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"An entirely original and provocative study, *From Ornament to Object* offers a brilliant reading of the discursive context in which modern architecture developed. Alina Payne insightfully and eloquently lays the groundwork for a theoretical understanding of the object-oriented, body-based conception of architecture of which Le Corbusier is shown to be the modern movement's most artful exponent." —NEIL LEVINE, HARVARD UNIVERSITY

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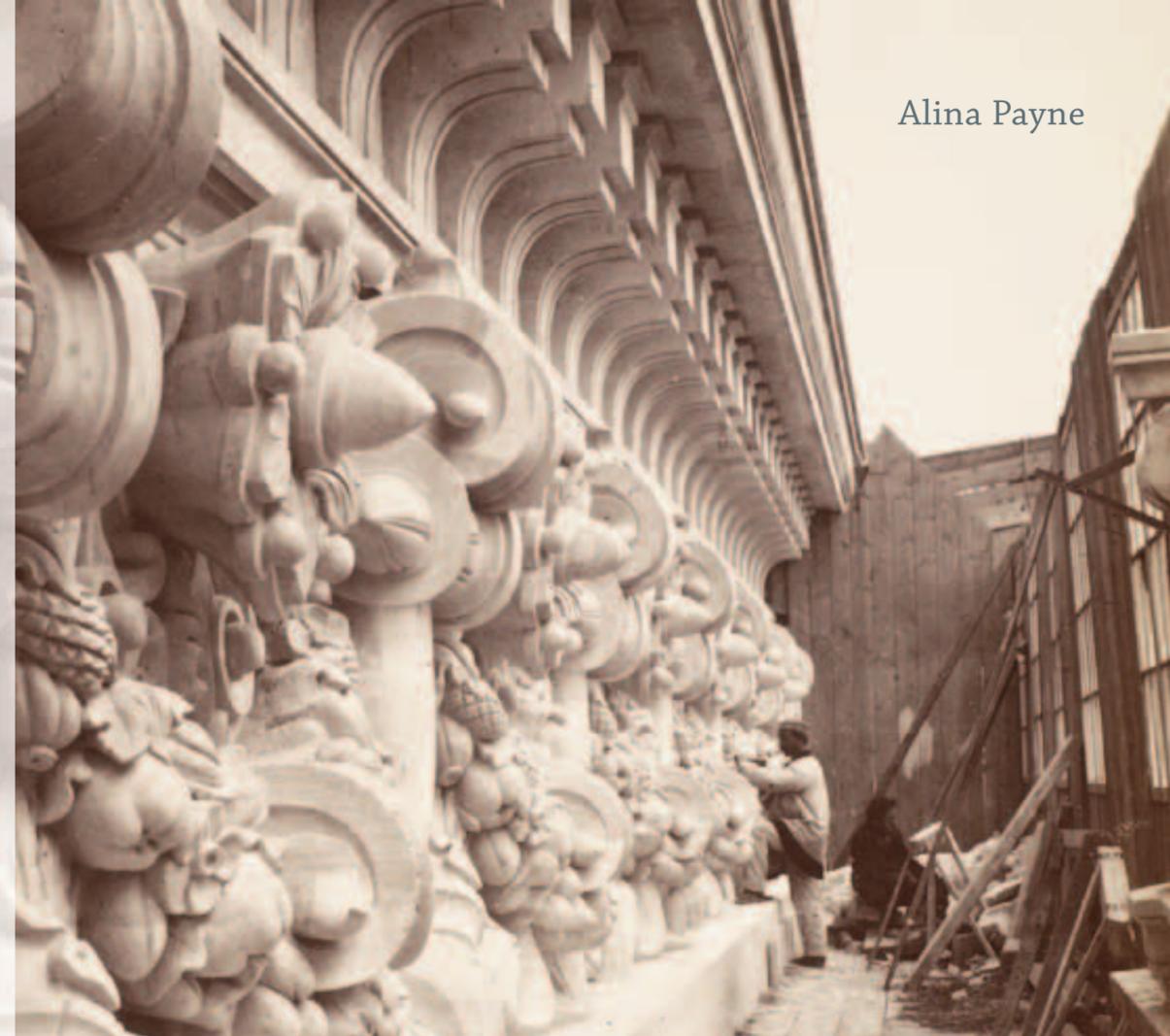


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GENEALOGIES OF ARCHITECTURAL MODERNISM

Yale

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In the late nineteenth century, a centuries-old preference for highly ornamented architecture gave way to a budding Modernism of clean lines and unadorned surfaces. At the same moment, the relationship to architecture of humble objects of everyday life—from crockery and furniture to clothing and tools—began to receive critical attention.

Alina Payne addresses this shift, arguing for a new understanding of the genealogy of architectural modernism. Rather than the well-known story in which an absorption of technology and mass production created a radical aesthetic that broke decisively with the past, Payne argues for a more gradual evolution, as the eloquence of architectural ornamentation was taken over by objects of daily use. As she demonstrates, the work of Adolf Loos and Le Corbusier should be understood not only for its contributions to the origins of modernism, but also as the culmination of a conversation about ornament dating as far back as the Renaissance. Payne looks beyond the "usual suspects" of philosophy, industry, and science to identify theoretical catalysts for the shift of attention from ornament to object in fields as varied as anthropology and ethnology; art history and the museum; and archaeology and psychology.