics and culture of this century. So, differing from the other two periodicals which dwell on particularly Giedion, and generally history, theory and methodology; this issue can be presented as the “remembrances” of some certain cases within the particular contemporary situations like: World Wars, Hiroshima and Nagasaki, the Holocaust and the Gulag.

All three periodicals assemble the studies on “monumental” and “monumentality” between early 80’s and late 90’s. Yet, It is interesting that, although all of them are involved with these concepts, each of them has different interests: The aim of the *Oppositions*, *Monument/Memory* (1982) is to interpret monumentality through city; the Harvard Architecture Review IV, *Monumentality and the City* (1984) distinguishes monuments as documents; and the main concern of the Harvard Design Magazine, *Constructions of Memory*, (1999) is remembrance. Furthermore, the discourses that they initiate show that New Monumentality project did not continue. It could never surpass the obstacles that emerged with the decline of the CIAM in the early sixties.

CHAPTER III

NEW MONUMENTALITY AND HUMANIZATION OF THE MODERN ARCHITECTURE

Even the most beautiful housing project remains but a segment when it stands in isolation, when it has no "heart," no place that serves as a bridge between private life and community life, no place where human contacts between man and man can again be built up. The destruction of human contacts and the present lack of structure of the metropolis are mutually urgent problems.

Sigfried Giedion, Architecture You and Me, 1958

This study does not suggest that there is any widespread agreement on the specific terms of a humanist approach. The need for humanization and connotations of humanization can have a wide range of variation and different degrees of complexities in different periods. In this study humanization will be taken as part of the "feeling" element of Giedion's terminology of the New Monumentality. For Giedion, New Monumentality might be a cure for the Modern man who is paralyzed between his "thinking" and "feeling."¹

¹ Socratis Georgiadis, "Commitment to the Modern", *Sigfried Giedion: An Intellectual Biography*, Edinburgh University Press, Verlag, 1993, pp: 52-57.

As he underlines in “The Humanization of Urban Life,” for Giedion saw humanization as the second stage of the two-partite strategy, or “route,” within the modern architecture.² While in the first stage primary aim of the modern architecture was to “fight against an infected atmosphere” and to call for “the moral revolt against the falsification of forms,” at the second stage modern architecture would necessitate a concern with the humanization of urban life, by means of “the relation of parts to the whole, the contact between the individual and the community which has to be restored.”³ The most significant expression of the concerns for the second step is a lyrical verse that is placed at the beginning of the manifesto: *Nine Points on Monumentality* by Giedion, Sert, and Leger.

Oue donneries vous ma belle Pour revoir votre man? Je donnerai
Versailles, Paris et Saint dennis a es tours de Notre Dame Et le clocher
de mon pays Apres de ma blonde Ou’d fait bon, fait bon, fait bon⁴

“*Nine Points on Monumentality*” opens up with a French song “*Aupres de ma Blonde*”: Following the footsteps of Joan Ockman we can translate this verse as:

What would you give, my beauty, to see your husband again? I will give
Versailles, Paris and Saint Denis, the towers of Notre Dame, and the
steeple of my native countryside...⁵

One of the other significant guides of the feeling that is implied by the song is a traditional journal. As followed through the *American Society of*

² Sigfried Giedion, “The Humanization of Urban Life,” in *Architecture You and Me: the Diary of a Development*, Harvard University Press, Cambridge, Mass., 1958, pp: 125-137.

³ Ibid.

⁴ Sigfried Giedion, “The Need for a New Monumentality”, (1943/44) first published in *New Architecture and City Planning 1944*, edited by Paul Zucker, reprinted in *Architecture You and Me*, Cambridge, Mass., 1958, p. 48-52.

⁵ Joan Ockman, “1943”, in *Architecture Culture 1943-1968: A Documentary Anthology*, Columbia Books of Architecture, Rizzoli, New York, 1993, p. 28.

*Architectural Historians (ASAH)*⁶ there can be seen that there was always a conflict between the Society and Giedion in their approaching the concept of “monumentum.”⁷ Although this tension can be frequently seen through the pages of the periodical, at the same time it is one of the most significant representatives of the immense effects of the World War bombardments which equally affected the both sides.

During the war years for a period in the publication life of *ASAH* there was a small section for informing the readers about the situation of bombarded European monuments. In this *In Memoriam Monumentorum*⁸ section, *ASAH* used some abbreviations such as: “D” for which was completely destroyed; “d” for which was badly damaged; “S” for moderate damage; “s” for slight damage; “i” for the almost almost intact; “I” intact as being adapted from the *Architectural Review and British War Office*. It is no surprise to think that there will be an urge for rethinking the concept of “monumentum” in all parts of the society in the near future. As opposed to the traditional codes used by *ASAH*, Giedion led modern architects to reinterpret and renovate the humanitarian aspect of architecture. From Giedion’s point of view, it can be stated that, relationship between modern society and its past involves complicated ethics. Rather than static, conservative renovation of the past as formulated by most of the members of the *ASAH*, Giedion proposes an equal representation of the thinking and feeling in the everyday life of the modern man. On the other hand, it is worth to remember that Giedion was criticized by both the traditional side of the society and the modernists. One of the most significant examples of the criticism which was coming from the

⁶ *ASAH* (American Society of Architectural Historian) had been published between the years of 1941-1944. Since 1945 it has been publishing under the name of *JSAH* (Journal of Society of Architectural Historian).

⁷ This tension and conflict between Giedion and the society can be followed through the texts which Giedion writes to the *ASAH*.

⁸ For following the *In Memoriam Monumentorum* sections of *ASAH*, see Appendix B

modernists was Lewis Mumford's criticism describing Giedion's attitude as "playing with the 'feeling' element."⁹

3.1 Humanity in the New Monumentality

New Monumentality was built upon the issue of humanity which was developed by Giedion. At the heart of this task, there are two basic concepts: "thinking" and "feeling." Sokratis Georgiadis in his book *Sigfried Giedion: An Intellectual Biography* clarifies the origin of thinking and feeling dichotomy in Giedion's discourse. In the book, he tries to follow traces of the concepts of "ratio" and "visio," engineering and architecture, intention and intuition, and finally, thinking and feeling. Following Giedion it can be stated that, just like the other opposing faculties, thinking and feeling dichotomy appears in between the pragmatic rationality of engineering and technology, and the visuality of irrational artistic expression in architecture at the end of the nineteenth century. Taking these into account, Giedion stressed the dangers of rational approaches in architecture in the nineteenth century under the guidance of political perspectives.¹⁰ For him, because it belongs to the scientific and technological field, "mechanization" needs to be "tamed."¹¹ Therefore, political contextualization of "mechanization" by means of the tool for the manipulation of the masses is wrong. On the other hand, de-contextualization of the pragmatic engineered objects produced through the process of mechanization may present architects or artists a new

⁹ Stanford Anderson, "The New Empiricism-Bay Region Axis: Kay Fisker and Postwar Debates on Functionalism, Regionalism, and Monumentality," in, *Journal of Architectural Education*, Vol. 50, no.3, ACSA Publishing, New York, 1997, p: 198.

¹⁰ On this basis, Giedion criticizes the nineteenth century architectural approaches because of their hegemony onto the decision mechanism of architectural production by means of supporting the "ruling taste" and their way to keep the gap between thinking and feeling taking the side of the thinking only. For those reasons he criticizes The Chateau of Versailles for its strict geometric criteria and artificial environment which prevent us to contact with nature, and Napoleon for his imitation of the styles and manners of the ruling dynasties.

¹¹ Georgiadis, *Sigfried Giedion: An Intellectual Biography*, 1993, p: 154.

cultural expressive or intuitive reserve and, they might work as “the subconscious of architecture” to make an end to the style guided historicist approaches which are in lack of feeling to be shared by the society.¹² Georgiadis underlines that the “more” as it was declared in the Nine Points on Monumentality represents “not only ratio,” and extracts from Giedion the below:¹³

We mean the construction itself, which in no way is governed solely by pragmatic considerations, but also take shape, saturated with an expressiveness that goes far beyond its rational value alone. Thus it is possible to combat the old prejudice which believed that art and construction could be cleanly separated from another, which presented art as being ‘free of intention or purpose’ and construction alone as being ‘purposive.’¹⁴

Thus, Georgiadis states that, for Giedion the only way to prevent making “empty shells” is to humanize the mechanization.¹⁵

Conducted by this proposition Giedion approaches to architecture as belonging to a heterogeneous social and cultural problem area extraneous to its autonomous tasks. Georgiadis singles out Giedion’s fifth book *Mechanization Takes Command* for its goal which is “to surmount mechanization emotionally, in the sense of humanizing it.”¹⁶ Taken these into account, Sokratis Georgiadis schematized Giedion’s humanization program as follows¹⁷:

¹² Sokratis Georgiadis, “Commitment to the Modern”, *Sigfried Giedion: An Intellectual Biography*, Edinburgh University Press, Verlag, 1993, pp: 52-57.

¹³ With the word “more” Georgiadis refers to Giedion’s 9.th point which declares that “monumental architecture will be something more than strictly functional.” Georgiadis, *Sigfried Giedion: An Intellectual Biography*, 1993, p:55.

¹⁴ Ibid.,

¹⁵ Ibid., p, 163.

¹⁶ Georgiadis, “The End of Rationalism”, p.163.

¹⁷ Georgiadis, “The End of Rationalism,” p.172.

Area of philosophy	Movement away from Rationalism	Irrationality
Society	Movement away from the old view of society	Community thinking
Urban Construction	Movement away from the megalopolis and from the four functions	'Logis prolonge', hierarchy of town areas
Architecture	Movement away from avant-garde autarchy	Monumentality/ Regionalism

Figure 3.1. Sokratis Georgiadis, diagram of Giedion's humanization programme, in, Sigfried Giedion, *An Intellectual Biography*, p: 172.

The scheme underlines a high degree of determination for irrationality and detachment from rationalism on the side of monumentality. In addition to this, in the chart historicist or classicist pragmatist approaches of architecture that are determined to keep the schism between thinking and feeling are also detached from the monumentality. It can be stated that, unlike the static historical approaches or clear cut avant-garde autarchy, Giedion proposes a new kind of relation with the "old" under the task of the need for humanization in architecture. Georgiadis states that:

Giedion was pleading for a 'humanizing' of civilization that would bring about the 'subordination' of mechanization' to the needs of human beings'. This new 'order' that 'our time' was striving for meant winning back a totality, a new 'universalism.'¹⁸

¹⁸ Georgiadis, "The end of Rationalism," p.154.

3.2- Autonomy and Heteronomy in the New Monumentality

Following Georgiadis it can be stressed that, Giedion defines architecture as a two-folded structure: heteronymous, and autonomous. In that, “heteronomy” might be formulated as “architecture is influenced by external factors,” and “autonomy” might be formulated as “architecture continues to be an organism growing according to its own laws.”¹⁹ According to the scheme in Figure 3.1., it can be stated that, for Giedion the need for humanization in architecture is relatively more strongly tied with the external or heteronymous factors.

The two images below are the most striking examples of what Giedion meant by “ruling taste” and totalitarian rationality discussed above. His critical point of view can be summarized as follows: First, these examples represent misunderstandings of heteronomy in architecture disgracing the meaning of ornament and disgracing its possible effects on architectural production; and the second, unlike the proposed intention of monumentality, political guidance fails to express shared communal feelings.

¹⁹ Georgiadis, “The First Great Synthesis”, p. 148.

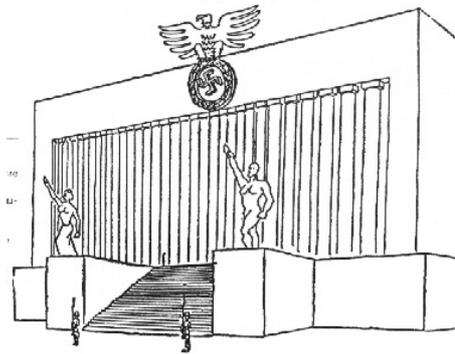


Figure 3.2. Osbert Lancaster, “Monumental” architecture in Nazi Germany, 1938.

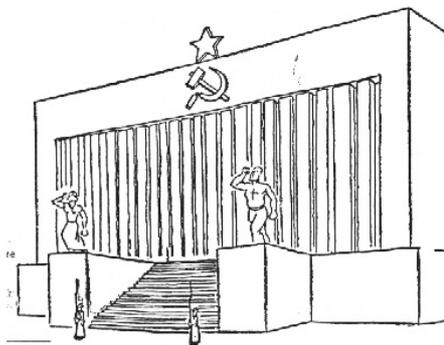


Figure 3.3. Osbert Lancaster, “Monumental” architecture in Soviet Russia, 1938.

One can argue that the declaration of the need for “new monumentality” was not a positivist strong argument grounded on the cause and effect relationship as in the claims of functionalism in architectural discourse or in the historicist or totalitarian rule based approaches which are discussed above. On the contrary, because it was considered to be rethinking the “old” or “tradition” next to the “modern” and preferred socially and culturally acceptable reformation in modern architectural production after the heydays of heroic modernism, it can be said that essentially the claim of New Monumentality was very weak in nature.

The only strong positive evidence for supporting the declaration of the need for “new monumentality” was then the postwar situation of bombarded and ruined European capitals lying around in the daily life of their citizens.

3.3- The Role of CIAM on the Humanization of the Modern Architecture

Because CIAM conferences continued to be the main discussion ground after the World War II, as it was before, it will be useful to follow especially the two conferences in which Giedion introduced his humanistic proposal of “new monumentality”: CIAM VI Bridgewater Conference and CIAM VIII Hoddesdon Conference.

CIAM VI Bridgewater Conference is the first CIAM Conference after the World War II. The main theme of the conference was “The Synthesis of Arts.” As Ann Koll stresses in her dissertation, the idea of synthesis of the arts serves to find new spiritual values after the mechanical destruction of all significant parts of the cities in Europe:

It was after World War II that the idea of a new synthesis of the arts was fully developed. The psychological impact of five years of destruction and human suffering brought a reaction against the materialism that prevailed between the wars and incited a search for more lasting spiritual values. This in the world of architecture became synonymous with the integration of the arts.²⁰

Bridgewater Conference aimed at a consensus among the international architects after the most destructive mechanized warfare ever

²⁰ Ann Koll, “Introduction”, *The Synthesis of the Arts in the Context of Post-World War II: A Study of Le Corbusier's Ideas and his Porte Maillot Pavilion*, PhD. Dissertation, City University of New York, 1999, pp. 9-10.

experienced by humanity. As Koll underlined, this consensus proposed “re-humanizing the built environment” as an outcome of “an integration of arts.”

Within an environment of psychological and physical chaos, many modern architects and artists influenced by late nineteenth century utopian concepts of the synthesis of the arts had advocated synthesis after World War I and reintroduced the same ideas as a leitmotiv after World War II. They again promoted a synthesis that embraced both the arts and the machine age as a whole and that created a better world. Because urban sites were the worst hit by the war, it was there that the most urgent healing of the community and building reconstruction was needed. At the first postwar meeting of the CIAM (Congrès Internationaux d'Architecture Moderne) in Bridgewater, England, in 1947, Le Corbusier and others discussed ideas for a synthesis of the arts within the urban context. The consensus among the international architects was that re-humanizing the built environment would result from an integration of the arts brought into the public arena of civic centers.²¹

We can infer from the Bridgewater Conference that the monumental or humanitarian architecture must be “more than strictly functional” as it is highlighted and stressed at 7th and 9th points of the nine-point-declaration of new monumentality.²²

Although New Monumentality was manifested around 1943, the issue of the relationship of art and architecture, or color and monumentality were already being discussed in different meetings. One of those meetings that Ann Koll informs us about was held at *la Maison de la Culture* in Paris in May 1936.²³ And one other meeting was “In Search of a New Monumentality Symposium” in 1948 in London. About the symposium Ann Koll again underlines the demands for detaching bare material functionality:

²¹ Ibid, pp. 1-2.

²² See, Appendix A.

²³ Ibid, p. 29.

The symposium was launched with a statement similar to the aims of the sixth CIAM affirming that “in its next phase, modern architecture will blossom in several directions, none of which need represent a retreat from functionalism but rather a broadening of the term to include a building’s moral and emotional functions in addition to its material functions.”²⁴

After summarizing the distinct ideas about monumentality that were discussed in the symposium, Koll underlines participants’ general agreements:

Instead of producing a clear definition of the form of a contemporary monumental architecture, a questionnaire was handed out as a result of the different talks with the intention of helping determine what theories needed to be tested on practical level. However, a few important ideas were brought to light that affected the understanding of a new monumental expression. Namely, democracy seen as the favored social structure implied distinct formal characteristics that were to be more dynamic and flexible than the examples of the past, the general preference for engineering as the monumental language of the twentieth century, and the agreement that monumentality could be perceived at the scale of urbanism with the possibility of extending into the landscape rather than at the scale of a single structure.²⁵

Four years later, in 1952, CIAM VIII was held in Hoddesdon England. The Conference is important for the fact that it was a continuation of the previous conferences and meetings. In that conference, under the strong guidance of Sert, the issue of New Monumentality was developed towards the urban based topics grounded on the main theme of the “core” of the city. As Koll underlines, in the Hoddesdon Conference:

The problem was not one of designing magnificent monumental civic centers but of creating places for human interaction, such as

²⁴ Ibid, p. 107-108.

²⁵ Ibid, p. 112.

community centers, where spontaneous expression could be nurtured.²⁶

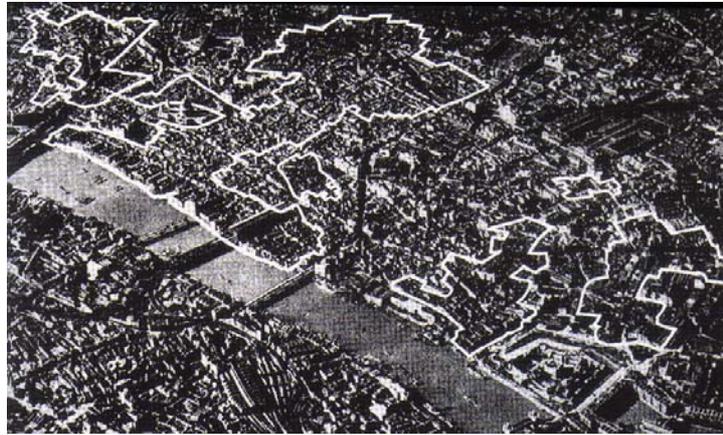


Figure 3.4. Air view of the bomb damaged areas of the city of London, nearly the third of the city's accommodation, demonstrating the necessity of rebuilding the core of London in 1951.

For giving an idea about the means of the monumental and humanitarian approaches in the urban context in 1952, program and content of the CIAM VIII are summarized below:

The contribution of Dr. Scott Williamson was in relationship of health and biology...

Sert projected to the worst scenario for the city of the future as a place where people only work and endure...

Roger stated that the city center could neither be the center of business as in capitalist organization, nor the factory as in a proletarian society...

Corbusier entrusted the CIAM to guarantee places where people could live full lives, both in body, and mind and in harmony with things...

Bakema stressed human relationship in his essay "Relations between Man and Things."

²⁶ Ibid.

Given the specifics Giedion defined three main categories by which synthesis of arts can occur within the core of the cities: one, an integral approach in which architecture and sculpture are conceived as one, as in Le Corbusier's chapel of Ron Champ; two the applied approach wherein the architecture is conceived first with spaces delineated for painters and sculptures as in Henri Matisse's design for the Vence Chapel by August Perret, three, a related approach where each work stands alone as exemplified by Carlos Raul Villanueva's Caracas City University with contributions by many artist including Calder Victor Vasarely, Henri Laurens, and Léger.²⁷

Even though the discussions about the expressions of the New Monumentality were so grave and significant, there were no distinctive or specific expressions that were associated with it. Therefore, it can be stated that, the most problematic part of the proposal for the New Monumentality was that, it was inseparable from the modern architectural expressions. In other words, even though they were successful in pointing to the need for the modern qualities of monumentality, Giedion, Sert, and Leger continued repeating the general conventions of modern architectural expressions which caused the confusion regarding the expressions of the New Monumentality. The examples in the following figures exemplify this confusion. Although they reflect strictly different architectural expressions, for Giedion, below figures sufficiently exemplify New Monumentality as discussed under the theme of "the synthesis of the arts" by means of collaborated architectural production.

²⁷ Ibid.

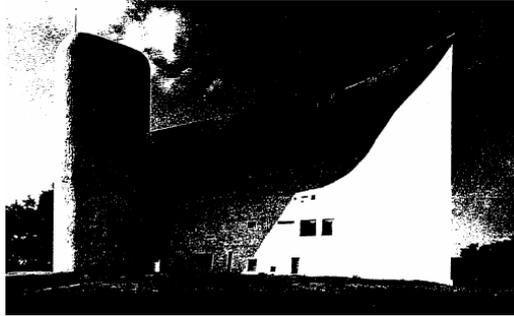


Figure 3.5. Le Corbusier, the chapel of Notre-Dome-du-Haut at Ronchamp, 1950-54, exterior sought view.

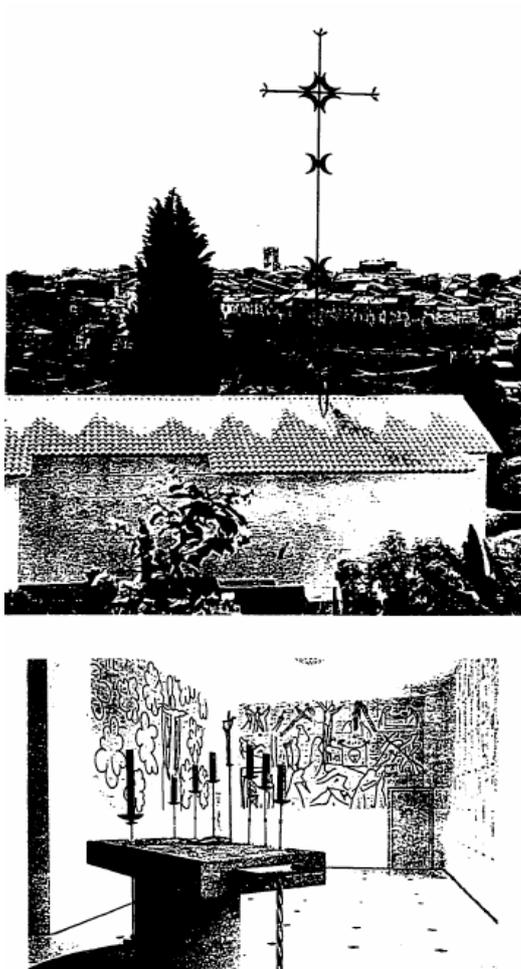


Figure 3.6. August Perret and Henri Matisse, Vence chapel, 1951, from up to bottom, exterior view and interior view.



Figure 3.7. Carlos Raul Villanueva, Henri Laurens, Léger, Caracas City University, 1944-57, from up to bottom, covered plaza and interior of the Aula Magna Auditorium

CHAPTER IV

SPATIO-TEMPORAL EXPRESSIONS OF THE NEW MONUMENTALITY

In the introduction part of the book *Studies in Tectonic Culture* Kenneth Frampton proposes method for analysis which stresses that expressional, representational or symbolic aspects of a tectonic form can be peeled off from the core or substance.¹ Importance of this Semperian point of view is that it brings the possibility of the abstraction for the collective expressions of architectural product by means of freeing it from its constraints which are traditionally dressed by conventions. In addition to this, one step ahead it proposes a free re-articulation. In the light of this analysis, this study maintains that Giedion's approaches to monumental expression might be categorized under the same method. Therefore, for this chapter the key issue is to follow the traces of "liberation" within the expressional aspects of modern architecture.

For Giedion New Monumentality is essentially a problem of expression. In that sense, he criticizes the conventional methods of the modern architecture which are insufficient to convey this task. As it can be followed through the *Nine Points on Monumentality*, New Monumentality is sometimes expressed in an extremely concrete and intervening way by

¹ Kenneth Frampton, "Introduction: Reflections on the Scope of the Tectonic," in, *Studies in Tectonic Culture: The Poetics of Construction in Nineteenth and Twentieth Century Architecture*, The MIT Press, Cambridge, Mass., 1995pp: 1-27.

Giedion. However, the text can also be interpreted that spatio-temporal expressions of the new monumentality mainly come from the modern architectural principles, cubist painting, and newly emergent urbanistic practices. Following this manifesto and the book *Architecture You and Me* (1958) which is a compilation of the basic proposals of this task, rough formula of the expression of the new monumentality might be described as redefining the old, accustomed elements with the new materials and color within the urban context.

Language of Vision (1944) is one of the most striking proposals in the literature of art and architecture dealing with the problem of expression in the modern era. In the introductory part of this book Giedion underlines the duty of the modern artist to express the *zeitgeist*. For him, regardless of its time, every change necessitates its own language to express itself and to be shared. Therefore the relationship between the daily life of the modern man and his need for the new spatial conception is also needed to be expressed and shared. In this famous book, pointing to the writer Gyorgy Kepes, Giedion announces the “liberation” of the elements of spatial expression. This announcement is important in the sense that it helps to clarify Giedion’s position toward the formulation of the task of the expression of the New Monumentality, and interpretation of traditional expressions.

The different movements have a common denominator: a new spatial conception. They are outmoded when they become silent. Each of them is living in us. Step by step. Kepes follows the liberation of the plastic elements: lines, planes, and colors, and the creation of a world of forms of our own. The spatial conception interconnects the meaning fragments and binds them together just as in another period perspective did when it used a single station point for naturalistic representation. We have to note the great care with which Gyorgy Kepes shows the contact of modern art with reality, and how paintings which, at first sight, seem remote from life, are extracted from its very bloodstream.²

² Sigfried Giedion, “Art Means Reality,” in, *Language of Vision*, Dover Publications, New York, 1995.(Originally published in Chicago Theobald, 1944) pp.7-8.

As followed through the early modern architectural literature it can be stated that expression of the modern space-time conception is totally based on questioning the divine, durable, massive, and symmetric specialties of the building tradition. As the creator and the editor of the publication series which led the modern society of art and architecture Kepes was one of the significant personalities supporting this opposing view. Therefore, writing an introduction to the *Language of Vision* should be considered as promoting the ideas and methods which proposed technological and scientific achievement represented by the different themes such as, structure, motion, module, proportion, symmetry, and rhythm. In the introduction to the *Language of Vision*, Giedion writes about the vital relation between art and science and discusses these expressions around the core topic: daily life. He states that:

Who still believe that art, modern art, has to be defined as a mere luxury or something far-away, remote from real life, unworthy of the respect of a 'doer,' had better not touch this book. Gyorgy Kepes, as we all do, regards art as indispensable to a full life. His main object is to demonstrate just how the optical revolution-around 1910- formed our present-day conception of space and the visual approach to reality. He shows how this development was differentiated in many ways of expression, from cubism to surrealism, forming together the multi-faced image of this period. He shows why modern artists had to reject a slavish obedience to the portrayal of objects, why they hated the "trompe-l'oeil."³

This viewpoint points out Giedion's founding discourse about new monumentality and the common man which were previously discussed. It can be stated that Giedion proposed the new monumentality as a way or tool to achieve the contact of modern art with reality, for sharing the *zeitgeist*.

³ Ibid, p.7

4.1. Architecture

Architectural expressions of the New Monumentality can be defined as the negative connotations of the traditional concept monumentality. Traditionally, known qualities of monumentality are: durability, solidity, dignity, large size, or largeness of scale, and static comprehension of space and time.

4.1.1- Durability, Solidity, Dignity

Durability means permanence, or the quality or state of being durable; solidity means the quality or state of being solid or lack of an interior cavity; and dignity means the quality or state of being worthy.⁴ In place of these qualities, grounded on the *zeitgeist*, new monumentality proposes technological advanced materials and techniques in building the monumental. For Giedion, literal transparency and lightness are important characteristics of the modern way of approaching monumentality. As opposed to the accustomed way of defining the quality of monumental, it can be stated that this approach is too far from being solid. With its unlimited perspectives to view through the Eiffel Tower exemplified this approach favorably and symbolizes the airy and transparent monumentality as indexed by Giedion.

⁴ Webster's New International Dictionary of the English language: Unabridged, 3rd ed., s.v. 'durability,' 'solidity,' 'dignity.'

4.1.2- Largeness of the Scale

One of the most significant characteristics of monumentality is largeness of the scale. In his article “the Variety of Scale” Cecil D. Elliot states that :

The so-called monumental and intimate scales of buildings usually intentional tampering with the system of size reference. In the monumental, elements of the building are more or less uniformly increased in size. The grandeur of structure (otherwise it would just be a big building) can in part be achieved by huge columns and cornices so large that their ornaments dwarf a man.⁵

In addition to Elliott, Frank Orr defines the monumental scale as a building’s quality or character of tending to make the viewer/user feel smaller and less significant in relation to the structure.⁶ He exemplifies monumental scale as intimidating and inaccessible by the human.⁷ He then keeps describing qualities of monumentality by means of scale. It can be added that buildings at ground level should address the viewer in a most personal and direct way, and make the person feel at ease and at home. Monumentality and expressions of grandeur and power can be stated and perceived from a distance.⁸

Although, New Monumentality never proposed manipulation and changing the scale in buildings, there was a change in the meaning of large scale itself. Giedion proposed large scale as a preconceived landscape of a building.

⁵ Cecil D. Elliott, “The Variety of Scale”, AIA Journal, American Institute of architecture, Washington, December 1965, pp. 94-95.

⁶ Frank Orr, *Scale in Architecture*, Van Nostrand Reinhold Company Inc. New York, 1985.p. 31.

⁷ Ibid., p. 23.

⁸ Ibid., p. 54.

4.1.3- Static Comprehension of Space and Time

Static comprehension of space and time is best represented by symmetry. Although symmetry can be defined as the symbol of monumentality, asymmetrical and n-dimensional non-Euclidean geometry is the locus of one of the most significant expressions of the new monumentality. Alexander Tzonis and Liane Lefaivre highlight the non-symmetrical character of Graduate Center of Harvard University promoted by Giedion as:

He also praises Gropius's Graduate Center of Harvard University (1949-50) for its "dynamic", i.e. non-symmetrical, repetitive shapes as they "spread informally, no enclosures separating the dormitories from the outside... (their) covered long horizontals and slim and widely separated columns impart(ing) movement..."⁹

In the book *Space Time and Architecture* two whole chapters are separated to describe non-Euclidean geometry. Lefaivre and Tzonis describe Giedion's conception of n-dimension and non Euclidean geometry as a new spatial quality appointed to the modern architectural spatial expression:

Up to World War II Plasticism in the arts was associated with the "fourth dimension " such as, for example, in Theo van Doesburg's "Hyper-cube Color Construction in the Space/Time Dimension" (1924). But we also find it in Buckminster Fuller's "4D sketch" (1929) and the work of the Italian Futurists. As for Siegfried Giedion, the Swiss historian and main propagandist of the modernist movement as embodied by Le Corbusier, Gropius and their CIAM group, he found that the new Einsteinian "space/ time conception" was as relevant to architecture as it was to physics. Both, in his view, "conceive of space as relative to a moving point of reference, not as absolute and static entity. "(5) In fact he was so fascinated with the concept that he entitled his subsequently best-selling book, based on his Charles Eliot Norton Lectures at Harvard in 1938-39, *Space, Time and Architecture*.¹⁰

⁹ Alexandre Tzonis, Liane Lefaivre, *Beyond Monuments, Beyond Zip-a-Tone: Shadrach Woods's Berlin Free University, a Humanist Architecture*, Carré Bleu, 40 years 1998.

¹⁰ Ibid.

Tzonis and Lefaivre describe New Monumentality as part of a search for the new spatial expressions and name it as “plasticity.” Examined through Giedion’s discourse their descriptions and examples are below:

Preoccupation with plasticity, however, in post-war design is also related to the cultural politics of the time. Plasticity is a leading category in New Monumentality; the post-war architectural movement instituted very much with the help of Sigfried Giedion and Nikolaus Pevsner towards the end of the 1940s. It is the concept that unites arts with architecture and away from functionalist design and engineering. With Giedion plasticity comes to be synonymous with the rejection of strict orthogonality; what post-war modernists came to call “match-box architecture.”

It can be useful to remember the differences of the two kinds of geometry under the category of “Euclidean” and, “non-Euclidean”.

Euclidean geometry: study of points, lines, angles, surfaces, and solids on the basis of the 10 axioms and postulates selected by the Greek mathematician Euclid (c. 300 BC).¹¹

Non-Euclidean geometry: study of points, lines, planes, and space through the use of assumptions other than those forming the basis of Euclidean geometry. Non-Euclidean geometry results from making certain assumptions and then drawing conclusions generally consistent with one’s spatial intuition concerning objects of moderate size and yet rich in certain relationships that affront the intuition, particularly relationships concerning the concept of parallelism extended to large distances.¹²

The term non-Euclidean geometry describes both hyperbolic and elliptic geometry, as opposed to Euclidean geometry. It can be stated that the essential difference between Euclidean and non-Euclidean geometry is the nature of parallel lines. In Euclidean geometry, the two lines are constantly parallel, while in non-Euclidean geometry, however, they either “curve away” [hyperbolic] from each other or “curve toward” [elliptic] each

¹¹ Encyclopaedia Britannica, s.v, “euclidean geometry”

¹² Ibid., s.v., “non-euclidean geometry”

other and eventually intersect.¹³ On the basis of the non-Euclidean or curvilinear shapes, Tzonis and Lefaivre continue to develop the concept “plasticity” in Giedion’s terminology.

Thus, in his new, post-war edition of *Space, time and Architecture*, Giedion uses 'plasticity' to analyse the aesthetic qualities of his most current favorite projects: the undulating riverside wall of the MIT Dormitory (1947-49) by Alvar Aalto. Giedion who had left Aalto out of the first edition of his book, as we have mentioned praises the monumental qualities of the project which he sees as echoing earlier experiments by Borromini with the "culminating spiral" "resembl(ing) some organic growth" "with its inherent movement." He also praises Gropius's Graduate Center of Harvard University (1949-50) for its "dynamic", i.e. non-symmetrical, repetitive shapes as they "spread informally, no enclosures separating the dormitories from the outside... (their) covered long horizontals and slim and widely separated columns impart(ing) movement..." Le Corbusier's post-World War II non-realized Civic Center of St-Die, is also applauded by Giedion for "display(ing) in a masterly way a new kind of spatial relationship..., people walking around... would have a continuously changing spatial experience. " Even the 1940s Illinois Institute of Technology by Mies van der Rohe is described in similar terms. Indeed Giedion depicts the 24 buildings of the scheme as "so disposed that an all embracing space is created though not visible at one glance -a space that can only be slowly perceived by including the dimension of time, that is, by movement."¹⁴

For Giedion, after first and the second conception of space, the third space conception is set at the beginning of the twentieth century, when the single viewpoint of perspective was abolished. Grounded on the man’s conception of architecture and urban scene, this claim strictly affects the New Monumentality by means of dynamic expression as examined by Tzonis & Lefaivre.

¹³ Ian Stewart, *Flatterland: Like Flatland Only more so*, Perseus Publishing, 2001.

¹⁴ Tzonis & Lefaivre, "Beyond Monuments, Beyond Zip-a-Tone,"1998.

4.2- Painting

It should be noted that, besides historical and theoretical necessities for working on the “new monumentality,” this issue is also needed to be developed via the practice. In that, color emerges in the tactical level of understanding of the New Monumentality in architectural design. Fernand Léger in his article “*On Monumentality and Color*” clarifies the power of “pure color” in contrast to the “shaded color” by means of the freedom it provides.¹⁵

Taking pure color as a critical device Léger formulizes and analyses the “manufactured beauty” against “ruling taste”. Manufactured beauty as a part of the Avant-Garde art and the product of mechanization process is symbolized by the Giedion’s famous example Eiffel Tower.



Figure 4.1. From left to right, first:Eiffel Tower, G. Tissander, La Tour Eiffel, Paris, 1889; second: The Eiffel Tower: view from the spiral stairway; third: Robert Delunay: The Eiffel Tower, 1910.

¹⁵ Fernand Léger, “On Monumentality and Color”, in, *Architecture You and Me: the Diary of a Development*, Harvard University Press, Cambridge, Mass., 1958.pp. 40-47.

Isolation of color from the objects, in which it had been kept prisoner, provides autonomous color-objects which have a plastic activity of their own. For Léger the question: “how it would be possible to utilize this free color?” is one of the most exciting problems of modern architecture¹⁶. In the article he seems to examine color not just for its own autonomy, but by means of a design tactic for the autonomy of architecture as well. Léger gives the example of “destruction of a wall” grounded on a binary logic. Leger proposes to create a visual shock by using the tactics of “pure color” as opposed to “shaded color.” This contradiction is increased in addition of asymmetry as opposed to symmetry, and freedom as opposed to limitation. At the same time, with this logic Léger declares the freedom of the traditional interior and exterior limitations of architecture. It should be noted that, for Leger monument and monumentality point out a formal category which is defined by one of the most significant features of formal analysis: transparency.¹⁷

It should be useful to remember that the relation between the ruling taste and the mechanization is examined by Giedion in his book *Mechanization Takes Command*.¹⁸ In *Space Time and Architecture* he discusses spatio-temporality of the new monumentality throughout the chapters “VI: *Space-Time in Art, Architecture and Construction*” and “IX: *Space-Time in City Planning*”.¹⁹

Besides using the pure colors as the abstract expressions for n-dimension and non-Euclidean geometry, Giedion proposes the

¹⁶ Ibid.

¹⁷ Ibid. p. 44.

¹⁸ Sigfried Giedion, *Mechanization Takes Command: a Contribution to Anonymous History*, Oxford University Press, New York, 1955.

¹⁹ Sigfried Gideon, *Space, Time, and Architecture: The Growth of a New Tradition*, Cambridge, Mass., Harvard University Press, 1982.

reinterpretation of mural paintings for regaining the collective feeling of the modern man. Giedion praises reinterpretation of the traditional wall paintings onto the surfaces of modern buildings. One of the most popular examples of this proposal is Picasso's *Guernica* (1937) which is painted for representing the war in Spain.



Figure 4.2. *Guernica*, Picasso, 1937.

4.3- Urbanism

As it is inferred from *The CIAM Discourse on Urbanism* of Eric Mumford it can be stated that the link between the new monumentality and CIAM urbanism were not developed in detail by Giedion. On the other hand, the issue of urbanism was introduced into the discourses of monumentality by Jose Luis Sert. In his essay "the Human Scale in City Planning"²⁰, Sert argues about the need for human values and the design values grounded

²⁰ Eric Mumford, *The CIAM Discourse on Urbanism, 1928-1960*, foreword by Kenneth Frampton, The MIT Press, Cambridge Mass., 2000, pp. 151-152.

on the ideas of neighborhood units, garden city, and pedestrian civic centers.

Although it is different than that of Sert's definition of the "civic center," Le Corbusier's destroyed St Die plan (1945) is the core example for CIAM urbanism in the expression of the New Monumentality. For Giedion, resistance to stasis is the most significant feature of St Die. He describes the buildings "placed in such a way that each emanates its own social atmosphere" demonstrating "a more dynamic conception of space" than "traditional enclosed urban space."²¹

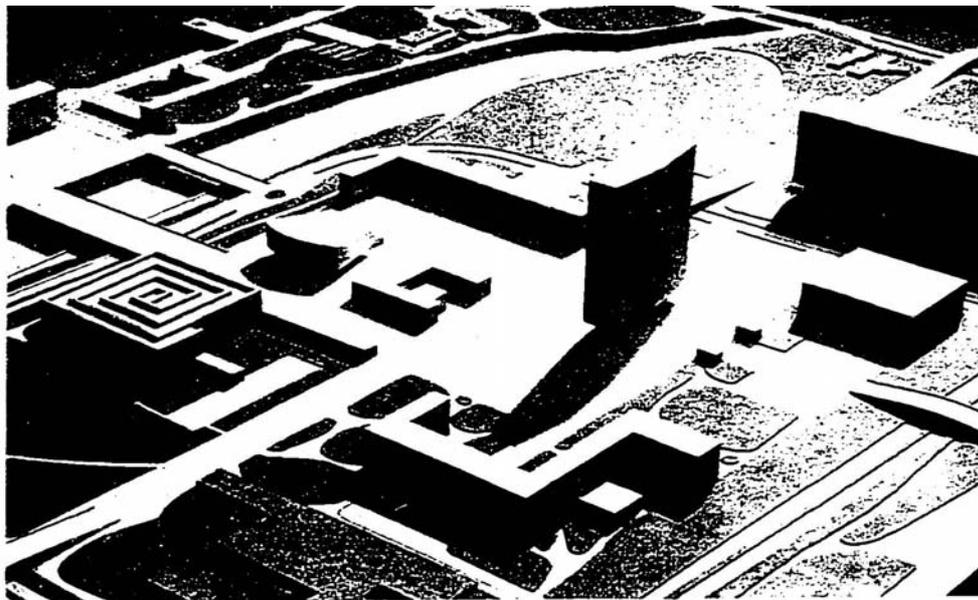


Figure 4.3. St. Die, Le Corbusier

"Civic center" of St. Die is represented as an open platform with free standing buildings that "each emanates its own social atmosphere." As followed through the book *CIAM Discourse on Urbanism*, it can be stated

²¹ Ibid., p. 152.

that urbanism was not able to produce a decisive expression grounding the New Monumentality.

Moreover, it can be argued that there are huge differences between the early modern architectural period and contemporary discussions on their approach to monumentality. In the editorial part of the special issue “Monumentality and the City” of the periodical *Harvard Architecture Review* editors underline that there are two contending groups about the nature of monumentality in the city:

One group, supported by the devotees of the Modern Movement, holds that monumentality is made manifest by the architect, who expresses the collective values of society through his or her social vision. The other group, supported by some revisionists of modernism and advocates of the so called Post-Modern Movement, holds that monumentality is made manifest by the architect who interprets the physical form of the city based on his or her knowledge of architectural history.²²

Yet, for the editors, neither group is able to provide a timely discussion of monumentality. One of the most significant conclusions of this study is that although it is about modern conventions and classical traditions, monumentality is not a continuous discourse. Except Giedion, issue of monumentality has always been taken as a fragment related to some particular past events.

²² Monumentality and the City, “editorial,” in, *The Harvard Architecture Review IV*, The MIT Press, Spring 1984, p.9.

CHAPTER V

SIGNIFICANCE OF NEW MONUMENTALITY AS A CRITICISM

There are three main critiques in the “Nine Points on Monumentality” manifested by J.L. Sert, F. Léger, S. Giedion in 1943. In this study, they are essentially named as critique of historicism, critique of functionalism, and critique of representation.

5.1.- Critique of Historicism

In his book *The Historiography of Modern Architecture*¹ Panayotis Tournikiotis analyzes modern architecture by means of its relation to the act of “historiography.” He follows certain discourses of history those with strong effects on the field of architecture. In Chapter Eight: “Modern Architecture and Writing of Histories” he focuses on the term of “historicism.” Different than its original connotations “whose roots lies in the German idealistic philosophy of the early nineteenth century”, the recent use of the term historicism in the field of architecture is grounded on the critiques in two different realms. The first critique comes from the philosopher Karl Popper who “saw historicism as a teleological

¹ Panayotis Tournikiotis, *The Historiography of Modern Architecture*, the MIT Press, Cambridge Mass., 1999.

philosophy of history with totalitarian consequences”; and the second criticism comes from the art historian Nikolaus Pevsner who first rejects “the eclecticism of the nineteenth century,” but then tries to “introduce the term historicism into the questioning of the modern movement and, the presence of the past into the process of contemporary architecture.”² Panayotis Tournikiotis posits that like Pevsner, Giedion uses “historicism (the theory of history) as a foundation for rejecting historicism (imitation of the styles of the past.”³

In the same vein, Detlef Mertins in *Transparencies Yet to Come: Sigfried Giedion and the Prehistory of Architectural Modernity* underlines the significant names and approaches that shape the theory of history behind Giedion’s writings. He highlights the names Schelling and Schlegel by means of their role in Giedion’s “distinctive theory of history as operationalizing the production of a system of freedom, which he called ‘space-time’”; and Wölfflin, and Viennese School of art history by means of their role in Giedion’s theorizing “a neo-Kantian orientation toward the systemic analysis of historical periods, with idealist overtones.”⁴ In the light of these, Mertins quotes a short piece of one of the earliest writings of Giedion as a significant source of the link between architecture and history. This quotation can be seen below:

...Once there is talk of a comprehensive transformation (umgestaltung), one must not forget that architecture provides the firm ground and common basis for all the other formative arts, and that the renewal must take its start from here.⁵

² Panayotis Tournikiotis, “Modern Architecture and Historicity,” in, *The Historiography of Modern Architecture*, the MIT Press, Cambridge Mass., 1999, pp260-262.

³ Ibid pp262-263.

⁴ Detlef Mertins, “Aporia,” in, *Transparencies Yet to Come: Sigfried Giedion and the Prehistory of Architectural Modernity*, (Ph.D. Diss., School of Architecture of Princeton University, June 1996.) pp:188-189.

⁵ Ibid.

Stating that it is written on the title page of Giedion's first book *Spatbaroker und Romanticher Klassizismus (Late Baroque and Romantic Classicism)* Mertins inferred that this particular writing undoubtedly represents that for Giedion architecture is a "thoroughly historical work." With the same intentions this study tries to clarify distinctive historicism surrounded by the discourse on the New Monumentality.⁶

Under the task of the New Monumentality, the primary aim of the Bridgewater questionnaire (Appendix C) which was made in 1947 was "to crystallize" the changing role of art for the period when emotional needs of the people were no longer "satisfied."⁷ Throughout the first and the third points in the *Nine Points on Monumentality* Gideon states that the reason behind this failure can be summarized as the problem of "expression." For Giedion, expression has strong relation with the taste or judgment. As Detlef Mertins highlights, Giedion states that "the influence of feeling is often regarded as unimportant, but inevitably permeates the decisions of men."⁸ Yet, it can be stated that the main argument in the *Nine Points on Monumentality* is particularly grounded in Giedion's critique of the 19th and 20th century artistic expression as a result of the "ruling-taste paralyzed the capacity for judgment."⁹ Giedion diagnoses that after the mechanization, after the split that occurred between the thinking and feeling faculties of the modern Man, there has been an "emotional fog which penetrated into the lungs of all layers of society."¹⁰ Then he proposes to turn back to the past and reunite thinking and

⁶ Detlef Mertins, "Aporia," in, *Transparencies Yet to Come: Sigfried Giedion and the Prehistory of Architectural Modernity*, (Ph.D. Diss., School of Architecture of Princeton University, June 1996.) pp:188-190.

⁷ See "Introduction" part of the Appendix C.

⁸ Detlef Mertins, "Aporia," in, *Transparencies Yet to Come: Sigfried Giedion and the Prehistory of Architectural Modernity*, (Ph.D. Diss., School of Architecture of Princeton University, June 1996.) p:161.

⁹ Sigfried Giedion, "The Tragic Conflict," in, *Architecture You and Me the Diary of a Development*, Harvard University Press, Cambridge, Mass., 1958, pp:14-15

¹⁰ Ibid, p.18.

feeling to make an end to the ill-judgments of the ruling taste. The extract below is taken from the part “The Tragic Conflict” within the introductory chapter of the book *Architecture You and Me* in which Giedion focuses on these issues:

Today it requires a certain courage to drag past favorites of the public from their forgotten graves. It is somewhat ghostly undertaking as they can no longer stand the light of day. These forgotten works have little to do with art, but a very great deal to do with the psyche of the nineteenth century, and with the lack of instinct- the misguided instincts-which still plug us today.¹¹

The concept “pseudo-monumentality” by means of expressing the “pseudo-ideals of the nineteenth century” highlights Giedion’s opposition to the interpretation of history as imitation of styles of the past which is discussed above.¹² In general, Giedion’s historicism may be formulated as the task of the “present.” Yet, as it is seen from his last words for the chapter one in *Architecture You and Me*, this can be detected through the minor cases like New Monumentality. He states: “In architecture, as with the art of the ruling taste “the eel-smooth and mobile world of the present slips between the fingers.”¹³

Following the footsteps of Kenneth Frampton, in the beginning of the twentieth century tendency of not being modern can be traced back to the trend which is called: “the new tradition.” For Frampton, New Tradition is “an effort to distinguish a certain conservative trend from the works of the pioneers.”¹⁴ Although The Soviet Union, fascist Italy and the Third Reich in Germany are the three dominant movements sheltering these classicist historicist tendencies criticized by Giedion, Frampton underlines that New

¹¹ Sigfried Giedion, “The Tragic Conflict,” in, *Architecture You and Me the Diary of a Development*, Harvard University Press, Cambridge, Mass., 1958, p:14.

¹² See Nine Points on Monumentality, point 7 in Appendix A..

¹³ Giedion, *Architecture You and Me*, 1958, p:20.

¹⁴ Kenneth Frampton, “Architecture and State: Ideology and Representation 1914-43,” in, *Modern Architecture: a Critical History*, third edition, Thames and Hudson, London, 1992, p. 210.

Tradition movement can be taken as the leading figure of these three approaches. This clear opposition to the modern pioneers reveals itself mostly with the public buildings and monuments such as: Grand Palais, Boileau's Hotel Lutetia (1911), Ragnar Östberg's Stockholm City Hall (1909-23), Cass Gilbert's Woolworth Building (1913), Paul Bonatz's Stuttgart Railway Station (1913-1927), Edwin Lutyen's New Delhi (1912-1931), Thiepval Memorial Arch (1924), and Viceroy's House (1923-1931), Siren's Finnish Parliament Building, Gunnar Asplund's Stockholm Public Library (1920-1928).¹⁵

As it was previously discussed, one of the main arguments of New Monumentality is to battle against these kinds of revivalist attitudes. For that reason, New Tradition movement represents the most evident target for the pioneers of the New Monumentality. Therefore, in searching for the language of the collective architecture, modern architects use these cases as the examples of what not to do.

¹⁵ Ibid p. 211-212.



Figure 5.1. From left to the right, Grand Palais; Boileau, Hotel Lutetia, 1911; Ragnar Ostberg, Stockholm City Hall, 1909-1923; Cass Gilbert, Woolworth Building, 1913; Woolworth Building, detail.



Figure 5.2. From left to the right; Paul Bonatz, Stuttgart Railway station 1913-1917; Edwin Lutyens, Viceroy's House 1923-1931; Edwin Lutyens Thiepval Memorial Arch, 1924; Sirén, Finnish Parliament Building, 1926-1931; Eric Gunnar Asplund, Stockholm Public Library, 1920-28.

5.2.- Critique of Functionalism

As it is said by Frampton, reinterpretation of the past within the modern movement ironically made an end to the new tradition.¹⁶

Yet on the other hand, new tradition was not the only campaign that was criticized by Giedion Sert and Léger. Frampton summarizes the declaration of nine points of the New Monumentality as below:

Neither the monumentality of the new tradition nor the functionalism of the modern movement was capable of representing the collective aspirations of the people.¹⁷

Although CIAM was the great supporter of the idea of Modern Architecture as pure functionality before the War, the idea of discreteness of the past, or functionality as the sole basis of the modern architecture was criticized in the series of meetings after the World War II.

International Style Exhibition had a great impact on the creation and conceptualizing of the modern movement in architecture. The exhibition and its book titled *The International Style* were organized and published by Henry-Russell Hitchcock and Philip Johnson for the Museum of Modern Art in New York City in 1932.

Stanford Anderson in his article "The Fiction of Function" aims to *reveal the naiveté of the concept of function* within both modern and the postmodern architectural notions.¹⁸ The argument which he developed

¹⁶ Frampton, *Modern Architecture: A Critical History*, 1992, p. 223.

¹⁷ Ibid, p. 223.

¹⁸ Stanford Anderson, "The Fiction of Function," *Assemblage*, 2, February 1987, pp: 19-31.

depended on the idea that both postmodernists and modernists believed in “functionalism” as “the crux of modern architecture”. Yet, on the other hand, Anderson states that “within modern architecture functionalism is a fiction-fiction in the sense of error.”¹⁹ He adds that following the modernists, the advocates of postmodernism ‘fatalistically’ adopted this fiction in their notion and kept preventing modernism as being a successor of the old.²⁰ Anderson claims that the International Style Exhibition and its book are responsible for the major part of this misunderstanding by leading us toward a limited perspective in understanding the modern architecture.” Anderson underlines the ‘inordinate’ categories of Hitchcock and Johnson, and with reference to the included buildings in the book and the exhibition he writes:

“None of them, whatever the surrounding rhetoric, can be explained functionally. It was a fiction that function provided a crucial line of demarcation within modern architecture.”²¹

In the book *The International Style* functionality discussion is grounded in the dilemma of whether architecture is art or science. Supporting stringently that architecture is not an art, Sigfried Giedion is described together with Hannes Meyer as one of the two pioneers of the doctrine of the contemporary anti-aesthetic functionalism.²²

Since the declaration of the new monumentality plainly states that mere function is not enough, in this thesis the meaning of “function” as defined by the modern movement is important.

¹⁹ Ibid, p: 20.

²⁰ Ibid, p: 21.

²¹ Ibid.

²² Henry-Russel Hitchcock, Philip Johnson, “Functionalism”, in, *The International Style*, W. Norton & Company Inc. , New York, 1966 edition.

In reference to Nietzsche, Gianni Vattimo asks whether the modern man is a tourist wandering in the garden of history, where he visits the symbolic forms of the past as in the sections of a museum, or he is someone who searches the past as one would search the wardrobe of a theater, where masks and costumes may be put on and taken off at will²³. Vattimo's answer comes from the late Heideggerian ontology²⁴ within which modern being in the world is described as a continuity by means of openness of events rather than static and fundamental eventuality of being as it was before.

In Giedion's vision, the role of history and the historian as the tools of architectural problems are needed to be clarified. *Zeitgeist* as an important figure of Giedion's terminology is also a key figure in the discussions of new monumentality.

Before opening up the role of history in architecture, it will be useful to remember the critical responses which Detlef Mertins warns us about them:

Giedion's critics also failed to register that in approaching the past from the perspective of contemporary questions- criticized by John Summerson as "philosophical," by Nikolaus Pevsner as "topical" and "creative," and by Turpin Bannister as "propagandistic"- Giedion did not intend to codify the present but rather to open up the potentiality of the future within the existing system of mediation.

²³ Gianni Vattimo, "Postmodernity and New Monumentality," in, *Restoration*, 28, autumn, 1995, p. 44.

²⁴ By Gianni Vattimo, especially Heidegger's lecture, *Art and Space (Die Kunst und der Raum)* held in 1964 taken as a sign of an evolution of his ontology. Thus he stresses in his article that after a close reading of the article *Art and Space* one can clearly see the changes that Heidegger's early work *Being and Time* written in 1927 has evaluated to Space and Time.

Even if it is properly connoted by Eric Mumford that monumental is an impossible component of the modern²⁵, modern society has never abandoned to demand it.

What is significant in the Monumentality debate is that it can be taken as one of the first battlegrounds in which rationality of the modern architecture was criticized. Kenneth Frampton more particularly underlines this situation as Giedion's self-criticism of the modern movement.²⁶

For Gianni Vattimo although there are certain degrees of ambiguities and paradoxes, like its precedents, contemporary society necessitates to live the creation of its own monumentality. In his essay "Postmodernity and Monumentality" he develops the hermeneutics of monumentality under the influence of contemporary lifestyle which he states as follows:

I should probably acknowledge a certain degree of ambiguity in what I have indicated as the rediscovery of monument, or monumentality. Such ambiguity becomes all the more explicit when looking for supporting evidence in the contemporary society. The rapid acceleration of technological development under the lead of science is one of the essential features of our civilization, threatened by the danger of amnesia. Yet, it is seemingly paradoxical that is that very acceleration that produces new monuments.²⁷

5.3.- Critique of Representation

Critique of representation includes both critique of historicism and functionalism. In his book *Modern Architecture: A Critical History* Kenneth Frampton underlines that inadequacy of "modernist tendency to reduce

²⁵ Eric Mumford,

²⁶ Frampton, Kenneth Frampton, Giedion in America: Reflections in a Mirror, in, *On the Methodology of Architectural History*, edited by Demetri Porphyros, London, AD Profiles, 1981.

²⁷ Vattimo, "Postmodernity and New Monumentality," 1995, pp: 39-46.

all form to abstraction” in representing the state ideology accounts for the survival of the historicist approach.²⁸ In the same years he develops this discussion in one of his article “Giedion in America: Reflections in a Mirror” which can be taken as the narration of the period that the seminal works that Giedion produced in America.²⁹ In this article Frampton comments on the book *Mechanization Takes Command* as a work that demonstrates Giedion’s “temerity to broach the issue of ideology,” and as significant study that develops his notion of the “ruling taste.”³⁰ Moreover he states that:

Mechanization Takes Command was to cause Giedion to confront the issue of culture in a mass society as he never had before, while references to class and cultural identity are constantly cropping up throughout the text. The author traces the evolution of ruling taste from Napoleon as the prototypical self-made man to the middle class triumph of the nineteenth century upholsterer.³¹

Yet, Frampton points out that Giedion informs us about his working with Fernand Leger at Rouses Point, Lake Champlain, between the summers of 1944 and 1945. We can infer that issues analyzed in the *Mechanization Takes Command* are made clear in Giedion’s another book *Architecture You and Me*.³² For Frampton, in this period “for both men, the partially lost but traditional celebration of collective institutions and forms was to become a critical issue.”³³ In his article Frampton points out that there can be traced a crucial difference throughout the line of interest in Giedion’s writings. While in *Space, Time and Architecture*

²⁸ Kenneth Frampton, “Architecture and State: Ideology and Representation 1914-43,” in, *Modern Architecture: A Critical History*, third edition, Thames and Hudson, London, 1992, p. 210.

²⁹ Kenneth Frampton, Giedion in America: Reflections in a Mirror, in, *On the Methodology of Architectural History*, edited by. Demetri Porphyros, London, AD Profiles, 1981.

³⁰ Ibid, p: 48.

³¹ Ibid, p: 49.

³² Ibid, p: 50.

³³ Ibid.

written in 1941 the whole content is almost “distant” or indifferent to the Second World War and related cultural and collective issues; on the contrary, in *Mechanization Takes Command* and *Architecture You and Me* which were written in 1948 and 1958, there can be seen a strong tendency toward these issues.

Following the heroic ages of the modern era and parallel with the problem of representation of the ideologies of the pre and post war states of Europe, relation with the past emerged as a fundamental problem in architecture. Although Frampton argues that there is hardly any sensitivity to clarify this relation in *Space Time and Architecture*, Giedion’s writings on history and tradition includes the main feeling behind the agenda of re-invention of collaborative and social function of architecture which would be developed soon after. For that reason, *Space Time and Architecture*’s concept of “playboy architecture” can be analyzed as the precedent of the “pseudo monumentality” by means of emphasizing a critical stance over the desire of “hunting” the “forms.” Below there is an extract on how Giedion stated playboy architecture:

The approach to the past only becomes creative when the architect is able to enter into its inner meaning and content. It degenerates into a dangerous pastime when one is merely hunting for forms: playboy architecture.³⁴

As slightly different than that of the above description, “pseudo monumentality” is the term that Giedion uses in order to illuminate the relationship with past and present as a modern task, and to describe the false attempts in applying the “past” in architecture.

On the basis of these concerns and beyond the explorations of the fragmented discussions Giedion, Leger and Sert announced a manifesto

³⁴ Sigfried Giedion, “Different Approaches to the Past,” in, *Space Time and Architecture: the Growth of a New Tradition*, Cambridge Mass. 1941, thirteenth edition, 1992. p.xliv.

around the core topic New Monumentality. As a continuously strengthened formulation, New Monumentality draw a development line which started from the book *Space Time and Architecture* that was based in the “material analyses, and finished with the *Mechanization Takes Command* and *Architecture You and Me* which was based on the more humanitarian needs. Stressing the difference of the earlier and later period of Giedion, Frampton underlines the significance of the New Monumentality in Giedion’s discourse, and in the history of architecture.

With this manifesto on New Monumentality, written five years before the publication of *Mechanization Takes Command*, Giedion’s role as a polemical historian had come full circle, for he was compelled to recognize that the space time syndrome which he had posited in 1941 as the prime syntax for the re-integration of man was in fact incapable of doing so, since hardly any connections existed between the abstract forms of modern art and the traditional representative forms of collective memory.³⁵

As it can be followed through the extract above, for Frampton, New Monumentality discussion was so important that it underlined the insufficiency of Giedion’s “space-time” as the “prime syntax” of the modern architecture. It can be stated that with the discussion of the New Monumentality, although Giedion criticized the Stalinist Social Realism and the Neo-Classicism of the Third Reich, he essentially put his self-criticism on the incapability of the concept “space-time” in the service of collective memory.

At the end of the article stating that “for Giedion, from now on, it was nothing but a long haul back through the ancient past to re-discover the eternal language of the eternal present,” Frampton once more emphasizes the task of the relation of past with the present as a method for combining the “thinking” and “feeling.”³⁶

³⁵ Frampton, *Giedion in America: Reflections in a Mirror*, 1981, p: 50.

³⁶ *Ibid.*

Within “The New Monumentality” section of his famous book *Modern Architecture: A Critical History* Kenneth Frampton states that “Nine Points of Monumentality” written by Giedion, Sert and Leger is “as valid today as when it was first written.”³⁷ Understanding this polemical document needs familiarization with the tension between past as the old and the modern as the symbol of the new.

³⁷ Frampton, *Modern Architecture: A Critical History*, 1992, p. 223.

CHAPTER VI

CONCLUDING REMARKS

Different than that of “monument” which signifies a certain function as commemoration, the word “monumental” refer mainly to the representative qualities attributed to “monument.” This study focuses on monumentality in order to set up a ground for a healthy discussion on historicism, functionalism, and representation in the field of architecture as structured by Giedion.

New Monumentality discussions are the process which has a result of an effort to reformulate the accustomed connotations of the monumental in the early forties of the twentieth century. Importance of this effort is that it determined the ethics of modern architecture towards the subjects: historicism, functionalism, and representation. Although New Monumentality was a short lived and insufficient movement, contemporary architectural perspective still looks through the codes that were set up by this movement. This study takes New Monumentality as the initiator of an agenda for understanding contemporary attitudes towards those subjects mentioned.

Basically there are two ways of analyzing the New Monumentality. The first one can be defined as an attempt to test and clarify known and unknown qualities of monumentality within the framework of the modern

architecture. On the other hand, the second one can be posed as a post war strategy which proposed a critical position in between the two opposite stands: unprecedented, rational mode of modernism; and eclectic historicism.

Following the documents about the discussions on monumentality after the World War II, one can easily trace the known qualities of the traditional monumentality as: durability, solidity, dignity, large size, or largeness of scale, and static comprehension of space and time. It should be underlined that one of the most significant features of the position of the New Monumentality was that it stood firmly against the condition and expression of the stasis. Instead of stasis, durability, and imitation, New Monumentality proposed use of flexible forms, bright pure colors framed by an advanced non-Euclidean space-time comprehension.

Since the cities are the most familiar metaphors for the non-Euclidean space-time expressions, it is not surprising that cities and spatial expressions of the vast urban areas became the proper cases for Giedion to enhance the expressive qualities of the New Monumentality. Painting is the other essential field from which the expressions of New Monumentality were imported. Leger proposed to use pure or free color for the creation of free dynamic spaces and, Giedion proposed to reinterpret mural painting and regain social and collective feelings on the surface of the buildings.

The main spirit of the movement of New Monumentality came from an old concept. "Humanity" as different than that of its deeper traditional meanings connotes the "moral and emotional feelings" of the modern society. New Monumentality was built on such an understanding of humanity which was developed by Giedion. At the heart it was two basic concepts: "thinking" and "feeling." For Giedion, modern society needed a new kind of monumentality, because early modern architecture focused

solely on thinking represented by the bare functionalism and did no effort to develop feeling through it. On the other hand, under the name of the “new tradition” there had emerged an eclectic form of monumentality which had nothing to do with the *zeitgeist* of the modern age.

In spite of all the eagerness, instructions on the New Monumentality did not find a large following. One of the main reasons is that, although modern architecture was ready to define New Monumentality, it was not equipped to produce it. Now, once again instructions about New Monumentality can be taken as a proposal for the production of the modern architecture. The other reason can be formulated as its deletion of the literal qualities of monumental expression. Rather than continuing the image of a memorable figure which has a certain place, form, and program, New Monumentality is defined as internalized by and flowing through forms of the urban environment. Yet, because rapid changes in technology and resistance of durability makes New Monumentality short-lived and temporary, its expressions are destined to be insufficient and unnoticeable for its collective appropriation by the modern man.

Regardless of its insufficient short-lived consequences in the forties mentioned above, in the long run New Monumentality succeeded in something else. It is ironic that, although all the efforts of New Monumentality had planned to break the codes of traditional monumentality, manifesto of the New Monumentality and the following debates broke the codes of the early modern architecture and freed it from the functionalist point of view.

As a consequence of this study, it can be stated that Giedion’s New Monumentality is inadequate for producing the proposed monumentality. Yet, from a different perspective, it can be argued that its vital role has been an unintended consequence as the reinterpretation of the modern architecture. Manifesto of the New Monumentality has become the focal

point of the polemical debates about the definition of the “modern” architecture; of the changing attitudes between the Prewar and Postwar periods of the “modern” architecture; of certain CIAM conferences; of the call for the new collaborations among art, art history, architectural design, and urban design. Yet, more than these, it is one of the forgotten crossroads between the “traditional” and the “modern” which needs to be revisited.

REFERENCES

Anderson, Stanford, "The New Empiricism-Bay Region Axis: Kay Fisker and Postwar Debates on Functionalism, Regionalism, and Monumentality," in, *Journal of Architectural Education*, Vol. 50, no.3, ACSA Publishing, New York, 1997, pp: 197-207.

_____, "The Fiction of Function," *Assemblage*, 2, The MIT Press, Cambridge Mass., February 1987, pp: 19-31.

Conrads, Ulrich, "CIAM: La Sarraz Declaration" in, *Programs and Manifestoes on 20th-century Architecture*, pp. 109-114.

Constructions of Memory: on Monuments Old and New, *Harvard Design Magazine*, The MIT Press, Fall 1999.

Curtis, Barry, "The Heart of the City", in, *Non-Plan: Essays on Freedom Participation and Change in Modern Architecture and Urbanism*, Architectural Press, Oxford, 2000, pp.52-64.

Curtis, William J. R., "On Monuments and Monumentality: Louis I. Kahn", in, *Modern Architecture Since 1900*, Prentice Hall, third edition, 1996.pp. 513-712.

Elliott, Cecil D., "The Variety of Scale", *AIA Journal*, American Institute of architecture, Washington, December 1965, pp. 93-95.

Eisenman, Peter, "Time Warps: The Monument, in Anytime, The MIT Press, Cambridge, Mass., 1999, pp.250-257.

Frampton, Kenneth, *Modern Architecture: A Critical History*, Third Edition, Thames and Hudson, London, 1992.

_____, "Giedion in America: Reflections in a Mirror", in, *On the Methodology of Architectural History*, edited by. Demetri Porphyros, London, AD Profiles, 1981.

_____, "Louis Kahn: Modernization and the New Monumentality, 1944-1972", in, *Studies in Tectonic Culture: The Poetics of Construction in Nineteenth century Architecture*, The MIT Press, Cambridge, Mass., 1995.

_____, "Introduction: Reflections on the Scope of the Tectonic," in, *Studies in Tectonic Culture: The Poetics of Construction in Nineteenth and Twentieth Century Architecture*, The MIT Press, Cambridge, Mass., 1995, pp: 1-27.

Georgiadis, Sokratis, *Sigfried Giedion: An Intellectual Biography*, translated by. Colin Hall, Edinburgh University Press, 1993.

Gideon, Sigfried, "The Need for a New Monumentality", in, *Monumentality and the City, The Harvard Architecture Review IV*, The MIT Press, Spring 1984. (Originally published in 1944)

_____, *Space, Time, and Architecture: The Growth of a New Tradition*, Cambridge, Mass., Harvard University Press, 1982.

_____, *Architecture You and Me: the Diary of a Development*, Harvard University Press, Cambridge, Mass., 1958.

_____, *Mechanization Takes Command: a Contribution to Anonymous History*, Oxford University Press, New York, 1955.

_____, Sigfried Giedion, "Art Means Reality," in, *Language of Vision*, Dover Publications, New York, 1995.(Originally published in Chicago Theobald, 1944) pp.7-8.

Giedion, Siegfried; Sert, José Louis; Legér, Fernand, "Nine Points on Monumentality", in, *Monumentality and the City, The Harvard Architecture Review IV*, The MIT Press, Spring 1984.

Giedion-Welcker, Carola, *Contemporary Sculpture: an Evolution in Volume and Space*, Documents of Modern Art Series, New York, G. Wittenborn, 1960.

Gregory, Robert, "Heroism versus Empiricism," in, *The Architectural Review*, vol., no. , Jan. 2000, Architectural Press Ltd., London, pp.

Gregotti, Vittorio, "On Monumentality", in, *Inside Architecture*, translated by. Peter Wong and Francesca Zaccheo, The MIT Press, Cambridge Mass., 1996.

Henderson, Linda Dalrymple, *The Fourth Dimension and Non-Euclidean Geometry in Modern Art*, Princeton University Press, Princeton, New Jersey, 1983.

Heynen, Hilde, *Architecture and Modernity: a Critique*, MIT Press. Cambridge Mass., 1999.

Hitchcock, Henry Russell & Johnson, Philip, *The International Style*, W. Norton & Company Inc. , New York, 1966 edition.

In Search of a New Monumentality, a Symposium by, Gregor Paulsson, Henry-Russel Hitchcock, William Holford, Siegfried Giedion, Walter Gropius, Lucio Costa, Alfred Roth, in, *The Architectural Review*, Vol. 104, no.624, Sept. 1948, Architectural Press Ltd., London, pp: 117-128.

Koll, Ann, *The Synthesis of the Arts in the Context of Post-World War II: A Study of Le Corbusier's Ideas and his Porte Mailot Pavilion*. (Ph.D. Dissertation, City University of New York, 1999.)

Léger, Fernand, "On Monumentality and Color", in, *Architecture You and Me: the Diary of a Development*, Harvard University Press, Cambridge, Mass., 1958.pp. 40-47.

Martin, Luis, *The Search for a Theory in Architecture: Anglo-American debates, 1957-1976*, (Ph.D. Diss., School of Architecture of Princeton University, 2002.)

Mertins Detlef, *Transparencies Yet to Come: Sigfried Giedion and the Prehistory of Architectural Modernity*, (Ph.D. Diss., School of Architecture of Princeton University, June 1996.)

Monumentality and the City, *The Harvard Architecture Review IV*, The MIT Press, Spring 1984.

Monument and Memory, *Oppositions*, vol.25, Rizzoli Press, Fall 1982.

Mumford, Eric, *The CIAM Discourse on Urbanism, 1928-1960*, foreword by Kenneth Frampton, The MIT Press, Cambridge Mass., 2000.

Mumford, Lewis, "The Death of the Monument", in, *Circle; An International Survey of Constructive Art*, Edited by James L. Martin, Ben

Nicholson, and N. Gabo, London: Faber and Faber, 1937. pp: 263-70.
(From a chapter in Mumford's *The Culture of Cities*, 1938, NY, pp: 433-440.)

Ockman, Joan, *Architecture Culture 1943-1968: A Documentary Anthology*, Columbia Books of Architecture, Rizzoli New York, 1993.

Orr, Frank, *Scale in Architecture*, Van Nostrand Reinhold Company Inc. New York, 1985.

Sert, José Luis, *Can Our Cities Survive? an ABC of Urban Problems, their Analysis, their Solutions*, The Harvard University Press., Cambridge, 1942.

Tournikiotis, Panayotis, *The Historiography of Modern Architecture*, the MIT Press, Cambridge Mass., 1999.

Tzonis, Alexander & Lefaivre, Liane, "Beyond Monuments, Beyond Zip-a-Tone: Shadrach Woods's Berlin Free University, a Humanist Architecture", in, *Carré Bleu*, 40 years, 1998.

Vattimo, Gianni, "Postmodernity and New Monumentality", in, *RES.*, vol:28, autumn, 1995, pp: 39-46.

Whiting, Sarah, *The Jungle in the Clearing: Space, form and democracy in America, 1940-1949*, (Ph.D. Diss., Massachusetts Institute of Technology, 2001).

APPENDIX – A

NINE POINTS ON MONUMENTALITY (1943)

J. L. Sert, F. Léger, S. Giedion,

*Que donneriez vous ma belle Pour revoir votre man? Je donnerai
Versailles, Paris et Saint Denis a es tours de Notre Dame Et le clocher de
mon pays Aupres de ma blonde Ou'd fait bon, fait bon, fait bon.*

--From an old French song,"Aupres de ma blonde"

1. Monuments are human landmarks which men have created as symbols for their ideals, for their aims, and for their actions. They are intended to outlive the period which originated them, and constitute a heritage for future generations. As such, they form a link between the past and the future.
2. Monuments are the expression of man's highest cultural needs. They have to satisfy the eternal demand of the people for translation of their collective force into symbols. The most vital monuments are those which express the feeling and thinking of this collective force-the people.
3. Every bygone period which shaped a real cultural life had the power and the capacity to create these symbols. Monuments are,

therefore, only possible in periods in which a unifying consciousness and unifying culture exists. Periods which exist for the moment have been unable to create lasting monuments.

4. The last hundred years have witnessed the devaluation of monumentality. This does not mean that there is any lack of formal monuments or architectural examples pretending to serve this purpose: but the so-called monuments of recent date have, with rare exceptions, become empty shells. They in no way represent the spirit or the collective feeling of modern times.

5. This decline and misuse of monumentality is the principal reason why modern architects have deliberately disregarded the monument and revolted against it.

Modern architecture, like modern painting and sculpture, had to start the hard way. It began by tackling the simpler problems, the more utilitarian buildings like low rent housing, schools, office buildings, hospitals, and similar structures. Today modern architects know that buildings cannot be conceived as isolated units, that they have to be incorporated into the vaster urban schemes. There are no frontiers between architecture and town planning, just as there are no frontiers between the city and the region. Correlation between them is necessary. Monuments should constitute the most powerful accents in these vast schemes.

6. A new step lies ahead. Post-war changes in the whole economic structure of nations may bring with them the organization of community life in the city which has been practically neglected up to date.

7. The people want the buildings that represent their social and community life to give more than functional fulfillment, They want their aspiration for monumentality, joy, pride, and excitement to be satisfied.

The fulfillment of this demand can be accomplished with the new means of expression at hand. though it is no easy task. The following conditions are essential for It: A monument being the integration of the work of the planner. architect. painter, sculptor, and landscapist demands close collaboration between all of them. This collaboration has failed in the last hundred years. Most modern architects have not been trained for this kind of integrated work. Monumental tasks have not been entrusted to them.

As a rule, those who govern and administer a people brilliant as they may be in their special fields, represent the average man of our period in their artistic judgments. Like this average man, they experience a split between their methods of thinking and their methods of feeling. The feeling of those who govern and administer the countries is untrained and still imbued with the pseudo-ideals of the nineteenth century. This is the reason why they are not able to recognize the creative forces of our period, which alone could build the monuments or public buildings that should be integrated into new urban centers which can form a true expression for our epoch.

8. Sites for monuments must be planned. This will be possible once replanning is undertaken on a large scale which will create vast open spaces in the now decaying areas of our cities. In these open spaces, monumental architecture will find its appropriate setting which now aces not exist. Monumental buildings will then be able to stand in space, for, like trees or plants, monumental buildings cannot be crowded in upon any odd lot in any district. Only when this space is achieved can the new urban centers come to life.

9. Modern materials and new techniques are at hand: light metal structures; curved, laminated wooden arches: panels of different textures, colours, and sizes; light elements like ceilings which can be suspended from big trusses covering practically unlimited spans.

Mobile elements can constantly vary the aspect of the buildings. These mobile elements, changing positions and casting different shadows when acted upon by wind or machinery, can be the source of new architectural effects.

During night hours, colour and forms can be projected on vast surfaces. Such displays could be projected upon buildings for purposes of publicity or propaganda. These buildings would have large plane surfaces planned for this purpose, surfaces which are non-existent today.

Such big animated surfaces with the use of colour and movement in a new spirit would offer unexplored fields to mural painters and sculptors.

Elements of nature, such as trees, plants, and water, would complete the picture. We could group all these elements in architectural ensembles: the stones which have always been used, the new materials which belong to our times, and colour in all its intensity which has long been forgotten.

Man-made landscapes would be correlated with nature's landscapes and all elements combined in terms of the new and vast facade, sometimes extending for many miles, which has been revealed to us by the air view. This could be contemplated not only during a rapid flight but also from a helicopter stopping in mid-air.

Monumental architecture will be something more than strictly functional. It will have regained its lyrical value. In such monumental layouts, architecture and city planning could attain a new freedom and develop new creative possibilities, such as those that have begun to be felt in the last decades in the fields of painting, sculpture, music, and poetry.

APPENDIX – B

ASAH / JSAH SELECTED DOCUMENTS

* * * * *

IN MEMORIUM MONUMENTORUM

Although it will be sometime before a death-roll of European monuments can be accurately compiled, the grimest apprehensions are slowly being confirmed. The mutilation and destruction of the great architectural masterpieces which form one of our most priceless cultural heritages, is to many only a degree less inhuman than the wanton bombing of civilian populations. It is not only the important, large structures that are to be regretted, but also numerous minor works, often forming ensembles that evoked authentic pictures of the past.

It is authoritatively reported via the Vatican (Architectural Forum, Dec. '40, p.508) that the cathedrals of Rouen, Evreux, Arras, and Cambrai are in ruins, that St. Maclou, Rouen, and the churches of Gisors and Les Andelys are seriously damaged. Many others have suffered likewise, both in France, England, Holland, and Germany.

page 22

Doc. 1. In Memorium Monumentorum, The Journal of the American Society of Architectural Historians, Vol.1, No.1, (Jan. 1941). 22.

* * * * *

I N M E M O R I U M M O N U M E N T O R U M I I

Since January when the JOURNAL reported some architectural victims of war in Europe, the list has lengthened to include St. Paul's, Westminster Abbey and Hall, the Houses of Parliament, Guildhall, and many Wren churches. Each new aggression - Yugoslavia, Greece, Russia - added new casualties.

For America, war has just begun, but the toll mounts as Jap bombs make targets of such "strategic" monuments as the historic church of Santo Domingo in Manila. On the home front, however, little attention is paid when irreplaceable structures disappear or are expropriated in the name of defense. A munitions plant at Richmond, Kentucky, endangers - if it has not already caused the destruction of - three of that state's finest old houses. Fortunately, one of these, "Castlewood", thought to be by Gideon Shyrock, has been recorded by HABS. An unconfirmed report from Watertown, NY, relates that the LeRay Mansion, 1807, beautiful, unique, and excellently preserved, is to be transformed into an army barrack. In a country whose land area embraces 2,973,766 square miles, it is difficult to believe that national safety hinges on the mutilation and very destruction of such important examples of our architectural heritage.

page 45

Doc. 2. In Memorium Monumentorum, The Journal of the American Society of Architectural Historians, Vol.1, No.3/4, Preservation of Historical Monuments,(Jul. 1941), 45.

I N M E M O R I A M M O N U M E N T O R U M

THE BAEDEKER BOMBINGS

(an editorial in the New York Herald Tribune, June 4, 1942)

It is clearly stated in all accounts of the Nazi reprisal raid on Canterbury that the Cathedral was the actual objective; and it is broadly hinted that this British national shrine did not come off unscathed. This may or may not mean that the great Cathedral at Cologne, which is one of the most impressive Gothic piles in Europe, suffered from the pounding which the R. A. F. gave the great Rhenish city. But, even if this vast monument and its irreplaceable relics were consumed, because they were in the heart of one of the greatest German arsenals and communication centers, it was no excuse for the Luftwaffe's assault on a little country town. Canterbury is of no industrial importance, with no more claim to hostile attention than any other English market town, if it were not huddled in the shadow of a beautiful architectural medley on the site of a heathen temple which a king of the Jutes gave to a Roman missionary for his episcopal seat.

No, this was deliberate, cold-blooded vandalism. These latter-day barbarians have struck at Canterbury precisely because they were aware of the beauty, the sacred associations and the fond literary memories which it housed; or at least because they assume that it must have such values to get so much space in Baedeker.

This idea of being guided by Baedeker to a cultural outrage, to the destruction of something that is the common property of all civilized men of whatever nation, and the loss of which will be as much deplored by civilized Germans as by civilized Englishmen when Hitler is scattered dust--this idea is indeed a measure of the Nazis' microscopic soul stature. Remember that it was a policy announced before Cologne, and was actually carried out against the "three star" Baedeker cities of York, Bath and Exeter, in vicious reprisals for effective British strokes at German military targets.

Well, if Canterbury is gone its indestructible associations are not. Several cathedrals have been burned over the site of Augustine's Ministry, but his heritage goes living on. Chaucer's immortal Pilgrims still ride piously but gayly to do reverence to Thomas a Becket's bones, though his tomb was desecrated centuries ago, and they will not be stopped by any puny German madman. The ashes of Stephen Langton, Champion of national liberty, whose defiance of King John led up to the Magna Carta, may be under a mountain of rubble today, but his work will go on over the leveled and forgotten graves of countless little despots. Maybe a fallen roof has brought the shield and helmet of the Black Prince down on his tomb; but the heirs of the yeoman archers, whom he taught to humble steel-plated arrogance in the dust, will go right on doing the work of their fathers; and all the more thoroughly for these vicious blows at the treasured symbols of their faith and tradition.

page 39

Doc. 3. In Memorium Monumentorum, The Journal of the American Society of Architectural Historians. Vol.2. No.1. (Jan. 1942). 39.

IN MEMORIAM MONUMENTORUM

New England, 1936-42

In a startling warning dated December, 1942, Frank Chouteau Brown, New England District officer of the Historic American Buildings Survey and ASAH member, points out the astounding mortality in historic monuments during the past six years. Of the first 200 buildings recorded in Massachusetts by HABS in 1936, today forty-nine--almost one-quarter--have disappeared! Twenty-seven have been demolished, ten ruined by bad alterations, six have fallen from neglect, four burned, and two were removed outside the State!

Even those who would interest themselves in the preservation of historic buildings and who know something of the dangers that beset old structures would never have guessed this appalling situation. To the dangers of fire, accident, and decay, Mr. Brown adds the new hazard of war. Whether bombing or vandalism in the name of patriotism, war may be counted to wreak its toll unless preservationists act promptly and energetically.

Mr. Brown urges all owners of architecturally important historic buildings to ensure their preservation at least by having them re-recorded by HABS. He notes that each structure already measured and drawn up has required from eight to twenty-five standard HABS sheets, and that each sheet costs approximately \$20. to \$25. to produce. ASAH could add that it would be a genuine public service for its members to interest themselves in, and back to the full, the work of HABS in their own locality.

Rouen, 1940

(from United Press)

For whatever consolation it provides, French investigators have at last fixed the blame for the destruction in June, 1940, of over 400 Rouenese medieval houses in an area lying between the cathedral and the Seine. After more than a year's study, the board of experts traced the fire to a German tank which had tried to force its way through one of the narrow lanes that subdivide this venerable district. Nearing the river, it was put out of action by French tank fire. The driver killed, fuel blazing, it rammed and ignited the rubble-and-timber walls of a thirteenth century house, which in turn spread the flames to its neighbors. Now only a few blackened walls break the void between church and river bank. Plans for reconstruction contemplate low buildings that will preserve a vista of the cathedral, formerly hidden from the river.

page 30

Doc. 4. In Memoriam Monumentorum, The Journal of the American Society of Architectural Historians, Vol.2, No.3, (Jul. 1942), 30.

I N M E M O R I A M M O N U M E N T O R U M

Pompeii and Naples

The campaign for Campania has been successfully concluded. As mortar-dust clouds slowly settled, they laid new strata over ancient Pompeii where observers report that through some curious fate allied bombs had completed the destruction, begun by Vesuvius two millenia ago, of at least six major ruins. Those which suffered final annihilation were the Museum at the Porta Marina; the fine early House of Sallust, in Insula 2, Region VI, in the northwest corner of the town; the famous House of the Faun, Insula 12, Region VI, where the fully developed Hellenistic house plan could be studied, - the mosaic of the Battle of Alexander, the pavements of the triclinia, and the Dancing Faun bronze have long been in the Naples Museum; the Palaestra south of the theatres; the Amphitheatre at the southeast corner of the town, the oldest example of this type of building; and the newly excavated House of Loreius Tibertinus on the Strada dell'Abbondanza, where, besides the house itself, the meticulous reconstruction of the garden provided an unrivaled opportunity to see the special beauty of Roman landscaping and horticulture. We fear for the worst, but hope that later reports may prove less disheartening.

According to an Associated Press dispatch of October 2nd, Prof. Amedeo Maiuri, noted archaeologist in charge of the excavations at Pompeii, went to the site hoping to signal away the Allied planes who were bombing nearby German military installations. While returning to Naples, a bomb fragment broke his leg; he was taken to a refuge in the vaults of the Naples Museum where, despite inadequate facilities for treatment, he insisted on remaining during the last three days before the Allied entry into the city. Prof. Maiuri declared that the worst destruction occurred at Pompeii, and that with few exceptions the art treasures of Naples had survived with only minor injuries. The National Museum itself, built as a barracks in 1586, long the university, and since 1790 one of the world's great depositories of art, escaped with a few broken windows and shrapnel hits. Of the works themselves, only a few of the heaviest Greek statues had been left in place, and these had been well protected by sandbags braced by wooden scaffolding. Smaller works of art and the priceless volumes of the library had long ago been removed to a secret hiding place which Prof. Maiuri believes had not been discovered by the Nazis.

- - - - -

Peterhof

(from the New York Times, Aug.8,1943)

Famous Peterhof Palace, outside Leningrad, through whose grounds the front line has run for almost a year, has been damaged beyond all hope of repair, with all its beautiful lesser buildings and garden architecture, The London Times Moscow correspondent reports.

pag. **Doc. 5.** In Memorium Monumentorum, The Journal of the American Society of Architectural Historians, Vol.3, No.3, (Jul. 1943), 26.

A Leningrad writer, Nikolai Tikhanov, he says, has returned from a visit to a point in the grounds from which the ruins of New Peterhof, still in German hands, are visible. Damage to the town is matched only by that of the eastern part of the park, which is held by the Russians, he reports.

The park itself is littered with distorted trees, headless statues, damaged golden frames of unique baroque mirrors and smashed porcelain. The famous Samson fountain was taken to pieces and stolen by the Germans during the period they occupied the whole of the park. Rare books were scattered everywhere and one of the tasks the Red Army set itself under fire was the collection of the remnants of the libraries.

Over 2,000 first editions have been found and temporarily housed in the divisional library. One soldier went out to recover a Shakespeare edition and saw the library building collapse before he reached it.

A desperate battle was fought in the silk-paneled chandeliered rooms of the lakeside English Palace, which is now completely wrecked. "Independent Villa," opposite, was the scene of hand-to-hand fighting between tommy gunners.

The front line still divides the park and Russian snipers hold the New Peterhof and the wrecked main palace under fire, picking off Germans as they cycle rapidly from house to house.

- - - - -

Doc. 6. In Memorium Monumentorum, The Journal of the American Society of Architectural Historians, Vol.3, No.3, (Jul. 1943), 27.

BOMBS AND BASILICAS

The inextricable tangle of legitimate targets and antique cultural monuments that is modern Rome has brought partial damage to one of the most venerable Christian shrines. In the first bombing of Rome, on Monday, July 19, American bombardiers attacked the railroad yards on the eastern city line, immediately neighboring the ancient basilica of San Lorenzo fuori-le-mura. Fortunately the area has few other cultural sites, but unfortunately, despite extremely careful preparation to avoid injuring important monuments, San Lorenzo itself was badly damaged. Notwithstanding anguished Fascist and Nazi wailings, Pope Pius refused to denounce the raid, and the Vatican stated that only the western front had been wrecked and that the ancient crypt stands unharmed. The raid followed a long, but fruitless campaign by United Nations leaders to have Rome made an open city. The fate of another ruin adjoining the tracks, the so-called Temple of Minerva Medica, supposedly a nymphaeum in the Licinian gardens, is unreported.

While no doubt great and irreparable losses to familiar monuments have been incident to bombings of Naples and Palermo, some consolation may be derived from the fact that Catania, Messina, and Foggia have so often been wrecked by earthquakes that few significant structures had remained. ASAH recognizes the inevitable and terrible destruction brought by war -- especially this one. For the innocent and silently suffering monuments, the outrages of war are equalled only by the neglect and vandalism of peace.

Doc. 7. In Memorium Monumentorum, The Journal of the American Society of Architectural Historians, Vol., No.1/2, The History of City Planning, (Jan.-Apr. 1943), 62.

I N - M E M O R I A M - M O N U M E N T O R U M

LONDON

Joseph Driscoll reported in April to the New York Herald-Tribune an interesting column on the condition of certain historic monuments in the British capital. Fortunately, the Abbey has suffered little. He notes, however, the destruction of many smaller churches. Bombs probably intended for the B.B.C. demolished Nash's All Soul's Church, in Langham place, together with adjoining Queen's Hall. The center of St. James's Church, in Piccadilly, built by Wren in 1680-84, is a mass of rubble, but the walls and the Grinling Gibbons reredos were salvaged, and the south aisle, covered by canvas, serves as a chapel. We know, of course, the damage to the Houses of Parliament and Westminster Hall. St. Dunstan's-in-the-West, Fleet St., by John and James Shaw, 1833, was hit by fire-bombs, but has been repaired. One of the greatest losses was St. Mary-le-Bow, wholly demolished. Built by Wren in 1671-80, it was one of the finest examples of his city churches. Happily, the Bank of England and the Mansion House have received only minor damage. From St. Paul's, the Thames can be seen. The Cathedral itself has survived several bombs, one direct hit which crashed through the north transept into the basement to smash the organ pipes stored there, another over the altar. St. Nicholas Cole Abbey, nearby, Wren's first church after the Fire, 1677, has only its walls left. There is a mounting public feeling for the retention of certain ruins as monuments to British resistance and German Kultur. The gutted stone walls of St. Clement Danes, built by Wren in 1681, and now a solemn and prominent landmark in the Strand, have been suggested as one of the most appropriate for preservation. Severe damage to St. James' Palace itself was accompanied by loss of much of its furnishings. Christie's, the famous auction house for art, suffered in the same raid.

* * * * *

Doc. 8. In Memorium Monumentorum, The Journal of the American Society of Architectural Historians, Vol.4, No.2, (Apr. 1944) 42

ITALY

The relatively light damage to historic monuments during the capture of Naples, did not indicate the fate of all such buildings in the battle zone. The tragic end of the dramatic monastery of St. Benedict, perched high above Monte Cassino, involved the final destruction of at least fragments of masonry dating from Abbot Desiderius' rebuilding of 1066-75. The church, of course, was 17th century, but the bronze door was a splendid example of 11th-century metal work. It was perhaps ironic that the Nazi decision to use the Abbey as a fortress involved the destruction of buildings over which Kaiser Wilhelm had been so solicitous. The Nazis used the reputed cell of St. Benedict, with its German pseudo-Coptic murals of 1898, as a munitions dump.

The capture of Rome involved few scars. We anxiously await detailed reports of earlier damage from the air. The rapid Nazi retreat north into Tuscany saved most of the picturesque Umbrian hill-towns. Viterbo, however, had been a Nazi garrison and communication center. In bombing the main highway that skirted the eastern city wall, considerable damage was done to the walls and adjacent buildings. According

page 42

to Capt. Deane Keller, of the Yale School of Fine Arts, now fine arts officer attached to the Fifth Army, the 13th century church of S. Maria della Verita (housing the city museum) suffered direct hits and lost its facade. The Palazzo Costaculti was badly damaged. Fortunately, the late 12th-century cathedral, the 13th-century loggia of the Papal Palace, and the medieval quarter of San Pellegrino were spared. It is with relief that we read of the capture without serious damage of Orvieto, Assisi, and Perugia, despite a determined Nazi stand at the latter city. The fate of Siena, Florence, San Gimignano, and Pisa will soon be known.

* * * * *

Doc. 9. In Memorum Monumentorum, The Journal of the American Society of Architectural Historians, Vol.4, No.2, (Apr. 1944) 42

BERLIN

A Stockholm dispatch reports that a great number of the 700 rooms in the Berlin Schloss were gutted after a direct bomb hit. The Ritter-saal and the Thron-Saal were destroyed, the Palace Chapel severely damaged, but the Weisser Saal escaped unscathed.

* * * * *

Doc. 10. In Memorum Monumentorum, The Journal of the American Society of Architectural Historians, Vol.4, No.2, (Apr. 1944), 43.

IN MEMORIAM MONUMENTORUM (continued from page 43)

In lieu of any really informative reports by our own governmental agencies on damaged European monuments, ASAH takes the liberty of summarizing notices from the British War Office which appeared this spring in the Architectural Review (London), March, page xlix, and April, page xliii. Buildings marked; "D" have been completely destroyed; "d" have been badly damaged; "S" means moderate damage; "s", slight damage; "i" almost intact; "I" means intact.

Sicily

Palermo: Norman; Magione, D, 12c. apse left; Cathedral, I; Monreale, I; Medieval; Annunziata, D; S. Francesco, d; S. Maria della Catena, d; Pal. Abbatelli, facade, s; La Gancia, hall, D; Renais. & Baroque: S. Maria di Piedigrotta, D; Salida, D; S. Giuseppi dei Teatini, d; S. Salvatore, d; Olivella, d; Casa Professa, d; S. Maria di Monserrato, d; Oratory S. Lorenzo, roof, D; Oratory S. Zita, roof, D; Porta Felice, s; Modern; National Library, D; --Cefalu: Cathedral, I; --Catania: Baroque: S. Nicola, s; S. Domenico, S; S. Gaetano, D; Minorite church, S; Carmelite church, S, aisle arcade, D; Immacolata, clerestory, roof, and cupolas, d; S. Benedetto, part of roof, D; --Messina: Cathedral, d, apse, side chapels, and roof, D; A. Annunziata, s; --Taormina: Cathedral, s; S. Domenico (now hotel), one wing, D; --Girgenti, cathedral, s; S. Spirito, dorm and aula, S; S. Francesco, D, capella, I; --Syracuse: cathedral, s; Pal. Beneventano, s; Miracoli, D, facade, i; --Randazzo: medieval houses, D; church, d; S. Nicola, d; S. Martino, roof, south side, and cupola, D, campanile, I; --Aderno: church, D; --Agosta: Chiesa Madre, S by local looting; --Vizzini: church, d; --Caltanissetta: Cathedral, S; S. Giacomo, S; --Enna: Chiesa Madre, s; --Troina: Matrice S. Maria, d.

Southern Italy

Calabria: no historical monument damaged; --Taranto: S. no details; --Bari: Cathedral, I, chapter house, S; S. Chiara, S; S. Nicola, s; --Benevento: Cathedral, D; Trajan arch, I; --Salerno: cathedral, I; --Naples: churches, 6D, 19d, 20 s; S. Chiara, D; S. Giacomo degli Spagnuoli, D; Incoronata, d; S. Domenico Maggiore, d; S. Giovanni a Carbonaro, d; S. Pietro ad Aram, d; Gesu Nuovo, d; S. Paolo Maggiore, d; Gerolomini, d; Castel Nuovo, interior gutted, exterior, I; Palazzo Reale, roofs of chapel and theatre, D; Castel S. Elmo, S; --Pompeii: Casae Vestali, D; Salust, D; Fortuna, D; Vettii, D; Epidius Rufus, D; Trebius Valens, D; Triptolemus, D; Pansa, D?; Lorcus Tibertinus, D?; Temples: Greek, D?; Apollo, D; Jupiter, D; Cryptoporticus of Amphitheatre, D; Peristyle (barracks), D; theatres, D; Cenacolo, D; Herculaneum Gate, D; --Paestum: I; --Herculaneum: I; --Caserta: Palazzo Reale; chapel roof, s; forecourt wing, d; Fest, I; --Capua: d; Cathedral, D; S. Angelo in Formis, d, wantonly shelled by Germans, Romanesque frescoes, d; facade, and roof, i.

* * * * *

page 52

Doc. 11. In Memoriam Monumentorum, The Journal of the American Society of Architectural Historians, Vol.4, No.2, (Apr. 1944), 52.

APPENDIX – C

BRIDGEWATER QUESTIONNAIRE – 1947

Introduction

There is no doubt that art has a different meaning for our period than it had for the previous periods. The purpose of this questionnaire is to crystallize that meaning.

To beautify a building is an eternal emotional need for people and how to satisfy that need today is an urgent problem. It is no longer possible to cover walls indiscriminately with murals as during the Renaissance or open up the ceiling with celestial illusions as during the Baroque period. The floor must certainly be treated differently from the mosaics of Roman times.

Many of the most creative architects of our time are only able to execute a small fraction of their life's work, and artist inspired by the modern spirit are normally completely banned from public work. How can they develop contact with people, if all public works are in the hands of "routineers" and businessmen? In earlier periods it would have been possible for the artist to tackle the problems upon the site from the very beginning of the work. Under present conditions it seems necessary for the general problems to be clarified by a homogeneous international body, such as the CIAM, one accustomed to show the way, before their importance will be realized.

It has always been the duty of CIAM to take the lead in vital and urgent problems.

The Impact of Contemporary Conditions Upon Architectural Expression

1. The Impact of Technical Developments

- a) What are the particular aesthetic problems presented to the architect who designs in standard units?
- b) What part should the architect play in the standardization of building components by government and other authorities?
- c) Are there any systems of proportion and scale which can be fruitfully applied to the manufacture of components or the composition of buildings?

2. The Impact of Social Developments (by Richards and MARS Group)

- a) Are the creative opportunities of the individual architects threatened by the centralization necessary to build on a large scale?
- b) Does modern architecture require the operation of a single dominating mind, or should it be the product of team-work?
- c) Should the architect investigate the reasons behind the public's expressed opinions on matters of architectural expression and allow himself to be influenced by them?
- d) Or should the architect, taking account of the fact that, as had been vividly shown in years of war, man is rapidly adaptable creature, pursue with all his force the crystallization of his own architectural concepts?
- e) Can architectural expression, in the case of focal buildings be developed so as to satisfy people's emotional needs by the use of allied contemporary arts?

3. The Impact of the Sister Arts: "Relation between architect, painter, and sculptor" (by Giedion and Arp)

a) What do you consider could be the function of painting and sculpture in the domain of architecture?

b) Do you believe that cooperation between architect, painter, and sculptor is really possible, in the present stage of development? And if so what new results might be achieved from this? How in your opinion could this practical co-operation be achieved?

i) Should the architect, painter, and sculptor co-operate from the very beginning, so as to strengthen the emotional and symbolic content of the architecture?

ii) If so, how do you propose to overcome the obvious difficulties resulting from the present day separation of the three arts?

iii) To what extent, if at all, should the initiative be given on particular projects to the painter or sculptor, rather than the architect?

(from Giedion, *A Decade of New Architecture*, pp. 31-32.)

APPENDIX – D

IN SEARCH OF A NEW MONUMENTALITY SYMPOSIUM QUESTIONNAIRE – 1948

1. How would you define Monumentality in architecture?
 - a) Is it identical with architecture of strong emotional impact?
 - b) Or would you emphasize other qualities?

2. Is the quality of Monumentality present in certain buildings of the twentieth century?
 - a) Is it confined to buildings in traditional idioms?
 - b) Is it present in buildings in the contemporary idiom?
 - c) May it be present without our noticing it, i.e., may future generations recognize Monumentality in buildings of ours which we do not to us seem to possess that quality?

3. Is the quality of Monumentality possible in buildings of the twentieth century?
 - a) If it is impossible, is it impossible because of the present form of society, i.e., does the possibility of monumental architecture depend on the social structure of an age? Or, perhaps, a unity of purpose in an age?

- b) Is it impossible because the contemporary idiom is tantamount to functionalism, and functionalism excludes Monumentality?
- c) Is it impossible because the new materials (steel, concrete, glass, plastics, etc.) and the new techniques of construction exclude Monumentality?

4. Is the quality of Monumentality desirable in buildings of the twentieth century?

- a) If so, should all types of buildings, or which specific types of buildings, possess that quality?
- b) Should it be developed consciously, if need be. Or must it grow naturally?
- c) Is it desirable regardless of the aesthetic value of the results obtained, i.e., does the social value of the Monumentality justify aesthetic deficiencies?

5. Is Monumentality in certain buildings necessary, because an age cannot be considered healthy unless it is capable of monumental expression?

6. Is it possible that monumentality in the twentieth century does not find expression in the individual building, but instead in:

- a) the new town as a whole, the reconstructed urban area, etc., or the large-scale treatment of the landscape typical of the twentieth century, -or-
- b) painting, sculpture, and perhaps also, the non-visual arts?

7. Do you see signs of a gradual conquest of monumental expression in architecture in the contemporary idiom?

(From "In search of a New Monumentality," *Architectural Review* [Sept., 1948], p. 128.)