

RODIN

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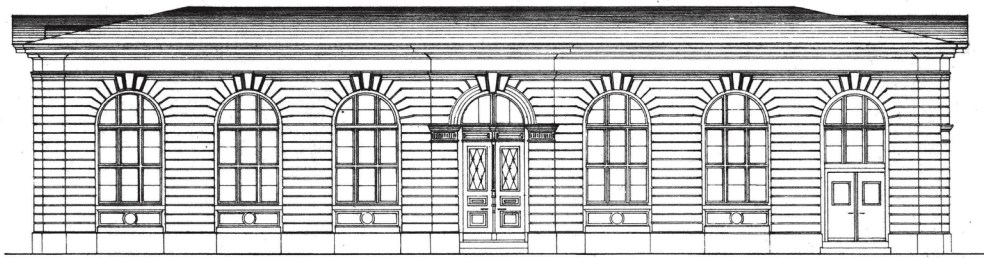
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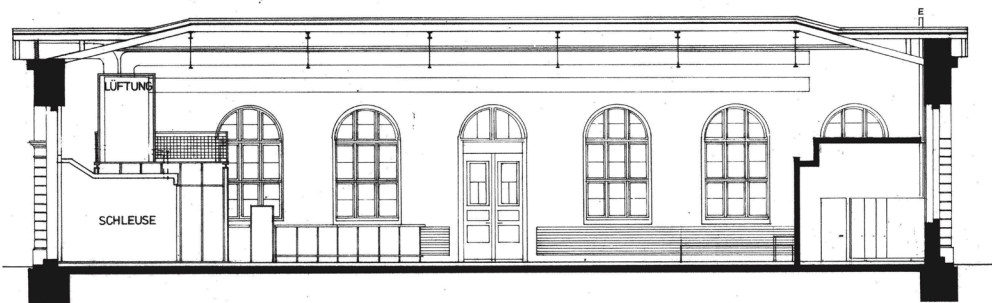
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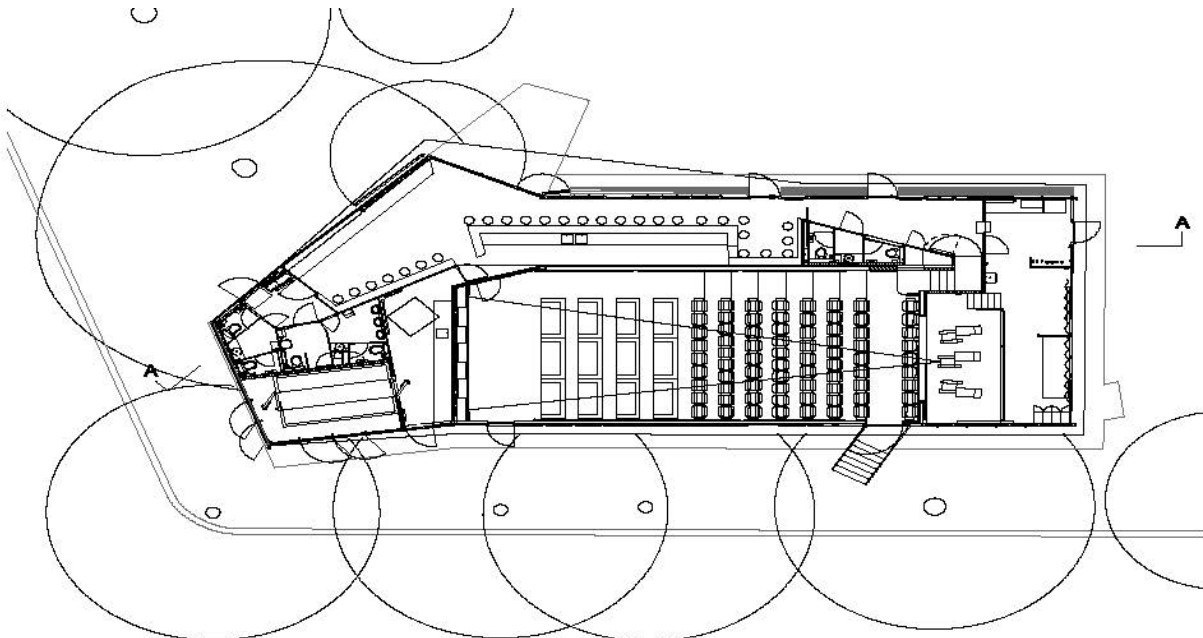


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Turnhalle Kanzleiareal



Turnhalle Kanzleiareal

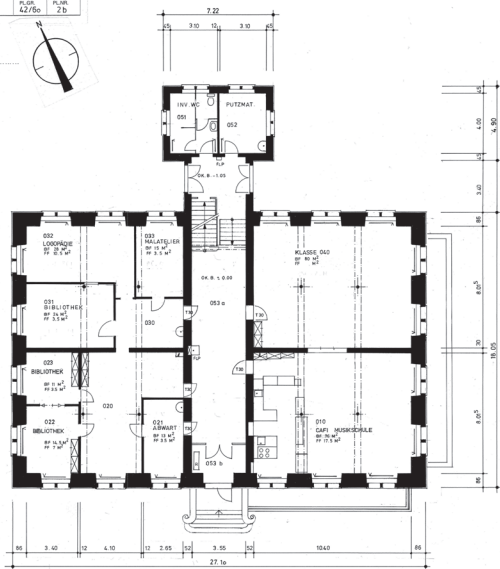
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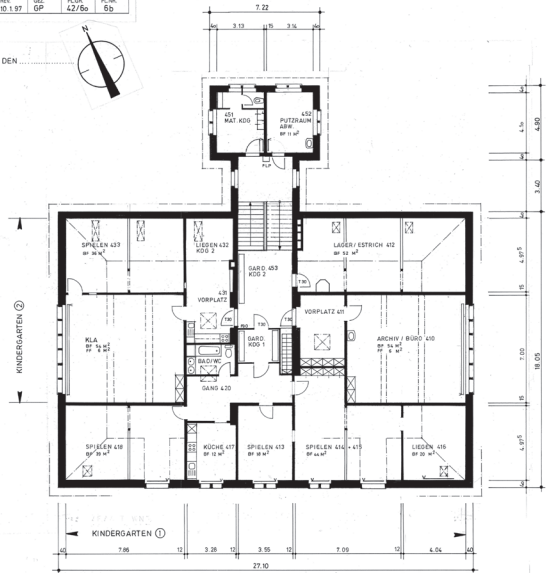
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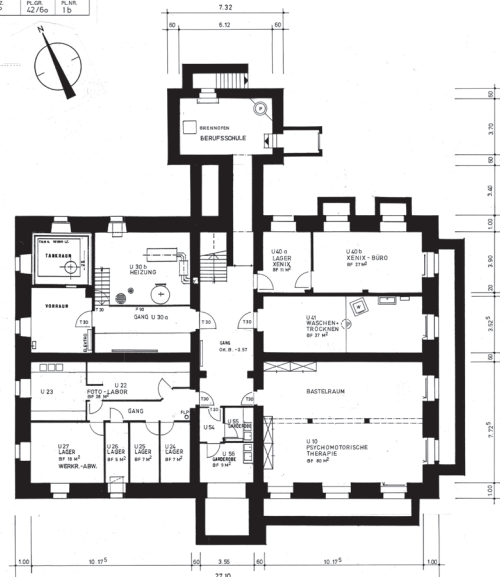
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KANZLEI- STRASSE 52 - 56

„Das ehemalige Zentralschulhaus, der Gemeinde Ausser-sihl von 1863 ist eines der ältesten Schulhäuser der Stadt Zürich. Zwanzig Jahre später entstand die Turnhalle. 1896 erhielt das streng symmetrische Schulhaus ein weiteres Geschoss, 1904 wurde ihm ein Pavillon zur Seite gestellt. In den 1960er-Jahren war hier eine grosse Überbauung geplant, von der jedoch nur ein Fragment 131 verwirklicht wurde. Im Lauf der Zeit entwickelte sich die für den Schulbetrieb nicht mehr benötigte Anlage zu einem wichtigen Kultur- und Begegnungszentrum. Der hölzerne Pavillon dient seit den 1980er-Jahren dem Filmclub Xenix als Kino mit Bar. Um für den Barbetrieb mehr Platz zu schaffen und die betrieblichen Abläufe zu optimieren, erweiterten Frei+Saarinen Architekten den Pavillon. Dabei verschliffen sie die Übergänge zwischen Alt und Neu und schufen unter dem Blechdach ein neues Ganzes.“

WH

K. 1 CONSTRUCTION

The Kanzlei school building is located in the middle of the Kanzlei area in Zurich, Kreis 4 and was designed by the architect Hilarius Knobel between 1860 and 1863.

The architecture is based on a so-called „Normalschulhaus“, which appearance was defined in 1835 by the government council in a manual for the construction of schoolhouses. Nevertheless, the Kanzlei Schulhaus differs from the governmental norms by certain deviations in size and variety of the space offered. Instead of two open-plan classrooms per floor, there are four. In addition to the Normalschulhaus references, late-classical features can also be identified in the compact building cube, which are most evident in the horizontal façade articulation by inverted sill and belt cornice.

The current appearance is also influenced by the addition and construction of 1896.

>> 3.1.2 MOULDING OF THE GATE p.41

>> V.2.2 COLOR OF THE VOLKSHAUS' FACADE p.28

>> 7.4.1.1 MOVEMENT OF THE p.77

K.1.1 NORMAL-SCHULHAUS

For many years, until our decade, the Normalschulhaustyp in Zurich was a school building with a 2-3-story flush classroom wing, with the classrooms oriented southeast, and a gymnasium at right angles to the classroom wing, which was connected to the classroom building with an open break area.

Program standard for the Normalschulhaus for a primary school:

- 12 classrooms (10,20 X 6,50 m)
- 2 girls' handwork rooms
- 1 singing room without rising

- seating (projections)
- 1 teachers' room
- 1 boardroom
- 1 gymnasium (14,20 X 25,00 m) with adjoining rooms
- 1 central heating system with coal room
- Outdoor facilities:
- 1 apparatus gymnastics court, soft surface
- 1 playground, at least 35 X 20 m grass surface
- 1 school/ student garden

Typologie "Normalschulhaus" im Sinne der 1830 durch den Erziehungsrat festgelegten Richtlinien für den Schulhausbau. Abweichung von den regierungsrechtlichen Normen jedoch in der Grösse und Vielfalt des Raumangebotes (vier statt zwei Grossraumklassenzimmer pro Geschoss).

Wertung Besondere quartierhistorische Bedeutung Besondere baukünstlerisch-architektonische Bedeutung Besondere typologische Bedeutung Besondere städtebauliche oder landschaftsprägende Bedeutung Guter Erhaltungszustand aussen Guter Erhaltungszustand innen

The building seems to have been conceived using a set of rules, a regular order that guarantees a 'neat' appearance. The fact that the building stands isolated in the middle of the plot gives it a status of importance. Yet in its bleak appearance, it doesn't call for any attention. It is a contradiction.

A rare opportunity is granted, by being able to observe the building from every angle. There are no buildings or trees in its vicinity blocking the view. And yet, the Kanzlei has nothing to offer but its 4 'identical' facades. Not even the entrance is given any emphasis. The facades are shaped by the module of the window. Only minor alterations occur in the framing of said module.

>> 3.2.1 TIMELESS SIMPLICITY p.42

>> 3.1.1 STOPPED AT THE SURFACE p.41

K.1.1.2 KLEINSCHULHAUS

Program standard for the „Kleinschulhaus“

- 3 classrooms (6,50 X 10,20 m)
- 2 kindergartens
- 1 small teachers' room
- lavatories, separated by sexes
- cleaning room
- heating with coal room
- 1 small gymnasium (10,00 x 18,00 m), with a small checkroom and wash hand basin, without lavatories

- 1 small playground
- 1 playground, about 2 square meters per pupil

The exterior of the main school building and the corresponding gymnasium were renovated in 1998.

>> 3.1.1 STOPPED AT THE SURFACE p.41

K.1.2 STATE OF PRESERVATION

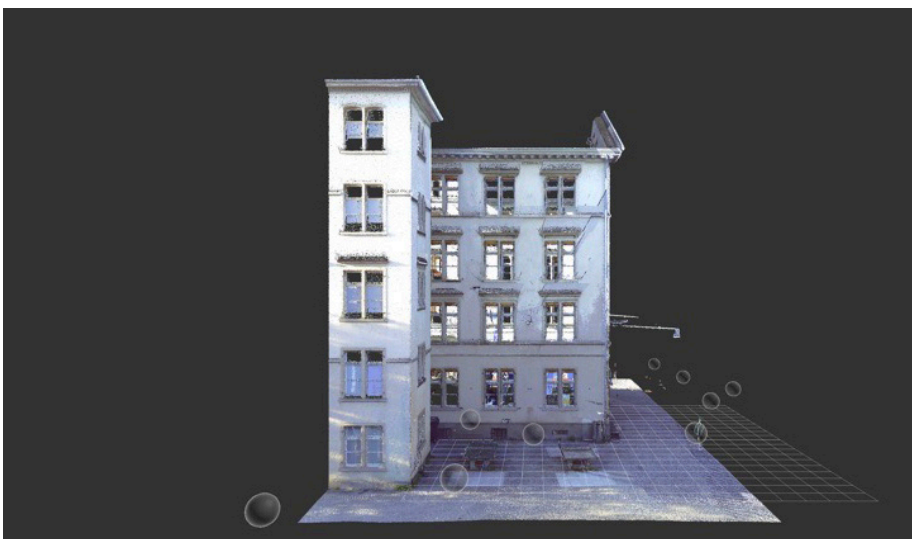
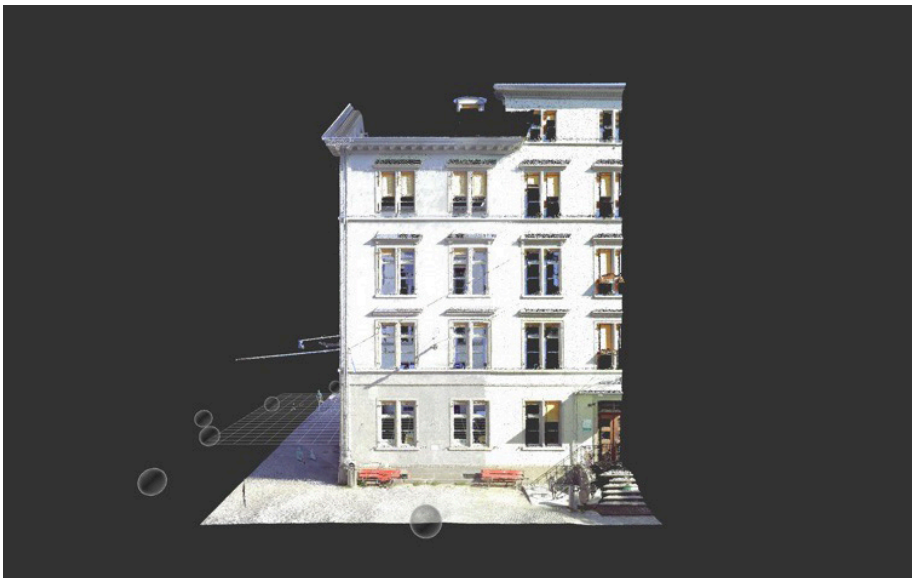
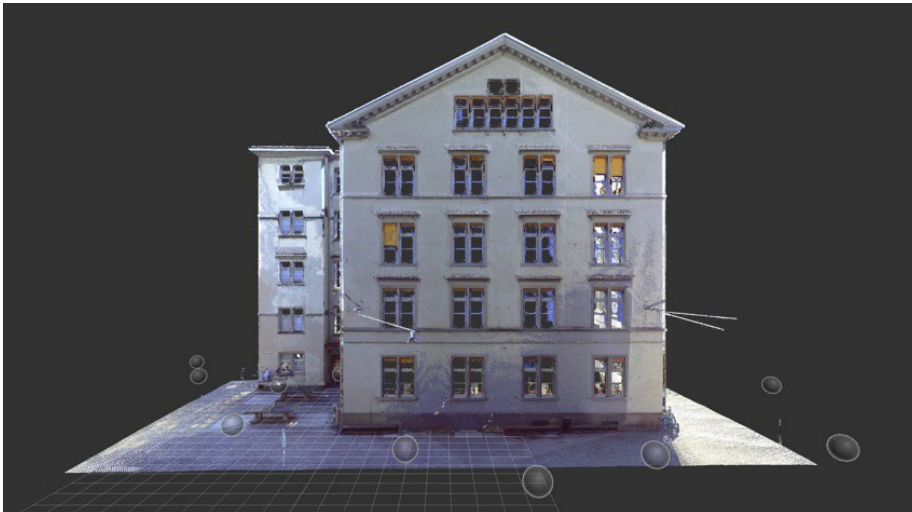
„The plaster was - in contrast to the optical impression - in remarkably good condition, the ‚Edelputz‘ could be preserved to approx. 90%. Its composition was analyzed in the laboratory and precisely remixed. After careful and elaborate cleaning work, the facades were painted with pure mineral paints. The natural stone components were in very variable condition; above all, the horizontal sections (roofing, girts, cornices) had to be largely replaced by new ones. The vertical parts, on the other hand, could largely be left in place or repaired. New wood-metal windows were installed, the profiling of which was developed in close cooperation with the monument preservation office of the city of Zurich.

Yellow fabric blinds (visibly mounted) were chosen as sun shades. The partially still existing brackets and clamps of the blind shutters, which no longer existed, were not removed, but treated against rust and left in place. The tinsmith work was completely renewed (including lightning protection); the roof was supplemented with a sub-roof. As many of the old tiles as possible were reused.“

SOURCE

A new steel and glass roof was installed at the entrance. In the inside, the load-bearing structure and the room structure is basically preserved and intact. The staircase in the circulation area is in original condition, just like the terrazzo. Nowadays the rooms have a wooden floor, because the linoleum floor was removed.

>> A.5 RENOVATION p.21
>> 3.2.2 KANZLEI - SCULP-

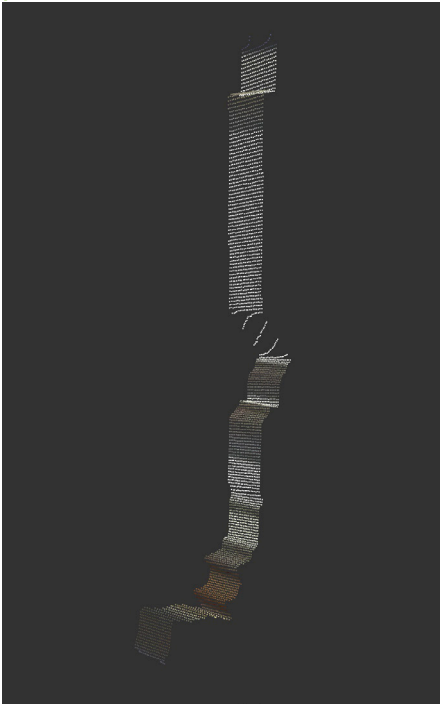


TURE AND ARCHITECTURE

p.43

>> 6.4 TECHNOLOGIES

p.68



It bears 'clandestine' entrances on either side and a strip of windows from which one can observe people passing.

Regarding its surroundings, the extruding element overlooks a far more lively and diverse environment than the front facade. The varying topography of the playground, the change in ground (grass/gravel), and the Helvetiaplatz.

K.1.3 ARCHITECTS

1862-1863 by Hilarious Knobel

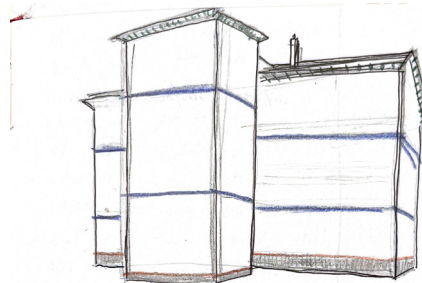
1882-1883 by Ernst Hermann Müller

2006-2007 by Frei + Saارين Architekten

K.1.4 BREAK IN COMPOSITION

The moment where the most 'various' elements coincide, is on the northern facade, where the tower-like volume of the stairwell is attached to the cubic volume of the school. This offshoot volume is placed at the rear of the building, as if not to attain the same 'representative' status as the remaining three facades. Where the tract extends directly out of the larger volume, multiple individual elements converge; The windows aren't aligned and have a different shape, the friezes differ in scale, the surface plane is set back, the height of the base 'strip' changes.

This extruding element holds the building's intrigue, because it breaks the ordered composition of the building's larger volume. Furthermore, it also houses the most interesting moments of the building's interior.



'Relief strip' winds around the whole building

• different scale of frieze

• 'Base strip' varies in height



>> 3.2.2 KANZLEI - SCULPTURE AND ARCHITECTURE p.43

>> 4.3.1 COMPOSITION OF THE p.50

K.2 HISTORICAL CONTEXT

K.2.1 SCHOOLS IN AUSSERSIHL AROUND 1870

The community of Aussersihl, which became a town with 10,000 inhabitants in 1876, had only two school buildings at that time: the school and community center (1820) in the old settlement core on Badnerstrasse and the „Zentralschulhaus“ (1863) on Helvetiaplatz. During the building period 1870-1888 the Aussersihl population grew drastically. In order to cope with the large number of students, the construction of new school buildings was one of the very greatest community concerns. No other district in Zurich had to deal with such large classes as Aussersihl. The average class size taught by a teacher was 100 pupils. Since the school fees were not sufficient for all the students, the parents were obliged to pay for the stationery and learning materials for their children themselves. In spite of low funds, the municipality managed to build two new district schoolhouses in addition to the existing two schoolhouses by 1881. These buildings are conventional schoolhouses with two classrooms each on three floors and the staircase, crowned with gable fields. Only sparse facade decorative elements appear on the rest of the building: Mortar joints at the base level and corner pilasters.

„Schoolhouse buildings represent the prosperity-or here the poverty-of the community.“

„The motto is ‚simple.‘ Nevertheless, the facades are ‚architecturally good and represent the school building character.‘“



college. But when the school moved to the new building on Lagerstrasse in 1985, the question emerged as to how the school building should continue to be used. The city wanted to house a police trainee school in its place, but under pressure from

the neighborhood population, an extraordinary neighbourhood and cultural center with a wide range of activities and wide-ranging activities was built.

Some examples of the activities were:

- the barrack cinema „Xenix“ which offered political documentaries as well as Swiss films
- a parents' self-help group ran a kindergarten
- exercise rooms were used daily by karate, massage, dance and theater groups
- the „Kanzleicafé“ served as a meeting place
- a laundromat with a discussion and reading room
- a women's room, which was run by an association of Aussersihl feminists
- Counseling center for the unemployed

But on January 7, 1992, the Zurich City Council decided to transfer the responsibility of the Kanzleischulhaus back to the school board. The cinema, which had not been part of the voting proposal, was to be continued in the barracks on the Kanzleischulhaus site. The former gymnasium on the Kanzleischulhaus site was also allowed to remain on the site, as it was renovated in 1989 involving a large sum of money. From then on, due to its existing infrastructure, the hall was used as a venue for events and musical education and practice. The remaining activities in the Kanzleischulhaus were definitely stopped from January 2, 1992. The only complication regarding the move out was with the library run by the Aussersihl Historical Society.

In the summer of 1985, the Kanzlei neighborhood center organized a „big class reunion“ for everyone who had ever gone to school at the Kanzleischulhaus. With this widely publicized event, the neighborhood center, which was still threatened with closure, aimed, among other things, to become better anchored in the population. The Reunion was intended to make it more difficult for the city administration to eliminate the new life in the neighborhood.

>> K.3.4 KINO XENIX p.11

>> A.6 PROGRAMM p.22

K.2.2.1 ‚OPEN HOUSE‘

After a period of housing shortage, in which housing had to be built for as many people as possible and the family and its home were the priority, the desire for mutual human contact outside the family emerged. Thus, the need for community life and its urban implementation stimulated general interest.

However, public spaces such as squares, streets, courtyards or parks, which in earlier times provided for interpersonal contact, became increasingly scarce due to the heavy increase in traffic and the relocation of residential quarters to the suburbs.

Because there was not enough open space everywhere, concepts were developed that combined the recreational facility with a school complex, sports facility, outdoor pool, and other public institutions. This is how the idea of the school building as an „open house“, that brings young and old together and provides space for the cultural aspirations of a neighborhood or village population, was born. The room program was to be expanded in such a way that uses such as games and sports, theater, music and handicrafts were possible, or that a library, workshop or kitchen could be integrated.

>> 6.4.1 18.-19. CENTURY p.67

K.3 LOCATION

Ein richtiger Dorfplatz

Konkrete Pläne der Stadt Zürich für eine Begegnungszone zwischen Helvetiaplatz und...

Der Helvetiaplatz soll verkehrsberuhigt werden. Was der Stadtrat vor zwei Jahren noch als völlig unmöglich beurteilt hat, ist heute weit gediehen. Allerdings gilt es noch einige Hürden zu nehmen – auch eine recht hohe.

Die Idee stammt von Bruno Kammerer, dem langjährigen SP-Gemeinderat und Präsidenten des Verkehrskommissions. Aus dem Helvetiaplatz und dem benachbarten Kanzleiareal solle ein einziger grosser Platz werden – ein urbaner Kreuz-Charakterkopf, verlor Kammerer Mitte der neunziger Jahre in einer Motion. Der Stadtrat sperrte sich, doch der Gemeinderat beharrte auf der Forderung. Erst vor gut zwei Jahren liess er sich überzeugen, dass Platz und Idee wohl etwas für grossen Wert für Zürich. Der Stadtrat hatte damit argumentiert, dass der öffentliche und der private Verkehr zu stark behindert würden, dass die Sicherheit der Schüler im Kantonschulhaus ohne den dortigen Zaun gefährdet wäre und dass auch städtebauliche und historische Gründe gegen die Zusammenlegung der beiden Stadträume sprächen.

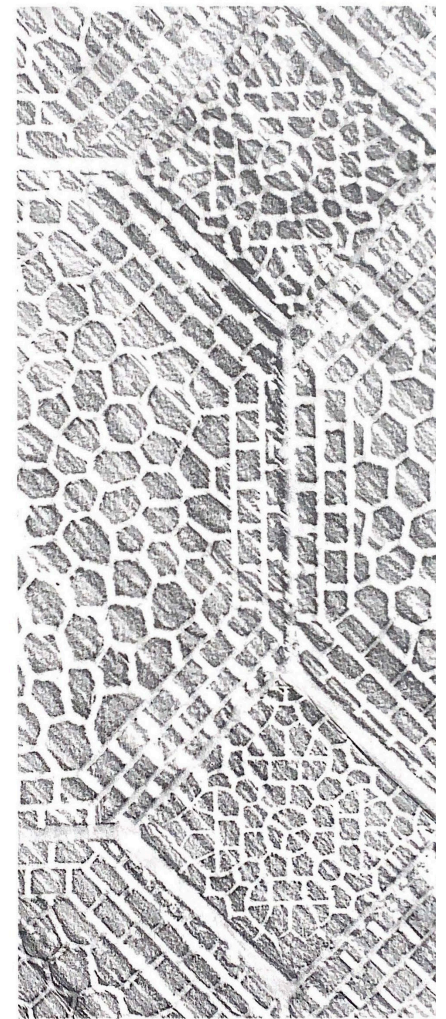
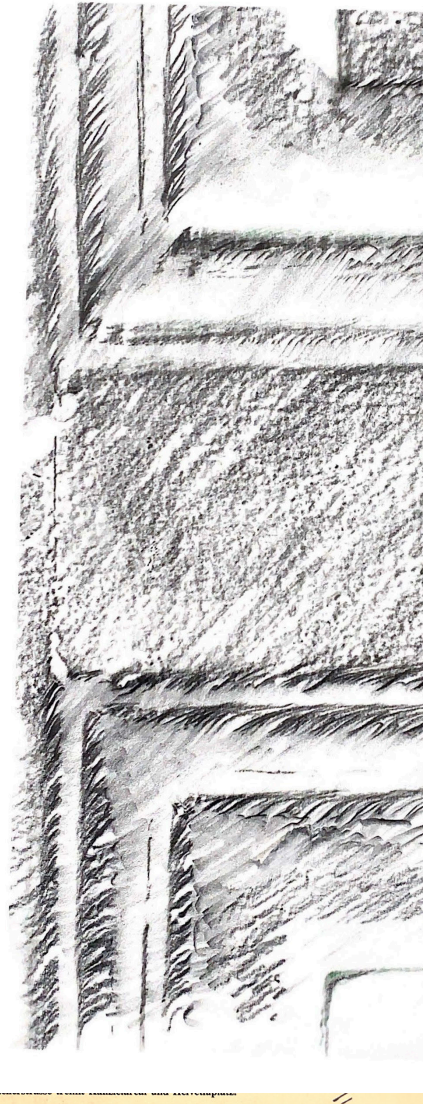
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Vorritt für Fussgänger. Die Stauffacherstrasse beim Helvetiaplatz soll verkehrsberuhigt werden. Die Idee stammt von Bruno Kammerer, dem langjährigen SP-Gemeinderat und Präsidenten des Verkehrskommissions. Aus dem Helvetiaplatz und dem benachbarten Kanzleiareal solle ein einziger grosser Platz werden – ein urbaner Kreuz-Charakterkopf, verlor Kammerer Mitte der neunziger Jahre in einer Motion. Der Stadtrat sperrte sich, doch der Gemeinderat beharrte auf der Forderung. Erst vor gut zwei Jahren liess er sich überzeugen, dass Platz und Idee wohl etwas für grossen Wert für Zürich. Der Stadtrat hatte damit argumentiert, dass der öffentliche und der private Verkehr zu stark behindert würden, dass die Sicherheit der Schüler im Kantonschulhaus ohne den dortigen Zaun gefährdet wäre und dass auch städtebauliche und historische Gründe gegen die Zusammenlegung der beiden Stadträume sprächen.

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Quartierecho 29.1.99

Offene Fragen um den Helvetiaplatz

Um die Aufwertung des Helvetiaplatzes geht es bei einer Aussprache, welche am 2. Februar im Volkshaus stattfinden wird. Kritik am heutigen Zustand, aber auch Ideen und Forderungen für eine bessere Zukunft sind gefragt. Ziel des Anlasses ist es, als eine Interessengruppe Helvetiaplatzes aufzutreten und deren Anliegen gegenüber der Stadtverwaltung zu vertreten.

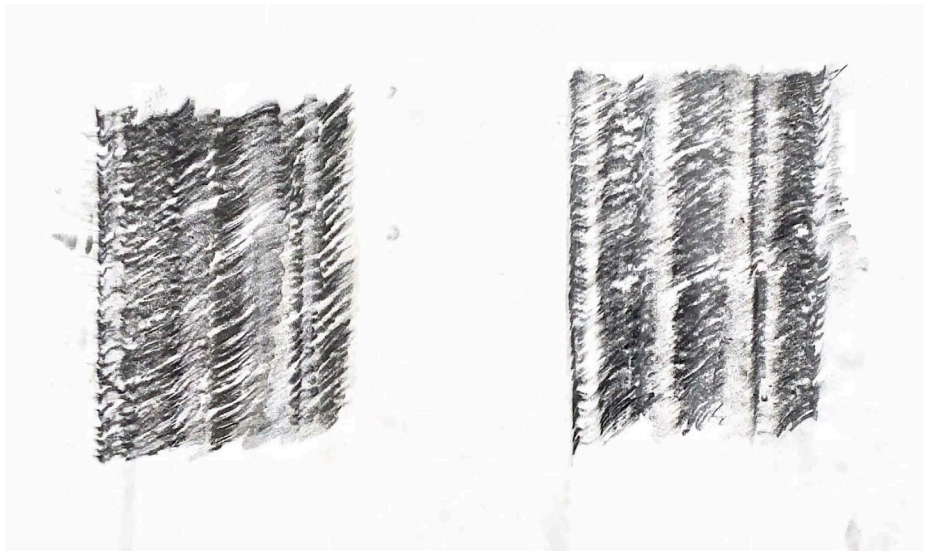
1994 hatte Gemeinderat Bruno Kammerer den Stadtrat mit einer Motion ersucht, eine Vorlage für die Neugestaltung des Helvetiaplatzes vorzulegen. Kammerer stellte sich dabei ein Projekt vor, das den Raum Kanzleiareal-Volkshaus-Amtshaus Molkenstrasse-Kollerhof umfasst. Der Stadtrat wiederum hatte sich damit schwer getan, weil er in der Stauffacher- und Ankerstrasse zwei Strassen von regionaler Bedeutung mit hohem Verkehrsaufkommen sieht und eine räumliche Anbindung von Kanzleiareal und Volkshaus mit dem Helvetiaplatz für nicht realisierbar hält. Für den Stadtrat ist darum der Handlungsspielraum für dieses Gebiet gering.

Die Aussprache am kommenden Dienstag sollte nun Aufschlüsse darüber geben können, wie die Vorstellungen der Anwohner und der Gewerbetreibenden aussehen. Das wiederum könnte neue Denkanstösse für die Planung von Massnahmen zur Aufwertung des Helvetiaplatzes geben.

K.3.1 HELVETIAPLATZ

These two articles talk of the Helvetiaplatz's evolution and the way it was perceived at the time of the articles' publication. While the headline of 1999 reads there ought to be a way of connecting the Platz with its surrounding areas, the 2015 article pleads for a way of calming down traffic. In both publications there is the mention of the now former Gemeinderat Bruno Kammerer who tried to introduce the project of integrating the Helvetiaplatz into a larger scale plan. As in 1999, the Stadtrat of Zurich stands by their conviction, the Helvetiaplatz ought to keep its 'neighbourly' character.

>> 2.5.3 GROWTH p.40



K.3.2 KANZLEIAREAL

The Kanzleiareal is located next to Helvetiaplatz and has a special significance for the city of Zurich and for Kreis 4. On the one hand, it is the

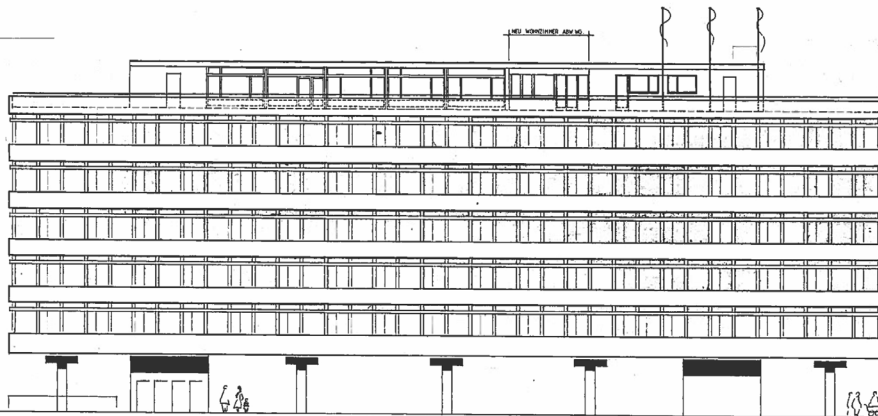
location of various institutions, like the Schulhaus Kanzlei, the „Xenix“ cinema and the children's playground. On the other hand, it is also a valuable open space where various cultural, social, political as well as non-commercial nature takes place. The school building forms the center of the surrounding outdoor area, which is generously surrounded

AMTSHAUS HELVETIAPLATZ, MOLKENSTRASSE 5, ZÜRICH 4

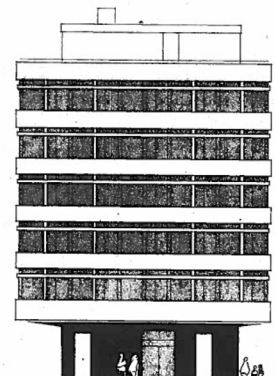
UMBAU ABWARTWOHNUNG ATRIKAGESSCHOSS

HOCHBAUUNTERNEHMEN	NOET	DAE	NOE	NOE	PLA	PLA
HOCHBAUUNTERNEHMEN	1.100	27.11.88	14.1.89	17	10/75	10/75

■ ISTSTAND
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SÜD-WEST



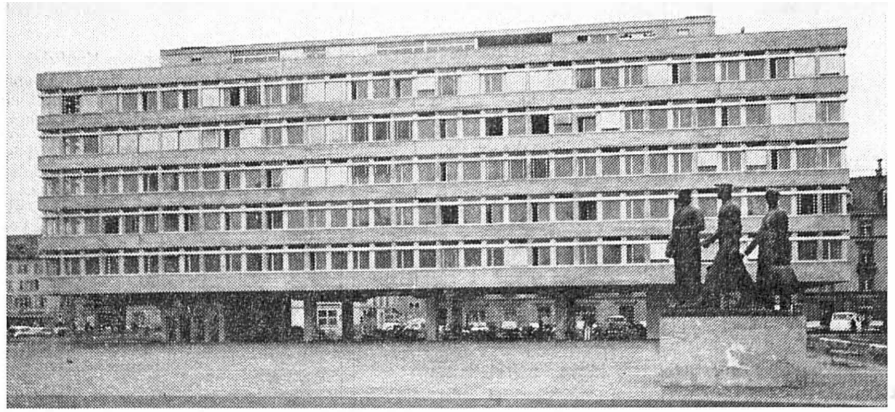
SÜD-OST

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AMTSHAUS HELVETIA- PLATZ



ms. Seit dem Frühling dieses Jahres ist das neue Amtshaus am Helvetiaplatz, in welches schon vom September des vergangenen Jahres an einzelne Amtsstellen Einzug gehalten hatten, endgültig bezogen. Das Amtshaus ist Teil einer Gesamtüberbauung des Helvetiaplatzes, die auf dem Areal Stanlfacher-/Lang-/Anker- und Kanzleistraße ein stark gegliedertes Bürohochhaus sowie ein Kirchengemeindehaus und niedrige Ladenbauten vorsieht. Da diese Gesamtüberbauung, die aus einem 1958 ausgeschriebenen Wettbewerb hervorgegangen ist und nach dem Projekt von Architekt Jacques Schader, dem Erbauer der Kantonsschule Freudenberg, getroffen werden soll, noch in Vorbereitung ist und also noch einige Jahre auf sich warten lassen wird, wäre es ungerecht, nicht jetzt schon auf die fertiggestellte Teilüberbauung zwischen der Nordseite des Helvetiaplatzes und der Molkenstraße, eben auf das Amtshaus, hinzuweisen.

Das Projekt für das Amtshaus war ebenfalls aus den Studien für die Gesamtüberbauung hervorgegangen. Im Oktober 1959 wurde das vier Obergeschosse vorsehende Vorprojekt vom Stadtrat genehmigt. Eingehendere Untersuchungen der zuständigen Amtsstellen zeigten jedoch in der Folge einen größeren Raumbedarf, so daß im Juli 1960 die Baueingabe mit fünf Obergeschossen eingereicht wurde. Im Dezember 1960 erging die Weisung des Stadtrats an den Gemeinderat, der in seiner Sitzung vom 15. März 1961 das Projekt und den Kostenvoranschlag in der Höhe von 6,6 Millionen Franken genehmigte. In der Volksabstimmung vom 7. Mai 1961 wurde die Kreditvorlage angenommen. Im Juli des gleichen Jahres wurden die Bauarbeiten aufgenommen.

Auf Grund des abgeänderten Raumprogramms sind nun folgende Amtsstellen im Amtshaus Helvetiaplatz untergebracht: Im ersten Obergeschoss befindet sich das Stadtmann- und Betriebsamt Zürich 4, das große Sitzungszimmer und die Stellenvermittlung des Wohlfahrtsamtes mit der Zentralkartei. Im zweiten Obergeschoss trifft man den Erkundigungsdienst des Wohlfahrtsamtes mit der zentralen Kartei an, und im dritten sowie vierten Obergeschoss liegen die Büros der Berufsberatung mit einem Vortragssaal sowie das Bureau des städtischen Wohnungsnachweises. Im obersten fünften Geschoss ist das Jugendamt III mit den Sekretariaten 1, 2, 3, 5, 7 und 8 untergebracht. Im krönenden Attikageschoss sodann hat der Hauswart seine Wohnung und ist für die Angestellten eine 140 Plätze aufweisende Kantine eingerichtet; das unliegende Dach dient als Terrasse.

Das Amtshaus ragt allerdings nicht nur sechs Stockwerke hoch über dem Boden auf, es reicht auch in die Tiefe. In einem ersten Untergeschoss sind nämlich das Gantlokal und die Lagerräume der Betriebsämter 3 und 4 eingerichtet. Das zweite Untergeschoss ist mit Luftschutzkellern ausgebaut und beherbergt auch die Archive der im Hause befindlichen Ämter sowie die zum Haus gehörenden Nebenräume wie die Heizung und andere technische Dienste. An die beiden Untergeschosse des Hauses schließen sich zwei Untergeschosse an, die weit in den Helvetiaplatz hinausreichen und Platz für 180 Automobile bieten. Diese zweigeschossige Garage ist an Dauerparkierer vermietet (75 Franken pro Monat), ausgenommen ein hinterer Sektor, der für das Amt für Zivilschutz reserviert ist und in dem Material und Aggregate dieses Amtes untergebracht sind. Anschließend an die Garage befindet sich zuletzt noch ein Unterstand für die Kriegsfeuerwehr mit Aufenthaltsraum, Liegeraum und den nötigen sanitären Einrichtungen. Es kann demnach nicht bestritten werden, daß Zürich die im Sinne eines wirkungsvollen Zivilschutzes notwendigen Anstrengungen großzügig unternimmt.

Das neue Amtshaus ist eine Arbeit von Architekt Henri Hoch, ETH/SIA. Wer das Modell der Gesamtüberbauung betrachtet, wird sogleich erkennen, in wie guter räumlicher Beziehung dieser 55 Meter lange Baukörper zur projektierten Bebauung auf der gegenüberliegenden Seite des Platzes steht, wie gut er sich aber auch zur älteren Randbebauung, zum Volkshaus vor allem, verhält. Dieser am Modell gewonnene Eindruck bestätigt sich in der Wirklichkeit vollauf, gibt doch der

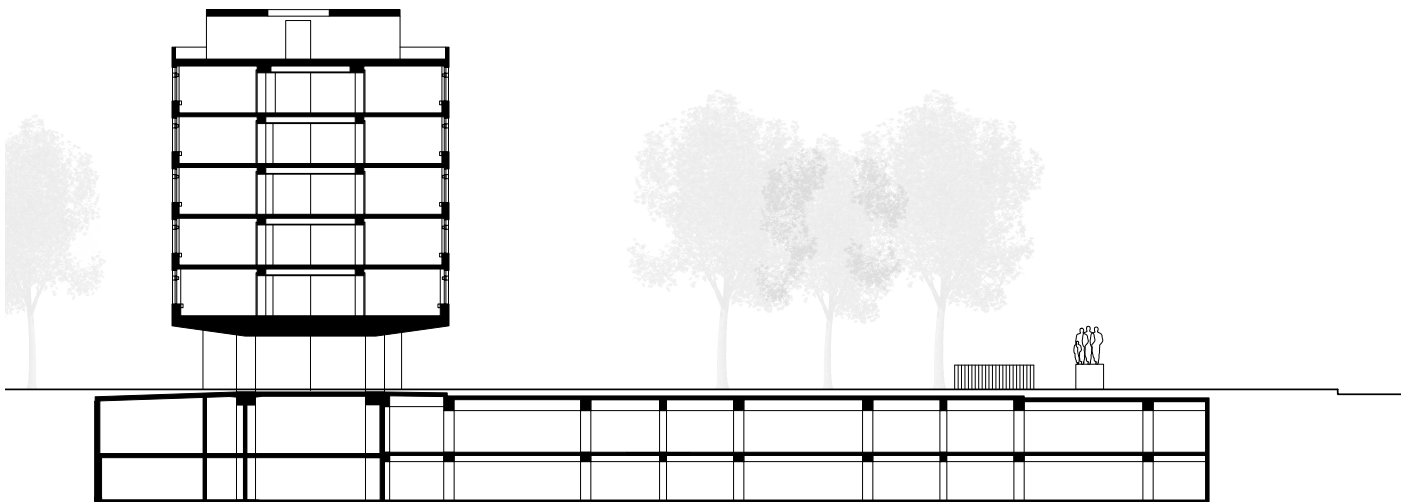
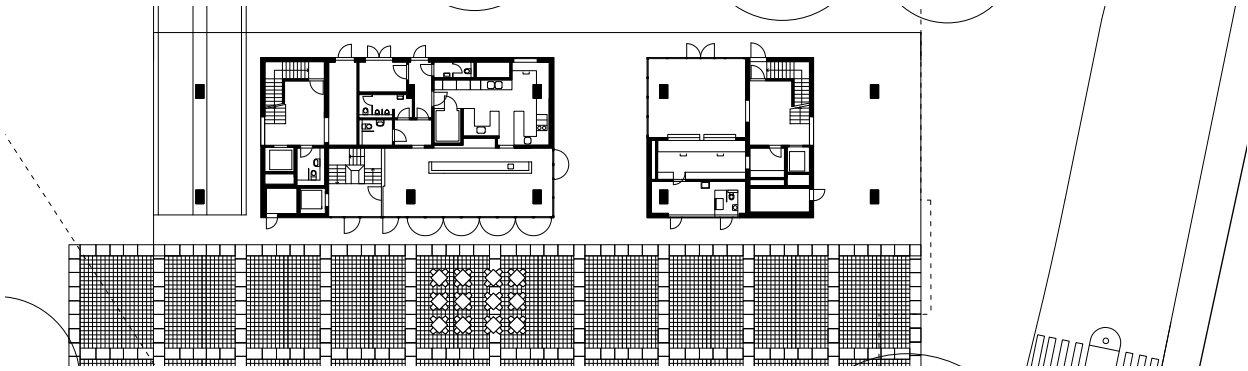
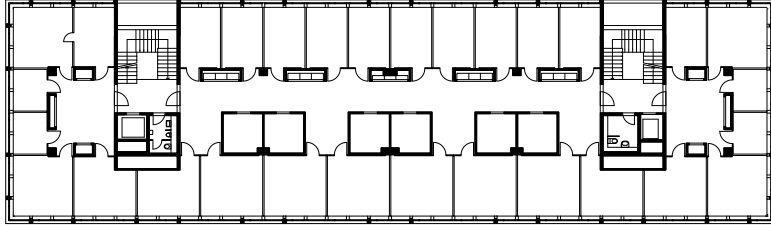
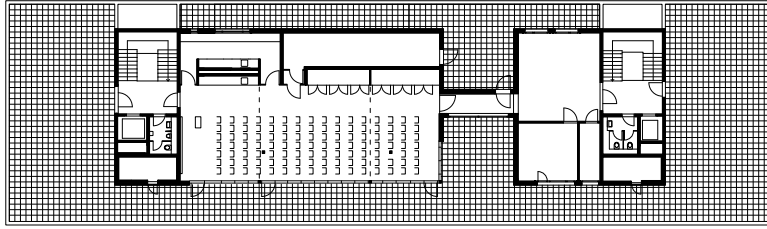
langgezogene Bau, der das Erdgeschoss offen läßt und es als Fußgängerfläche einbezieht, dem Helvetiaplatz an der nördlichen Seite einen manifesten Abschluß, so daß sich hier eine klare Platzwand bildet. Zum andern läßt sich schon jetzt begreifen, daß sich durch die betont horizontale Entwicklung des Hauses dereinst eine gute und einprägsame Gegensatzspannung zum projektierten Hochhaus ergeben wird.

Das Erdgeschoss also ist frei, das Amtshaus beansprucht vom Helvetiaplatz lediglich den Raum von zwei schmalen Treppenhäusern (mit einem Waren- und zwei Personenaufzügen) und baut sich im übrigen über diesem freien Erdgeschoss in den fünf erwähnten Obergeschossen und dem einen Attikageschoss, dem zurückgesetzten sechsten, auf. Indem das Erdgeschoss frei gehalten worden ist, konnte die Ausdehnung des durch den Bau angeschnittenen Helvetiaplatzes fast integral erhalten bleiben. Es wurde erfreulicherweise vermieden, daß dieser Platz, der heute noch einer der wenigen wirklichen Plätze Zürichs ist, zerstükkelt wurde, und es steht dem auch zu erwarten, daß er im Zuge der in den nächsten Jahren erfolgenden Gesamtüberbauung seine endgültige Gestalt erhalten wird. Schon heute notiert man mit Genugtuung, daß er — zumal nachdem das «Denkmal der Arbeit» von Karl Geiser auf ihm Aufstellung gefunden hat — Weite und Form besitzt, Größe und Geschlossenheit, also ein wirklicher Platz ist, gerade dadurch auch, daß er gegen die Molkenstraße nicht durch einen Randbau üblicher Art abgeriegelt ist, sondern infolge der Freilassung des Erdgeschosses des Amtshauses mit ihr in optischer Verbindung steht.

Das Haus ist als freitragender Stahlbetonbau konzipiert (Ingenieur Hans Eichenberger, Zürich). Die auskragenden, weit gespannten Träger über dem freien Erdgeschoss sind mit Stahlkabeln vorgespannt. Der Beton wurde als Bauelement überall zu erkennen gegeben, er wurde also in seiner natürlichen Struktur und Farbe belassen. In der Fassade kommen als weitere Materialien nur Leichtmetall und Glas vor. Die Fenster legen eine eindeutige, doch zurückhaltende Vertikalgliederung in die von den Betonbändern stark betonte Horizontale des Baus, in welcher sich der Gesamteindruck sammelt. In die Betonwände der Treppenhäuser sind Glasgemälde eingefügt, die vom Boden bis zur Decke reichen; sie tragen die Titel «Der Tag» und «Die Nacht» und sind Werke des Zürcher Malers Willy Kaufmann.

Der Innenausbau ist mit einfachen Materialien ausgeführt: Die Blockstufen der Treppen bestehen aus schwarzem Kunststein, die Bureautrennwände aus Gipsfertigplatten, die tapeziert und gestrichen wurden, alle Böden einheitlich aus Kunststoffplatten. Umstellungen der Bureaueinrichtungen können ohne große Umtriebe je nach Bedürfnis vorgenommen werden. Die Personalkantine war vorerst sehr klein dimensioniert, wurde dann aber für 140 Personen ausgebaut, nachdem in der städtischen Verwaltung die durchgehende Arbeitszeit ernsthaft erwogen wird. Als Schmuck der Kantine wurde an der einen Stirnwand ein Teppich, «Bergwiese», von Frau Frick aufgehängt.

Das neue Amtshaus am Helvetiaplatz darf als ein geglückter Bau bezeichnet werden. Er ist anderen Amtshäusern, die im Zuge der Dezentralisation der städtischen Verwaltung in den letzten Jahren bezogen worden sind, architektonisch weit überlegen, aber er ist auch für sich genommen ein guter Bau. Die Öffnung des Erdgeschosses macht seine Masse schwebend. Er präsentiert sich mit Charakter, seine Form ist klar, gesammelt und geprägt, ohne hart und streng zu wirken, die Betonung der Waagrechten, die seiner Länge zwar immanent ist, bringt seine städtebauliche Funktion als Platzabschluss zu optimaler Wirkung, und die Ausgewogenheit zwischen Wandbändern und Fensterpartien zeigt die glückliche Hand des Architekten, die Fassade harmonisch zwischen Mauerwirkung und der Erscheinung der Durchsichtigkeit zu halten. Das Amtshaus Helvetiaplatz darf also ein überaus erfreulicher Beginn einer baulichen Erneuerung im Quartier von Langstraße und Stanlfacherstraße angesehen werden.



A.1 URBA-NISTIC AP-PROACHES

The Amtshaus is part of the overall development of Helvetiaplatz, the plan of which emerged from a competition won in 1958 by Jacques Schader, the architect of the Freudenberg Cantonal School, and was never executed except for the Amtshaus.

Already in the 1930s, the development of the Langstrassenquartier was discussed, for example at the Ciam Congress in Paris in 1937. But in the post-war years, reconstruction and further development of the city became a central issue. The question of heritage protection and the preservation of the old historic building fabric stood in contrast to the modernist large-scale projects of the 50s, where urban sub-centers were planned, which should structure the expansion of the city (e.g. Lochergut, Hardautürme). The discussion between the traditionalists / representatives of the Heimattstil and the proponents of the New Building dealt with preservation issues, such as the question of the original vs Replika.

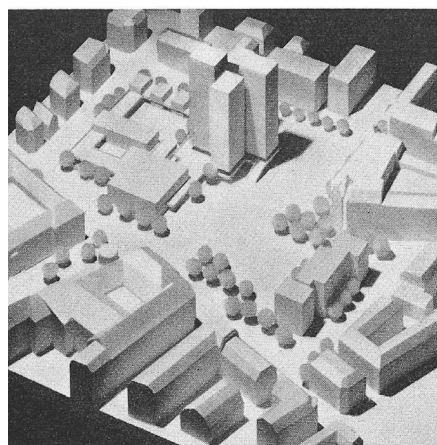
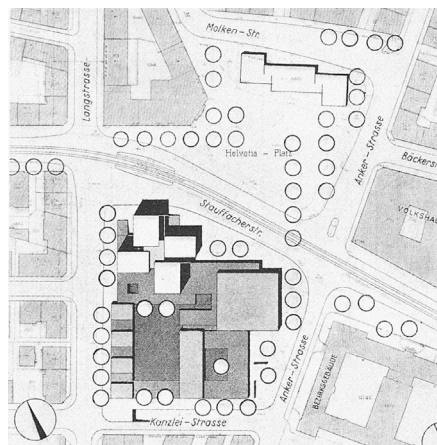
In 1962, the city of Zurich reached its highest population ever with 440,000 residents. Population growth, decreasing residential density and increasing consumption of living space as an expression of rising living standards, as well as property speculation, led to an unprecedented building boom in the 1950s and 1960s that attempted to meet the expanding demand.

>> ECONOMIC BOOM AND SPATIAL STRUCTUR p.62
>> URBAN PLANING p.63

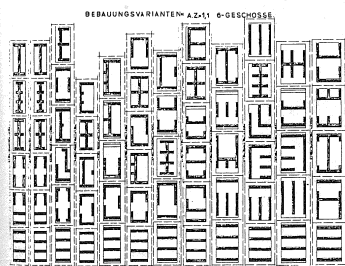
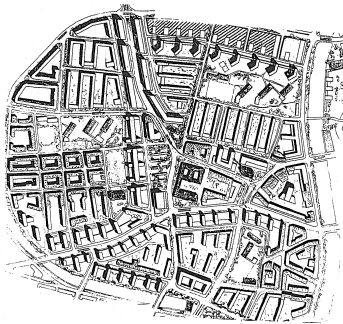
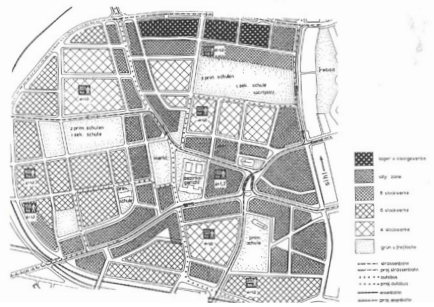
A.1.1 PROJEKTIERUNG DER ÜBERBAUNG AM HELVETIAPLATZ IN ZÜRICH

„Der Helvetiaplatz in Zürich liegt angrenzend an die Langstrasse, die sich im Laufe der Jahre zur Hauptgeschäftsstrasse der Stadtkreise 4 und 5 entwickelt hat. Diese Strasse ist aber auch vom Verkehr sehr stark belegt. Die das Areal schräg durchschneidende Stauffacherstrasse wird ebenfalls verkehrlich stark beansprucht, der Kreuzungspunkt beider Strassen zählt zu den wichtigen Nebenzentren der Stadt. Der Platz ist auch insofern städtebaulich interessant, als ihm im Zusammenhang mit dem Volkshaus eine gewisse politische Bedeutung zukommt. Seine

Gestaltung oder, besser gesagt, sein raumkünstlerisch ansprechender Ausbau ist nicht nur ein architektonisches Anliegen einzelner weniger, sondern auch ein Gebot der Solidarität mit der Arbeiterklasse Zürichs, für die allein schon der Name Erinnerungen an die Kampfzeit wachruft; das Denkmal der Arbeit ist als Wahrzeichen dafür dort vorgesehen. Seit vielen Jahren hört man davon, dass der Platz einen würdigen Rahmen erhalten soll. Jetzt ist er noch trostlos anzusehen; Randbebauungen der Gründerjahre, die Hauptfassade des architektonisch nicht gerade ansprechenden Volkshauses, Nebenfassaden des Bezirksgebäudes und ein altes Schulhaus mit Turnhalle sind das Gebilde, das mit der leeren



A.1.2 CIAM 1937, PARIS, STÄDTEPLANUNG LANGSTRASSENQUARTIER



>> DEVELEOPMNET LANGSTRASSE: CIAM 1927 p.61
>> URBAN PLANING p.63

A.1.3HEIMATSCHUTZ UND STADTERNEUERUNG

„Mit der Suche nach der neuen Stadt und mit den Vorschlägen, die überlieferte Stadt in diesem Sinne umzubauen, war der Konflikt mit dem Heimatschutz vorprogrammiert. 1935 setzten sich zwar die «feindlichen Brüder» -Vertreter des Neuen Bauens und des Heimatschutzes -in Zürich noch an einen Tisch und verabschiedeten als Zeichen gemeinsamer Arbeitsgrundlagen und Ziele eine denkwürdige Resolution. Die gemeinsame Basis ist darin der Kampf gegen die «Auswüchse der Privatwirtschaft und der Spekulation» sowie das Eintreten für eine planvolle, einheitliche und organische Neugestaltung des Stadt- und Landschaftsbildes.“

Städtebau in der Schweiz 1900

RESOLUTION

Die Freunde des Neuen Bauens und die Zürcherische Vereinigung für Heimatschutz haben sich nach einer öffentlichen Aussprache am 11. Dezember 1935 in der E. T. H. in Zürich auf folgende GRUNDSÄTZE geeinigt:

1. Die Heimatschutzbewegung will in vermehrtem Masse nicht nur eine das Alte erhaltende, sondern auch eine an der lebendigen baulichen Entwicklung des Landes mitarbeitende Bewegung sein.
2. Die Organe des Heimatschutzes sind bestrebt, nicht nur bestehende Gebäude und landschaftliche Schönheiten zu erhalten, sondern mit Beratung und positiven Vorschlägen aktuelle Probleme im Sinne einer organischen Neugestaltung zu unterstützen.
3. Die Heimatschutzbewegung will die Allgemeinheit vor Auswüchsen der Privatwirtschaft und Spekulation schützen. Sie wird auch im Weiteren dazu beitragen, dass einheitliche städtebauliche Ideen und eine systematische Landesplanung durchgeführt werden können, verbunden mit entsprechenden öffentlich-rechtlichen Massnahmen.
4. Die Heimatschutzbewegung unterstützt daher die Bestrebung aller Architekten, die über die Privatinteressen hinaus zu einer einheitlichen Gestaltung des Stadt- und Landschaftsbildes beitragen.
5. Um die Aktivierung der Heimatschutzbewegung durchführen zu können, ist es notwendig, dass die Vertreter des Neuen Bauens und deren Freunde aktiv an den Institutionen des Heimatschutzes teilnehmen.
6. Im Weiteren ist es notwendig, dass die Organe der Heimatschutzvereine mit den staatlichen Heimatschutz-Kommissionen in enger Zusammenarbeit stehen, und dass in alle diese Kommissionen auch Leute der jüngern Generation zugezogen werden.

A.2 ADAPTABLE STRUCTURES OF THE POST-WAR PERIOD

The large buildings of these subcenters, as well as the Amtshaus itself, were often rational highly efficient structures. The additional technical innovations such as prefabrication and assembly methods of construction (Modulbauweise) led to modular structures and clear constructions. Planned with module and grid, they were flexible in use and easily expandable. The buildings could be adapted to demand without great expense.

>> ECONOMIC BOOM AND SPATIAL STRUCTURE p.62

>> PREFABRICATION CONCRETE p.69

>> 5.2.1 PRODUCTION ON DEMAND p.55

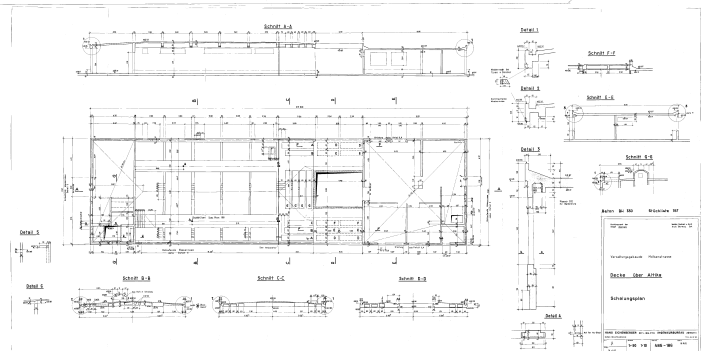
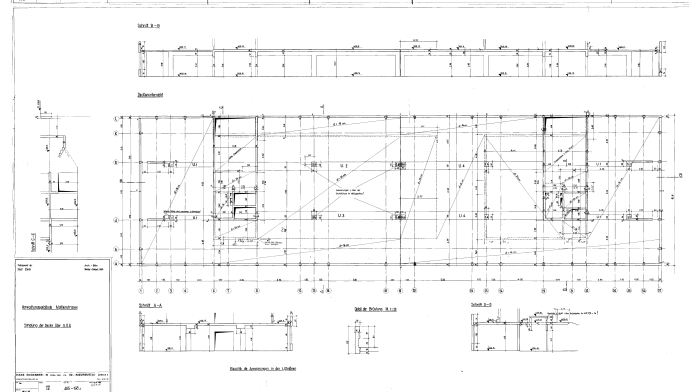
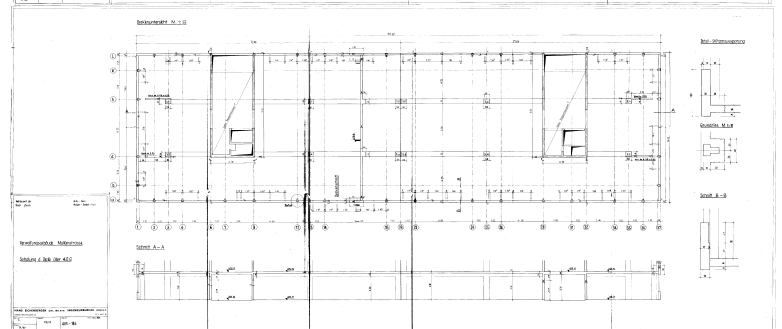
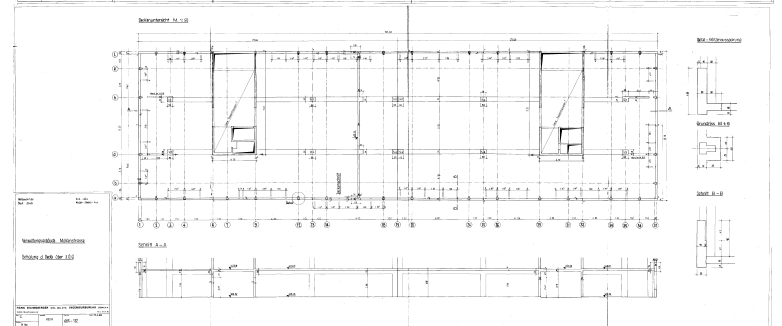
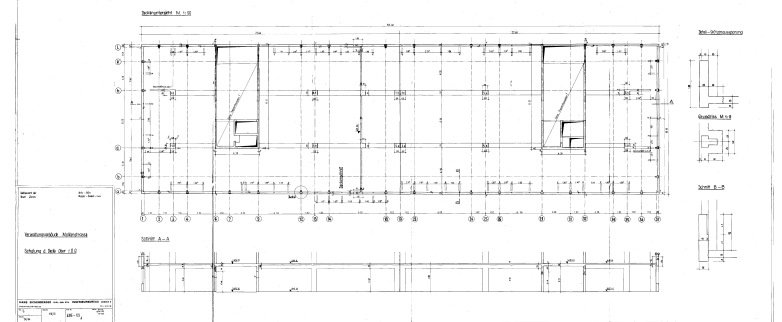
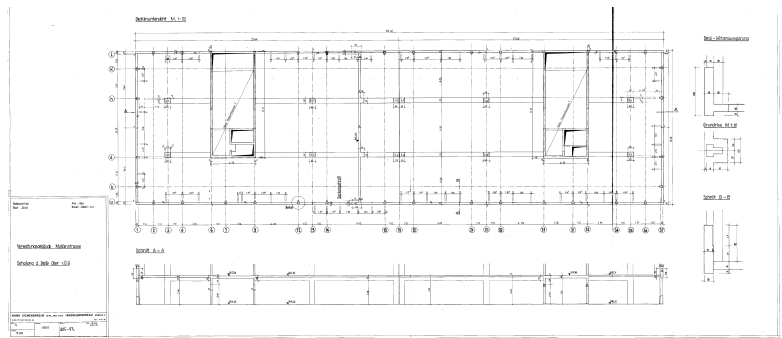
>> GÖHNERSIEDLUNG p.70

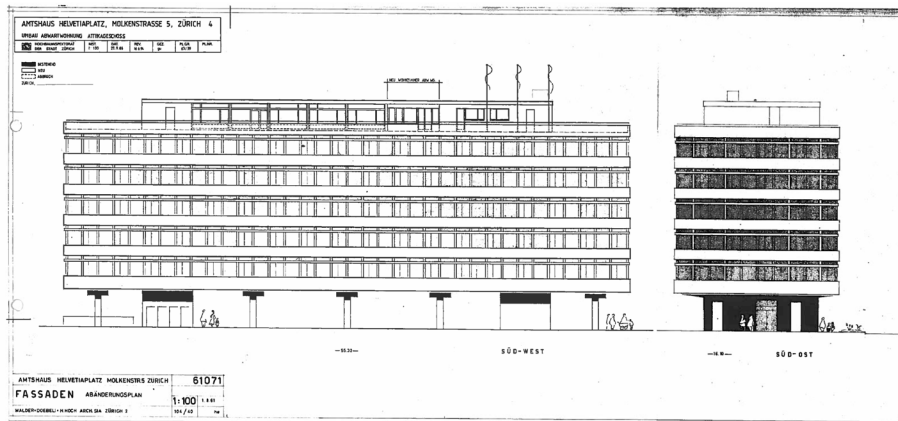
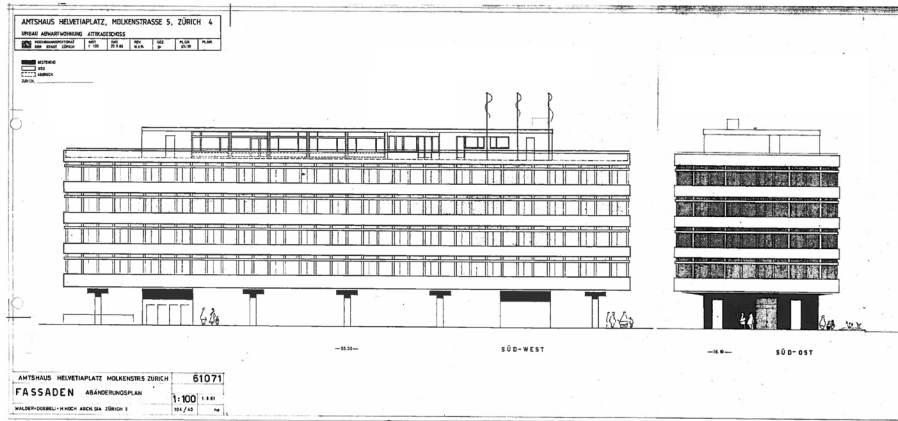
>> FAKES p.57

>> CONCRETE IN THE POST WAR p.70

>> 6.4.4 SCULPTURE CASTING p.72

>> 6.4 TECHNOLOGIES p.68





A.2.1 AMTSHAUS

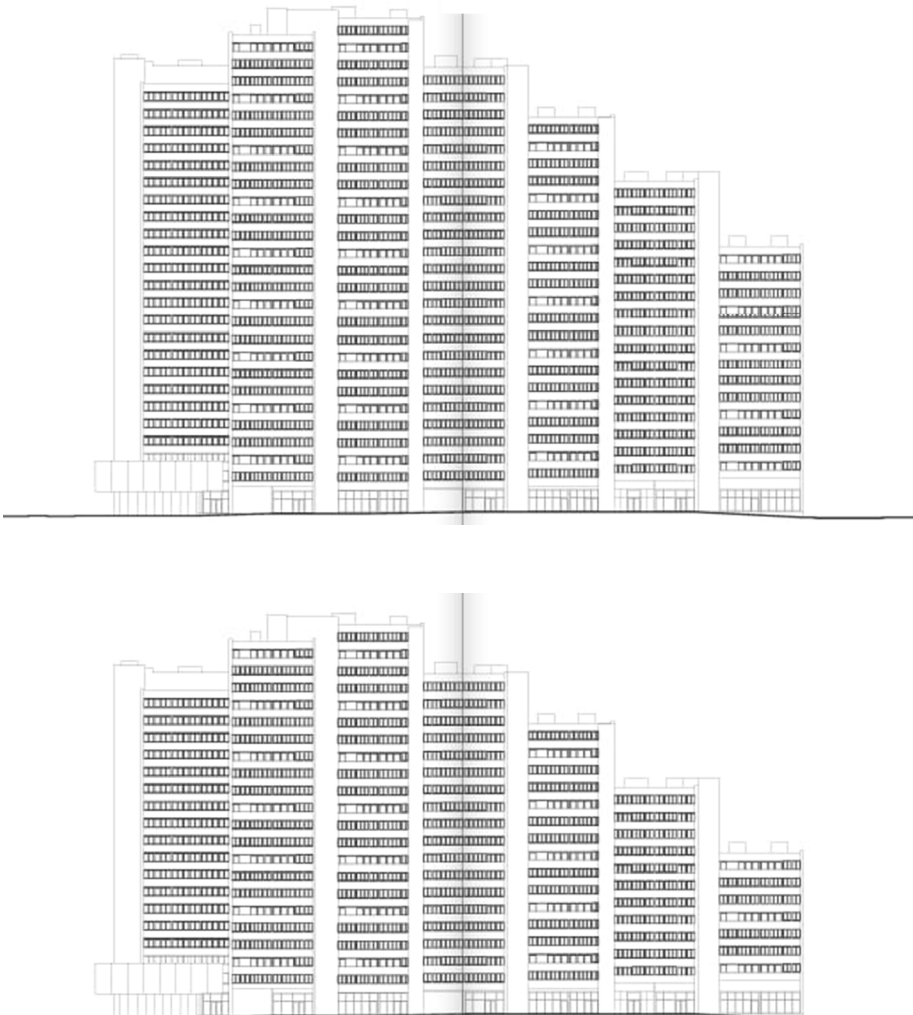
„Im Oktober 1959 wurde das vier Obergeschosse vorsehende Vorprojekt vom Stadtrat genehmigt. Eingehendere Untersuchungen der zuständigen Stellen zeigten jedoch in der Folge einen größeren Raumbedarf, so daß im Juli 1960 die Baueingabe mit fünf Obergeschossen eingereicht wurde.“

Zürcher Lokalchronik, NR. 2991,

A.2.2 LOCHERGUT

„Ein «Wohnmonstrum» wird das Projekt Lochergut im Januar 1962 genannt. Der Widerstand zeigt Wirkung. Der Zürcher Regierungsrat verweigert die nötige Ausnahmegewilligung. Schliesslich stutzt man die Pläne für das Lochergut zurecht. Statt 70 misst der höchste Wohnturm noch 62 Meter, die Zahl der Stockwerke sinkt von 28 auf 22. Im Jahr darauf beginnen die Bauarbeiten, 1966 sind die 400 Wohnungen bezugsbereit.“

NZZ-Magazin, Daniel Meier. Zürich, 2022



A.3 A BUILDING OF ITS TIME

>> 6.1.3 CLASSIC MODERNISM p.60

>> FORMAL p.62

>> FIVE POINTS IN ARCHITECTURE p.60

>> 2.2.7 SURFACE AS p.38

>> 2.2.6 CONCEPTION AND p.38

The use of references from the period of new construction are obvious. The building consists of simple, reduced volumes, the 5 points of Corbusier have all been taken note of. However, the principles were not only applied, but playfully adopted in a refined overall conception, where every detail was precisely formulated.

The windows are not merely incised, but well-organized bands in the proudly rising facades, where prefabricated concrete facade elements are interwoven with aluminum profiles. Lighting, heating and power supply are also integrated into the window layer on the inside.

The building materials used are modern and are honestly displayed. The house is designed as a free-standing reinforced concrete building, the free

first floor is pre-stressed with steel cables, the concrete has been made recognizable as a building element everywhere, so it has been left in its natural structure and color. In the facade, only light metal and glass appear as further materials. The room layout is rationally structured and repeated throughout the floors. This makes the building very flexible in its use. Both the interior design and the furnishings support this idea.

The Amtshaus formally breaks away from its neoclassical predecessors and models from the Heimatstil and develops an independent, honest aesthetic that corresponds to the function of the building and its time. The Amtshaus was praised in its time by both the population and the users.



A.4 TECHNICAL INNOVATIONS

Boosted by the war economy and the construction boom in the post-war years, there were rapid technical advances in the construction industry, especially in the newer materials such as glass, concrete and light metals. In the Amtshaus, three innovations can be noted that were considered very advanced at the time

A.4.1 ALUMINIUM WINDOWS

The use of aluminum for windows was a novelty at the time of the construction of the office building. The material was not only visible from the outside, giving the facade a vertical structure, but was also used inside for details and coverings.

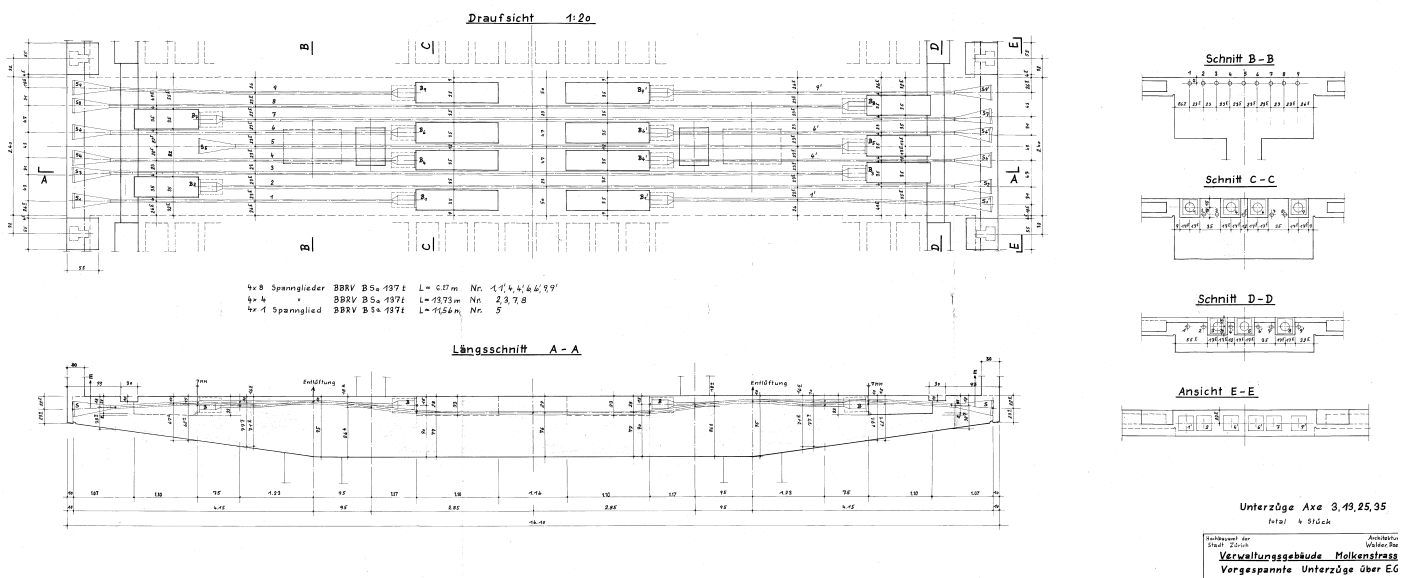
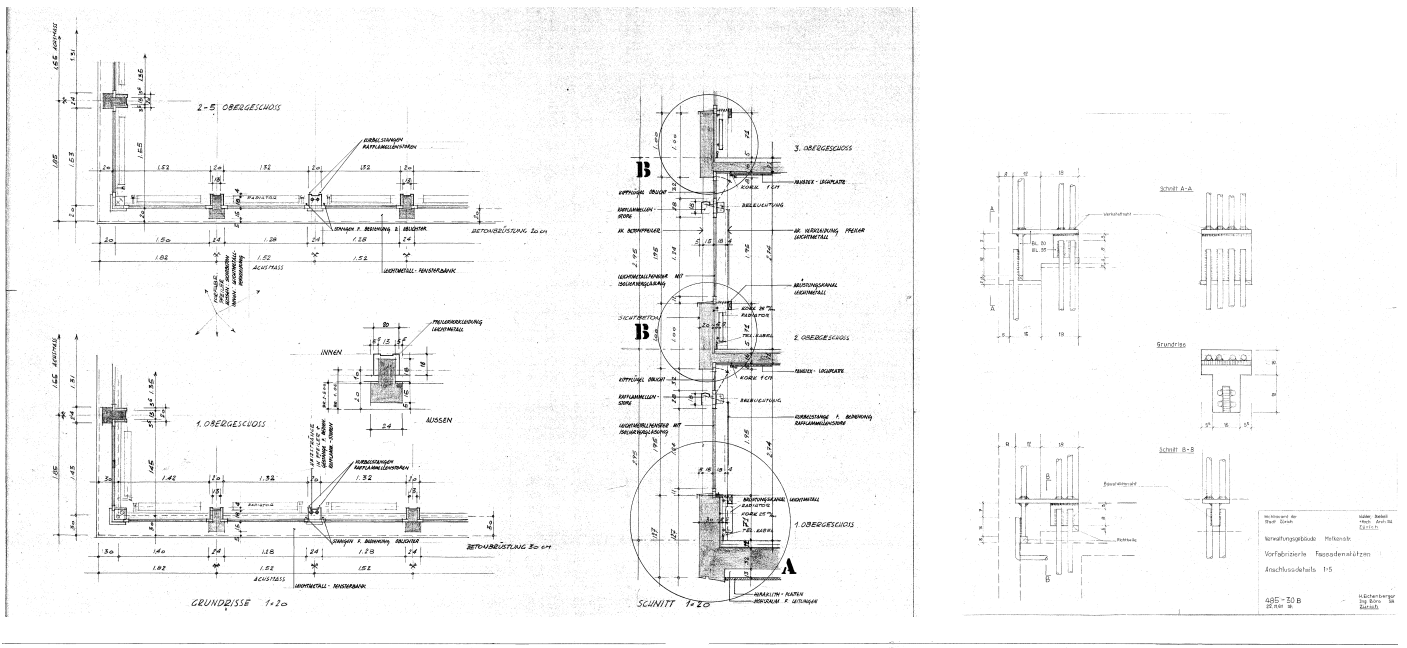
A.4.2 PREFABRICATION

Another novelty was the use of prefabricated concrete elements for the facade, which were subsequently inserted into the excavations of the balustrades made of cast-in-place concrete and then casted together.

A.4.3 PRETENSIO-NING

The free play of the first floor was made possible by the prestressing of the strongly formed beams, which transfer the forces into the columns.

- >> 6.4.1 ALUMINIUM p.69
- >> PRESTRESSED p.71
- >> 6.4 TECHNOLOGIES p.68
- >> PREFABRICATION CON-CRET p.69



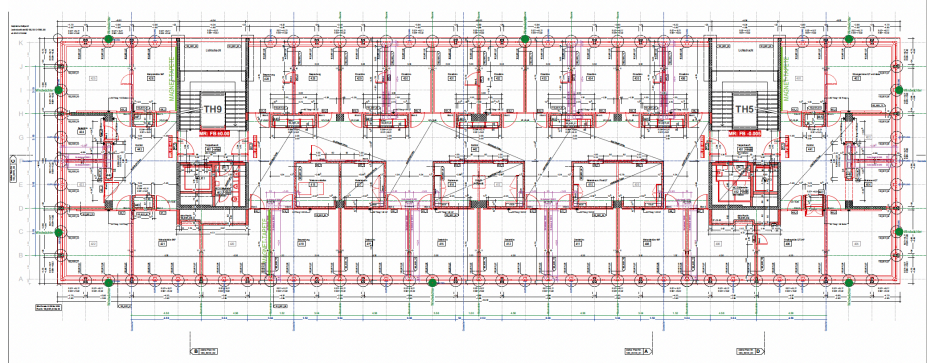
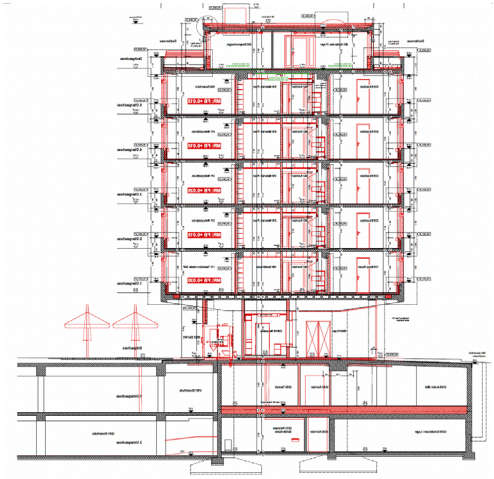
A.5 RENO- VATION

Thanks to a careful architectural implementation of the refurbishment of the Amtshaus Helvetiaplatz, it was possible on the one hand to preserve the original condition to a large extent and on the other hand to adapt the interior to the requirements of the new use as a social center.

The renovation was planned and carried out by Kaufmann Widrig Architekten together with the architects Bosshard and in close cooperation with the Denkmahlpflege. The building had to be dismantled down to the structure, and contaminated materials had to be removed properly, disposed of properly. The reinforced concrete skeleton had to be made earthquake-proof, the windows and the sun protection had to be replaced in order to meet today's requirements. The interior was redesigned from the logic of the original. The building has changed most visibly on the groundfloor level. To the structure on the groundfloor there have already in the end of the 1990s two steel and glass volumes been added, which were now supplemented by concrete walls and now regulate the access for the parking garage and the building and house a café.

Although the building still looks pretty much the same from the outside, except for the supporting structure, the building consists of completely replaced parts. The construction of the building in the 1960s cost 6.6 million, the repair in 2019 about 50 million Swiss francs.

- >> BUILD ON, PRESERVE OR BUILD NEW? p.63
- >> REPLICAS p.56
- >> FAKES p.57



A.6 PRO-GRAMM

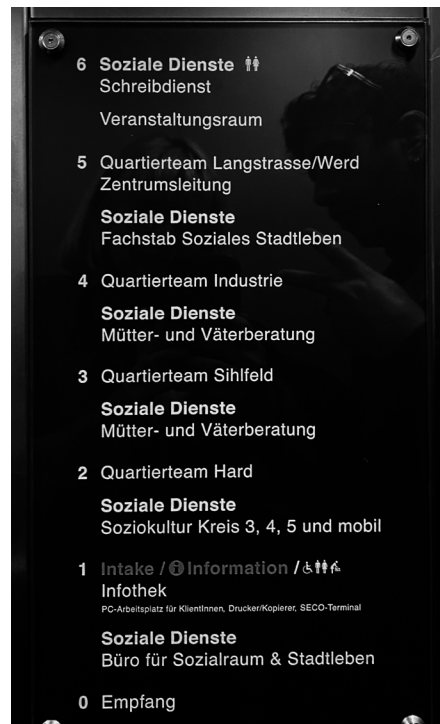
A.6.1 FUNCTIONAL ARRANGEMENT

Das Amtshaus Zürich wird nach der Sanierung wieder von der Einrichtung für Soziale Dienste der Stadt Zürich bezogen. Das Amtshaus ist somit durch und durch ein Sozialer Bau und steht für die Unterstützung der Bevölkerung.

Die Sozialen Dienste der Stadt Zürich sind auf 5 Standorte verteilt welchen, wobei es in jedem ein Sozialräumliches Grundangebot für die entsprechende Quartiere gibt. Zusätzlich wird jedem Standort ein spezifischer Fachressort zugewiesen.

Im Amtshaus Zürich ist der Fachressort des Sozialen Stadtlebens angesiedelt. Die Grundangebote der einzelnen Quartier Hard, Industrie, Langstrasse/Werd und Sihlfeld werden stockwerkweise auf die Quartierteile aufgeteilt. Da die Regel-

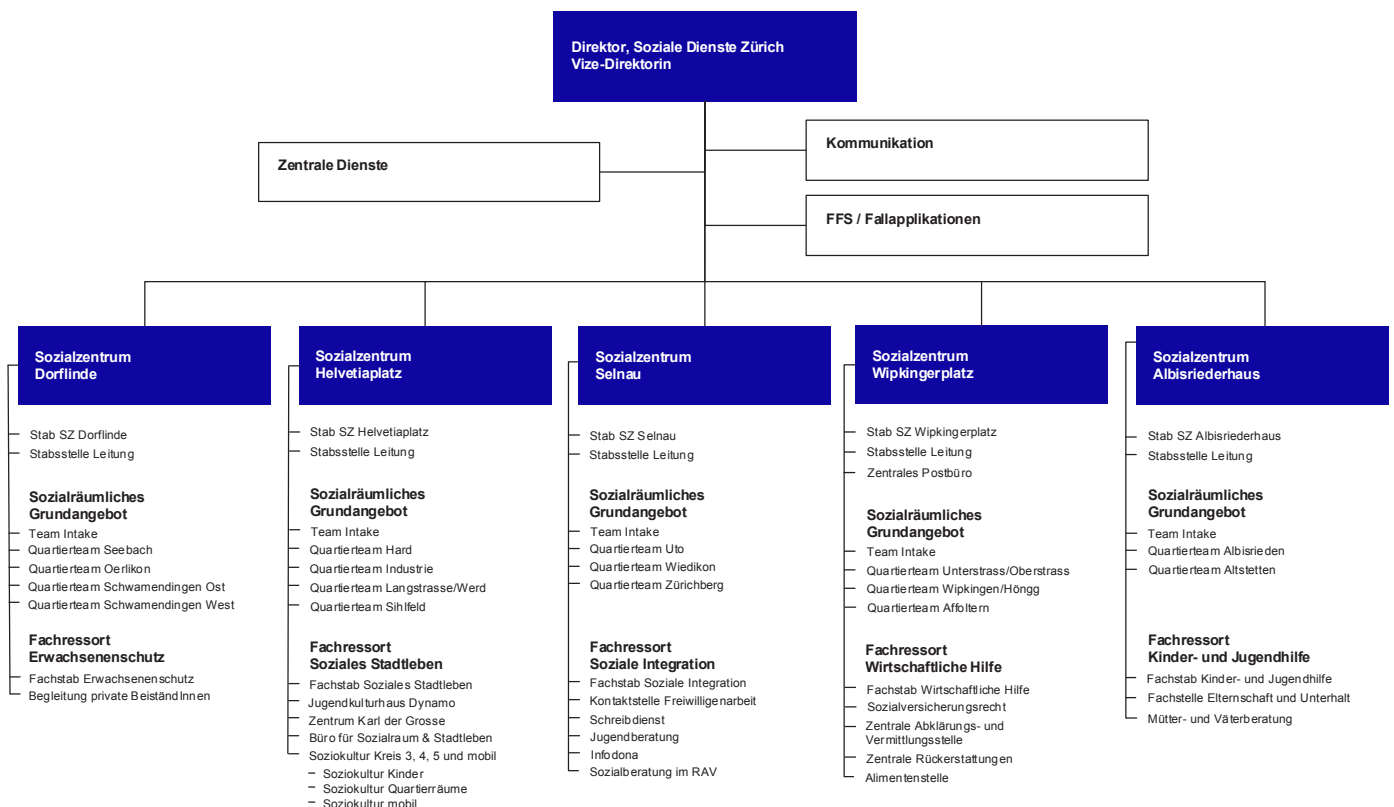
geschosse identisch sind, besitzt jeder Quartierteil die gleichen Räumlichkeiten. Das Gebäude wird durch inhaltlich (Programm) und räumlich logisch strukturiert und gegliedert.



A.6.2 SOZIALE DIENSTE

„Die Sozialen Dienste (SOD) sorgen für eine nachhaltige soziale und berufliche Integration der Stadtbevölkerung und für eine hohe Lebensqualität in Zürich.“

Die Sozialen Dienste (SOD) setzen sich dafür ein, dass die Menschen in der Stadt Zürich auf eine wirksame soziale Grundversorgung zählen können. Rund 900 Mitarbeitende engagieren sich täglich für eine gute Lebensqualität in allen städtischen Quartieren. Durch die Arbeit in den Bereichen soziales Stadtleben, Kinder- und Jugendhilfe, Sozialhilfe und zivilrechtliche Massnahmen leisten sie einen wichtigen Beitrag zum sozialen Frieden und gesellschaftlichen Zusammenhalt. Die Hilfe zur



A.7 REDENSIFICATION

A.7.2 REDENSIFICATION OF THE BUILDING STRUCTURES FROM THE 1960'S

A.7.1 DEMOGRAPHIC CHANGE IN ZURICH

After the rapid population increase in the 1950s and 1960s, the number dropped again to 365,000 by 1989 (84,000 people or 19 percent less). The streets, the squares, the infrastructure were used by almost one fifth less people.

From the turn of the millennium, however, the number increased again steadily.

The population of the city of Zurich in July 2022 counts a population of 440115 inhabitants, which is about the same density as at the peak in 1962.

However, the agglomeration started to grow strongly from the sixties onwards.

According to the medium scenario of population development, the city of Zurich will have about 494200 inhabitants in 2030, and by 2040, according to the medium scenario, the population will increase further to 515600 inhabitants.

>> ECONOMIC BOOM AND SPATIAL STRUCTURE p.62

>> REPLICAS p.56

>> 1.2.1 INDUSTRIAL REVOLUTION IN FRANCE p.33

>> THE GROWING BUILDING p.70

Due to the growing population, the decision for inner redensification and the adaptability of the structures of the 1960s, these buildings are again coming into the focus of politics and urban planning.

A.7.2.1 LOCHERGUT

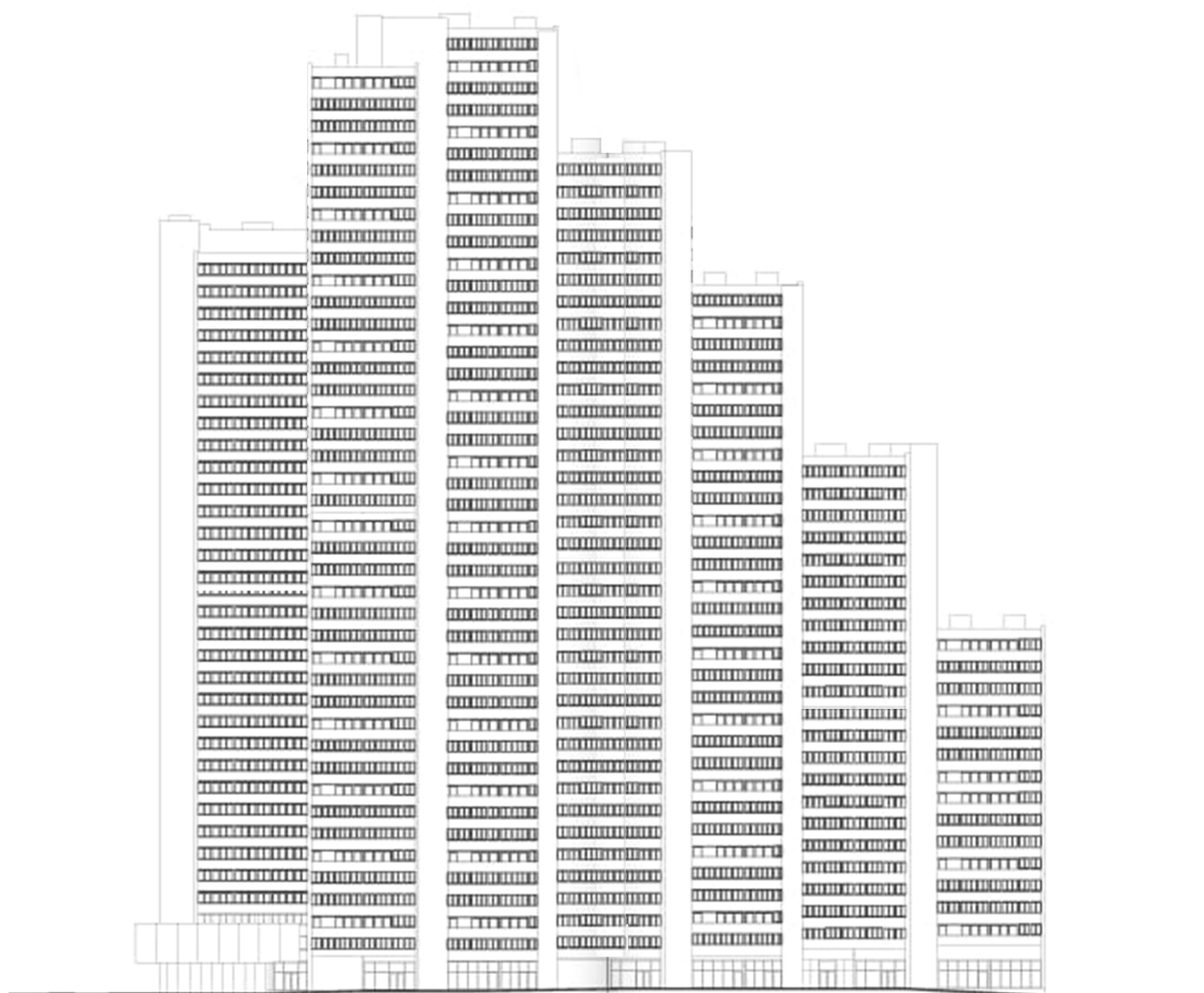
After the Lochergut was perceived by the population as a Wohnmonstrum in 1962, it has since developed into an iconic building and is now an integral part of the skyline of Zurich.

In 2002, Poolarchitekten won a competition, which provided for the conversion of the shopping arcade and the construction of new office floors. The execution resulted in 2005/2006.

Preliminary studies are currently underway for the redensification of the large building from 1962. According to the building regulations, twice the built mass could be added.

However, this leads to a huge challenge in terms of dealing with the existing buildings.

The challenges are not only of a preservationist nature, but also of a static, urbanistic and social nature.

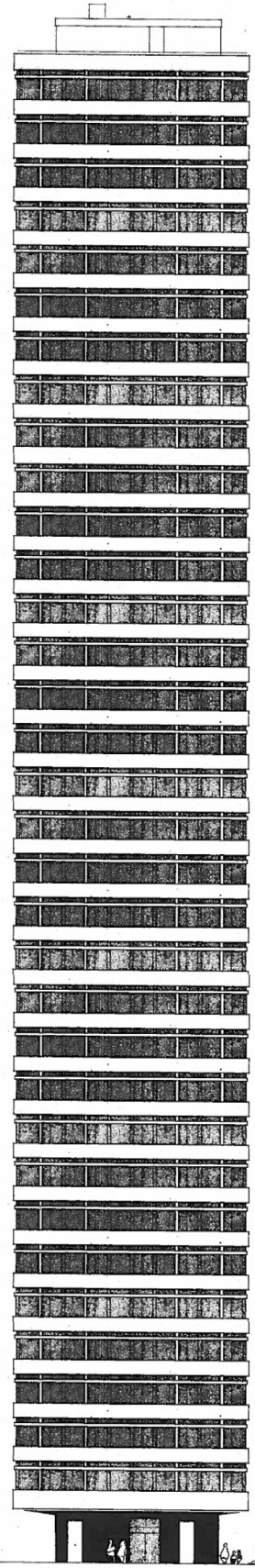
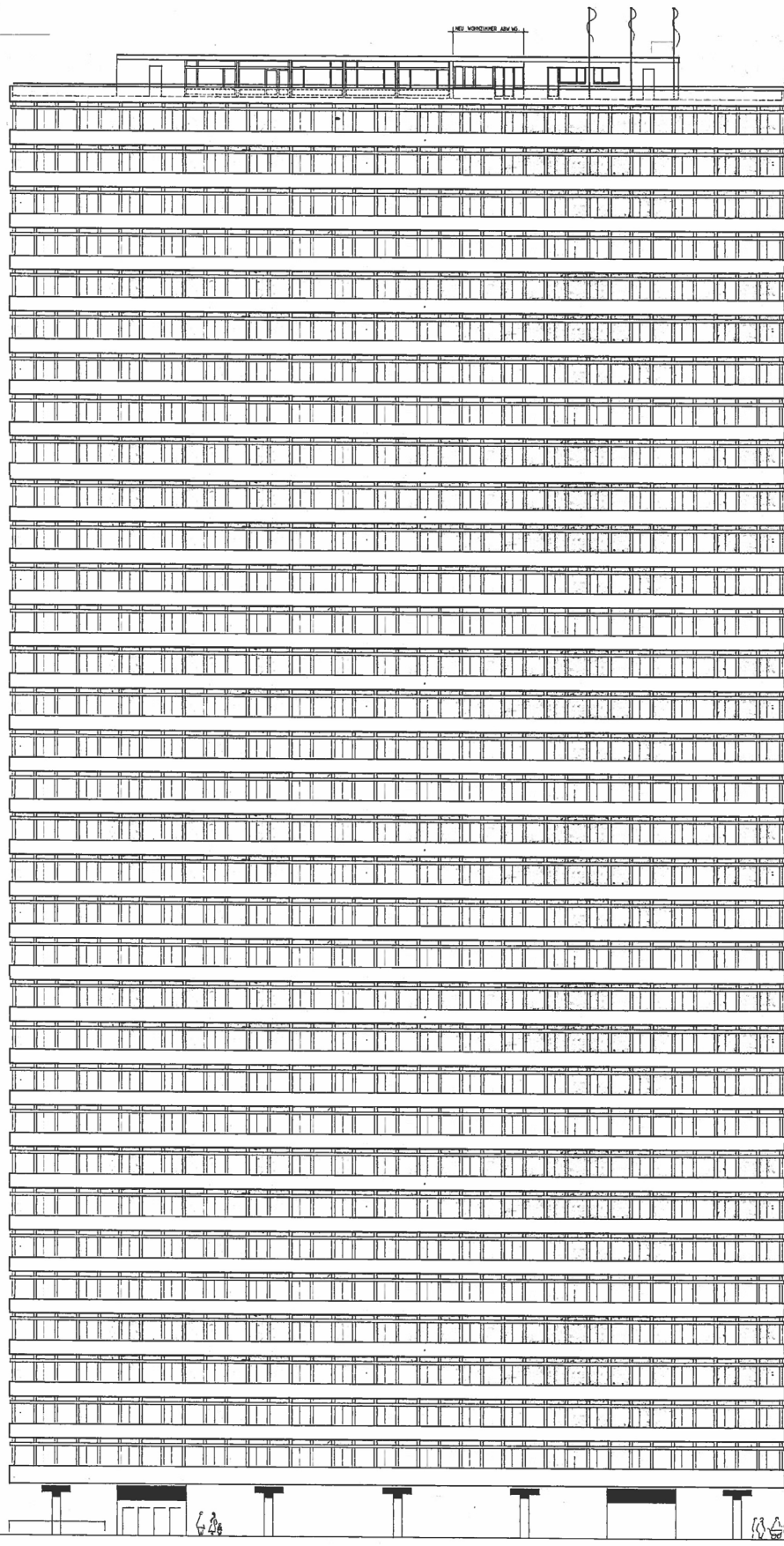


AMTSHAUS HELVETIAPLATZ, MOLKENSTRASSE 5, ZÜRICH 4

UMBAU ABMÄSSIGUNG ATTIKAGESSCHOSS

NO.	PROJEKTION	STADT	NO.	DATE	REV.	GEZ.	PL. GR.	PL. NR.
001	PROJEKTION	ZÜRICH	1	27.8.88	M. S. K.	27	27/70	

■ BESTEHEND
 ■ NEU
 ■ ABBRUCH
 ZÜRICH



- 55 32 -

SÜD-WEST

- 16 0 -

SÜD-OST

„The point of these sculptures – and of all sculpture – for Eisenstein is not its mimetic quality, not its capacity to imitate the look of living flesh, but its power to embody ideas and attitudes. It is Eisenstein’s most basic assumption that sculpture, all art, is fundamentally ideological.“

Narrative Time: the question of the Gates of Hell - Rosalind E. Krauss

V.1 HISTORICAL CONTEXT

V.1.1 VOLKSHAUS BRUXELLES

„They are executed in such a way that we feel we are looking at something that was shaped by the erosion of water over rock, or by the tracks of waves on sand, or by the ravages of wind; in short, by what we think of as the passage of natural forces over the surface of matter. Shaping those substances from the outside, these forces act with no regard to the intrinsic structure of the material on which they work.“

Narrative Time: the question of the Gates of Hell - Rosalind E. Krauss

The first known „Volkshaus“ was built in Belgium, in the little mining town of Jolimont in 1872. Similar projects occurred on the territory during those years combining selling spaces, gathering spaces and union offices for the workers. It is in this context that the „Volkshaus“ of Bruxelles is built. Inaugurated in 1899, this Art nouveau building is designed by the architect

Victor Horta and stands out thanks to its iron structure visible not only in the curtain wall of the facade, but also in the meeting hall.

Built before the Volkshaus of Zürich and the Pfullinger Halle, Horta’s building and the Art nouveau movement has obviously influenced the practice of architects part of the Heimatstil. Indeed in the work of architects such as Theodor Fischer, marks of the Art nouveau movement can be seen in their building, notably in the reception hall of the Pfullinger Hallen.



Volkshaus Bruxelles - Victor Horta (1896-1898)



Volkshaus Bruxelles, theater - Victor Horta (1896-1898)

>> 6.1.5 ART NOUVEAU p.64
>> 1.1 BRUSSELS p.33

V.1.2 PFULLINGER HALLEN

„In the eighteenth and nineteenth centuries ambitious painters and sculptors accepted without dispute the notion that time was the medium through which the logic of social and moral institutions revealed itself“

Narrative Time: the question of the

Gates of Hell - Rosalind E. Krauss
The Heimatstil drew its inspiration from bourgeois nostalgia in search of its peasant origins. It is not a question of copying the world-famous Swiss Alpine chalet model but of relying on traditional craftsmanship and local materials. Forged iron, carved wood and carved stone, accompanied by a roof overhang and lattice windows are the main features. The bourgeois house and the peasant house from before 1800 served as one of the model for this movement.

The Heimatstil was brought into fashion by the Swiss Village at the Geneva National Exhibition in 1896, and was also presented at the Paris World’s Fair four years later.

Die Pfullinger hallen of Theodor Fischer is a perfect example of the Heimatstil, and he combines it with monumentality in order to create an ode to the village community. The reception hall of the building and the paintings in it are an early example of the mixture between art nouveau and new objectivity.

The façade of the Volkshaus of Zürich and its reference system make it a major work of the Swiss Heimatsil too, especially linked to the work of one of the most important founders of the Heimatstil who is also the co-founder of the Deutsche Werkbund: Theodor Fischer.



Die Pfullinger Hallen - Theodor Fischer (1904-1907)



Swiss Village - Geneva National Exhibition (1896)

>> 6.1.5 ART NOUVEAU

p.64

>> 6.1.2 HEIMATSTIL p.59

V.1.3 VOLKSHAUS BERN

„... achieve the clarity that seems to be the very essence of relief. “All details of form must unite in a more comprehensive form,”

Narrative Time: the question of the Gates of Hell - Rosalind E. Krauss

Born in the struggle, created in the struggle, dedicated to the struggle“; with these words, the socialist National Councillor Robert Grimm inaugurated the People’s House in Bern in October 1914. The „Volkshaus“ of Bern has the ambition not only to represent in one facade the social cause, but also to be seen as a technical and artistic performance. Indeed, left-wings movements express more and more their willingness to find an autonomous architectural vocabulary to express the social cause. In 1913, the young and progressive architect Otto Ingold is hired to design the new „Volkshaus“, which is considered at the time as a bold gesture.

The building can be considered halfway between modernity and tradition. On one hand, the use of the concrete, especially on the façade, is quite new at the time. This material distinguishes the building from the built context of Bern where stone is totally dominant. On the other hand, the symmetry, the neoclassical vocabulary and the monumentality of the façade continue to inscribe the building in the architecture tradition.

In the spirit of a total work of art, a uniform design concept encompasses the exterior construction as well as every detail of the interior design which inscribe the building in the Art nouveau tradition. Furthermore, Ingold’s spaces incorporated quasi-expressionist forms in heavy stucco that would lead later on to the Art Deco of 1920s.

Nevertheless, the building can be seen

as a reference work of the „Schweizer Werkbund“, newly founded in 1914, in which Otto Ingold was greatly involved.



Volkshaus Bern - Otto Ingold (1912-1914)



Volkshaus Bern, Volkshaus Bern - Otto Ingold (1912-1914)

>> 6.1.6 ART DECO p.65

>> 6.1.3 CLASSIC MODERNISM p.60

>> 6.4.3 CONCRET p.69

V.1.4 VOLKSHAUS LÜBECK

„With the symmetry of their movement comes a satisfaction about the wholeness of one’s perception of the form, and about the way it fuses with the notion of balance that suffuses the entire composition“

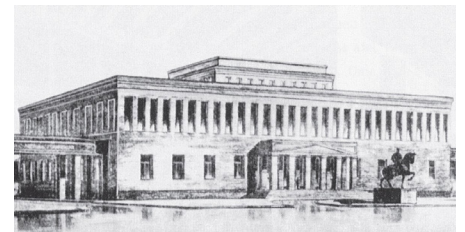
Narrative Time: the question of the Gates of Hell - Rosalind E. Krauss

Peter Behrens participated in a com-

petition in which he was personally invited by the jury, alongside three other architects including Theodor Fischer: the competition for the Volkshaus in Lübeck.

He submitted a proposal and the first jury, which was only there to guide the competition, considered him the winner with a modern and sober building according to the criteria of the time. The final jury finally gave the winning proposal to Erich Blunck, which was more traditionally oriented.

Peter Behrens is one of the founders of the German Werkbund movement. The strict neoclassicism became an important aspect of a part of the German Werkbund, whose main representative was Behrens.



Volkshaus Lübeck - Peter Behrens (1912-1913)

>> 6.1.3 CLASSIC MODERNISM p.60

V.1.5 GLASS PAVILION

„... were to fashion the composition into a kind of temporal cut that would knife through the disarray of historical incident and uncover its meaning.“

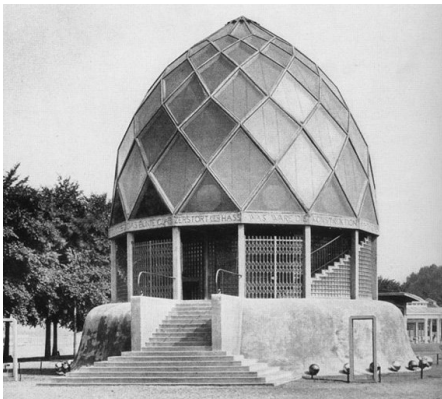
Narrative Time: the question of the Gates of Hell - Rosalind E. Krauss

Although architectural and social structures are linked, the new architectural forms are developed only after a considerable delay in relation to the new institutions. The German architect Bruno Taut reflected on this question of representation of new movement, both through his writings and his constructions.

He was one of the students of Theodor Fischer and one of the closest and most active architect of the working class. He was the first spokes-

man for the association: „Arbeitsrat für Kunst“. He thought about how to represent ideal and utopian people's houses so that they become crowns for the city. He was looking for an architecture to represent the democratic popular order.

For the Werkbund exhibition in Cologne in 1914, he exhibited a crystal house, consisting of a single room, which in his view was to be the future house of the people, the «cathedral of the future.» The pavilion also served to explore and demonstrate the potential that glass could offer to architecture.



Bruno Taut - Glass Pavilion (1914)

>> 6.1.3 CLASSIC MODERNISM p.60

V.1.6 ZUEV WORKER'S CLUB

„History was understood to be a kind of narrative, involving the progression of a set of significances that mutually reinforce and explicate each other, and that seem driven as if by a divine mechanism toward a conclusion, toward the meaning of an event.“

Narrative Time: the question of the Gates of Hell - Rosalind E. Krauss

At the end of his exile, Lenin lived in Zürich. He gave two speeches at the Volkshaus: the first one about the „Bloody Sunday“ of 1905 and the second about the possibility of a new revolution in Russia. After he returned to Russia and took part in the revolution, many changes also occurred in

the architectural and artistic realm in the country. With the October Revolution and the end of war, the hopes and determination of the workers increased, which gave a new impulse to the people's house movement.

Russian architects will develop constructivism from the 20's, with this idea of finding an architectural expression for communism, in opposition to what was built before the revolution. The Workers' Clubs were one of the main concerns of this movement in the hope of a social mutation through architecture. The objective is to influence society by establishing more collective practices in the program of the Workers Club.



Zuev Workers' Club - Ilya Golosov (1929)

>> 6.4.3 RUSSAIN REVOLUTION p.68

V.2 SYMBOL

V.2.1 TONDO PITTI, MICHELANGELO

„For, by its very nature, the medium of relief makes the reading of the narrative possible.“

Narrative Time: the question of the Gates of Hell - Rosalind E. Krauss

The Tondo Pitti is a round bas-relief in marble, a sculpture made by Michelangelo around 1504-1505 representing the Virgin Mary and the Child Jesus with John the Baptist as a child.

One can see the characteristic aesthetic of the non-finito. The figure of the little Saint John emerges with difficulty from the unpolished stone and the chisel strokes are still visible.

The cast of Michelangelo's famous Tondo Pitti is embedded in the front façade of the Volkshaus as a plastic decoration; its powerful formal language supports the monumental language of the building just above the balcony.



Tondo Pitti - Michelangelo (1503-1505)



Volkshaus' facade (2020)

>> 3.2 SCULPTURE AND ARCHITECTURE p.42

>> 7.2.2 MICHELANGELO p.74

V.2.2 COLOR OF THE VOLKSHAUS' FACADE

„They continue to refer be-

came red twenty years later when the socialists obtained the mayor's office and the majority in the city council. It was then painted white, and in 2021, it was painted red again, this time for historical rather than political reasons.

The change of painting over time demonstrates that the color of the façade embody an ideology. It speaks to a social and collective knowledge that is beyond architecture itself.



Test of color for the Renovation of the Volkshaus (2021)

V.2.3 COMMEMORATIVE PLAQUES

There are two commemorative plaques of Lenin in Zürich, one at the house in which he lived with his wife for more than a year and the other at the Volkshaus in Zürich.

The one at the Volkshaus was inaugurated in 1970 to celebrate Lenin's 100th birthday and the two speeches he made in the building.

The other politician who appears on the walls of the building is Hermann Greulich. He was a member of the Zurich Grand Council and, above all, one of the founders of the Swiss Workers' Federation. Greulich was a pioneer of the international socialist movement. He worked side by side with Marx and Engels in the First International and was also active for the Second International.



Inauguration of the Lenin's memorial plaque (1970)

>> 6.4.3 RUSSAIN REVOLUTION p.68

V.3 SPECULATIVE PIECE

„Sculptures such the Torso of 1877 (fig. 20) are riddled with the accidents of the foundry: air pocket holes which have not been plugged; ridges and bubbles produced in the casting stage which have not been filed away – a surface marbeled with the marks of process that Rodin has not smoothed out but left, so that they are the visual evidence of the passage of the medium itself from one state to another.“

Narrative Time: the question of the Gates of Hell - Rosalind E. Krauss

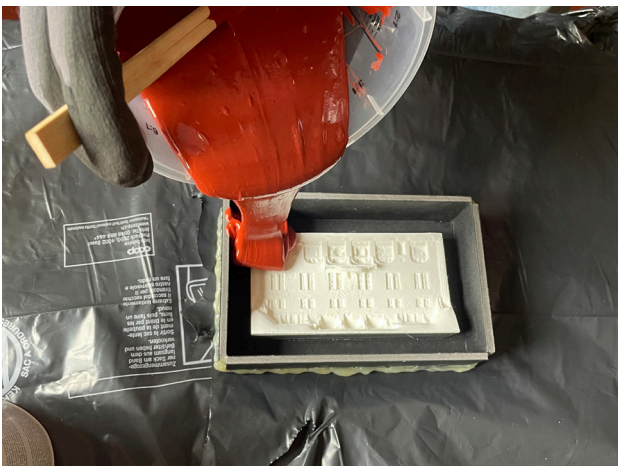
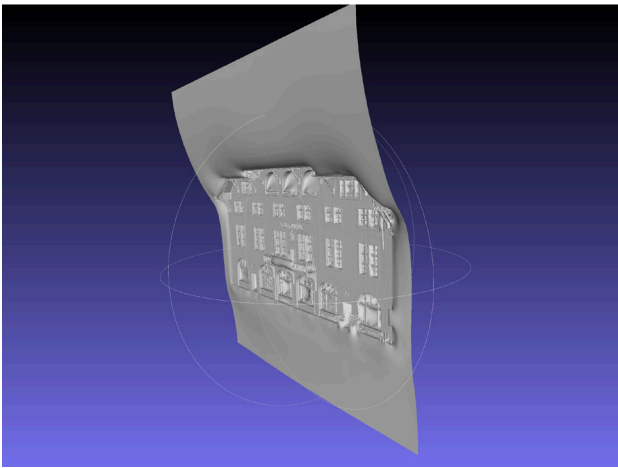
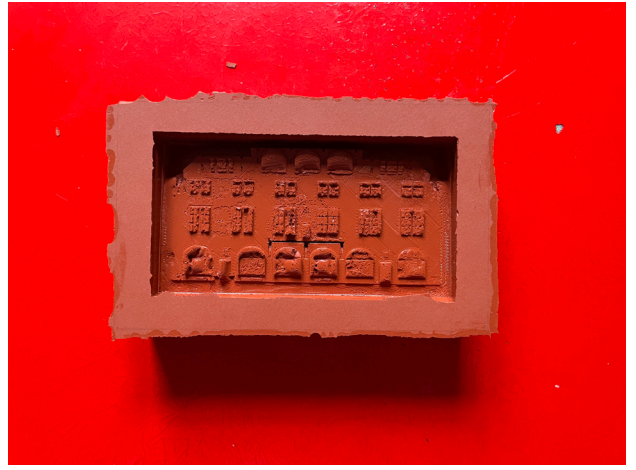
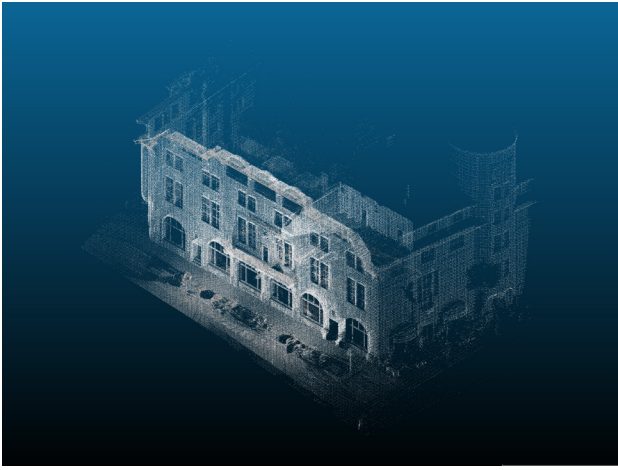
>> 3.4 EVOLUTION OF THE GATES p.45

>> 3.5 AUTOSAVES p.47

>> 4.4 COPY PASTE p.51

>> 5.1.3.13 THE SHADES p.55

>> 6.4.4 SCULPTURE CASTING p.72

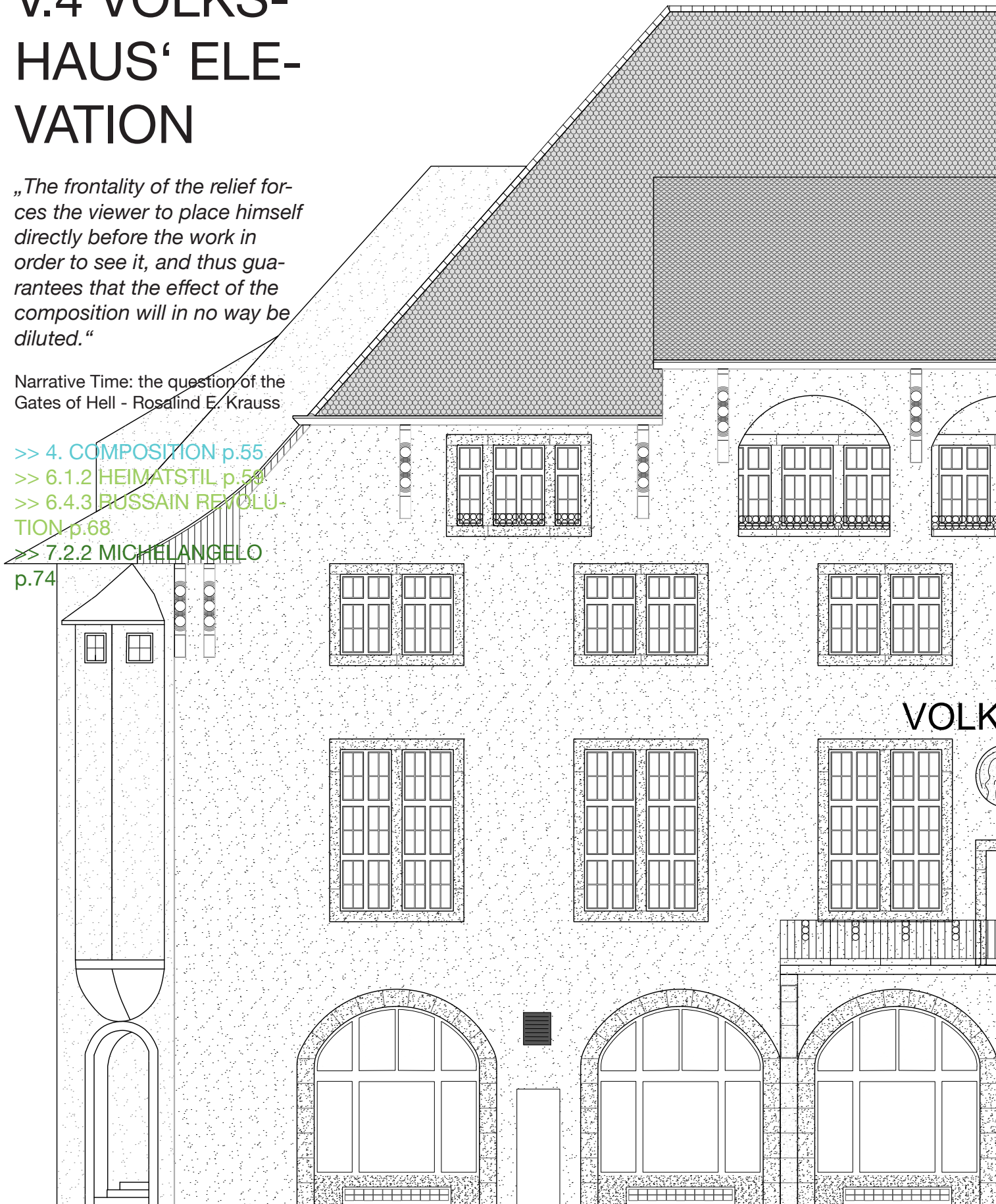


V.4 VOLKS- HAUS' ELE- VATION

„The frontality of the relief forces the viewer to place himself directly before the work in order to see it, and thus guarantees that the effect of the composition will in no way be diluted.“

Narrative Time: the question of the Gates of Hell - Rosalind E. Krauss

- >> 4. COMPOSITION p.55
- >> 6.1.2 HEIMATSTIL p.54
- >> 6.4.3 RUSSAIN REVOLUTION p.68
- >> 7.2.2 MICHELANGELO p.74



Born in 1840, Rodin grew up in Paris and came from a modest background; he's the son of a small civil servant. „I had all the troubles of poverty until I was 50 years old“, he says. Indeed, rejected three times at the Academy of Fine Arts, he trained as an ornamentalist and thus approached art through craftsmanship.

Shows, commissions, competitions being very difficult to obtain without having done the Academy of Fine Arts, he is forced to work in the workshop of artists for whom he models and who sometimes sign in his place.

He will maintain a personal career in parallel to day job. Rejected several times by the Salon, it is only at the age of 37 that his name will really start to circulate in the artistic circles of Paris.

>> 2. EXPRESSION p.41

1.1 BRUSSELS

FORM NEOCLASSICISM TO THE SEED OF INSPIRATION

„Rodin had now discovered the fundamental element of his art; as it were, the germ of his world. It was the surface, — this differently great surface, variedly accentuated, accurately measured, out of which everything must rise, — which was from this moment the subject matter of his art, the thing for which he laboured, for which he suffered and for which he was awake. [...] At that time the war came and Rodin went to Brussels. He modeled some figures for private houses and several of the groups on the top of the Bourse, and also the four large corner figures on the monu-

ment erected to Loos, City-mayor in the Parc d'Anvers. These were orders which he carried out conscientiously, without allowing his growing personality to speak“
August Rodin - Rainer Maria Rilke- 1919 - New York

>> 1.3.3 RAINER MARIA RILKE p.34
>> V.1.1 VOLKSHAUS BRUXELLES p.26

1.2 PARIS

1.2.1 INDUSTRIAL REVOLUTION IN FRANCE

- Due to an emerging middle class, there was a socio-political change in which the previously leading aristocracy and bourgeoisie lost importance and influence
- Train, telephone, steam engine, inventions and optimizations in iron production (which could be used as well in bronze casting) etc. enabled the growth of cities and the faster and cheaper production of goods, changing the world view of society
- With the new technological and scientific advancements the middle and lower class became of more importance, able to question the position of the aristocracy
- The impact of the shifting social fabric ranged from labour, politics etc. to art, architecture and sculpture
- Exhibitions and art markets were opened to the public and the „uneducated“ were now also in charge of what art should be. What should it show, express and how available should it be ?
- Shifting the focus of the „original“ art to the new art
- (Not only) the inexperienced class was moved by the art which didn't build on knowledge (biblical, symbolical, historical event) but rather evoking emotions, the demand for such art grew, and with the ability of new technological reproduction methods the appetite of the different class could be covered

- Many sculptures casted on sculpture after the other without numbering or keeping track of the produced art works, trying to cover the production costs

>> 2.2.7 SURFACE AS p.38
>> 5.2.2 PRODUCTION ON DEMAND - LEADING TO FORGERY p.56
>> 6.4.4 SCULPTURE CASTING p.72
>> A.7 REDENSIFICATION p.23

1.2.2 PICTURE WALLS

„Im Gegensatz zu der meist statischen Adorationsversammlung der Kirche nimmt die Bewunderung des Publikums die Form einer vereinzelnden, atomisierten Prozession entlang der Bilderwände an, die des Flanierens, die Walter Benjamin als eine im 19. Jahrhundert entstehende Attitüde gegenüber dem Warenfetisch charakterisiert hat. Die Bildwände der Kunstausstellungen passen sich dieser Entwicklung an. Die flächendeckende Hängung, in der die Gemälde über die gesamte Wand verteilt worden waren, weicht gegen Ende des 19. Jahrhunderts der linearen Aufreihung, die sich an den Passanten richtet und auf seine Augenhöhe sowie auf seine Bewegungsrichtung abgestimmt ist.“

Die unbewältigte Moderne Kunst und Öffentlichkeit, Walter Gras-

skamp, 1989, München

>> 6.4.2 EPOCHES p.67

>> 6.4 TECHNOLOGIES

p.68

>> 6.1.1 NEOCLASSICISM

p.59

1.2.3 SHAPES HIS CAREER AND GENERATES THE ESSENCE OF HIS WORK

Entered the Salon of Paris „The Bronze Age“ to prove himself as a sculptor and start his own career.

> entry not tolerated because of accusation that statue is a cast of human model

> Rodin in artistic crisis

fake or real -> too perfect

does imprint him to work not „perfect“ anymore (everyone could do a „perfect“ replica

>> p.37

>> 5.1.3.4 THE AGE OF BRONZE p.53

>> 5.1.3.3 MAN WITH BROKEN NOSE p.52

1.2.4 ECOLE DES BEAUX ARTS

over time, the academy loses importance, while Rodin already stepped out and gains importance (new way forward)

>> 2.2.6 CONCEPTION AND p.38

>> 6.1.1 NEOCLASSICISM p.59

1.3 PARTNERS/FRIENDS

1.3.1 CAMILLE CLAUDELLE

- Student -> Muse -> Lover
- Strong influence in shaping the feminine figures physical and psychological
- Psychological problems, depression
- Rodin torn between wife and relationship

>> 6.4.4 SCULPTURE CASTING p.72

1.3.2 JULES DALOU

Sculpture friend from his time at the Petite École in Paris.

The friendship falls into pieces after a dispute about the Victor Hugo Memorial.

1.3.3 RAINER MARIA RILKE

„Here the young poet shared the life of the aged sculptor and his most silent hours. Rodin felt that Rilke approached his sculptures from the same imaginative sphere whence his own creative impulse sprang; he knew that in the pellucid and illuminating realm of the poetic his works found their spiritual home as their material manifestation partook of the atmosphere when placed under the open sky, given wholly to the sun and wind and rain“

August Rodin - Rainer Maria Rilke-1919 New York

>> 1.1 BRUSSELS p.33

>> 1.4 SOLITUDE p.34

>> 2. EXPRESSION p.41

>> 2.1.2 SURFACE UNDER p.41

>> 7.3.1.2 p.75

>> 7.3.2 BAUDELAIRE p.76

1.4 SOLITUDE

„Rodin was solitary before fame came to him and afterward he became, perhaps, still more solitary. For fame is ultimately but the summary of all misunderstandings that crystallize about a new name. Rodin's message and its significance are little understood by the many men who gathered about him

August Rodin - Rainer Maria Rilke-1919 - New York

>> 1.4 SOLITUDE p.34

ORIGIN OF ITS STRENGTH

„It holds, perchance, all its past hours, the hours of expectation and abandonment, the hours of doubt and the long hours of need. It is a life that has lost nothing and has forgotten nothing; a life that has absorbed all things as it passed, for only out of such a life as this, we believe, could have risen such fulness and abundance of work; only such a life as this, in which everything is simultaneous and awake, in which nothing passes unnoticed, could remain young and strong and rise again and again to high creations.“

- Figurative is replaced by abstract
- deconstruction of figures (for the first time in history)
- Rules made by men are to be discarded and revolutionized (breaking the rules with mutilation, metamorphosis and repetition)
- Content: Symbolism(not striking)
- expression: impressionism
- new compositions and techniques: freed from the rules and history, no allegory but torso
- not narrative but fragment

- >> 1. LIFE AND BIOGRAPHY
- >> 3. PROCESS
- >> 1.3.3 RAINER MARIA RILKE p.34
- >> 5.2.3 GUY HAIN p.57

2.1 RELIEF

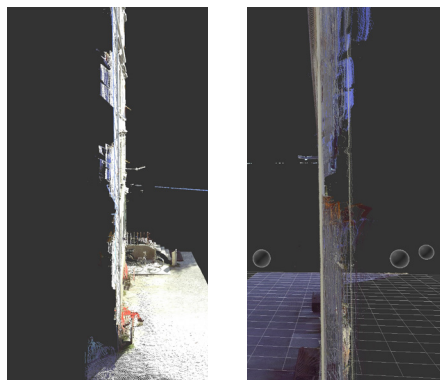
2.1.1 RODIN'S MANIPULATION OF SURFACE

In Rodin's Gates, on the other hand,

cast shadow seems to emphasize the isolation and detachment of full-round figures from the relief ground and to enforce one's sense of the ground as a solid object in its own right, a kind of object that will not permit the illusion that one sees through it to a space beyond. In addition, the shadow underlines the sense that the figures are intentionally fragmented and necessarily incomplete, rather than only perceptually incomplete, as in Rosso. For the first time, in the Gates, a relief ground acts to segment the figures it carries, to present them as literally truncated, to disallow them the fiction of a virtual space in which they can appear to expand. The Gates are, then, simultaneously purged of both the space and time that would support the unfolding of narrative. Space in the work is congealed and arrested; temporal relationships are driven toward a dense unclarity.

„Relief, as we have seen, suspends the full volume of a figure halfway between its literal projection above the ground and its virtual existence within the 'space' of the ground. The convention of relief requires that one not take literally the fact that a figure is only partially released from its solid surrounds. Rather, the ground of relief operates like a picture plane, and is interpreted as an open space in which the backward extension of a face or a body occurs.“

Narrative Time: the question of the Gates of Hell - Rosalind E. Krauss



>> 2.2.1. LA GRANDE LIGNE

p.37

>> K. 4 INTERIOR p.11

2.1.2 SURFACE UNDER NATURE'S LAW

„He advanced from surface to surface following Nature's laws. Nature herself pointed out to him, as it were, the places in which he saw more than was visible.“

AUGUST RODIN - RAINER MARIA RILKE

>> 1.3.3 RAINER MARIA RILKE p.34

>> 7.4.2 NATURE AS INSPIRATION p.77

2.1.3 LIVELINESS THROUGH RELIEF

The essential notion Rodin strived toward, namely liveliness, becomes apparent when working with relief. The play of light and shadow, the shift in scale, the contrast between figures, the varying degrees of roughness.



>> 2.2.5 UNACADEMIC APPROACH

>> 4.2.2 IMPRESSIONIST COMPOSITION

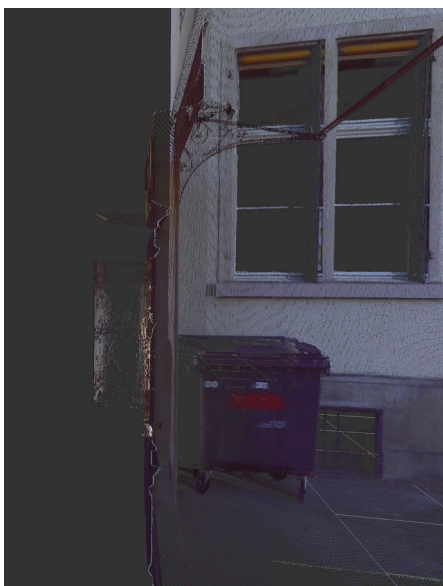
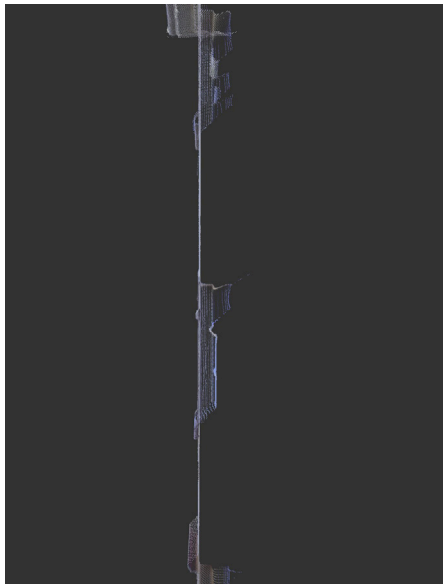
>> K. 4 INTERIOR p.11

2.1.4 RELIEF AND THE 3D SCANNER

It's a contradiction really; what the 3-D scans illustrate, and what is

read out of it. The scanner sets an array of points, coating the mass of the building. But that's essentially what it is, a coating of a solid object. We are able to read the surface, but not the material, the solidity of the object producing it.

Through the scans, the focus is shifted from mass, from a body, to a virtual shell. We read the building as a product of a 'casting', rather than a facade that results out of the inner structure of the school. Krauss touches upon this discrepancy between interior and exterior. How Rodin's figures are defined by their relief, but not by their 'inner forces'. Neither internal, nor external forces shaping the surface are recorded with the 3-D scans. It is a visualization devoid of driving forces.



>> 3.2.2 KANZLEI - SCULPTURE AND ARCHITECTURE p.43

2.2 PERSONAL STYLE

„Except one; and that is not exactly a place from which to look at the work – any of Rodin's work – but, rather, a condition. This condition might be called a belief in the manifest intelligibility of surfaces, and that entails relinquishing certain notions of cause as it relates to meaning, or accepting the possibility of meaning without the proof or verification of cause. It would mean accepting effects themselves as self-explanatory – as significant even in the absence of what one might think of as the logical background from which they emerge.“

Narrative Time: the question of the Gates of Hell - Rosalind E. K Raus

„[...] It is this communication between the surface and the anatomical depths that Rodin aborts. We are left with gestures that are unsupported by appeals to their own anatomical backgrounds, that cannot address themselves logically to a recognizable, prior experience within ourselves [...] They are about a lack of premeditation, a lack of foreknowledge, that leaves one intellectually and emotionally dependent on the gestures and movements of figures as they externalize themselves [...]“

Narrative Time: the question of the Gates of Hell - Rosalind E. Krauss

>> 1.2.3 SHAPES HIS CAREER AND GENERATES THE ESSENCE OF HIS WORK p.34

2.2.1. LA GRANDE LIGNE

La grandeligne for Rodin was a system that could be applied to any situation, as his remark proves. These principles

„are so simple ... that they can be taught in six months to any pupil of average intelligence, so that he can illustrate them as facts almost as well as I can myself.“

Rodin: A Self-Portrait in the Gates of Hell - Albert Alhadef

By applying these principles to his figure in Gates relief, the human forms are reduced to an ordered series of corresponding but opposing shapes. Thus, the pose of the male figure runs parallel to the picture plane. Foreshortening or deepening is carefully avoided, and the limbs are arranged either frontally or in profile to provide a maximum view of the forms a counterpoint. The result is a system of coordinates within the figure.

>> 7.4.2 NATURE AS INSPIRATION p.77

>> 2.1.1 RODIN'S p.36

2.2.2 THE ORIGIN OF CREATION

Rodin envisioned the joy and origin of creation as a conflict between physical and spiritual forces from which order emerges. For man to overcome the struggle of creation, he must consolidate his creative powers in a context of self-assertion and unyielding energy.

2.2.3 BEAUTY AND UGLINESS

Rodin searched for beauty even in ug-

liness, but as we approach this piece from behind, one cannot help thinking the opposite: even in beauty, there can be found a disturbing bestiality.

>> 7.4.2 NATURE AS INSPIRATION

2.2.4 RODIN'S PRINCIPLES

Although no written summary of his art theory was left by Auguste Rodin, some basic principles of his pictorial thinking can be deduced from his various statements, which can be described by the terms „modelé“, „profiles“, „drawing from all sides“, organicism, movement and expression. For Rodin, „modelé“ is the surface relief of a sculpture made of bumps and depressions, with which he achieves the effect of a living, breathing skin. Tightly connected to this resolution of the closed surface is his effort to capture the „profiles“, the precise observation and rendering of the various views of a living model as they present themselves to the viewer as they circle around, to be combined into one representation.

„For Rodin, the most important means of systematically grasping and shaping a moving organism in its various views and sequences of movement, the different „profiles,“ is the „drawing from all sides,“ with which he attempts to bring movement into form. It is the basis for his expressive figures, which he understands as a „transitory synthesis of several moments of movement,“ as metamorphosis.“

Auguste Rodin: Das Höllentor, Zeichnungen und Plastik - Manfred Fath

With his concept of the equality and balance of all views of a figure, Rodin purposely sets himself apart from the classicist relief theory with its emphasis on a single view.

>> 7.4.1.1 MOVEMENT OF THE p.77

2.2.5 UNACADEMIC APPROACH

Again Rodin removes all drapery, alters several poses and brutally compresses the airy space of the original composition. What had been a quiet scene of mourning now becomes an unspecified narrative, with the figure aggressively entering the picture on the left making the small child on the lower right fearfully recoil. Rodin's development as a drawer and a sculptor is driven by his own private concepts, as opposed to the approaches taught at the academy he studied at. He acquired a distinctly personal style, striving to capture the liveliness in his models' poses.

„Clothing becomes nudity, and nudity is reduced to diagrammatic musculature. Space and depth are filled up or compressed, and all grace gives way to brute force.“

Auguste Rodin, Zeichnungen und Aquarelle - Ernst-Gerhard Güse

He develops a highly reduced style in depicting heroic muscular male figures.



>> 2.1.3 LIVELINESS THROUGH RELIEF

>> 3.3.3 ANALYSIS AND INTERPRETATION

2.2.6 CONCEPTION AND EXECUTION

„If these ideas were understood and applied, the destruction of ancient works of art would cease immediately. By

bad restoration we are ruining our most beautiful works of art, our marvelous architecture, our Gothic cathedrals, Renaissance city halls, all those old houses that transformed France into a garden of beauty of which it was impossible to grow weary, for everything was a delight to the eye and intelligence. Our workmen would have to be as capable as those of former times to restore those works of art without changing them, they would have to possess the same wonderfully trained eye and hand. But today we have lost that conception and execution. We live in a period of ignorance, and when we put our hand to a masterpiece, we spoil it. Restoring, in our way, is almost like jewelers replacing pearls with false diamonds, which the ignorant accept with complacency.“

Rodin: The Man and his Art, With Leaves from his Note-book - Judith Cladel

>> 1.2.4 ECOLE DES BEAUX ARTS p.34

>> 5.1.3.4 THE AGE OF BRONZE p.53

>> 6.1.1 NEOCLASSICISM p.59

>> A.3 A BUILDING OF ITS TIME p.19

>> A.7 REDENSIFICATION p.23

2.2.7 SURFACE AS ORNAMENT

- strong ability to capture form and shadow and reproducing it on paper or model (maybe due to his nearsightedness) -> creating the first layer of the essence of the subject
- adding the details in a second step -> creating the depth of the character and its reason
- rough, manipulated surface, en-

larged/deformed body parts -> shifting the focus of the viewer to the object as a whole, putting the focus on the viewer itself reflecting the embodied emotion of the sculpture which he/she seems to understand based on passed events

- he created a different expression of the material by using the methods and tools from the outdated principles of the école



ken nose he created out of the „unfinished“/unpolished surface the essence of his future work -> if a sculpture is so perfect to be accused/criticized of being a fake and loaded with for him irrelevant meaning he can't see the benefit in creating such art the abstraction of the surface leaves out the till now known ornament. And replaces it with the new ornament of the surface

>> 1.2.1 INDUSTRIAL REVOLUTION IN FRANCE p.33

>> 5.1.3.3 MAN WITH BROKEN NOSE p.52

>> 6.2.1 NEOCLASSICIST SCULPTURES p.65

>> A.3 A BUILDING OF ITS TIME p.19

2.3 TOOLS

2.3.1 ASSEMBLAGE - DRAWINGS AND FIGURES

Attentive viewers will admire this draughtsman's astonishing wealth of imagination and multiple techniques, each aspect at the service of the other. This play with découpage, collage in different phases, in different layers, as one might say, where a small scene inserts itself into a larger one to give it a new meaning and a new accent, is certainly reminiscent of the method of assemblage used by Rodin as a sculptor. Throug-

hout his life, there was thus a close spiritual kinship between Rodin the sculptor and Rodin the draughtsman.



>> 3.3.3 ANALYSIS AND INTER p.45

2.3.2 THE UNFINISHED AS A MEANS OF ART

In the non-finito he sees a characteristic of the present. Among the traits of the present, the one that is unmistakable is that, in the face of an ever-growing number of values, suggestion and allusion are more important to us than clear fulfilment, which leaves nothing for our imagination to complete.' Simmel clearly sees the difference to Michelangelo in this point. For Rodin, the unfinished becomes a conscious means of art.



>> 4.3.1 COMPOSITION OF THE FIGURES

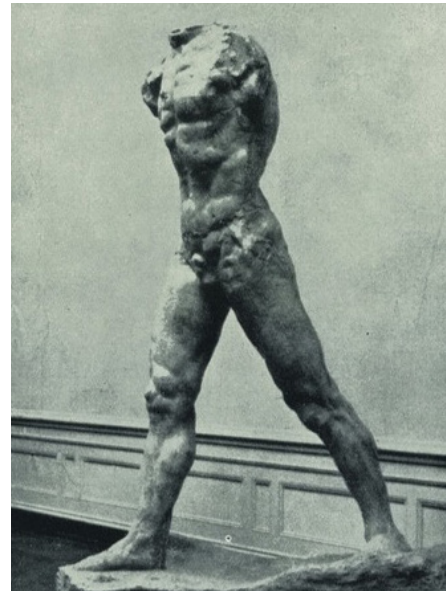
>> 5.1.3.6 TORSO FRAGMENT p.53

2.4 FRAGMENTS

„Convinced of the evocative power of the fragment, Rodin worked on the hands or feet of his figures in isolation. A great collector of Antiques, Rodin amassed many archaeological fragments: hands, heads, torsos, such as that of the Egyptian king Ptolemy.“

Narrative Time: the question of the Gates of Hell - Rosalind E. K Rauss

These sculptures feed his aesthetic. Thus, Rodin decided to amputate some of his sculptures of their arms or their head. The Walking Man, for example, is an enlarged version of Saint John the Baptist deprived of his head and his two arms. For Rodin, these are anecdotal details that would detract from the expression of movement that the artist seeks to render.



>> 3. PROCESS p.46

>> 3.4.3 GATES OF HELL 1900 p.47

>> 4.3 FRAGMENTS OF p.50

>> 4.4 COPY PASTE p.51

2.5 WAY OF WORKING

2.5.1 HELL'S GATE - MATURING IDEAS

The architectural drawings of the gate are obviously studies for the project and, as we shall see, for the various stations. If he seems to develop an idea quickly, let it rest and then take it up again later, it is because he knows that a concept must mature in order to endure.

2.5.2 APPROACH

- drew a lot in the process of his works
- later phase: busy with architecture -> gothic cathedrals in France (he says that they are also in a constant process that is never finished)
- marble figures: unfinished, NON FINITO -> leaves the finishing to the viewer
- against the meaning of classicist thinking -> normal people not historical figures
- human being in center
- faces+ hands as psychological models -> access to emotions of which the figure itself does not know yet
- weight of the moment: mortality, moment in time, material
- figures think about the moment of their death
- male figures much more character, women = other subjects, soft and round without charisma up to the mere processing of the material
- not intellectual: you don't even need to know the title and background -> you leave the figure with just an impression and sensation
- hated neoclassicism, but uses the same method -> picks what he needs and reassembles it (same way but with different motive)
- -> is about the meaning behind it and not about the figure itself

2.5.3 GROWTH

„The work that is to be spoken of in these pages developed through long years. It has grown like a forest and has not lost one hour.“

August Rodin - Rainer Maria Rilke

>> came red twenty years later when the socialists obtained the mayor's office and the majority in the city council. It was then painted white, and in 2021, it was painted red again, this time for historical rather than political reasons. p.29

2.5.4 MEMORY AND EYE

„During the hours in which the model poses he perceives much more than he can execute. Often after the model has left him the real work begins to take form from out the fulness of his memory.“

August Rodin - Rainer Maria Rilke

Rodin was a modeler. His true expertise lay in clay sculptures. After finishing the clay model, he would stop by the studio of the sculptor Jules Desbois who would enlarge said model into a larger version.

For marble statues he would turn to the skilled practitioners like Jean Escoüla, Camille Claudel (see chapter 'Life and Biography'), Antoine Bourdelle, Charles Despiau and Jean Turcan.

His bronze statues were casted at the foundry by Alexis Rudier also known as „Rodin's Foundry“.

The Gates of Hell are known to be his 'life's work'. During its creation Rodin had a whole entourage of people working on the project. Throughout the course of the years Rodin was constantly changing the Gates' composition, continuously adding and removing single figures. Regarding the end result, the individual components aren't necessarily related to one another, but span a field of meaning.

>> 2. EXPRESSION p.41

>> 5.2.1 PRODUCTION ON DEMAND p.55

>> 6.4.4 SCULPTURE CASTING p.72

3.1 SURFACE

3.1.1 STOPPED AT THE SURFACE

„With the Gates as a whole, as with each individual figure, one is stopped at the surface.

The surface of the body, that boundary between what we think of as internal and private, and what we acknowledge as external and public, is the locus of meaning for Rodin's sculpture. And it is a surface that expresses equally the results of internal and external forces. The internal forces that condition the surface of the

figure are, of course, anatomical, muscular. The forces that shape the figure from outside itself come from the artist: the act of manipulation, artifice, his process of making.“

ROSALIND E. KRAUSS

In her text 'Narrative Time: the question of the Gates of Hell', Rosalind Krauss explains how Rodin's sculptures are about a lack of foreknowledge. The gestures and movements of the figures become apparent in the moment as they externalize themselves. This establishes a feeling of being immersed in an event as it coalesces. This moment of meaning being synchronous with experience is captured at the surface. Consequently, Rodin regarded the surface as the locus of meaning. Krauss elaborates on how, with the Gates, one is 'stopped' at the surface.

Regarding the Kanzlei building, somehow, one is stopped at the surface too. Unlike with Rodin though, it is because of a distinct lack of gestures and movements. The Kanzlei's facade shows no shift in scale, no varying depth, no change in shape. It appears conventional, boring even. Its facade is determined by a strict order and the repetition of window modules. The building is perceived as this kind of solid object, a volume that bears a certain sense of monumentality.

Onlookers don't speculate about its interior. It even seems passive, no trace of theatricality evident. The building doesn't challenge its viewers. On the contrary, it forms a sort of backdrop for people to lean against. This status is further enforced by the benches placed at the base of the building. It doesn't call for any attention, yet it is placed in such a central position. An object to walk around then, but not look at.



3-D scan visualisation

>> K. 4 INTERIOR p.11

3.1.2 MOULDING OF THE GATE



„While Rodin's lowliest garçon d'atelier in 1880 - 1881 would have known, today we are still searching for information on just how, for example, the physical background of the Gates was modeled. We know the figures were generally modeled separately from the doors, but not how they were mounted on them. The figures in the side reliefs were often the exception, probably modeled as reliefs on a horizontal surface before being vertically installed. Another old photograph, this one taken of eternal spring while in clay, shows in the background what is unquestionably the lower section

of the portal (fig. 3.13). What we can see suggests that clay may have simply been applied directly to the rough wooden planking after which it could have been removed and replaced by plaster casts. (on this point Truman Bartlett's 1887 notes for his Rodin articles, now located in the Manuscript Division of the Library of Congress, contain the unpublished sentence, 'The whole thing was first modeled in clay and cast, in pieces, in plaster.' "

AUGUSTE RODIN ZEICHNUNGEN, AQUARELLE - ERNST GERHARD GÜSE

Rodin used the wooden framework of the Gate to work out ideas on the architecture and to test the scale of the figures. One speculates he had to rebuild a larger and deeper frame when he began the actual montage of the sculptures on the portal.

3.1.3 GATES OF HELL, FRAME

„[...] his (Rodin's) dissatisfaction focused on the problem of modifying the architectural frame and its coordination with the sculpture.

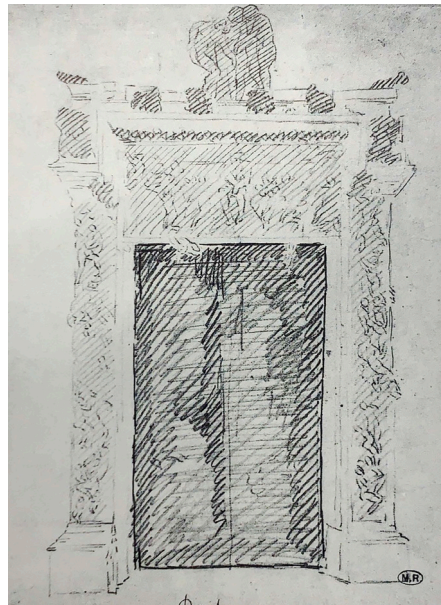
rodin's remark in 1900: I have wanted to give a new interpretation to bas-reliefs, a work where the decorations are a part of the ensemble and give, by the play of light, a variable diversity to the sculptural motifs.“

Rodin referred to the architectural frame, the moldings, capitals, bases and background of the Gate as ‚decorations‘.

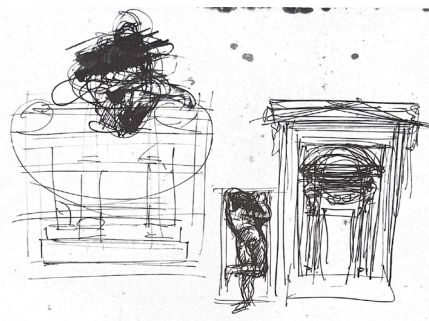
„Their [the decorations] function was not only to serve as a stable container or foil for sculptural movement but also to help vary the light and sha-

dow cast on the sculptures as the sun moved.“

Rodin treated the moldings like the partial figures in the gate - to be edited or removed when they did not provide Rodin with the total effect he desired. He also varied the moldings' depths, cutting them back in places where more light should hit the panels. Consequently, it was a tool to regulate the lighting within the overall composition.



„Rodin loved to compare architectural moldings from past styles to the profiles of the human body, and he conceived of architecture in a sculptural as well as human sense. [...] My sole idea is simply one of color and effect.“



Rodin strived towards a decorative unity. He aimed to establish a consistency in the partial components to form an overall aesthetic effect. Yet, most visitors to his studio were overwhelmed by the complexity of the Gates. They were unable to per-

ceive the work as an aesthetic totality, due to the intricacy and beauty of the individual components.

„Once he determined in 1880 to break with a traditional episodic treatment of the doors, Rodin committed himself to a heroic improvisation on an epic scale. It was to be a composition in which the architecture was neither expressively passive nor totally separate from the sculpture.“

RODIN REDISCOVERED, ALBERT E. ELSEN

>> 3.2.1 TIMELESS SIMPLICITY

>> K. 4 INTERIOR p.11

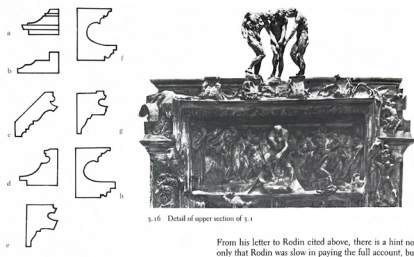
3.2 SCULPTURE AND ARCHITECTURE

3.2.1 TIMELESS SIMPLICITY

Rodin worked on the frame of the Gates together with an architect called Nanier. Rodin regarded architecture as something neither expressively passive nor totally separate from the sculpture.

„In addition, the sketched capitals and moldings do not accord with those in the Gates as we see them today. It is likely that Rodin found Nanier's designs too intricate or colourful. The external framing of the central panels and that of the flanking pilasters now looks

as if it was made of simple flat wooden planks set at varying depths to each other.“



Through Rodin's intense and prolonged reflection on how architecture and sculpture interact, he found his desired expression in simplicity. He may also have wanted to create fewer references to period styles, in order to achieve a greater effect of timelessness.

„The meagre historical evidence recommends an evolution from the elaborate to the simple. For all of Rodin's study of older architecture and drawings of moldings, much of the final portal's frame consists of flat planes and relatively simple cornices and capitals.“

RODIN REDISCOVERED, ALBERT E. ELSEN

Rodin's view on architecture as something linked to sculpture becomes apparent in his handling of the Gates' frame. Mouldings and pilasters are truncated at places, as are most figures, in order to accommodate the overall composition.

„For the first time, in the Gates, a relief ground acts to segment the figures it carries, to present them as literally truncated, to disallow them the fiction of a virtual space in which they can appear to expand.“

ROSALIND E. KRAUSS



>> 3.1.3 GATES OF HELL FRAME

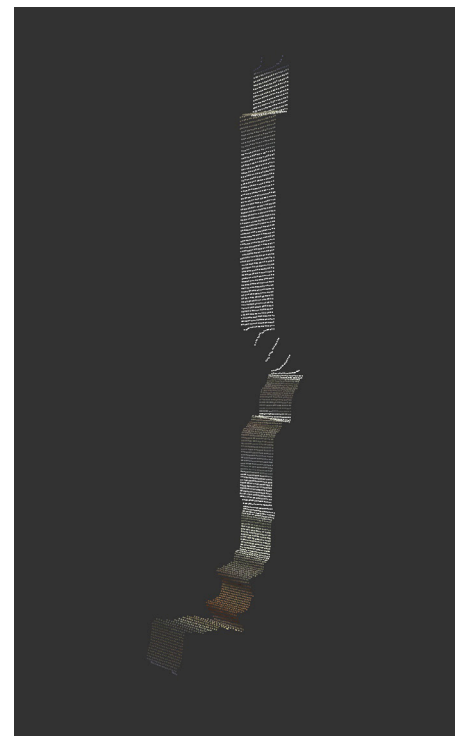
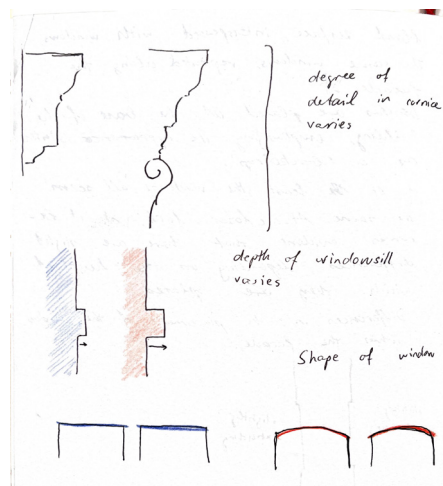
>> V.2.1 TONDO PITTI, MICHELANGELO p.28

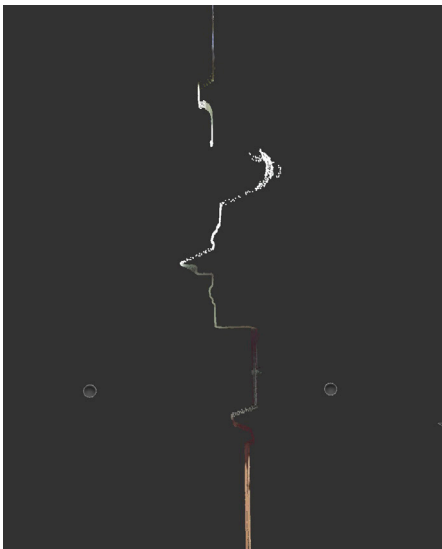
>> 4.1.3 COMPOSITION OF THE DOOR p.48

>> K. 4 INTERIOR p.11

3.2.2 KANZLEI - SCULPTURE AND ARCHITECTURE

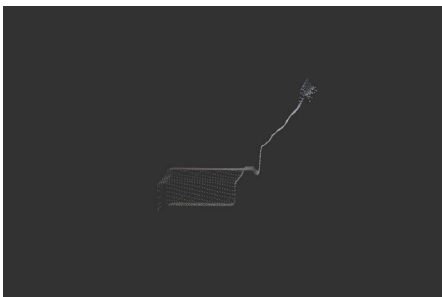
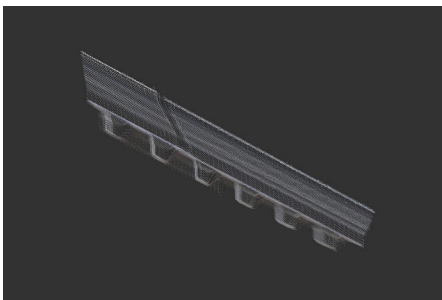
The facade appears to be determined by a strict order and the repetition of window modules that look the same. Taking a closer look at these modules, minor differences in the appearance of the windows become apparent.





age awakened the artist who made them rise again to the knowledge of a thousand other gestures; gestures of seizing, losing, suffering and abandoning, and his tireless hands stretched out farther and farther beyond the world of the Florentine to ever new forms and revelations.

August Rodin - Rainer Maria Rilke-
1919 - New York



- >> 4.3 FRAGMENTS FIGURES
- >> 2.1.4 RELIEF AND THE 3D SCANNER p.36
- >> K. 4 INTERIOR p.11

3.2.3 MATERIALISING DANTE'S DREAM

He conjured all the forms of Dante's dream as though from out the stirring depths of personal remembrance and gave them one after another the silent deliverance of material existence. Hundreds of figures and groups were thus created. The visions of the poet who belonged to another

3.3 DRAWINGS

3.3.1 PRESERVATION OF MOTIVES

„The importance of the early drawings lies in less obvious features, such as the way they anticipate conceptions that later played a crucial role in Rodin's sculptural practice. The careful preservation and reworking of cherished motifs, the bold assembly of disparate figures, the adaptation of central elements to different meanings - all these aspects that contributed to the originality of Rodin's sculptural work can already be found in the individual drawings and the mounted assemblages. Through his encounter with Michelangelo, he gained the insight that the most important access to the sources of human knowledge lay not in devotedly mining tradition, but in closely observing the natural, changing movements of non-posing models.

RODIN REDISCOVERED, ALBERT E. ELSEN



- >> 7.2.2.2 A NEW PERSPECTIVE p.74
- >> 6.4.4 SCULPTURE CASTING p.72
- >> 7.4.1 BODY AND MOVEMENT p.76

3.3.2 CREATING EXPRESSION

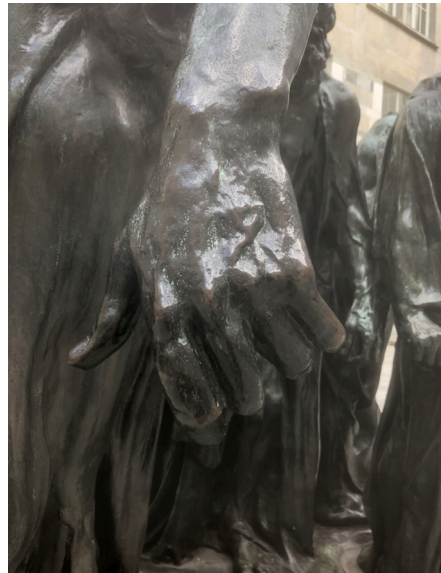
„Most of the drawings are quickly thrown on paper with pencil and lightly inked in red, yellow and blue. In a marvelous way, Rodin achieves in them a splendid plasticity of forms; through an enigmatic

brushwork, he often knows how to emphasise the effect of light and shadow in the inked areas, so that the form comes alive before our eyes in all its beauty and perfection.



[...] Deliberately, as in his clay and wax studies, the bodies are also overslimed here. The limbs, hands and feet are oversized. The main accent is on the motif of movement, on the position of the limbs in the joints, on the position of the limbs in the joints, on the position of the limbs in relation to the torso. Nature is exaggerated and stylised for the purpose of intensifying the expression.“

RODIN REDISCOVERED, ALBERT E. ELSEN



>> 4.2.1 GATES OF HELL - LIGHT/DARK p.49
>> K. 4 INTERIOR p.11

3.3.3 ANALYSIS AND INTERPRETATION

„It seems logical that the transformation of the early linear pencil drawings into more worked gouache and ink compositions with shadow reliefs was also already underway in the seventies, if not before. No clear distinction can be made between the ‚black‘ drawings and the earliest student works.“



In any case, a study like the Donkey Wonder makes it clear that for Rodin in 1875, drawing from works of art did not mean merely copying, that

is, faithfully reproducing the model. Rather, for him, as with his earliest student copies, drawing was synonymous with interpretation, and ‚copying‘ was a process of analysis and change.

RODIN REDISCOVERED, ALBERT E. ELSEN

>> 2.2.5 UNACADEMIC p.38
>> 2.3.1 ASSEMBLAGE - DRAWINGS AND FIGURES p.39

3.4 EVOLUTION OF THE GATES

>> V.3 SPECULATIVE PIECE p.21

3.4.1 GATES OF HELL 1880

„His early architectural sketches for the project divide the face of the doors into eight separate panels, each of which would carry narrative reliefs arranged sequentially. The obvious models for this format were the great Renaissance doorways, particularly Ghiberti’s Gates of Paradise, the portal for the Baptistry of the Cathedral of Florence.“

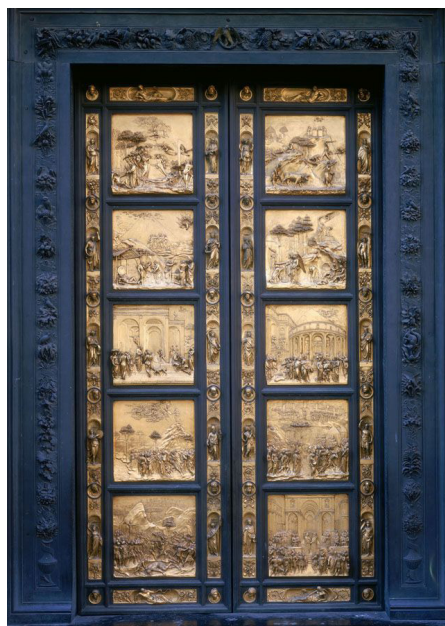
Rosalind E. Krauss

As he began to work on the Gate, Rodin used drawing as a working tool. His early drawings are very close to the work of Ghiberti, which is not surprising because he said that after the Gates of Paradise, there will be the Gates of Hell.

The name „Gates of Paradise“ were in fact given by the second Italian Renaissance figure who influenced Rodin: Michelangelo.

All the panels of Ghiberti's Gate represent a story from the Bible (the story of Moses, the story of Caen and Abel, the story of Noah...). The system of eight panels in Rodin's Gates of 1880 still makes the whole well ordered, with a clear narrative in bas-relief.

This is the first step of a work that will evolve enormously during the forty years that the piece occupied the life of the sculptor.



Gates of Paradise - Lorenzo Ghiberti (1425-1452)



Gates of Hell, 8 panels project (1880)

>> 7.2.1 LORENZO Ghiberti p.73

>> 7.2.2 MICHELANGELO p.74

>> 7.3.1 DANTE p.75

>> 4.1.4 ANALYSE AND COMPARISON FROM GATE OF HELL AND GATE OF PARADISE WITH KRAUSS METHODIK p.49

3.4.2 GATES OF HELL 1880 - 1881

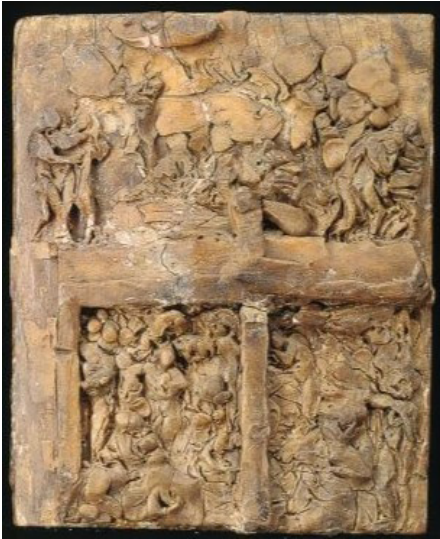
„But by the time Rodin had finished the third architectural model in terra cotta (fig. 4), it was clear that his impulse was to dam up the flow of sequential time.“

Rosalind E. Krauss

While developing the Gate of Hell and starting the process of making small models of it, he quickly broke the narrative system consisting of 8 panels inspired by Ghiberti's Gate of Paradise in favor of a tripartite space. This simplification allowed him to give more space to what really interests him: the figures and the way they will inhabit the space of the Gate.



Gates of Hell, First model (1880)



Gates of Hell, second model (1880)



Gates of Hell, Third model (1881)

- >> 4.4 COPY PASTE p.51
- >> 7.2.1 LORENZO Ghiberti p.73
- >> 7.2.2.5 EXPRESSIVE SPACE p.74

3.4.3 GATES OF HELL 1900

„In its final version the Gates of Hell resists all attempts to be read as a coherent narrative. Of the myriad sets of figu-

res, only two relate directly to the parent story of *The Divine Comedy*“

Rosalind E. Krauss

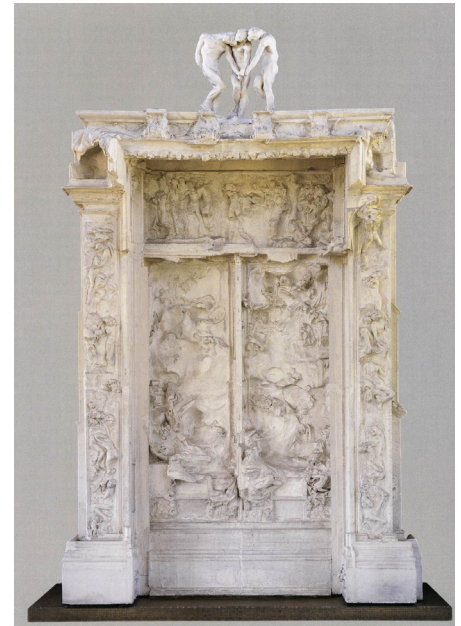
In parallel to the Universal Exhibition of 1900, Rodin will organize an exhibition in Place de l'Alma which aims to show his work in all its forms.

He is supposed to show the final version of the Gates of Hell, he suddenly decides to empty the Gate of all figurative figures and exposes the nearly abstract surface of his piece. This is the only version of the Gate he consents to show and constitutes one of the most radical statement of the artist. Some consider this piece to be the first abstract sculpture.

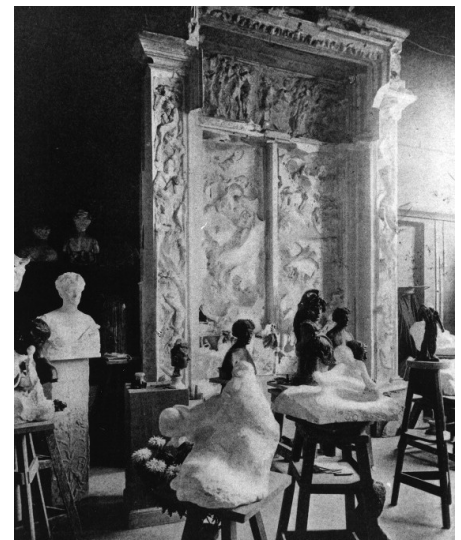
Rodin, who was passing every day in front of the Exposition Universelle, was disgusted by the profusion of figurative decorations hung on the buildings. He might have presented the door in this form as a reaction to that.

But this act certainly has deeper roots. Indeed, Rodin wants to concentrate on the essential. He's looking for the strength of the expression before looking for realistic qualities. He wants to speak of an impression, a sensation rather than a description. He suggests rather than he shows.

Indeed, working on the Balzac sculpture has made him more radical. He now abandons the narrative in favor of a stronger expression, at the limit of abstraction.



Gates of Hell, Plaster (approx. 1900)



Gustave Rodin - Michelangelo (1536-1541)

- >> 2.4 FRAGMENTS p.39
- >> 4.2 LIGHT AND p.49
- >> 4.4 COPY PASTE p.51
- >> 6.4.4 SCULPTURE CASTING p.72
- >> 7.2.3 CLAUDE MONET p.75

3.5 AUTO-SAVES

„the ambition to interpret and condense the meaning

„To Rodin the participation of the atmosphere in the composition has always been of greatest importance. He has adapted all his figures, surface after surface, to their particular space and environment; this gives them the greatness and independence, the marvelous completeness and life which distinguishes them from all other works.“

August Rodin - Rainer Maria Rilke

>> V.4 VOLKSHAUS' ELEVATION p.31

4.1 STRUCTURE OF GATE

>> 5.1.3.1 GATES OF HELL p.52

4.1.1 RELIEF SERIES

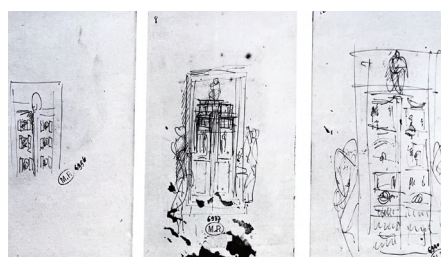
Finally, in sketches like that in Fig. 7.18, two separate systems began to declare themselves: a recessive, increasingly overshadowed series of low-relief narrative scenes on the door panels; and a perimeter of monumental one - or two-figure groups, fully in the round, in the jambs, in the tympanum, and eventually within the lower doors as well. For these latter figures, Rodin turned to early imaginative drawings, isolating and reworking individual figures and pairs. On these as on the scenes corresponding to the narrative, he added thick washes of ink and gouache to assert a powerful drama of volume.



4.1.2 GENERAL CONCEPTION OF THE GATE

Of lesser importance to Rodin in the first three drawings is the exact number of panels for the door, and the artist may never have actually decided how many and which episodes to interpret. The drawings show the same indecision as to shape: either single panels or a triptych. In two drawings the panels are wider than they are tall. in the third they are more vertical, suggesting that they might have contained only one figure or couple each, like the last modeled architectural sketch in which the lower portions of the left and right door panels are occupied exclusively by Paolo and Francesca and Ugolino respectively. Overall, these sketchbook notations show that Rodin was not concerned with particulars, but with the general conception, the biggest elements of architecture and sculpture, and their relationship to one another.

Rodin's first three rough sketches of the Gate show that he was not interested in the exact number of panels the door would hold, or which episodes would be featured in them. His emphasis was laid upon finding an overall aesthetic, establishing a composition in which the single elements fuse into a whole.



4.1.3 COMPOSITION OF THE DOOR

Different compositions are compared in these sketches. One in which the fields are all the same size and square, then come slightly different formats, the idea of transverse rectangular door panels emerges, leaving entire free frame sections at the bottom as smooth plinths. When Rodin decided to abandon the strict order of the Renaissance portals (and their successors) with their geometric division of door panels and framing pilasters, he followed the conviction that his idea of the depiction of the Passion of Man could not be forced into a small-scale coordinate system of individual circled rectangles.

For Rodin it was important to have no circles, steps, divisions in the Gates of Hell. In his mind they would not have been able to grasp the stream of his general plan for the gate and his vision of the unity of „hell“ and life. He needed larger, flowing spaces. So he took both door leaves as a central picture field. The wings of the crashed Fortuna at the bottom left protrude beyond the inner frame, an opening of the doors was therefore no longer possible. So at one point in the making of the Gate, Rodin was no longer thinking about the normal functions of a door with two leaves that move on hinges to open and close. He was satisfied with designing only an image of a gate, not a usable one. Only the basic structure of the highly rectangular door wings with the horizontal lintel and the tympanum above it remains as a remnant of traditional portal orders.

Perhaps one of the last interventions in the architecture of the door is the capping of the strongly projecting „late Gothic“ cornices that extend from the tympanum frame. On the left it is almost at the level of the lintel, on the right somewhat below it. They were probably originally intended to frame the double door field. As with the breakout of the cornice on the main cornice to better visualize the line of the three Shades, Rodin deals „brutally“ with architectural values.

„The projecting profiles either obstruct the incidence of light on the relief zones or contrast with the overall rhythm through their strongly accentuating frame verticals. It is characteristic of Rodin that he did not regard such „in-breaks and out-breaks“ as disturbing, but rather consciously accepted them.“

Auguste Rodin, Zeichnungen und Aquarelle - Ernst-Gerhard Güse

>> 3.2.1 TIMELESS SIMPLICITY p.42

4.1.4 ANALYSE AND COMPARISON FROM GATE OF HELL AND GATE OF PARADISE WITH KRAUSS METHODIK

GATE OF HELL

The Gates of Hell is not a classical composition that can be classified in epoch. It is a free composition of fragments and elements from different periods (antiquity, Gothic, Renaissance) with different themes and based on different references (literature, architecture, fine arts.) The Gates of Hell is the only sculpture that connects suffering people with the ascent and descent in hell.

Important elements:

- dissolves 10 panels
- collage of different figures from different contexts
- repetition, mutilation and metamorphosis of different elements and subjects
- dissolve narrative
- isolation of figures
- time stopped, no historic space
- plane background, no depth
- dissolve illusionistic virtual space
- opacity
- no information about unseen space

- no meaning through logic and knowledge and experience
- rational thinking/ reading cannot be used
- effect not through space behind
- meaning generates itself in experience

PARADISE DOOR

The Paradise door is a classical renaissance door composition (other baptistery door reference) with subdivision of panels.

- frame frieze of flowers, leaves, animals ect, tendrils, between panels prophet heads
- tells about historical context, commissioners, influential persons,
- spirit of the time = Renaissance
- the door is divided into 10 panels, 5 sides, iconographic program in 10 panels
- sequentially tells story, which has temporal dimension
- within each panel perspective representation of a spatial situation
- works with high, medium and low relief
- enhances sense of depth and physicality

- logical rational reading
- understandable to viewer
- narrative connects, time and space between individual images
- expansion/filling of space and time
- of space and time
- meaning = history and historical context in which it was created

CONCLUSION

Through a clear structure and organization and through classical compositions:

- viewer familiar
- easy to read and classify
- cause is reflected in surface
- narrative, plastic space expands to virtual and temporal sequence, future and past intermingle

the meaning is strikingly reflected by the story emotional confrontation and empathy/projection of subject onto object

If classical composition and narrati-

ve are manipulated, time and space is stopped, historical context and cause for effect on user not graspable. Meaning is not generated by object, but through the surface and the expression/ experience it is generating on the viewer and the viewer is producing on the surface.

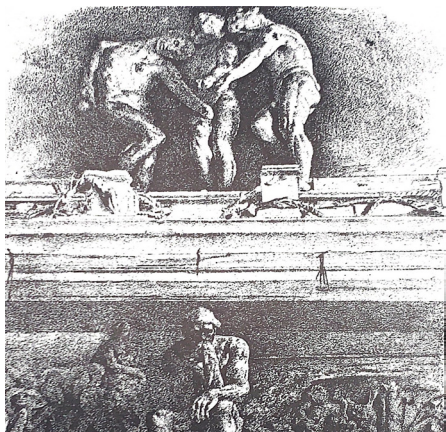


>> 7.2.1 LORENZO Ghiberti p.73

4.2 LIGHT AND SHADOW

4.2.1 GATES OF HELL - LIGHT/DARK

This is a scene that Rodin loves. He gathers several people around the table, while in the foreground, above and in the darkness, souls sit, crushed by the sentence. The relationship that marble has to light and shadow was essential for Auguste Rodin. He demanded that art pieces are exposed to natural light. Even during his working process he observed very carefully how the light hits his sculptures to achieve the optimal result. His goal was to make the marble come alive. The figures' skins should look as if they pulsate, while the rougher surfaces, which he used for hair, block and decorative details, glow in the sunlight.



>> 3.3.2 CREATING EXPRESSION p.44

>> 7.4.1 BODY AND MOVEMENT p.76

>> K. 4 INTERIOR p.11

4.2.2 IMPRESSIONIST COMPOSITION

Although not derived from impressionism, Rodin's mode of overall composition recalls certain late impressionist compositions, notably Pissarro's urban pictures of the nineties seen from above, in which unity is the result of overall spotting and averaging of densities of lights and darks, projections, and recessions. Those large uninhabited planes in the central door panels, for example, are crucial to contrast between dense and open and allow the composition to breathe rather than strangle from congestion.



>> 5.1.3.11 THE KISS p.55

>> 2.1.3 LIVELINESS THROUGH p.36

4.3 FRAGMENTS OF FIGURES

„A hand laid on another's shoulder or thigh does not any more belong to the body from which it came, — from this body and from the object which it touches or seizes something new originates, a new thing that has no name and belongs to no one.

This comprehension is the foundation of the grouping of figures by Rodin; from it springs that coherence of the figures, that concentration of the forms, that quality of clinging together.“

August Rodin - Rainer Maria Rilke

>> 2.4 FRAGMENTS p.39

4.3.1 COMPOSITION OF THE FIGURES

In Rodin's statues, fragments are an important aspect, most prominently demonstrated in the torso. One of the ways he came to do this was by understanding that the human eye is unable to grasp a sculpture in its entirety, but only in a process. From this he concluded that a part can equally stand for the whole, that a fragment of a figure can have the same, even a more powerful effect than a whole figure. For him, torso and fragment represent the „core substance of the living“ and exemplify a formal wholeness. Rodin, more than any other artist, made the torso and the fragment the subject and content of his work.

„He regarded them as completed forms of a core of form

that is felt to be alive and held the view that a work only gains beauty through its division“

Auguste Rodin, Zeichnungen und Aquarelle - Ernst-Gerhard Güse

His method of letting figures fall to the ground in order to assemble the randomly created fragments into new compositions is also related to this. The bodies are noticeably sculpted at different scales, with their stacking toward the back, where the smaller ones seem to be located, creating a certain sense of depth. There are also several repetition of figures and parts of figures, but this is not noticeable in the fullness of the figures. In fact, it ingeniously helps to support the uniformity of the overall form, a device that Rodin also used in his Monument to the Burghers of Calais and in the three Shades.

Beside that Rodin stacked his figure in such a way that they were not separated by any real horizontal dividing line. Rather, by projecting individual bodies into the next higher motif unit, he bracketed the groups together and thus gave the pilaster reliefs as a whole a movement from bottom to top, which was also emphasized by the upward striving of individual figures.



>> 2.3.2 THE UNFINISHED AS A p.39

>> 2.3.1 ASSEMBLAGE - DRAWINGS AND FIGURES p.39

4.3.2 A SELF-PORTRAIT

At the very bottom of the left inner side of the door is a figure that can be identified as a portrait of Rodin. The crouching figure is modeled in extre-

mely low relief and is almost isolated from the field above by an architectural frame. Unless one stands directly in front of the relief, it is not possible to make out the forms. The figure can be described as a self-portrait due to its resemblance to Rodin. The location of the relief also supports this hypothesis. The relief's placement in the lowermost reveal of the door indicates that the figure has a dual function - it is both a signature and a portrait.

If it is indeed a likeness of Rodin, the artist seems to have identified himself with the thinker, formerly called the poet. The similarity of gestures between the figure in our relief and the Thinker suggests that the relief figure also represents the creative personality of the artist.



>> 5.1.3.2 THE THINKER
p.52

4.3.3 PROFUSION OF BODIES

Rilke had long ago composed that incantatory hymn to Rodin's originality in describing the profusion of bodies invented for The Gates:

„[...] bodies that listen like faces, and lift themselves like arms; chains of bodies, garlands and single organisms; bodies that listen like faces and lift tendrils and heavy clusters of bodies into which sin's sweetness rises out of the roots of pain. [...] The army of these figures became much

too numerous to fit into the frame and wings of The Gates of Hell.“

The Originality of the Avant-Garde: A Postmodernist Repetition - Rosalind Krauss

Rodin made choice after choice and eliminated everything that was too solitary to subject itself to the great totality; everything that was not necessary was rejected.

4.4 COPY PASTE

„It is Rodin's lack of conformation to these principles that makes The Three Shades disturbing. By simply repeating the same figure three times, Rodin strips away from the group the idea of composition - the idea of rhythmic arrangement of forms, the poise and counterpoise of which are intended to reveal the latent meaning of the body.“

Narrative Time: the question of the Gates of Hell - Rosalind E. Krauss

Variation, quotation, multiplication, assembly, cutting and collage are at the heart of Rodin's work as a sculptor and drawer. By playing with differences in proportions or materials, the artist creates poetic and surprising encounters. The examples of the sculptures the Three Shades and Je suis belle are particularly manifest of this process. Indeed, both works were developed during the creation of the Gate of Hell, which became, over time, the formal laboratory and the reflection of the artist's evolution. Je suis belle was certainly created in 1885 by combining a female figure known as Femme accroupie and L'Homme qui tombe, a hunched male nude of which several variations are known. The group was inspired by Charles Baudelaire's text, „Beauty“, from the collection of poems Les

Fleurs du mal (XVII): „I am beautiful, O mortals like a dream of stone“.

Like the Three Shades, L'Homme qui tombe and the Femme accroupie are not only present in isolation and assembled in the door, but also have an autonomous existence. Indeed, the sculptures are reproduced in different scales and materials and are exhibited and sold as objects in their own right.

Rodin thus drew from the formal vocabulary that he developed over time with the Gates of Hell to create and recreate new forms ad infinitum. The figures change direction, glued together, completed, amputated, fragmented by the artist in a very free and inventive creative process that still intrigues and inspires today.

This freedom is made possible by the technique of assembly. This technique was used in the decorative arts workshops where Rodin began his career: it made it possible to produce several subjects at a lower cost by combining the same figures in a more or less varied manner. From the mid-1880s onwards, Rodin used this technique in unexpected confrontations, creating a very particular aesthetic.



>> 5.1.3.13 THE SHADES
p.55

>> 6.4.4 SCULPTURE CASTING
p.72

>> 7.2.2.5 EXPRESSIVE SPACE
p.74

>> V.3 SPECULATIVE PIECE
p.21

5.1 SCULPTURES

- >> FAKES p.57
- >> 6.4.2 BRONZE p.71
- >> 6.4.4 SCULPTURE CASTING p.72
- >> MODERN FORMS OF SCULPTURE p.66

5.1.1 AUTONOMY

„That which was expressed in the face, that pain of a heavy awakening, and at the same time the longing for that awakening, was written on the smallest part of this body. Every part was a mouth that spoke a language of its own.“

August Rodin - Rainer Maria Rilke - 1919

5.1.2 WOMEN AND MEN

„His later sculptures of women have a different beauty, more deeply founded and less traditional. Rodin has, for the most part, executed portraits of foreign women, especially American women. There are among these busts some of wonderful craftsmanship, marbles that are like pure and perfect antique cameos. Faces whose smiles play softly over the features like veils that seem to rise and fall with every breath; strangely half-closed lips and eyes which seem to look dreamily into the bright effulgence of an everlasting moonlit night. To Rodin the face of a woman seems to be a part of her beautiful body. He conceives the eyes of the

face to be eyes of the body, and the mouth the mouth of the body. [...] The portraits of men are different. The essence of a man can be more easily imagined to be concentrated within the limits of his face; there are moments of calm and of inward excitement in which all life seems to have entered into his face. ... He searches far back for individuality or character, does not yield to the first impression, nor to the second, nor to any of those following. He observes and makes notes; he records almost unnoticeable moments, turnings and semi-turnings of many profiles from many perspectives ... He does not urge the model to tell him anything, he does not wish to know aught save that which he sees. He sees everything.“

August Rodin - Rainer Maria Rilke - 1919 - New York

5.1.3 RODIN'S SCULPTURE

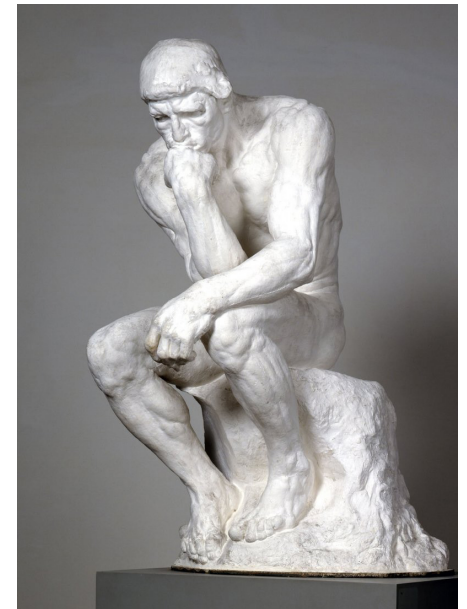
5.1.3.1 GATES OF HELL



>> 4.2.2 IMPRESSIONIST p.50

5.1.3.2 THE THINKER

- 1880-82
- actually Dante (G.O.H)
- but shows the act of thinking and not Dante himself
- universal truth
- clear anatomically unnatural movement -> evoking emotions
- complex and not naturalistic
- Comparison: David Cronenberg -> - heaviness + darkness
- pedestal alone a work of art
- as if thinker grows out of stone -> S-curve



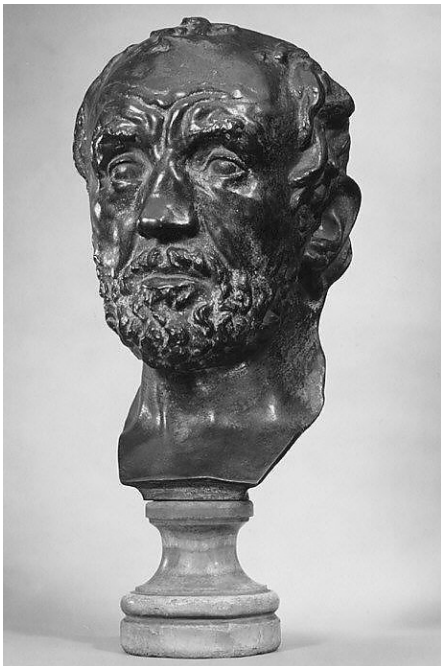
5.1.3.3 MAN WITH BROKEN NOSE

- 1863-64
- follows many previous busts of father and girlfriends
- Accident that becomes the trigger of the essence of his work (continues to work on it)
- fragmentary, sketchy, unfinished

„Sincerity, conscience—these are the true bases of thought in the work of an artist; but whenever the artist attains to a certain facility of expression, too often he is wont to replace conscience with skill. The reign of skill is the ruin of art. It

is organized falsehood. Sincerity with one fault, indeed with many faults, still preserves its integrity. The facility that believes that it has no faults has them all. The primitives, who ignored the laws of perspective, nevertheless created great works of art because they brought to them absolute sincerity."

Rodin: The Man and his Art, With Leaves from his Note-book - Judith Cladel - 2013



>> 2.2.7 SURFACE AS p.38
>> 2.2.6 CONCEPTION AND p.38

5.1.3.4 THE AGE OF BRONZE

- 1875-76
- Gossip whether real or fake (direct casting) makes him famous
- Life size bronze figure
- Removal of the spear
- figure seems to be designed only as Pose
- everything else is left out
- Imperfect surface -> rather by accident than by handling (never seen before)
- Rodin moves the discussion whether real or fake into the center "with statements in newspapers

Because no modeling like the one Rodin used in his figure Age of Bronze was seen in sculpture before, it awakened suspicions at that time. One was familiar with the generic surfaces of classical figures, with the elegant refinement that the Renaissance had contributed, and with the unexciting smoothness of neoclassicism. But no one had ever seen this minute feature of surface in a statue before, except in the animals of Barye, from whom Rodin had learned it.



>> 2.2.6 CONCEPTION AND p.38
>> 2.2.7 SURFACE AS p.38

5.1.3.5 WALKING MAN

- 1777-78
- looks/acts like Jean Baptiste but without head and arms combined with torso fragment
- 2 textures meet without making themselves coherent and without hiding the joints
- absence of the head -> the void of humanity itself
- nothing distracts from the aiming ahead of the figure
- dynamic action is all that can be found in the work of the „negative-everything“



5.1.3.6 TORSO FRAGMENT

- 1878
- first self contained fragments
- Eros and Torso -> non finito, Davinci claims that this a high intellectual achievement
- today: seen as a symbol of intellect, person, history, etc.

>> 2.3.2 THE UNFINISHED AS A p.39

5.1.3.7 JEAN BAPTISTE



- 1878
- Does not fit the time -> too muscular but not heroic
- man of work although background Biblical
- threatens the current situation -> takes from everything what he needs and puts the things together to create something new
- Pose: while walking (a never quite satisfactory figure, even here)
- hips don't match legs, feet flat
- Casual + unnatural pose => power and authority almost intimidating
- Makes the viewer accept the figure in his own way



5.1.3.8 THE BURGHERS OF CALAIS



- have the nobility and dignity of a normal person with a normal life
- Group of 3 and 4 with one obscuring the other
- Face of one figure twice -> individuality questioned, but as a statement of emotion
- figures show themselves as object of connection and empathy -> emotional realism
- at floor level + one has to walk around -> unthinkable until now
- no heroic monument character -> goal to show them in their best form -> did it in their most human form
- everything is left behind except for the emotion (opposite classicism)
- light creates an incredible movement on the surface, which lets details and form disappear and you have to go back to the whole figure again
- is about the meaning behind it and not about the figure itself
- Pointing at an inner truth which can not be perceived keeping the viewer with the physical

>> MODERN FORMS OF SCULPTURE p.66

>> 7.4.1 BODY AND MOVEMENT p.76

5.1.3.9 VICTOR HUGO

Life of Victor Hugo :

- 1802-1885
- Schriftsteller, Pariserkammer, Abgeordneter, Senator
- Romantik, Realismus
- von Royalist hin zu optionellem Liberalen (Romantik Freunden), folgt nach Julirevolution dem Bürgerkönig
- 1846 Republikaner
- 1851 Auflehnung gegen Napoleon Bonaparte -> Exil

5.1.3.10 BALZAC



- 1891-97
- originally nude with erection which was then covered with coat
- read everything by Balzac and revised all his concepts internally
- created 50 different figures in 7 years
- tried to represent the thoughts and not the appearance -> representation of the emotions of

the genius

- mask-like face -> navigates the character through the coat
- after 7 years the committee found the figure completely inappropriate

Life of Balzac :

- Human comedy
- leading member of the realism movement in literature

5.1.3.11 THE KISS



In the Kiss Auguste Rodin strikes the abstract note by just erasing the head. He does not just throw the facial features out of focus, as Michelangelo did, but wraps them in the mystery of the shadow. The viewer can see the indispensable modern touch of the concrete, the innumerable characteristic half-tones that constitute individuality and whose cumulative effect gives tremendous force to the ideal content that finally emerges from the group. Decorative considerations are as out of place in the face of the poignant reality of the characters as they are in a gripping scene of real life on the stage.

>> FAKES p.57

5.1.3.12 THE LITTLE BROTHER AND SISTER

„The Little Brother and Sister, [...] is an example in its unfinished detail, of Rodin's principle to stop modeling as soon as he attained expression.“

5.1.3.13 THE SHADES



The Shades do not form with each other a relationship that seems capable of signification, of creating a sign that is transparent to its meaning. Instead, the repetition of the Shades works to create a sign that is totally self-referential.

By simply repeating the same figure three times, Rodin strips away from the group the idea of composition – the idea of rhythmic arrangement of forms, the poise and counterpoise of which are intended to reveal the latent meaning of the body.

>> V.3 SPECULATIVE PIECE p.21

5.2 ORIGINAL, REPLICAS, FAKE

5.2.1 PRODUCTION ON DEMAND

TRUE RODIN

Rodin himself said that if the work he commissioned but didn't do is still a full worthy Rodin

>> 3. PROCESS p.47

SELLING ON WHAT COST

„Once more Rodin experienced an hour of trial, a formidable hour. If for the last dozen years he had left poverty behind, he had not yet achieved wealth, and it was a great risk to assume the expenses of his exhibition. If these expenses were not covered by the entrance-fees and the sale of his sculpture, how would he come out? He would be forced to a kind of transaction that he had always spurned, he would have to turn over all or part of his work to the art dealers. These groups, these busts, so painstakingly cast, or cut in the most beautiful marble by excellent workmen, and often by renowned sculptors, once the dealers had acquired rights in them, would they not be duplicated in a quantity of replicas of mediocre workmanship or, worse, reproduced by indiscriminating stone-cutters, who would disfigure the

modeling and the character? The idea was odious to the scrupulous sculptor.“

Rodin: The Man and his Art, With Leaves from his Note-book - Judith Cladel- 2013

>> 6.4.1 18.-19. CENTURY

p.67

>> 6.4 TECHNOLOGIES

p.68

NUMBERS AND LIMITS

„At the time Rodin lived, artists did not number their casts and rarely limited the number of casts that could be made of a piece. Indeed, we know Rodin was happiest when he was selling scores of casts of a work. For instance, between 1898 and 1918, at least 319 casts of The Kiss were produced. It was among his most popular pieces and was available in four sizes. In order to meet the demand for his sculpture, after 1900 Rodin may have had as many as 50 assistants at work in his studio. Just before he died in 1917, Auguste Rodin authorized the posthumous casting of his bronzes so that his legacy would be preserved.“

HOW A RODIN SCULPTURE WAS MADE- Telfair Museums- June 19, 2018

>> 5.1.3.11 THE KISS p.55

>> ART AS A NEW PRODUCT p.67

REPLICAS

After this readoption, his affection for it was restored; he had several copies cast in bronze and cut in stone, and it has become perhaps one

of his most popular and most sought-after works. Museums of Europe and America, lovers of art in both hemispheres, consider it an honor to possess replicas.

Rodin: The Man and his Art, With Leaves from his Note-book - Judith Cladel- 2013

>> A.5 RENOVATION p.21

>> A.7 REDENSIFICATION p.23

RULE OF 12

A lot of his works were not completed or in intermediate stages when he died. The gates of hell and other sculptures were first casted only after his death. Even though he didn't give the permission to cast these objects they were accepted as real Rodins, contradicting with his statement. The number of these cast could be endless and so the French government passed a law that states that after 12 casts are made (4 artists proofs and 8 numbered „originals“) anything else has to be designated a reproductions and labeled as such.

5.2.2 PRODUCTION ON DEMAND - LEADING TO FORGERY

MISCONCEPTION

In November, 1913, several Paris newspapers carried reports that Rodin had demanded confiscation of a work entitled The Earth, which a dealer named Moline claimed was by the sculptor. Some versions of the story related that Rodin had passed the gallery's window, stopped stupefied by the sight of his name attached to this sculpture, and thereupon summoned a bailiff to have the work and the dealer hauled into court. (The artist

harbored a notorious dislike for dealers, choosing to sell all his work directly.) For many years before this incident he had been plagued by forgeries, some by the men to whom he had entrusted the making of his plaster casts. [...] The dealer traced the history of the piece back through six previous owners, the earliest being a German professor named Heilbuth who certified that he had bought The Earth from Rodin in 1898, and that the artist himself had inscribed on it „premier epreuve.“ Confronted with this evidence, and in all probability with the bronze itself (another cast of which had been in his exhibition in 1900), Rodin confessed: „The work is entirely mine... I freely confess my error.“ He would not be interviewed on the subject, and one of his entourage said that he could not understand why so unimportant a subject was being pursued.

Rodin, Albert E. Elsen, 1963, New York

>> ECONOMIC BOOM AND SPATIAL STRUCTURE p.62

>> 1.2.4 ECOLE DES BEAUX ARTS p.34

>> 6.4.4 SCULPTURE CASTING p.72

>> 6.4.1 18.-19. CENTURY p.67

>> A.2 ADAPTABLE STRUCTURES OF THE POST-WAR PERIOD p.17

RODIN BEING LOVED IN FORGERY

Rodin is one of the top 10 most-faked artist. Rodin himself fought against forgeries as early as 1901 since his death many cases of organized, large-scale forgeries have been revealed. 1996 Guy Hain was

convicted for his large scale forgery of Rodin sculptures (20t bronze, over 6,000 copies beyond those the police had found and confiscated. Only one-third of the copies had been traced) crashing the French bronze sculpture art market, which never completely recovered

RECASTS

Legally speaking, there are two types of recasts: casts authorised by the artist, his heirs or the respective casting rights holder, or unauthorised recasts - thus copies of little value.

Technically, there are two ways of recasting a mould. Firstly, the removal from the original model, e.g. in plaster or clay, or secondly, the removal from the (original) bronze itself and a recasting based on this. However, there is shrinkage, i.e. the bronze (after the bronze) becomes smaller in height and circumference and usually details of the surface are then also lost. Prominent examples of this are Rodin bronzes that were copied in this way.

FAKES

The truth is that there have always been fakes, copies, posthumous casts and reproductions of bronzes on the market. The prolific and popular animalier sculptor Barye twice sold the rights to his works—to a foundry—during his periodic brushes with debt: hundreds of copies were produced by the founder. The Rodin Museum continues to produce perfectly legal reproductions of his work long after his death. Until 1981, it was legal to produce long series of bronzes (see box) in France. Rodin was particularly targeted by Hain because he worked with Georges Rudier, the Rodin Museum's exclusive founder between 1952 and 1982. Rudier had kept some

of the original maquettes and plasters, and was embittered after being suddenly dropped by the museum. As a result, the fake Rodins were cast from originals and some are of high quality. Other sculptors' work was faked by making aftercasts, from genuine pieces. [...] This, of course, is the main worry: that unscrupulous traders may pass these works off as genuine. The bronze market was badly hit after the Hain affair was first revealed, and took a long time to recover. Now, however, with greater awareness and documentation (particularly since the publication of the catalogue raisonné of Barye by Alain Richarme), dealers and auction houses are less likely to handle duds—or so they claim.

The Art Newspaper, 01.01.2004

>> 5.1 SCULPTURES p.52

>> 6.4.4 SCULPTURE CASTING p.72

>> BUILD ON, PRESERVE OR BUILD NEW? p.63

>> UNITE D'HABITATION, MARSSEILLE p.64

>> A.2 ADAPTABLE STRUCTURES OF THE POST-WAR PERIOD p.17

>> A.5 RENOVATION p.21

5.2.3 GUY HAIN

Posting the warning „caveat emptor“ (buyer beware) has never seemed more applicable than it does today in regard to the market for 19th and 20th century bronze castings of sculpture that has been flooded with at least 4,000 fakes. The fakes are the handiwork of Guy Hain, a French collector, dealer and publisher who has been incarcerated in Besan-

con Prison since last summer, serving a four-year sentence on conviction of a faking scam worth more than \$60 million. Some 2,500 molds, models and bronzes were found in Hain's studio and confiscated, but some 4,000 finished pieces are believed to have entered the art market through dealers and auctions, according to French authorities. They say Hain faked the work of 98 artists -- including such modern masters as Constantin Brancusi, Jean Arp and Alberto Giacometti -- whose sculptures fetch millions of dollars each in today's market. Nothing is new about fakes, posthumous castings and just plain reproductions in the tricky business of collecting art bronzes. The Rodin Museum in Paris continues to produce legal productions of Auguste Rodin's work long after his death, many of them collected and given to American museums by financier George B. Cantor and his wife, Iris. Rodin was one of Hain's favorite artists when it came to copying. He also produced many copies of works by Antoine Louis Barye, the foremost French sculptor of animals, who sold the rights to his work to a foundry to get out of debt. Others whose work he copied were Jean-Antoine Houdon, Frederic Bartholdi (sculptor of the Statue of Liberty), Honore Daumier, Jean-Baptiste Carpeaux, Emil Antoine Bourdelle, Aristide Maillol, and Camille Claudel. In the case of Rodin, Hain had access to original Rodin casts through his association with Georges Rudier, whose family foundry was the official caster of Rodin bronzes for many

years. Hain would remove Georges' mark from the sculpture and put on the mark of his father, Alexis Rudier, to make the casts seem to be originals made while Rodin was still alive and able to supervise production of his bronzes. Hain copied other sculptors' work by using original plaster models or by making aftercasts from finished bronzes, using flexible silicon molds. He used foundries in remote parts of France, one to do the casting, another the chasing, and another the patination. He consigned the fakes to auction houses through third parties, one of them his daughter's father-in-law in Marseilles. Exposure of the breadth of Hain's fakery has put the entire market for 19th and 20th century bronzes in jeopardy Gilles Perrault, an art conservator and adviser to the French Supreme Court, now believes Hain may have made 6,000 sculptures over and above those confiscated, only one-third of which have been traced to date through sales at such venues as Drouot, Paris's top auction house, and the famous Maastricht Art Fair in the Netherlands.

Perrault and other art insiders advise collectors of art bronzes to be more wary than ever and to consult experts in the field before making purchases. They point out that under French law, an artist is allowed to make only 12 copies of any bronze sculpture, all to be numbered. If any more copies are made, even in the artist's lifetime, they are considered reproductions and must have „reproduction“ marked on them. Hain never marked any of his fakes as reproductions.

Instead he cast into the sculptures the signatures of the artists and the founder's marks to which he had no legal right, making their identification as fakes difficult. Good provenance -- especially being able to prove bronzes were in known collections long before Hain's activities began in the 1980s -- is important. „Even so, two out of three pieces of bronze sculpture I see today are problematic,“ Jerome Le Blay, senior specialist at Christie's auction house, told United Press International. „It makes for huge price differences depending on the piece. If all the reassuring elements are there, then the highest price can be made. If not, the price will be much lower“ As an example, he cited the sale of an authentic Rodin „Eve“ from a long-established French collection for \$4.8 million at Christie's in New York in 1999. „Without that provenance, the piece might only have made \$500,000,“ he said.

Frederick M. Winship, NEW YORK, Aug. 15 (UPI)

>> 2. EXPRESSION p.41

6.1 ARCHITECTURE

6.1.1 NEOCLASSICISM

„Vielmehr laufen die Entwicklungslinien dafür über die Zeiträume der totalitären Staatsgebilde hinaus und liegen z. T. auch quer dazu, erfuhr doch z.B. der Neoklassizismus auch in bürgerlichen Demokratien eine Neuauflage. Dem Phänomen, dass die Moderne vereinseitigt und entpolitisiert ab den 30er Jahren als «International Style» propagiert wurde, ist die These gegenüberzustellen, dass in dieser Zeit der Neoklassizismus als eigentlicher internationaler Stil breite Anwendung fand. Der Neoklassizismus wurde in den Kampf der Weltanschauungen eingebaut, er sollte durch assoziative Rückgriffe auf vergangene kulturelle Leistungen das jeweilige politische System historisch legitimieren helfen. Dazu wurde versucht, auf die spezifischen Traditionen und kulturellen Konventionen des eigenen Landes Bezug zu nehmen.“

Städtebau in der Schweiz 1800-1990, Michael Koch, Zürich, 1992

> aufgeladen mit Ornamenten, Elementen und Rückgriffen auf frühere Epochen

> Scheinfassaden alte Bauweisen, innere Tragstrukturen oft moderner Techniken /Stahlbetonskelett)

>> 1.2.4 ECOLE DES BEAUX ARTS p.34

>> 1.2 PARIS p.33

>> 1.2.1 INDUSTRIAL REVOLUTION IN FRANCE p.33

>> 2.2.6 CONCEPTION AND p.38

>> 6.2.1 NEOCLASSIC SCULPTURES p.65

>> 6.4.2 EPOCHES p.67

>> 6.4.1 18.-19. CENTURY p.67

6.1.2 HEIMATSTIL

True, the thirties was not only a period of evolution. The upsurge of nazism in Germany encouraged two trends in Swiss architecture. On the one hand, some important work was done in modern architecture. On the other hand, many people believed that the only alternative Switzerland had to offer in the face of the massive „blood and soil“ culture propagated by Germany was a national style based on the distinctive features of native Swiss architecture.

New directions swiss architecture, Jul Bachman, New York, 1969

As a result of the war, Switzerland is being closed off to the outside world, and is being reconsidered on the inside. Nationalistic forces set in, hand in hand with strict asylum policies and a conservative mindset. This was also formally reflected in the architecture. There was an increased use of traditional and old methods of production. Due to the rationing of cement, which was introduced for wartime purposes, natural building materials such as wood and brick were used.

In den Kriegs- und unmittelbaren Nachkriegsjahrenum 1945 suchten Architekten und Architektinnen das Gedanken- gut der Moderne in einer moderateli, traditionsbezogenen, weniger technikbesessenen als vielmehr «menschlichen» Formensprache weiterzuführen, im Bestreben nach einer nationalen Ausdrucksweise ... einen nationalen Gangart der modernen Architektur, die als aufgeklärte Fortsetzung von Bautraditionen und nationalem Demokratieverständnis verstanden werden wollte.

>> V.1.2 PFULLINGER HALLEN p.26

>> V.4 VOLKSHAUS' ELEVATION p.31



>> A.1.3HEIMATSCHUTZ UND STADTERNEUERUNG p.16

LANDI 1939

Die grosse Stunde für die Konstitution einer schweizerischen Architektur läutete schliesslich die Landesausstellung 1939 ein. Aufbauend auf dem Neuen Bauen prägte eine «freundliche Menschlichkeit», wie es Volkart bezeichnete, die Ausstellungsbauten. Die Auswirkung auf dauernde Bauwerke, wie in seinem Buch dargestellt, war unübersehbar; das Bestreben zu einem nationalen Baustil ebenso. Es dominierten Holz und Natursteinmauerwerk, Sprossenfenster und Satteldach, Rasterfassaden aufgefüllt mit Fenstern und Brüstungsleldern.

Tec21, Heft 8, Gezähmte Radikalität: die Moderne der, Michael Hanak, 2002

>> BUILD ON, PRESERVE OR BUILD NEW? p.63

>> 1.2.4 ECOLE DES BEAUX ARTS p.34

6.1.3 CLASSIC MODERNISM

SUMMARY

After industrialization, the cities were overcrowded and living conditions were miserable.

Due to an emerging middle class, there was a socio-political change in which the previously leading aristocracy and bourgeoisie lost importance and influence.

This new society needed a new architecture to accommodate the social changes.

The aim of New Building was to develop a completely new form of construction through rationalization and typification, the use of new materials and materials, and matter-of-fact, simple interiors, in which social responsibility (plenty of sun, air, and light versus tenements, backyards, and cramped spaces) played a central role.

New Building consistently relied on the new materials of glass, steel, concrete and brick. This made it possible to realize simple forms and their decomposition at low cost: simple cubic forms, interlocking volumes of space, free-standing wall panels and bold cantilevers.

>> 6.1.2 HEIMATSTIL p.59

>> 6.4.1 18.-19. CENTURY p.67

>> DICHOTOMY OF THE ART p.67

>> PRINCIPALS AND IDEAS p.63

>> 6.1.1 NEOCLASSICISM p.59

>> A.3 A BUILDING OF ITS TIME p.19

FIVE POINTS IN ARCHITECTURE

The Five Points to a New Architecture (in the original French Cinq points de l'architecture moderne) is an architectural manifesto by Swiss architects Le Corbusier and Pierre Jeanneret. Corbusier published it

in 1923 in his magazine L'Esprit Nouveau and in the essay collection Vers une architecture. In 1927 it was published in German, now also naming Jeanneret as co-author, in the journal of the Deutscher Werkbund Die Form.

Over the course of his work as an architect, Le Corbusier developed a set of architectural principles that he made the basis of his designs. Together with his cousin Pierre Jeanneret, with whom he ran a joint office in Paris from 1923 to 1940, he published these design principles as Five Points to a New Architecture. The points include:

1. The posts (pilotis): a grid of concrete columns replaces load-bearing walls and becomes the basis of the new aesthetic.
2. Roof gardens on a flat roof can serve as both a utility garden and to protect the concrete roof.
3. The free layout of the floor plan (free floor plan) and thus the elimination of load-bearing walls allows for flexible use of the living space.
4. The long window cuts through the non-load-bearing walls along the facade and provides the apartment with uniform light.
5. The free facade design is made possible by separating the exterior design from the building structure (curtain wall)

>> UNITE D'HABITATION, MARSSEILLE p.64

>> A.3 A BUILDING OF ITS TIME p.19

DOM-INO

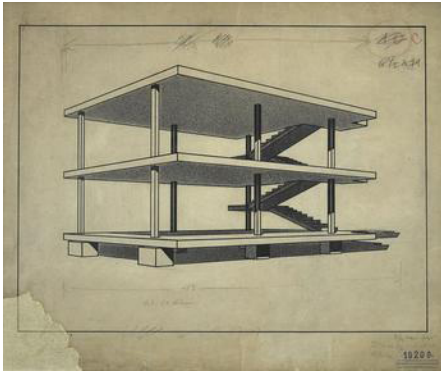
The problem was the following: the first widespread devastation of the great war had been in Flanders in September 1914. The war was supposed to have lasted only three months! The destroyed villages should have been rebuilt in several months also!

A structural system was conceived - a framework - completely independent of the floorplans of the house: this

frame carried the floors and staircases. It was to be fabricated out of standardized elements to be attached to one another permitting great variety in the grouping of the houses. The reinforced concrete was to be made without formwork; to be more exact, there would be a special arrangement set up on the site which would permit the pouring of absolutely smooth and level floor slabs by means of a simple scaffolding of double-T beams fastened temporarily to collars fixed to the top of each column; the columns of reinforced concrete poured at the commencement of the work would be aligned by the above system of scaffolding. The contractor would deliver the frames marked and grouped upon the order of the architect-planner or, more simply, upon the order of the client. Another contractor would furnish all the additional elements, which could be mass-produced: the windows, doors, etc.

This would result in a completely new method of construction: the windows would be attached to the structural frame, the doors would be fixed with their frames and lined up with wall panels to form partitions. Then the construction of the exterior walls could begin.

Le Corbusier et Pierre Jeanneret, *Oeuvre complète*, volume 1, 1910-29



>> HISTORICAL EVOLUTION
p.69

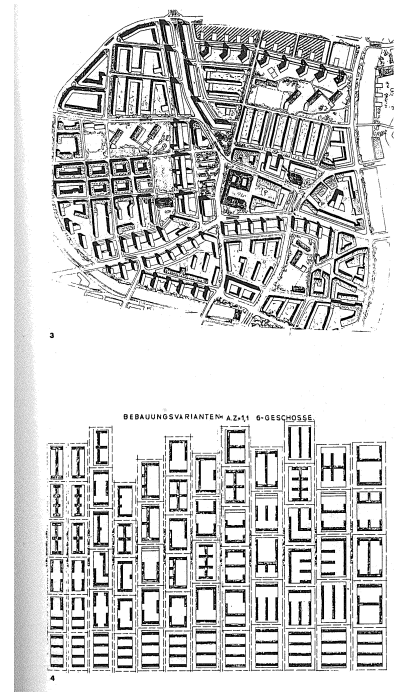
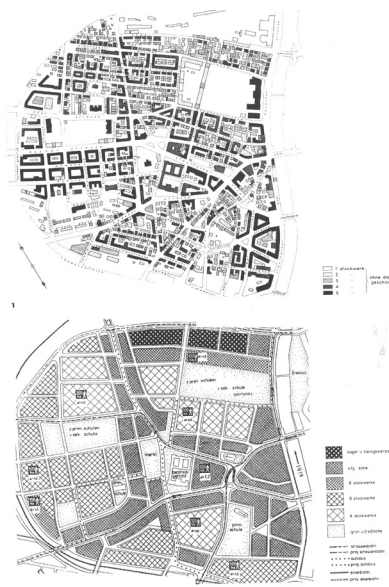
>> UNITE D'HABITATION,
MARSSEILLE p.64

DEVELOPMENT LANG- STRASSE: CIAM 1927

In verschiedenen analytischen und theoretischen Arbeiten in den 30er und 40er Jahren wurden die Kenntnisse von der Stadt, von den Gesetzmäßigkeiten ihres Aufbaus und ihrer Entwicklung vertieft. Die recht umfassende Analyse der Stadt Zürich für den CIAM-Kongress 1933 in Athen ist ein Beispiel hierfür. Die «Feststellungen» des Athener Kongresses wurden dann erstmals in deutscher Sprache im «weiterbauen» - einer Beilage der SBZ - einer breiten Fachöffentlichkeit zugänglich gemacht. Die vorbereitende Untersuchung zur Sanierung des Langstrassenquartiers in Zürich durch die dortige CIAM-Gruppe ist ein weiteres Beispiel. Diese Analyse diente der Vorbereitung zum Thema «Quartier in der Stadt» des 5. CIAM-Kongresses in Paris 1937. In einem für die damalige Zeit aussergewöhnlichen Umfang wurden die bestehenden Strukturen des Quartiers erhoben und dargestellt. Erst auf Grundlage dieser um-

fassenden Bestandesanalyse wurde ein Bebauungs- bzw. Zonenplan-Vorschlag entwickelt, ausführlich kommentiert durch Bemerkungen zur Durchführung und zu den Folgen der Planung. Die Ausnutzungsziffer als neues - quasi gestalteutrales - Planungsinstrument (erstmals im Rahmen des Wettbewerbes Gross-Bern 1932/33 der Öffentlichkeit vorgestellt) fand im Planungsvorschlag breite Anwendung. Die städtebauliche Flexibilität dieses Instrumentes wurde durch Darstellung von Bebauungsvarianten bei gleichbleibender Ausnutzung veranschaulicht.

Städtebau in der Schweiz 1800-1900, Michael Koch, Zürich 1992



>> URBAN PLANING p.63
>> A.1.2 CIAM 1937, p.16

REZEPTION

Wir verspüren im Neuen Bauen als dem Spiegel seiner Zeit, die damalige allgemeine Überschätzung von Wissenschaft und Technik, einen Glauben an die absolute Richtigkeit verstandesmässiger Erkenntnisse und einen überheblichen, kritiklosen Fortschrittsglauben.»

Tec21, Heft 8, Gezähmte Radikalität: die Moderne der, Michael Hanak, 2002

in der Sowjetunion, wurden z.B. mit dem Entscheid für ein akademisches Projekt im Sowjet-Palast-Wettbewerb (1931) und in Deutschland mit der Schliessung des Bauhauses (1933) der Moderne eine Abfuhr erteilt. In beiden Ländern galt die Moderne als Zeichen des Kulturzerfalls, den einen als bürgerlich-dekadenter, den anderen als bolschewistischer.

Städtebau in der Schweiz 1800-1990, Michael Koch, Zürich, 1992

> The New Building was perceived as elitist and from above, modernists mostly intellectuals and academics
> Modernist architecture = machines not human, sterile, rational

6.1.4 NACHKRIEGS MODERNE

FORMAL

In terms of form, the post-war years saw a return to the principles of Neues Bauen. Reduction, simplicity, abstract forms.

However, the principles were not simply adopted, but rather sovereignized.

Instead of leaving out the detail completely, one looked for the decorative in the details and a playful handling of materials, construction and interior fittings.

Originality was used to counteract the drab and sterile of modernity.

>> 6.1.3 CLASSIC MODERNISM p.60

>> FIVE POINTS IN ARCHITECTURE p.60

>> A.3 A BUILDING OF ITS TIME p.19

VARIATION, PERMUTATION, DEKORATION - UND DARÜBER HINAUS

„...Es war in der gleichen Zeit, als die Wohnregale entwickelt wurden, mit denen man zuhause ein eigenes Arrangement aus Bücherborden, Zeitschriftenhaltern, Vitrinen und Gefachen für dekorative Gegenstände aufbauen konnte. Die 50er Jahre sehen die Entwicklung von der getreuen Anwendung von klaren Prinzipien

62

(Stützenraster, regelmässiger Fensterrhythmus, Steil- oder Flachdächer, Ornamentlosigkeit) zur Variations- und Modulationslust, die durch die Abwandlung eines Prinzips dieses zwar nicht unsichtbar macht, aber souveränisiert und dadurch die getroste Selbsteinschätzung der Architekten zum Ausdruck bringt: Wir beherrschen den Pflichtstoff, uns treibt die Möglichkeit an, mit der Kür zu zeigen, was in uns steckt. 1930 galt es zu beweisen, dass die neue Architektur auch menschlich sein kann (nicht nur unerbittlich richtig und zweckmässig); jetzt war es an der Zeit zu beweisen, dass sie auch fröhlich und spielerisch zu sein weiss. Die Angst vor dem Dekorativen war auf dem Rückzug, und «Originalität» war ein Attribut von hohem gesellschaftlichen Prestige. Originalität war wohlfeil zu haben, etwa dadurch, dass einem Hochhaus mit trapezförmigem Grundriss das Dach des Terrassengesosses um 180 Grad verdreht aufgesetzt wurde. Auch mit solchen Einfällen verbrachten die Architekten ihre Zeit. Die Originalität, um die es hier ging, war fast immer als eine manipulative Handlung erkennbar; und zwar als Effekt für das breite Publikum, an das sie sich ebenso adressierte wie an die Architektur-Fachwelt.“

Nachkriegsmoderne Schweiz, Claude Lichtenstein, Basel, 2001

TRUE SOLUTION

„Schlüsselwörter waren Klarheit, Einfachheit und Ehrlichkeit, Formvereinfachung und for-

male Regelstrenge wurden in der Tradition der frühen Moderne zelebriert. Eine geometrisierte Schlichtheit dominierte die Formen. Das Heft bemühte sich gleichzeitig um eine Abgrenzung gegenüber Modernismus und Bauwirtschaftsfunktionalismus: Man war um ehrliche, «wahre» Architektur bemüht, um eigenständige Lösungen. Vorbilder gab es freilich gleichwohl: etwa Mies van der Rohe und Marcel Breuer, die nach den USA emigrierten Meister aus dem Bauhaus, oder Jakob Berend Bakema und Johannes Hendrik van den Broek aus Holland, und natürlich der Däne Arne Jacobsen oder Skidmore, Owings and Merrill aus den USA.“

Tec21, Heft 8, Gezähmte Radikalität: die Moderne der, Michael Hanak, 2002

ECONOMIC BOOM AND SPATIAL STRUCTUR

„Mit den 50er Jahren setzte in der Schweiz - wie in den übrigen Industrieländern - ein Wirtschaftsaufschwung ohne gleichen ein. Die Industrie machte die rascheste Wachstumsphase seit der Industrialisierung durch. Die gute Konjunktur hielt bis um 1970 beinahe ungebrochen (mit kaum bemerkbaren Zyklen) an - nur 1966/67 versetzte eine leichte Krise der Wachstumseuphorie einen ersten, noch wenig beachteten Dämpfer. Gemeinhin galten die «fetten» 50er und 60er Jahre als bis anhin beispielloser Erfolg des Kapitalismus - und die Schweiz war in vieler Hinsicht das Paradebeispiel für diese Entwicklung. Der hier vergleichsweise

weitgehende Neoliberalismus schaffte für in- und ausländische Investitionen ein attraktives politisches Klima.“

„Bevölkerungswachstum, abnehmende Wohndichte und steigender Wohnflächenverbrauch als Ausdruck steigenden Lebensstandards sowie die Liegenschaftenspekulation führten in den 50er und 60er Jahren zu einem beispiellosen Bauboom: von 1952-1972 wurde der umbaute Raum verdoppelt. Zur Bewältigung dieses riesigen Bauvolumens griff die Bauwirtschaft zu diversen Massnahmen, die die Rationalisierung, Standardisierung und Industrialisierung des Bauwesens von antrieben.“

Städtebau in der Schweiz 1800-1990, Michael Koch, Zürich, 1992

>> 6.4 TECHNOLOGIES

p.68

>> REPLICAS p.56

>> SELLING ON WHAT COST p.55

>> GÖHNERSIEDLUNG

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>> PREFABRICATION CONCRETE p.69

>> A.1 URBANISTIC APPROACHES p.15

>> A.2 ADAPTABLE STRUCTURES OF THE POST-WAR PERIOD p.17

>> V.1.3 VOLKSHAUS BERN p.27

>> V.1.4 VOLKSHAUS LÜBECK p.27

>> V.1.5 GLASS PAVILION p.27

>> V.1.6 ZUEV WORKER'S CLUB p.28

URBAN PLANING

BUILD ON, PRESERVE OR BUILD NEW?

„In der Diskussion um die sozialen und kulturellen Funktionen der Stadtkerne als «Zentren des Gemeinschaftslebens» versuchte man an die historische Bedeutung der Altstädte anzuknüpfen, ohne damit gleichzeitig deren unbedingten Erhalt zu fordern. Vielmehr legte sich zu Beginn der 50er Jahre die allgemeine «Erhaltungswut um jeden Preis». Man versuchte, das bloss Alte vom «Erhaltungswürdigen» zu unterscheiden. Die Diskussion aus den 30er Jahren darüber, was denn «lebendiger Heimatschutz» (A. Roth 1954) sei flammte wieder auf. Lebendiger Heimatschutz sollte einerseits Schutz des wertvollen Kulturgutes betreiben, andererseits aber auch die Förderung des «zeitverhafteten Bauschaffens» beinhalten. Bildlich gesprochen, sollte der Blick des fest auf dem heimischen Boden stehenden Architekten und Städtebauers über die Landesgrenzen hinweg auf eine humanistische und kosmopolitische Zukunft gerichtet sein.“

>> FAKES p.57

>> 6.1.2 HEIMATSTIL p.59

>> ECONOMIC BOOM AND SPATIAL STRUCTUR p.62

>> DEVELEOPMNET LANGSTRASSE: CIAM 1927 p.61

>> A.1 URBANISTIC APPROACHES p.15

>> A.1.2 CIAM 1937, p.16

>> A.1.3HEIMATSCHUTZ UND STADTERNEUERUNG p.16

>> A.5 RENOVATION p.21

NUMBERS AS PLANING TOOL

„Als wesentliche Instrumente wurden Ende der 50er und anfangs der 60er Jahre verschiedene, schon bekannte aber bis anhin noch nicht eingeführte Verhältnisziffern zur Regelung der Bebauung nun ins Baurecht übernommen. Es handelte sich um die Überbauungsziffer (ÜZ), die Freiflächenziffer (FZ) und die Ausnützungsziffer (AZ), welche teilweise schon seit den 30er Jahren in Diskussion waren.“

Städtebau in der Schweiz 1800-1990, Michael Koch, Zürich, 1992

RESOLUTION

Die Freunde des Neuen Bauens und die Zürcherische Vereinigung für Heimatschutz haben sich nach einer öffentlichen Aussprache am 11. Dezember 1935 in der E.T.H. in Zürich auf folgende GRUNDSÄTZE geeinigt:

1. Die Heimatschutzbewegung will in vermehrtem Masse nicht nur eine das Alte erhaltende, sondern auch eine an der lebendigen baulichen Entwicklung des Landes mitarbeitende Bewegung sein.
2. Die Organe des Heimatschutzes sind bestrebt, nicht nur bestehende Gebäude und landschaftliche Schönheiten zu erhalten, sondern mit Beratung und positiven Vorschlägen aktuelle Probleme im Sinne einer organischen Neugestaltung zu unterstützen.
3. Die Heimatschutzbewegung will die Allgemeinheit vor Auswüchsen der Privatwirtschaft und Spekulation schützen. Sie wird auch im Weiteren dazu beitragen, dass einheitliche städtebauliche Ideen und eine systematische Landesplanung durchgeführt werden können, verbunden mit entsprechenden öffentlich-rechtlichen Massnahmen.
4. Die Heimatschutzbewegung unterstützt daher die Bestrebung aller Architekten, die über die Privatinteressen hinaus zu einer einheitlichen Gestaltung des Stadt- und Landschaftsbildes beitragen.
5. Um die Aktivierung der Heimatschutzbewegung durchführen zu können, ist es notwendig, dass die Träger des Neuen Bauens und deren Freunde aktiv an den Institutionen des Heimatschutzes teilnehmen.
6. Im Weiteren ist es notwendig, dass die Organe der Heimatschutzvereine mit den staatlichen Heimatschutz-Kommissionen in enger Zusammenarbeit stehen, und dass in alle diese Kommissionen auch Leute der jüngeren Generation zugezogen werden.

PRINCIPALS AND IDEAS

FURTHER DEVELOPMENT MODERNITY - IDEAS

«Dankbar anerkennen wir heute, dass das ‚Neue Bauen, eine fruchtbare Grundlage für die Entwicklung einer zeitgemässen Architektur geschaffen hat. [. . .] Wir haben in der Zeit des ‚Neuen Bauens• gelernt, eine Bauaufgabe zu analysieren, von innen nach aussen zu projektieren und vor allem die neuen Baumaterialien Beton und Stahl als formschaffende Materialien zu verwenden.»

Nachkriegsmoderne Schweiz,
Michael Hanak, Basel, 2001

„Statt von einer Kontinuität der Moderne musste man wohl eher von einem Rückbezug auf das Neue Bauen sprechen. Es ging nicht mehr nur um die Fortführung der Moderne - es ging um ihre Erneuerung. Der erneuerten Moderne der 1950er- und 1960er-Jahre lag ein Architekturverständnis zu Grunde, dem die sorgfältige und ökonomische Konstruktion, der strukturelle Planungsansatz und die Berücksichtigung soziokultureller Entwicklungen vordringliche Anliegen waren.“

„Mittels Rasterung und Materialvielfalt sollte die Radikalität des Neuen Bauens gemildert werden. Was Hofmann vermisste und was folglich nun nachholt, in die moderne Architektur integriert werden sollte, fasste er in Begriffe wie Schönheit, Gefühl und Reichhaltigkeit des Lebens.“

>> REZEPTION p.61

>> 6.1.3 CLASSIC MODERNISM p.60

>> 6.1.2 HEIMATSTIL p.59

AFTER THE „HOMELY“

„Zwischenspiel bedeutete dies die Weiterentwicklung einer Reihe zukunftssträchtiger Themen: räumliche Durchdringung, Strukturierung mittels Modul und Raster, Flexibilität in der Nutzung, Vorfabrikation und Montagebauweise usw. modularer Aufbau, Flexibilität, Erweiterbarkeit, Montagebauweise, Raumfluss
64

usw. - für jede Bauaufgabe sollte eine eigenständige Lösung gefunden werden, im Unterschied zur Typisierung der frühen Moderne. Die Unterschiedlichkeit der Bauten ist dabei kennzeichnend für das vielfältige Vokabular der Epoche.“

Tec21, Heft 8, Gezähmte Radikalität: die Moderne der, Michael Hanak, 2002

UNITE D'HABITATION, MARSSEILLE

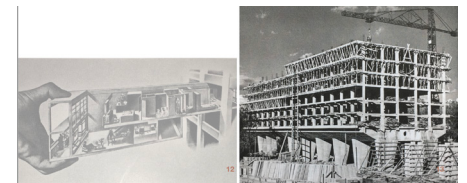
In 1952, the Unité d'habitation was completed, the first of the five housing complexes that served for the reconstruction of cities after the Second World War in France and Germany. The post-war period was marked by a boom and the idealization of industry. This was accompanied by a rural exodus and a growing population in the cities. With his idea of a residential community, Le Corbusier developed a model to cope with the shortage of housing. The design is based on his 'Five Points of Modern Architecture'..

„...wurde ein Verbund von vorgefertigten Teilen mit am Ort gegossenen Bauteilen erzeugt, indem die vorgefabrizierten Betonbrüstungen der vorgelagerten Loggien direkt mit dem statisch eingesetzten Ortbeton vergossen wurden, Dies führte bei den Übergängen zu leicht unpräzisen, rauen Stellen, die einen eignen Charme, den des «Béton brut», verbreiteten. Neben der technischen Anwendung kam so gleichzeitig auch das ästhetische Potenzial zur Geltung, das mit ausgesparten Nischen und eingelegten Keramikstücken noch intensiviert wurde. Auf der Ebene der ästhetischen Wirkung war die erzeugte Stimmung für eine ganze Generation folgender Architekten

von großer Bedeutung. Dass auch dieser experimentelle Bau nicht ohne Rückgriffe auf bereits erarbeitete Technologien auskam, wird hier offensichtlich. Solche konstruktiven Prinzipien aber in neue Zusammenhänge und zu einer ästhetischen Wirksamkeit gebracht zu haben, ist ein Hauptfaktor für die Dichte und Komplexität der Unité in Marseille, die sie zu einem ‚Leitbau‘ der Nachkriegsarchitektur werden ließen.“

(Häuser aus Beton, Bruno Krucker, 2004, Berlin)

> Interplay of known technologies and earlier principles unfold in the context of a new era (economic boom, new requirements, wider application: prefabrication and modular construction) develop new effectiveness and become a guiding project for subsequent epochs.



6.1.5 ART NOUVEAU

Art Nouveau is an artistic movement of the late 19th and early 20th century.

It was born as a reaction against the excesses of industrialization and the reproduction of old styles. It also puts the craftsmanship back at the center of architecture.

If it includes nuances according to the countries, its criteria are common: the Art nouveau is characterized by the inventiveness, the presence of rhythms, colors, ornaments inspired by the trees, the flowers, the insects, the animals, and which introduce of the sensitive in the daily decoration.

It is also a total art in the sense that it occupies all available space. Ever-

Everything is designed: the facade, the door handle, the ceilings...

Appeared in the early 1890s, we can consider that the Art Nouveau movement reached its peak from 1905.

Before the First World War, this movement evolved towards a more geometrical style, characteristic of the artistic movement which will take over: Art Deco (1910-1940).

>> V.1.1 VOLKSHAUS BRUXELLES p.26

>> V.1.2 PFULLINGER HALLEN p.26

6.1.6 ART DECO

Art Deco is an artistic movement born in the 1910s. The Art Deco style takes its name from the International Exhibition of Modern Decorative and Industrial Arts held in Paris in 1925.

The Art Deco style takes its rise before the WW1 against the volutes and organic forms of Art Nouveau. It consists of a return to classical rigor: symmetry, classical orders (often very stylized), cut stone.

Its stylistic unity is due to the use of geometry, whose ends are essentially decorative - and not structural -, unlike the movement of the international avant-garde, also known as modernism or international style. But the boundary between the two movements can sometimes be porous.

>> V.1.3 VOLKSHAUS BERN p.27

>> V.1.4 VOLKSHAUS LÜBECK p.27

>> V.1.3 VOLKSHAUS BERN p.27

6.2 ART

6.2.1 NEOCLASSISTIC SCULPTURES

19TH CENTURY TIME AND SPACE

„The aspirations behind *La Marseillaise*, also known as *Departing Volunteers* (fig. 2) of 1833-36, were to fashion the composition into a kind of temporal cut that would knife through the disarray of historical incident and uncover its meaning...

...In *La Marseillaise* Rude does capture that moment of absolute pregnancy, of forms focused to a point of utter sharpness from which meaning will then be seen to spread outward, connecting this particular composition to the events that form its past and its future...

..Further, the medium of relief depends upon a relationship between the sculpted figures and their ground. Since this ground behaves like the illusionistic background of a painting, it opens up a virtual space through which the figures can appear to move.“

Rosalind E. Krauss

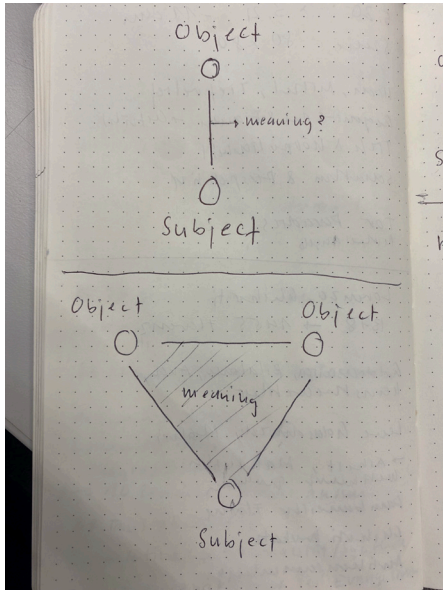


>> 6.1.1 NEOCLASSICISM p.59

CAUSE AND EFFECT

„The rationalist model, on which neoclassicism depends, holds within it two basic suppositions: the context through which understanding unfolds is time; and, for sculpture, the natural context of rationality is the medium of relief. Logical arguments – procedures such as “if X, then Y” – follow a temporal development. At the heart of such reasoning is the notion of causality, of the connection between effects and their causes which depend for their very relatedness upon the passage of time.

If the sculptor's attitude to the relief is that of an omniscient narrator commenting upon the cause-and-effect relationship of forms in both historical and plastic space, the viewer's corresponding attitude is spelled out by the nature of the relief itself: he assumes a parallel omniscience in his reading of the work in all its lucidity“



>> 6.1.1 NEOCLASSICISM p.59

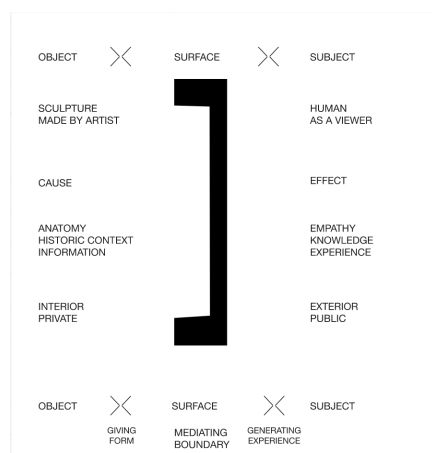
MEANING

„But what if meaning does not depend on this kind of prior experience? What if meaning, instead of preceding experience, occurs within experience; what if my knowledge of a feeling, pain for example, does not depend on a set of sensory memories but is invented freshly and uniquely each time it occurs for me?“

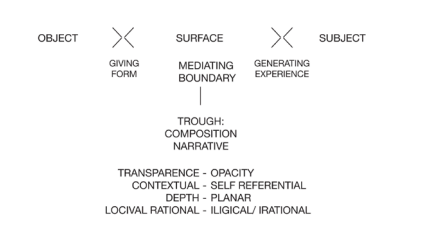
„This picture of the self as enjoying a privileged and direct relationship to the contents of its own consciousness is a picture of the self as basically private and discrete. It is a picture which conjures up a whole set of meanings derived from a range of private experiences to which each of us has subjective access, meanings that exist prior to our communication with each other in the present.“

19TH CENTURY SCULPTURE CREATING MEANING

- > power to embody ideas and attitude > symbol
- > shows cultural historical moment > context of its time
- > one frozen moment > cut in time
- > composition > movement > meaning spread > narrative told
- > connecting with its past and future > historic space open up
- > figure - ground > illusionistic virtual space open up
- > for that: needs knowledge, rational thinking, experience of subject > Emphatic
- Senses of body are connected to brain



surface and boundary mediates object and subject >> generates meaning!
cause of object > surface < effect on subject



>> 6.1.1 NEOCLASSICISM p.59

MODERN FORMS OF SCULPTURE

„Since the 1950s, many new combined forms of art have been developed that do not fit readily into any of the traditional categories. Two of the most important of these, environments and kinetics, are closely enough connected with sculpture to be regarded by many artists and critics as branches or offshoots of sculpture. Traditional sculptures in relief and in the round are static, fixed objects or images. Their immobility and immutability are part of the permanence traditionally associated with the art of sculpture, especially monumental sculpture. What one refers to as movement in, say, a Baroque or Greek sculpture is not actual physical motion but a movement that is either directly represented in the subject matter (galloping horses) or expressed through the dynamic character of its form (spirals, undulating curves). In the 20th century, however, the use of actual movement, kineticism, became an important aspect of sculpture. Naum Gabo, Marcel Duchamp, Laszlo Moholy-Nagy and Alexander Calder are pioneers of kinetic sculpture in modern times, but many kinetic artists see a connection between their work and such forms as the moving toys, dolls, and clocks of previous ages“

Leonard R. Rogers - Encyclopedia Britannica

- >> MODERNISM p.68
- >> 5.1.3.8 THE BURGHERS OF CALAIS p.54
- >> 6.1.3 CLASSIC MODERNISM p.60

6.3 HISTORY

6.4.1 18.-19. CENTURY

18th CENTURY

- artists are dependent on the client
- Salons are curated by the members of the academy (École des Beaux Arts) and only present their works

19th CENTURY - COMMERCIAL ART

- Artists are independent from a client and are working for the free market
- Salons curated by the academy (École des Beaux Arts) but artists were able to send in their works and may be presented (after passing the strict jury)
- With the opening of the markets and exhibitions to the public the cleavage of the new art and the „original“ art (oriented towards the tradition of the academy) began to appear in artists, customers, works and ideologies.
- The conflict between progressives and conservatives was reflected between and in the art movements.
- The opening of the Louvre by the revolutionary government in 1793, opened works by the great masters to the public. And provided artists with an intellectual and artistic apparatus. Reproductions and copies became a considerable source of income as reproduction techniques were brought to perfection.

>> 1.2.1 INDUSTRIAL REVOLUTION IN FRANCE p.33>>

1.2.2 PICTURE WALLS

p.33>> 1.2.4 ECOLE DES BEAUX ARTS p.34

>> SELLING ON WHAT COST p.55

FIN DE SIÈCLE

„is a French term meaning

„end of century“, a term which typically encompasses both the meaning of the similar English idiom turn of the century and also makes reference to the closing of one era and onset of another.

This period was widely thought to be a period of social degeneracy, but at the same time a period of hope for a new beginning. The „spirit“ of fin de siècle often refers to the cultural hallmarks that were recognized as prominent in the 1880s and 1890s, including ennui, cynicism, pessimism, and „a widespread belief that civilization leads to decadence“

Fin de siècle, Wikipedia, 07.10.2022

NEW CLASS OF BUYERS

Deren gesellschaftliche Aufgabe bestand in erster Linie darin, die mit dem sozialgeschichtlichen Wandel verbundenen Ängste zu bannen und den Entwurf eines Selbst- und Weltbildes vorzulegen, das den narzisstischen Bedürfnissen des damaligen Bürgertums entsprach. Dies bildete eine neue, zahlenmäßig ständig zunehmende, doch in ästhetischen Belangen noch unerfahrene Käuferschicht.

Die Kunst der Moderne- Sandro Bocola- München, New York- 1994

>> 6.1.3 CLASSIC MODERNISM p.60

DICHOTOMY OF THE ART

Die ambivalente Haltung der damaligen Künstler manifestierte sich auch häufig inner-

halb der einzelnen Werke, und zwar im ideellen Widerspruch zwischen der Thematik, dem eigentlichen Inhalt ihrer Aussage und dem Stil der künstlerischen Umsetzung dieser Aussage.

Die Kunst der Moderne- Sandro Bocola- München, New York- 1994

>> 6.1.3 CLASSIC MODERNISM p.60

ART AS A NEW PRODUCT

Nach einer Bemerkung von Max Horkheimerl unterhielt sich das Bürgertum nämlich auch deswegen gern über Kunst und Literatur, weil deren Werke ungleich anschaulicher waren als die eigenen Produkte und die abstrakten ökonomischen Bedingungen, unter denen sie entstanden und zirkulierten. Zugleich nahmen sie sich weniger läppisch und profan aus‘ als nahezu alle anderen Waren, über deren Produktion und Verteilung sich das Bürgertum etablierte, ohne sich ihrer auch rühmen zu können.

Die unbewältigte Moderne Kunst und Öffentlichkeit, Walter Grasskamp, 1989, München

>> SELLING ON WHAT COST p.55

6.4.2 EPOCHES

MANNIERSIM

1520-1600, Italy

Developed out from Renaissance Idea: Mannerism was originally based on the idea that an artist should develop and emphasize his own style, the maniera. In doing so, all technical possibilities are exhausted to create an extreme design. (>Wikipedia)

Style Features:

Turning away from balanced, geometric, calculated compositions. to searched, complex compositions, in the sense of the manner of the artist

Representation of human body:

Showing the ideal and grace of the human being
excessively long slender limbs (as in Gothic)
or excessively strong muscular limbs (Michelangelo)

grotesque sujets

Sculpture

Desires to capture elegance and MOVEMENT of the human body.
bizarre postures (bodies oriented in different directions)

Architecture

Renaissance principles with small contradictions:

e.g. gable stone displaced from sensible position

Figura serpentinata

strong torsion

increase expressivity

emphasis 3D

>> 7.2.2 MICHELANGELO

p.74

BAROCK

Bernini

Architecture und sculpture blur into each other and invade the personal space of the viewer

>> 5.1.2 WOMEN AND MEN

p.52

ROCOCO

Women = Soft, round without charisma, innocent, dreamy characterised by lightness, elegance and an exuberant use of curved, natural forms in ornamentation

>> 5.1.2 WOMEN AND MEN

p.52

IMPRESIONISM

Painters:

Light as subject -> cannot be applied like this in sculptures (depending on light source and position)

Sculptures:

create an independent object without background, history, symbols, (biblical)figure
creates a whole new dimension of meaning

„For erroneous as it is to see in Rodin's plastic art a kind of Impressionism, it is the multitude of precisely and boldly seized impressions that is always the great treasure from which he ultimately chooses the important and necessary, in order to comprehend his work in its perfect synthesis.“

August Rodin - Rainer Maria Rilke-
1919 - New York

SYMBOLISM

Goal: to create a response

An emotional response from the subconsciousness of the viewer with the help of artifacts

MODERNISM

Modern artists experimented with new ways of seeing and with fresh ideas about the nature of materials and functions of art. A tendency away from the narrative, which was characteristic for the traditional arts, toward abstraction is characteristic of much modern art.

6.4.3 RUSSIAN REVOLUTION

After two hundred years of the Russian Empire, the First World War will largely weaken the power of the tsar. This weakening will go until the death of Tsar Nicholas II and his family and the fall of the imperial power to the benefit of the Bolsheviks.

The conflict that led to this revolution was accompanied by a collapse of the Russian economy, which had begun during the First World War,

and a particularly deadly famine. It ended with the victory of the Bolsheviks and the reconstitution, under the aegis of the USSR, of the majority of the territories of the former empire. The revolution in Russia also gave birth to communism, a political regime founded by Lenin.

The country experienced many political, but also artistic, architectural and social changes throughout the century that followed the revolution.

>> V.1.6 ZUEV WORKER'S CLUB p.28

>> V.2.3 COMMEMORATIVE PLAQUES p.20

>> V.4 VOLKSHAUS' ELEVATION p.31

6.4 TECHNOLOGIES

MECHANICS AS TRIGGER FOR BAD THINGS

Does science give happiness? I am not aware of it; and as to mechanics, they lower the common intelligence. Mechanics replace the work of the human mind with the work of a machine. That is the death of art. It is that which has destroyed the pleasure of the inner life, the grace of that which we call industrial art—the art of the furniture-maker, the tapestry-worker, the goldsmith. It overwhelms the world with uniformity. Once artisans created; to-day they manufacture. Once they rejoiced in the pleasure of making a work of art; to-day the workman is so bored in his shop that he has invented sabotage and has made alcoholism general.

Rodin: The Man and his Art, With Leaves from his Note-book - Judith

- >> ECONOMIC BOOM AND SPATIAL STRUCTUR p.62
- >> 5.1 SCULPTURES p.52
- >> DOM-INO p.60
- >> PRINCIPALS AND IDEAS p.63
- >> DICHOTOMY OF THE ART p.67
- >> MINERAL COAL p.72
- >> 6.4.2 BRONZE p.71
- >> 1.2.2 PICTURE WALLS p.33
- >> 1.2.1 INDUSTRIAL REVOLUTION IN FRANCE p.33
- >> A.2 ADAPTABLE STRUCTURES OF THE POST-WAR PERIOD p.17

6.4.1 ALUMINIUM

NEW WINDOW MATERIAL

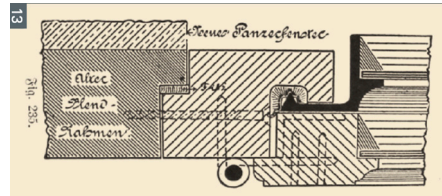
„In der Zeit des Wiederaufbaus prägen Aluminiumfenster und -türen die typische 1950er-Jahre-Architektur und werden, da technisch möglich und wirtschaftlich vertretbar, in großem Umfang eingesetzt.“

Die 1959 erschienene Broschüre „Aluminiumfenster“ bietet uns für das Bau- en in den 1950er Jahren einen hervor- ragenden Einblick in die Geschichte und Verwendung dieses Fenstertyps. Auffällig ist, dass es sich nahezu ausschließlich um öffentliche Ge- bäude aus den Bereichen Verwaltung und Schule handelt.

Die Wärmeleitfähigkeit von Aluminium beträgt 209 W/m²·K. Für die Baupraxis bedeutet dies, dass kaum ein Material schlechtere Dämmeigenschaften besitzt als Aluminium. Da erst in den 1960er Jahren thermisch getrennte

Metallprofile entwickelt wurden, lässt sich die erste Generation von Aluminiumfenstern derzeit nur durch den Einsatz einer zweiten Fensterebene energetisch sanieren.“

https://holzmanufaktur-rottweil.de/fileadmin/user_upload/Publikationen/PDF/Broschuere_Homa_DRUCK_low.pdf



- >> A.4.1 ALUMINIUM WINDOWS p.20

6.4.3 CONCRET

HISTORICAL EVOLUTION

- 1755 John Smeaton, Plymouth: first trials Portland cement > Edystone lighthouse
- Jean paptiste Rondelét, Lyon: pisebau: rammed earth between formwork
- 1814-1888 Francois coignet: Béton aggloméré: gravel, sand, water, lime, 12cm high beams as tie rods
- 1902 thomas alva eddison: monolithic houses cast in one piece
- 1907 Frank Lloyd Wright, Chicago: supporting structure of concrete creek stones, Trinity Church,
- 1892 systems Hennebique, Paris: standardized structural elements made of prestressed concrete
- 1914 Corbusier domino: system of slabs supports for industrially manufactured prefabricated houses
- 1928-1936 : Freyssinet system, prestressing
- 20yhd - prefabrication heavy productions , construction system to satisfy demand in construction boom of postwar years

- >> 6.1.4 NACHKRIEGS MODERNE p.62
- >> DOM-INO p.60
- >> ECONOMIC BOOM AND SPATIAL STRUCTUR p.62

PREFABRICATION CONCRET

„Die Architekturgeschichte des 20. Jahrhunderts ist geprägt von Bestrebungen, Fertigungsmethoden der industriellen Produktion von Gütern auf die Erzeugung von Bauten anzuwenden. Solche Versuche sind auf sehr unterschiedlichen Ebenen und mit unterschiedlichen Zielen angesetzt worden, die ein enormes Spektrum von Möglichkeiten hervorgebracht haben. Die Aspekte der Industrialisierung reichen dabei von technischen und prozessualen Veränderungen der Baustelle bis zu ganz neuen architektonischen Fragestellungen zur materiellen und ästhetischen Beschaffenheit von industriell hergestellten Gebäuden. Bezüglich solcher Themen verhält sich die »Schwere Vorfabrikation« recht ambivalent. Im Vergleich zu anderen Technologien war sie in der Verbreitung zwar äußerst erfolgreich, hatte aber meist mit dem Problem des Vorrangs von technologischen vor architektonischen Qualitäten zu kämpfen, was manche als reine Massenprodukte gebauten Siedlungen illustrieren.“

(Häuser aus Beton, Bruno Krucker, 2004, Berlin)

- >> UNITE D'HABITATION, MARSEILLE p.64
- >> DOM-INO p.60
- >> PRINCIPALS AND IDEAS p.63
- >> 5.2.1 PRODUCTION ON DEMAND p.55
- >> V.1.3 VOLKSHAUS BERN p.27
- >> A.4.2 PREFABRICATION p.20
- >> A.2 ADAPTABLE STRUCTURES OF THE POST-WAR

PERIOD p.17

GÖHNERSIEDLUNG

„Im Oktober 1965 wurden die ersten Elemente für die industriell vorgefertigte Überbauung „Sunnebüel“ in der Zürcher Agglomerationsgemeinde Volketswil versetzt. Treibende Kraft hinter dem Vorhaben war der Baulöwe Ernst Göhner, ein konsequenter Verfechter der Rationalisierung im Bauwesen und einer der ersten Schweizer Generalbauunternehmer. Eigens für das freudige Ereignis liess die Ernst Göhner AG am Rand der Baustelle eine Tribüne bauen und lud zahlreiche Honoratioren aus Politik und Wirtschaft sowie die Presse ein.“

https://www.swissinfo.ch/ger/architektur_die-schweiz-und-der-plattenbau/44361462



>> ECONOMIC BOOM AND SPATIAL STRUCTUR p.62

>> A.2 ADAPTABLE STRUCTURES OF THE POST-WAR PERIOD p.17

MASS PRODUCTION IN SWITZERLAND

„Mass production of standardized elements is still an aim, though an often neglected one, of the building industry. Switzerland has relatively little to offer in this most important field, for many reasons. The Swiss free-trade system encourages the development of

isolated initiative in the sphere of standardized and prefabricated building elements. In certain areas large-scale entrepreneurs have taken command, but the limited market in Switzerland has led to the failure of several businesses producing quite interesting industrialized building elements. In fact, prefabrication is, at present, not synonymous with low-cost building. Only if it is undertaken on a national or even European scale will building with industrialized elements be more economical than building with conventional means. The chances of a successful prefabrication system today are further diminished by the fact that conventional building recently has been considerably economized by comprehensive and advanced programming systems of the building process.

Not only economic but also sociological factors condition the development of standardized systems. In Switzerland, as well as in other countries, building to a great extent has become an object of individual creation and choice rather than mass production and mass consumption.“

New directions swiss architecture, Jul Bachman, New York, 1969

>> ECONOMIC BOOM AND SPATIAL STRUCTUR p.62

>> PREFABRICATION CONCRET p.69

THE GROWING BUILDING

„Anfang der 1960er-Jahre avancierte das »wachsende .. Gebäude«& zum architek-

tonischen Leitbild einer Gesellschaft, der ein rigoroser, ständiger Wandel prognostiziert wurde: »Unsere Zeit wird von permanenter Veränderung bestimmt. Allmählich hat man in allen Bereichen erkannt, das Fixierungen nicht mehr möglich sind.« Die Entwurfsparameter lauteten: große Anpassungstähigkeit an sich ständig wandelnde Bedingungen, Offenheit für jede Nutzung, Flexibilität, Variabilität und Multifunktionalität - sowohl für die Architektur als auch für den Städtebau.-° Blieb die technische und gesellschaftliche Machbarkeit der Großsysteme, d. h. vor allem der Stadtbaukonzepte, auch Projekt, flossen diese Experimente doch in modifizierter und verkleinerter Form in die allgemeine Architekturpraxis ein. Ein viel diskutiertes Konzept jener Jahre war die Metastadt. Als Alternative zum Stadtbau auf der grünen Wiese entwickelt, bildeten De diesem Projekt größtmögliche Anpassungsmöglichkeiten der baulichen Struktur den Ausgangspunkt der Planungen.“

Häuser aus Beton, Roland Kipper, 2004, Berlin

>> ECONOMIC BOOM AND SPATIAL STRUCTUR p.62

>> 6.1.4 NACHKRIEGS MODERNE p.62

>> A.7 REDENSIFICATION p.23

>> A.2 ADAPTABLE STRUCTURES OF THE POST-WAR PERIOD p.17

CONCRETE IN THE POST WAR

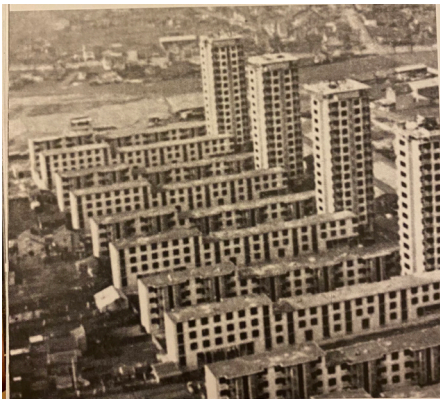
Reconstruction in the post-war years led to insatiable demand for buildings.

The construction industry tried to

meet this demand.
 In response, new systems and techniques were developed
 > prefabrication and mass production and building systems.

However, as these became economically profitable only by minimizing the different elements and maximizing the elements to be produced, this led to a neglect of architectural and social issues.

For example, in the banlieus of Paris, huge social housing buildings were built, which offered space, but were characterized by monotony and repetition and were planned separately from function and the human scale. This led to social problems.



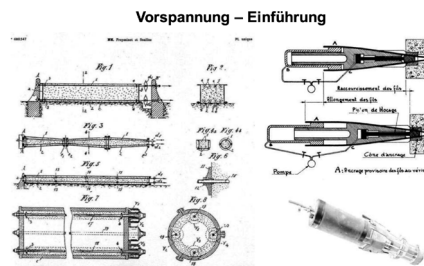
- >> ECONOMIC BOOM AND SPATIAL STRUCTURE p.62
- >> PREFABRICATION CONCRETE p.69
- >> 6.1.4 NACHKRIEGS MODERNE p.62
- >> 1.2 PARIS p.33
- >> A.2 ADAPTABLE STRUCTURES OF THE POST-WAR PERIOD p.17

PRESTRESSED

„...Der Durchbruch der Vorspannung erfolgte daher erst zur Zeit des Zweiten Weltkriegs durch den Einsatz von (für damalige Verhältnisse) hochfestem Stahl, der auf rund 400 MPa vorgespannt werden konnte. Bekannte Pioniere des Spannbetonbaus sind Freyssinet (F), Dischinger (D), Leonhardt (D) und Torroja (E);

in der Schweiz bekannt war beispielsweise Roš. In der Anfangszeit des Spannbetonbaus entstanden verschiedene patentgeschützte Systeme. Eines der ersten war das System Freyssinet (patentiert 1928-1936: Kabel, Pressen, Verfahren). Insbesondere wurden auch in der Schweiz Systeme entwickelt, welche noch heute bestehen, beispielsweise BBR (= Birkenmaier, Brandestini, Roš), VSL (Vorspann-System Losinger) und Stahlton.“

ETH Zürich | Prof. Dr. W. Kaufmann ,
 Vorlesung Stahlbeton 2, 2019



- >> HISTORICAL EVOLUTION p.69
- >> A.4.3 PRETENSIONING p.20

6.4.2 BRONZE

FINISHING

„The traditional ‚antique‘ finish on bronze sculptures is created by applying chemicals onto the surface that produce an artificial patina that mimics the green or brown film that is produced naturally, over time, by oxidation on the surface of the bronze. Rodin was very focused on the use of this technique in the finishing of his work because the effect of light in creating surface form was very important to him. The sculptor’s meticulous focus on patination was demonstrated

through technical analysis of a version of *The Age of Bronze* held in an American collection. The results showed that the surface paint of the bronze was applied in three stages. However, Rodin wasn’t a conventional perfectionist as some of his finished bronzes clearly exhibit the seam lines of the casting process – perhaps as a means of acknowledging rather than denying the manufacturing process and source material.“

Victoria and Albert Museum, London, 2022

- >> 5.1 SCULPTURES p.52
- >> 3.1 SURFACE p.41

18TH-19TH CENTURY

- First Industrial Revolution, (end of the 18th century and expanded during the 19th century) turning into a second Industrial Revolution in Europe and North America.
- Marked by significant changes in society and industry
- technological and scientific advancements, new materials available, machines progressively replacing men in factories
- Possibility to produce faster and cheaper merchandise -> leading to mass production.
- Caused considerable questioning in art -> What was the place of the artist or the craftsman if machines replaced them?
- 19th-century inventions (train, telephone etc.) enabled a faster lifestyle
- technological changes brought novelty to 19th-century architecture (steam and water power engines, industries produced glass and iron at a large scale) -> higher and lighter buildings and to developing new architectural forms (Cristal Palace)
- 1845, T. B. Jordan invented the first wood-carving machine (producing the identical piece of furniture quicker, cheaper -> mass production)
- >> 6.4.1 18.-19. CENTURY p.67

MINERAL COAL

Metal processing industry is strongly linked to mining due to ore and coal (for smelting process). Problems in mining also hamper metal processing industry, only partially offset by innovations in smelting technology. France, with mineral coal scarcity, fell back on its forest wealth; in 1850, 50% of iron production still used charcoal blast furnaces. Overall, the metalworking industry was initially not internationally competitive, despite large plants such as Le Creusot and Schneider.

1871 coal shortage France -> Belgium independence, import from Great Britain -> expensive

>> MECHANICS AS TRIGGER FOR BAD THINGS p.68

TOOLS AND FOUNDRIES

Industrial Revolution provided the tools necessary to make bronze sculpture available in editions, a feature that vaulted it to the top of the art world once again. Foundries sprang up in the city of Paris whose sole purpose was to cast editions of sculptures, allowing hundreds of artists to get specialized in bronze. Furthermore, artists from other nations started flocking to Paris in order to study the technique.

Never before or since the Industrial Revolution has a single form of art held so many captivated in its trance as bronze did in Paris during the mid-1800s and what the artists did back then eventually established a platform that allowed the birth of the modern bronze sculpture.

In 1878, the French bronze industry employed more than seven thousand five hundred workers in six hundred foundries. As early as 1818, the founders organised themselves into a „Meeting of Bronze Manufacturers“ to defend their interests and in particular to fight against counterfeiting. To combat counterfeiting and the indiscriminate multiplication of prints of the same work, the founders Rudier, Hébrard and Valsuani were the first to number their prints. Each print has a serial number and the total number of the print run.

20TH CENTURY

Following the First World War, numerous foundries were established because of the expanding demand for bronze statues required for war memorials that were springing up in almost every European town and city. This effectively opened the doors for artists to start experimenting with the material and see how much bronze was able to offer them in their avant-garde quests.

6.4.4 SCULPTURE CASTING

MARBEL TOOLS

- Chisel: cut small surfaces and shape the sculpture.
- Pitching Chisel: smoothing down rock – to get rid of the coarser parts of a material that is intended to be polished.
- Point Chisel: These may have different thicknesses and are usually also used in the smoothing-down process.
- Toothed chisel: structure is based on a paintbrush, but featuring cuts with separated teeth, key to modeling stone.
- Hammer: break and sculpt the stone by hitting other tools, such as chisels.
- Bush Hammer: create rougher-looking surfaces.
- Bell Hammer: bell-shaped end for hitting other tools.
- Mallet: A hammer in the form of a club.
- Tracer: create straight lines on the stone.
- Wedges: split large stones more easily.
- Pointing Machine: measures exactly how much stone has to be carved away. an arrangement of adjustable metal arms and pointers that are set to the position of any point on the surface of a three-dimensional form and then used to locate the corresponding point on the surface of a copy
- Pantograph: Instrument to enlarge or reduce sculptures. Mathematically, it creates a centric stretching. This setup results in an enlargement. First used in 1603.

>> 1.3.1 CAMILLE CLAUDEL-

LE p.34

>> A.2 ADAPTABLE STRUCTURES OF THE POST-WAR PERIOD p.17

LOST WAX PROCESS

Rodin is known to have favoured the lost-wax casting technique (in French, „cire perdue“) to make bronze versions of the 200-plus individual and group pieces he developed between 1880 and 1890 for his seminal project, The Gates of Hell, a vast decorated doorway. One of the few Parisian foundries capable of producing bronze casts using this demanding technique (based on creating a series of moulds) was Montaguelli Frères.

Victoria and Albert Museum, London, 2022

CASTING

Release agent: petroleum jelly, vegetable oils or green soap (vegetable oil and potash) , today silicone
flexible mold: gelatin products, today urethane or silicon

Raw Material	Origin	usage
Tin	Great Britain (North, South) Czech Republic (west) Sweden (North) Germany (North west)	Alloy with copper creating bronze
Copper	France (center, east, south, south) Germany Italy Belgium	alloy with tin creating bronze
Marble	France, 3 quarries • Napoleon-Bonapart (North coast) • Redi-Causse-Minervois (south coast) • white - Saint-Béat (border to Spain)	crafting sculpture
Clay	France (south, west)	forming models
Charcoal	Great Britain After the independence of Belgium	heating and melting process of clay, metals and alloys
plaster	France (center, south, east, south and, west) Germany Belgium	forming models and casting sculptures
	France's biggest resources are plaster, marble and clay Import of charcoal from Great Britain	

7.1 AN- CIENT MO- DEL

„Today, when the rôle of physical labour has changed, the statue is unavoidably seen differently. In thus telling the story of one early modernist work, Elsen shows how in Rodin's time, as in ours, artworks are mirrors, artefacts which - so the artcritic and philosopher Arthur Danto has written- externalize ,a way of viewing the world, expressing the interior of a cultural period.“

>> 2.2.6 CONCEPTION AND p.38

>> 6.1.1 NEOCLASSICISM p.59

>> 5.1.3.4 THE AGE OF BRONZE p.53

COMPARISON WITH GREEK FIGURES

Greek figures, for example, are never designed in a particular time and place, but are ideally thought of as types rather than individuals. Hence the abstract character of the Greek background in relief and even in painting. It is not that Greek art lacked expression, but it expressed type and is therefore cold to those who search in it the personal note of pain or passion, the reaction to one's surroundings.

„Compare, for example, the Doryphoros with Rodin's John the Baptist; the Greek youth moves serenely commanding over a material world which neither he nor we perceive; the modern figure is personal down to the gait; the form

is wiry; the skin is leathery; the torso is curved:- in these things we read experience and struggle, the wear and tear of circumstance.“



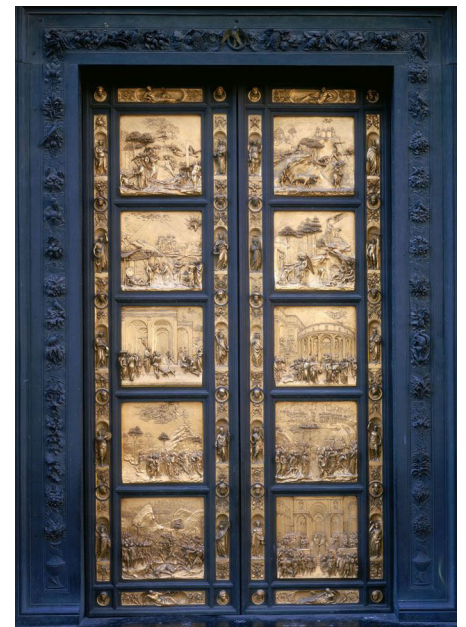
7.2 AR- TISTS

Rodin draws inspiration from the episodes of the Divine Comedy by Dante. His approach is characterized by the tension between two main influences : the narrative relief represen-

ted by the Gate of Paradise of Lorenzo Ghiberti and the expressive space of Michelangelo's paintings.

7.2.1 LORENZO GHI- BERTI

- 1425 - 1452, Baptistery of Florence
- Competition north door won > execution 1401 - 1424
- Follow-up order : east door to depict Dante's Inferno.
- Process: first wanted to make 28 panels to narrate storyline, but then iconographic scheme reduced to 10 panels and moved cornice to outside.
- Reason: introduce perspective in the spirit of the Renaissance > rationality/synthesis.
- Size: 5.20 m x 3.21m 0.11 m
- Tool: High, middle and low relief
- Give images physicality, depth
- Shadow and perspective



>> 4.1.4 ANALYSE AND COM-
PARISON FROM GATE OF
HELL AND GATE OF PARADI-
SE WITH KRAUSS METHODIK
p.49

7.2.2 MICHELANGELO

>> V.4 VOLKSHAUS' ELEVATION p.31

7.2.2.1 THE LAST JUDGMENT

- Based on Dante's divine comedy (Inferno)
- 300 figures > grouped, in dynamic posture, spiritual emotional state, around Jesus and Mary
- Composition
left: Ascension heaven
right: fall hell
- No perspective
Depth through overlengthening of the figures
- Relation figure Ground
- Cut figures at the edge of the picture
- Denker in middle as Maria and Jesus



7.2.2.2 A NEW PERSPECTIVE

In a 1906 letter to his assistant, Antoine Bourdelle, Rodin wrote:

„It was Michelangelo who liberated me from academicism and from whom I learned, by observation, rules that were diametrically opposed to the ones had been taught (in the school of Ingres)... I repeat... it was he who reached out

his powerful hand to me ... it was to this opportunity to go to Italy in 1875, to study him, that I owe my liberty.“

Rodin was not trying to imitate Michelangelo, but to capture the essence of the Florentine's powerful, compelling, and timeless work. 1876 Rodin wrote in a letter from Florence that he had been studying Michelangelo, and he had believed that the great magician was letting him in on some of his secrets. He thought that he had succeeded, in his own fashion, in giving them [his sketches] that élan, that indefinable something, which he alone knew how to produce.

>> 3.3.1 PRESERVATION OF MOTIVES p.44

7.2.2.3 THE BATTLE OF THE CENTAURS

If the figure of the Thinker is removed from the Gates and we scrutinize the tympanum's figural group, we notice a striking resemblance to Michelangelo's Battle of the Centaurs array, if not its exact composition. Examining the frieze-like format, the mass of violently writhing figures, and the combination of low and high relief in Michelangelo's Battle, such qualities are also clearly present in the tympanum of Rodin's Gates.



7.2.2.4 MICHELANGELO VS. RODIN

„It was one which Michelangelo inherited from Donatello and the Gothics, the presentation of stain by the division of the figure into two planes rather than into the classic four, and the consequent destruction of easy normal balance“

Contrast:

- Michelangelo's is greater delight in the monumental and in exalted sentiment
- Rodin's is more exclusive expression of natural forces

7.2.2.5 EXPRESSIVE SPACE

„As a whole, Rodin's sculpture was the first extreme attack on the kind of thinking represented by the mechanical bird, an ideology that was deeply implanted in neoclassical sculpture, and persisted in almost all nineteenth century sculpture up to the work of Rodin.“

Rosalind E. Krauss

Rodin has always been fascinated by Michelangelo. During his first phase of research on the Gate of Hell, the artist used sketches and watercolors. He drew tortured figures in the final stage of passion, figures full of movement in complex and expressive postures. The influence of the Italian painter and his Last Judgment is clearly felt.

But Rodin's original intention, which was to follow the model of Lorenzo Ghiberti's narrative door, is in contradiction with the expressive space of the Italian painter. How to reconcile the narrative space of the panels with the expressiveness of Michelangelo's painting? It is by changing his method that the artist succeeds. Indeed, in 1882, rather than continuing to draw, he began to sculpt

directly in clay from live models.

From then on, the appearance of the door changed completely. Rather than dividing the two doorways into panels, he arrived at a composition in three large parts. This simplification allows him to give more space to what really interests him: the figures and the way they will inhabit the space of the gate.



- >> 3.1 SURFACE p.41
- >> 3.4.2 GATES OF HELL 1880 - 1881 p.46
- >> 4.2 LIGHT AND p.49
- >> V.2.1 TONDO PITTI, MICHELANGELO p.28

7.2.3 CLAUDE MONET

„figures are also branded with marks that tell of their rites of passage during the modeling stage“

Rosalind E. Krauss

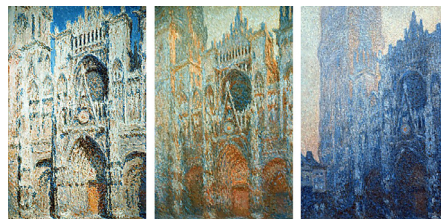
Despite the fact that there was a lot of sculpture in the 19th century, there was a loss of interest in this art to the profit of the painting. Baudelaire will even go as far as to write a

chapter which carries the title: „Why sculpture is boring“. Painting was considered superior in the sense that it allowed the artist to be more imaginative and to have a personal style more distant from the simple representation of reality.

Rodin saw his career mixed and influenced by painting. He exhibited sculptures separated from his gate during an exhibition in a private gallery alongside his friend Claude Monet.

Some believe that the gate he exhibited in 1900 was influenced by Claude Monet's paintings of the Rouen cathedral, which were dozens of paintings done at different times of the day with very subtle light effects.

Rodin's 1900 version of the Gates of Hell is therefore close to these paintings in the sense that it shows reliefs and shadows in a more subtle way and opens the door to the imagination.



- >> 1.2 PARIS p.33
- >> 3.4.3 GATES OF HELL 1900 p.47
- >> 4.2.2 IMPRESSIONIST p.50

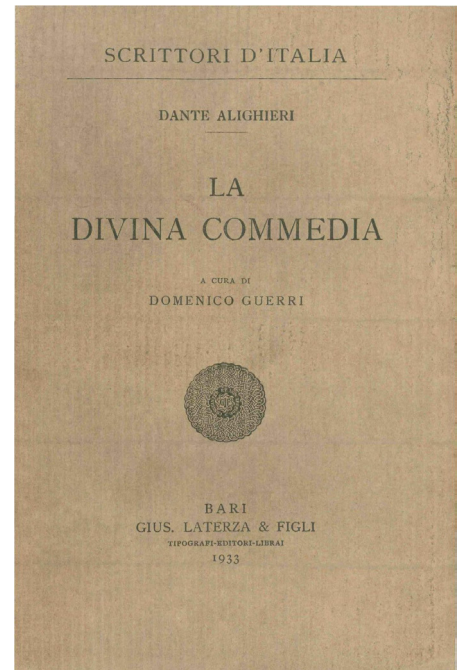
7.3 AUT-HORS

7.3.1 DANTE

7.3.1.1

- 1265-1321
- Comedy as strong inspiration
- Theology, Philosophy
- Artistic models of Italian, provincial, Old French, Latin poetry
- Focuses on the person as suffering/loving, lost/learning

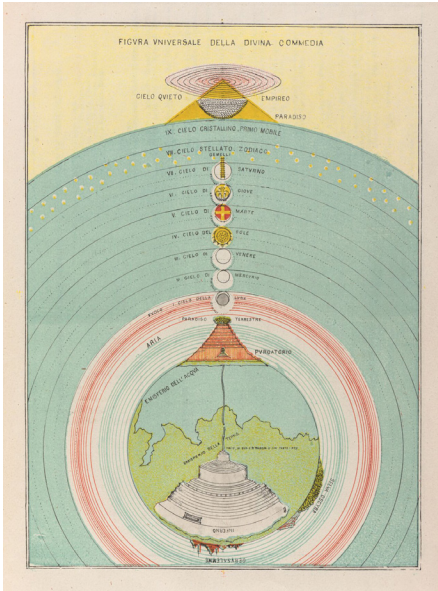
- High ethical standards
- Description of hell, purgatory, paradise



7.3.1.2

„In books, too, he found many thoughts that gave him encouragement. He read for the first time Dante's Divina Commedia. It was a revelation. The suffering bodies of another generation passed before him. He gazed into a century the garments of which had been torn off; he saw the great and never-to-be-forgotten judgment of a poet on his age. There were pictures that justified him in his ideas“

August Rodin - Rainer Maria Rilke-1919 - New York



>> 1.3.3 RAINER MARIA RILKE p.34

7.3.1.3 DIVINE COMEDY AS A PRETEXT

If the Divine Comedy is the basic reference that Rodin uses when the state orders the Gates of Hell. He will quickly detach himself from it, until it becomes only a pretext.

However, some of them can still be seen on the door. We can see Hugolin, who had already been represented by many other artists before, notably Carpeaux. In Carpeaux's work, Hugolin is represented with his human dignity. Despite the fact that he is starving and locked in a tower with his children, he resists. Whereas in Rodin's work, we see Hugolin in his last moments, crawling over his children and ready to devour them.

The most blatant reminder of the medieval text remains Dante, depicted at the top of the door, who will become an autonomous sculptor, „the Thinker“. Dante does not have his hat which usually identifies the character, so he becomes a more general man who thinks, a poet that could be Balzac or Hugo.

Although Rodin had always been fascinated by Dante's Divine Comedy and often reread passages from it on occasion, representing it is no longer Rodin's main objective.

>> 3.4.1 GATES OF HELL 1880 p.45

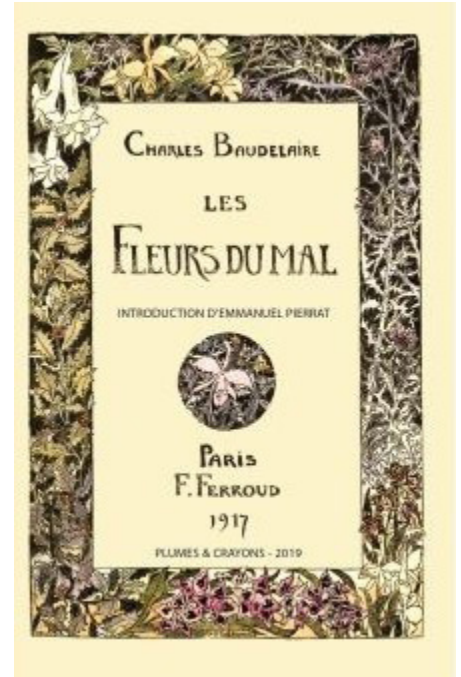
>> 5.1.3.2 THE THINKER p.52

7.3.2 BAUDELAIRE

- 1821-1867
- Pioneer of European literary modernism
- Part of the February Revolution of 1848
- 1851 against Bonaparte
- Edgar Allen Poe as his „kindred spirit“
- 1864 in Brussels (Rodin 1870-80)

„From Dante he came to Baudelaire. Here was no judgment, no poet, who, guided by the hand of a shadow, climbed to the heavens. A man who suffered had raised his voice, had lifted it high above the heads of others as though to save them from perishing. In this poet's verses there were passages, standing out prominently, that did not seem to have been written but moulded; words and groups of words that had melted under the glowing touch of the poet; lines that were like reliefs.“

August Rodin - Rainer Maria Rilke- 1919 - New York



>> 1.3.3 RAINER MARIA RILKE p.34

>> FIN DE SIÈCLE p.67

>> 1.2 PARIS p.33

7.4 NATURE

7.4.1 BODY AND MOVEMENT

>> 5.1.3.8 THE BURGHERS OF CALAIS p.54

>> 3.3.2 CREATING EXPRESSION p.44

>> 3.3.1 PRESERVATION OF MOTIVES p.44

>> 2.2.4 RODIN'S PRINCIPLES p.38

>> 4.2.1 GATES OF HELL - LIGHT/DARK p.49

>> 2.2.4 RODIN'S PRINCIPLES p.38

>> K. 4 INTERIOR p.11

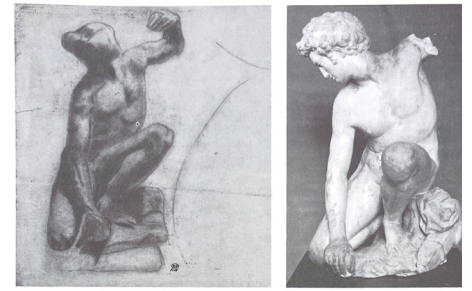
7.4.1.1 MOVEMENT OF THE SCULPTURES

Rodin, a thorough student of the past, broke with the conventions of the Academy as the first and almost the only sculptor to study movement. The artist noticed how unnatural gestures seemed in modern statues, how they remained close to conventional forms from which nobody dared to deviate. His goal was that his figures have the vital physical character of the individual model, not the academic ideal type.

“To him, romantic, profoundly imaginative, almost overwhelmingly forceful in his individuality, this physical character and spiritual significance of a work of art are inseparable, for the form and attitude of a human being reveal the emotions of the soul. The body always expresses the spirit whose envelope it is“

Through a synthesis of different movement sequences, Rodin created organicity, movement and expressivity in his figures. To achieve this, at least three different phases of movement were combined in one figure, which he developed from systematically walking around and observing his models, and then later combined into a new unity. This close examination of kinetics, cause the eye of the observer to move around the sculpture through the microscopic modulation of their surfaces.

“Here we have the fundamental principle of his sculpture, that life is expressed not primarily in the attitude or the gesture or the head, but by the infinitesimal mobile facets of the flesh.”



7.4.2 NATURE AS INSPIRATION

He created new arrangements based on nature, which was always beautiful to him, rather than on academic law. The impressive rectangular pattern when the Adam is viewed from the front, the logical development of every detail within that rectangle, the quite surprising variations of the pattern, which are equally complete from a dozen angles, prove the success of the nature-inspired design.

>> 2.2.3 BEAUTY AND p.37
>> 2.1.2 SURFACE UNDER p.41

7.4.1.2 MOVEMENT AND PHYSIOGNOMY OF THE BODY

Rodin recalls of his impression in front of the Medici tombs:

„After looking long and hard at these figures, I went back to my hotel room and began to make sketches to gauge the depth of my own compositional ability and the impressions I had received.“

On his trip to Italy, Rodin apparently reacted in a similar way and only put his experiences into his own form after his return to Brussels. An experience that was deeply felt did not require direct imitation, but rather processing, concentration, and analysis from a distance.

There is agreement, however, that Rodin's dissatisfaction only diminished when he abandoned his attempts to copy directly, and that he then succeeded in grasping the power he had admired in Michelangelo. As he later recalled, the two elements that fascinated him were ‚movement‘, the dynamic movement of the figures, and ‚caratère‘, the specific expressive physiognomy of the body. He gave up trying to copy the aspects, he said, when he realised that he could only find that power he admired in the grave headdresses by observing the natural, free movements of his models.