

## Course Overview for External Evaluators

### “Modern Architecture & Theory 1900-1945” (48-340)

Taught: F98, F99, F00, F01, F02, F04, F05, F06, F07, F09

Architectural History Lecture Course

9 units, Pre-requisites: 48-240

Course Website: <http://www.andrew.cmu.edu/course/48-340/>

This course offers an in-depth view at one of the most important periods in the history of architecture for an undergraduate architecture student: modern architecture from 1900-1945. I attempt to dispel the students' preconception that modern architecture is one simple style, and focus instead on developing an understanding and appreciation for the wide and heterogeneous range of ideas and forms that constitute “modern architecture,” both diachronically over the years and also synchronically at any one time and in one place. Because architecture is as much discourse and ideas as it is about building and forms, I focus a great deal on the intellectual and cultural context surrounding architecture, and ask students to read extensive excerpts from primary sources of the period, especially the important “manifestoes” of the early 20<sup>th</sup> century.

Over the years, I have developed a very rigorous method of guiding student term-paper writing. It starts on the first day of class when I hand out an “Initial Paper Proposal Form,” and then ask for incremental revisions and additions every 2-3 week.

As the CMU curriculum is being revised, there has been discussion of making this course *required* course for all architects, the second semester of a two-semester survey in order to insure that all students have a more extensive grounding in history, precedent, and analysis of existing architecture from throughout history and throughout the world.

For other materials, including examples of student work, and class handouts, please refer both the course website listed above, as well as my professional website:

<http://www.andrew.cmu.edu/user/gutschow/modern48340.html>

# MODERN ARCHITECTURE & THEORY, 1900-1945



Course 48-340 Fall 2009	Home	Schedule & Syllabus	Online Readings	Lecture Handouts	Assignment & Term Paper	Links & Resources
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Professor Kai K. Gutschow, PhD

School of Architecture  
Carnegie Mellon University

Last updated April 25, 2009

Course website: [www.andrew.cmu.edu/user/gutschow/modern48340.html](http://www.andrew.cmu.edu/user/gutschow/modern48340.html)

## Modern Architecture & Theory 1900-1945

Fall 2009, CMU, Arch #48-340, M/W/F 11:30-12:20, CFA211  
Course Website: [www.andrew.cmu.edu/course/48-340/](http://www.andrew.cmu.edu/course/48-340/)

Prof. Kai Gutschow, PhD  
Email: [gutschow@andrew.cmu.edu](mailto:gutschow@andrew.cmu.edu)  
Off. Hr: M/W 12:00-1:00 pm & by appt. in MM202

7/28/09

### F'09 SYLLABUS

#### Overview:

This architectural history lecture course surveys the modern buildings and literature of the first half of the twentieth century, focusing primarily on Europe but extending also to non-western countries. We begin with a look at the "crisis of modernity" that plagued most of western civilization in the late 19th-century, and then focus on the major movements of both the avant-garde and other responses to modernity from 1900-1945.

#### Content:

The course includes lectures, readings, and discussions about a broad range of issues and how they affected the conception, design, building, and reception of modern architecture, including 1) **Formal tendencies** such as Art Nouveau, Classicism, De Stijl, the International Style, and Rationalism; 2) **Theoretical issues** such as the avant-garde, craft, *Gesamtkunstwerk*, the role of history, monumentality, and modern-modernism-modernity; 3) the **National traditions** in countries such as Germany, France, Russia and Finland; 4) **Biographical sketches** of figures such as Aalto, Asplund, Loos, Taut, and Terragni; 5) **Technologies and materials** such as steel, reinforced concrete, transport, and mass-production; 6) **Political motivations** such as Communism, Democracy, Fascism, colonialism, and nationalism; 7) **Social & cultural influences** such as housing the worker, mass culture, patronage & power, tradition, utopianism, urbanism, and regionalism. Emphasis will be placed on the relationship of buildings to the more general cultural, intellectual, and historical circumstances in which they were created. Special attention will be devoted throughout the course to the important manifestoes, theoretical, and critical writings that so determined the project of modern architecture.

#### Course Requirements:

Work for the course falls into four categories: 1) attendance, discussions and participation; 2) readings of primary and secondary sources, with several extra credit "reading reports" to help students engage in the reading more critically; 3) two short mid-term exams, with slide ID to test your knowledge and retention of course materials; and 4) a focused, well-developed 10-15pp. research paper comparing two buildings.

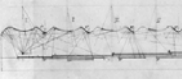
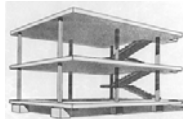
#### Required Texts:

In addition to books on reserve, articles on e-reserve, and optional texts there are two required texts available at the book store and on reserve:

- 1) Curtis, William. *Modern Architecture since 1900* 3rd ed. (1996)
- 2) Conrads, Ulrich. *Programs & Manifestoes on 20th-cent. Architecture* (1960)
- 3) Barnett, Sylvan. *Short Guide to Writing About Art* 8<sup>th</sup> ed. (2004)

#### Learning Objectives:

To introduce the most important movements, ideas, design principles, and texts from 1900-1945, the revolutionary period that gave rise to what we now so easily call "modern architecture." To uncover the diversity of ideas and design occurring at any given time and within each movement. To differentiate "modern" (from the Latin, meaning "of the day") architecture from that of previous eras, analyzing how each architect and group sought to create an architecture uniquely "appropriate" to their own time. To form one's own critical judgements about the legacies of the past century that still surround us, and thereby acquire the knowledge of their field's past, necessary for every professional working today. To learn to read texts critically, to discuss and debate the core issues methodically, and to write about them in a professional and analytical manner.



#### THE WORK

As with most things in life, you'll only get as much out of this class as you put into it. Just showing up and doing all the work will not guarantee you a good grade. The assignments are intended to be vehicles to structure your own learning experience--NOT as busy work, as simple tests of your knowledge, or as mere requirements for course credit. Your efforts should fall into four categories:

**1) Class Attendance & Involvement (30%):** The most important elements in this course are the class meetings, M/W/F 11:30-12:20, in CFA 211. This is a 300-level architectural history lecture course, which means the classes will consist primarily of *slide lectures*, with some student presentations and discussions. Learning is not a passive activity: come to class on time, awake, prepared to listen, to discuss ideas, to share your knowledge and research, to ask insightful questions, and to help your classmates and I learn more. Classes are the best place to pick up information, discuss ideas and questions interactively, and demonstrate your own skills and knowledge. Active participation and attendance at all class activities is required. Missing more than three classes WILL lower your attendance grade. See also attendance policy below.

**2) Reading:** Since classes will include discussions, it is essential that you do **ALL** the required reading **before** class (see schedule below). There are two required text books, as well as optional surveys, and readings on e-reserve and in Hunt Library. William Curtis' *Modern Architecture Since 1900* (3rd ed. 1996) is a well-written, nicely illustrated textbook surveying the entire century, of which we will cover the first half (pp.1-391). It contains the basic facts and images that will get you ready for class, and for which you will be responsible on the exams. Ulrich Conrads' *Programs and Manifestoes on 20th-century Architecture* (1960), will provide original source material, manifestoes, and architectural theory from the period that are intended to give you a deeper understanding of specific buildings, figures, and ideas, and to promote class discussion. These readings are the best means of gaining a thorough and proper understanding of the intellectual climate and attitude towards architecture from the time in which they were written.

**2A) Extra Credit Reading Reports (+ 10%):** In order to promote critical reading and good discussions, consider writing reports or summaries on important readings in the syllabus (see schedule below). These reports should: 1) **summarize** the contents and main points of the readings, discussing them in light of other readings or the summary and questions listed in the syllabus below; and 2) list **three profound questions** regarding the. For each summary you write, you should bring **25 copies** to be distributed to each of your classmates, to aid in discussion, and for use in studying for the exams. The reading reports are **optional**, but you will receive **extra credit** for each satisfactory report you submit up to a total of 10points (i.e. your grade improves by a full letter grade if you do ALL the reports). The reports will be **DUE at the beginning of the class for which you are writing**. It will NOT be possible to submit article reports late or to write about past classes.

**3) Exams (2 @ 15%):** There will be two midterm exams, each including a short in-class slide-ID section, as well as a take-home essay exam due the day of the exam. Study guides will be handed out before the exams to supplement the lecture review sheets.

**4) Research Project: (40%):** Described in a separate section below. You must complete ALL PARTS of the research project in order to receive a passing grade for the course.

#### THE POLICIES:

**1. Attendance:** For this lecture course is required, and will be part of your class participation grade. I will pass around a sign-up sheet for every class to determine precisely who is absent. Email me well BEFORE a class if you can't make it for whatever reason. According to university policy, you can miss at most three days before it will affect your final grade. Thus, you will receive an "A" for the attendance part of your grade if you miss no more than three classes, and you have excellent class participation. For every class you miss after three, your attendance grade will go down one full letter grade! I.e. if you miss 5 classes, you will receive a "C" for attendance. Poor participation could lower it further.

**2. Lateness:** There will be no lateness accepted for any Reading Report or Mid-Term. The phased assignments of the research project must be handed in within a "reasonable" time frame that shows steady progress in your research process.

**3. Excuses:** Except for the most extraordinary of circumstances, I do NOT accept excuses of any kind to get around attendance or lateness requirements. If you need to miss class for studio trip, or sickness, or over-sleeping, or a friend, then plan ahead, and come to the other classes. You have three "freebies": use them wisely.

**4. Grading:** You must complete ALL the assignments in to receive a passing grade for the course. Showing up, doing all the work, and working hard, does NOT guarantee you a good grade in this course. Your semester grade will be based on the following breakdown: Attendance & Participation (30%) + Mid-Term Exams (15%+15%) + Term Paper (40%) = 100% + Extra Credit Reading Reports (10%)

**5. Special Needs.** Students with any documented medical or learning conditions that require special classroom or testing accommodations should see me as soon as possible so we can make the appropriate arrangements.

**6. Plagiarism.** Our objective is to develop your own research, analytical, and writing skills. Make sure that you use **ONLY your own words and ideas**, or that clear acknowledgments are made to your factual and intellectual debts. Plagiarism is a serious offence and it will not be excused for any reason; students found guilty of cheating may receive a failing grade for the course and be referred to the University for further action. The University policy states "Students at Carnegie Mellon are engaged in preparation for professional activity of the highest standards. . . . In any presentation, creative, artistic, or research, it is the ethical responsibility of each student to identify the conceptual sources of the work submitted. Failure to do so is dishonest and is the basis for a charge of cheating or plagiarism, which is subject to disciplinary action. . . . Plagiarism includes, but is not limited to, failure to indicate the source with quotation marks or footnotes where appropriate if any of the following are reproduced in the work submitted by a student: 1. A phrase, written or musical. 2. A graphic element. 3. A proof. 4. Specific language. 5. An *idea* [emphasis added] derived from the work, published or unpublished, of another person." If you have questions about what constitutes plagiarism, please see me.

**THE TERM PAPER** (See also the class website [www.andrew.cmu.edu/course/48-340](http://www.andrew.cmu.edu/course/48-340) for resources)

A major skill developed in college is the ability to carry out a research project. A research project is a multi-level process that involves formulating a question, finding information, sifting out the irrelevant information, formulating an argument, drafting it up, and polishing it into a final piece of clear, persuasive communication that is reinforced by keyed illustrations, properly formatted notes, and an annotated bibliography.

Students will have the choice EITHER of writing a standard 10-12 page **research paper**, OR of writing a similar-length proposal for a small **one-room exhibition** about your topic, complete with all texts, captions, visual objects, reference books, **bibliography**, etc.

The semester-long work for the research project will be divided into discrete, REQUIRED, phased sub-sections in order to help you produce a first rate project as follows:

**I) Pick a Comparative Topic:** Pick a SMALL COMPARATIVE TOPIC on any aspect of *non-American modern architecture (not primarily urbanism), 1900-1945*, and do a preliminary search of sources about your idea. Ask yourself a good, thought-provoking question, and develop it into an interesting, original thesis idea (or main point) about your subject. You may want to do research on a topic related to your book or article reports! Remember, you are doing a *research paper* and not a *report*. There is no way you can research everything there is to know about any topic in 10-12 pages or a small exhibit: you can, however, write perceptively about or exhibit one aspect of a subject. When framing your topic, think about what *specifically* you want to learn.

Some (Non-Comparative) Topics researched by CMU students in the past years:  
 \* Women at the bauhaus \* German Expressionism: Mies vs. Höger \* Nietzsche & Modern Arch. \* Evolution of Cubist Space in Architecture \* Expressionism vs. De Stijl Space \* Painting into Architecture in De Stijl and Le Corbusier \* Mass Production Housing: Törten vs. Pessac \* Nazi Architecture: Munich vs. Nuremberg \* Giuseppe Terragni: Genius or Copyist? \* Stilts in Le Corbusier \* Housing Individualism in Pessac and Kiefhoek \* Futurism, Mendelsohn and Rietveld: Concepts into Architecture \* Aalto's Humanism in the Villa Mairea \* Theory vs. Experience in Mies' Houses \* What makes the Rietveld House 'Dutch' \* Austrian Modernism: Wagner vs. Loos \* Le Corbusier vs. Sant'Elia's Ideas of Space \* Craftsmanship in Morris vs. Gropius \* P. Behrens and the Villa Savoye \* Idea of the Mask in Le Corbusier and Loos \* Aalto vs. Chareau \* Fascist Ideal Forms \*

If you're stuck, try flipping through the Curtis textbook and starting with a favorite building, or architect, or housing project... Then think about which ideas or aspects of the work interest you the most (materials, space, color, siting, landscape, economy, etc.)... And then find some other some other building, architect, or housing project to *compare* to your main topic. Avoid papers addressing only one well researched topic such as Bauhaus, Gaudi, etc. Try instead comparing these to other, very different things. You should consider using the required book by Sylvan Barnett, *A Short Guide to Writing About Art*, for help on formulating a comparative topic and a thesis, formatting the bibliography, and how to go about writing a college level research paper.

Make an appointment to discuss and OK your topic with me (during office hours or by appointment) in order to insure a viable topic as soon as possible. Fill out the "Paper Topic" form, **due Aug. 31**. Revise your ideas and write a ½-page typed summary of your topic with beginning bibliography, **due Sept. 9**.

**II) Research Bibliography:** Do extensive RESEARCH to find *sources* from which to write your project. Try to find *good, reputable, current* sources. Avoid coffee-table or out of date books or overly general magazine articles. In looking for sources, try to find them with many different finding aides. Start with CAMEO to find some appropriate books. Then look in the bibliography and footnotes in those books for more specific and on-target sources. Try to find those sources as well as more sources in CAMEO, or AVERY INDEX, or WORLDCAT or RILA or READER'S GUIDE or NEW YORK TIMES INDEX... Don't just look in recent magazine indexes, consider looking through old ones from the time period you are studying.

Prepare a thorough bibliography of AT LEAST 10 GOOD sources for your that includes at least one "primary source" (i.e a source from the time period) and two journal articles (at least one must be from the last 10 years). The properly formatted bibliography, along with e 3<sup>rd</sup> revision of the topic statement, will be **due Sept. 28**. There will be an in-class help session on finding materials.

**III) Write the First Three Pages and Annotated Bibliography:** Write the first three pages of your project, including an introduction and *summary* of the topic, some of the *questions* you hope to answer as well as the *argument* you will make, along with a PAPER TITLE, and an ANNOTATED BIBLIOGRAPHY. These fully formatted first pages will be **due Oct. 19**, and give me further opportunity to help direct your research effort.

**IV) Final Project Due:** Do more research as needed, then write an 10-12 page term paper on your topic, OR propose an small exhibit. There will be an in-class help session on paper formatting and writing in class. The paper will be **due Fri. Nov. 13**. It must be neatly presented, formatted correctly, and contain a fully developed thesis argument. I will be grading the paper and offer substantive feedback on your thesis, the evidence, the conclusion, and your writing skills. If you are satisfied with your first grade, you're DONE!

**V) Rewrite and Revise:** If not, you will have a chance to revise and write the paper or exhibit based on my comments. The final rewrites will be **due Fri. Dec. 4**, the last day of classes.

**SCHEDULE OVERVIEW** (Subject to Revision: see [www.andrew.cmu.edu/course/48-340/](http://www.andrew.cmu.edu/course/48-340/))

Rev: 7/28/09

Wk	Date	Lec. #	Lec. Title	Due Dates for Term Paper	Extra Credit Reading Reports
1	Mo. Aug. 24	#1	Intro. / Overview	Discuss & hand out Topic Forms	
	We. Aug. 26	#2	Modern/Modernity/Modernization		
	Fr. Aug. 28	#3	Modernism Discussion		Report 1
2	Mo. Aug. 31		TBA		
	We. Sept. 2	#4	Arts & Crafts	Topic Forms Due	
	Fr. Sept. 4	#5	National Romanticism		
3	Mo. Sept. 7		<b>NO CLASS</b> - Labor Day		
	We. Sept. 9	#6	International Art Nouveau	1/2-page paper Topic + sources	
	Fr. Sept. 11		<b>Discuss Paper Topics (3<sup>rd</sup> yr.field trip)</b>	Discuss Paper Topics	
4	Mo. Sept. 14	#7	Secessions	1/2-page paper Topic + sources	
	We. Sept. 16	#8	Father Figures I: Otto Wagner		Report 2
	Fr. Sept. 18	#9	Father Figures II: Berlage, Muthesius		Reports 3 & 4
5	Mo. Sept. 21	#10	Critical Loos: On Function & Ornament		
	We. Sept. 23	#11	Werkbund & Industry		
	Fr. Sept. 25	#12	Order vs. Freedom		Report 5
6	Mo. Sept. 28	#13	French Rationalism & Engineering	Topic + 10-source biblio.	Report 6
	We. Sept. 30	#14	American Scene & F.L. Wright		
	Fr. Oct. 2	#15	Amerikanismus & Industry	Distribute Take-home midterm	
7	Mo. Oct. 5	#16	Cubism & Futurism		Report 7
	We. Oct. 7		Exam Review & Term paper topic Help	Term paper help	
	Fr. Oct. 9		<b>MIDTERM</b> (Slide ID)		
8	Mo. Oct. 12	#17	Expressionism		
	We. Oct. 14	#18	De Stijl & Holland		Report 8
	Fr. Oct. 16		<b>NO CLASS</b> - Midterm Break		
9	Mo. Oct. 19	#19	Revolutionary Russia	3-pages + annotated biblio.	
	We. Oct. 21	#20	Gropius and Early Bauhaus		
	Fr. Oct. 23	#21	Le Corbusier I: Development & Theory		Report 9
10	Mo. Oct. 26	#22	Le Corbusier II: Architecture & Urbanism		Report 10
	We. Oct. 28	#24	German Functionalism		Report 11
	Fr. Oct. 30	#25	Housing I: Vienna & Frankfurt		
11	Mo. Nov. 2	#26	Housing II: Europe		
	We. Nov. 4	#27	CIAM & International Style		Report 12
	Fr. Nov. 6		Le Corbusier III: Organic Monumentality		
12	Mo. Nov. 9	#28	Mies & Classical Modernism		
	We. Nov. 11	#29	Aalto & Scandinavian Grace		Report 13
	Fr. Nov. 13	#30	TBA	Term paper DUE by 5:00pm	Report 14
13	Mo. Nov. 16		<b>MIDTERM</b> (Slide ID)		
	We. Nov. 18	#31	Colonialism in India		
	Fr. Nov. 20	#32	"Tropical Modern" - Africa, Palestine, Brazil		
14	Mo. Nov. 23	#33	Regionalism in Japan & Korea		
	We. Nov. 25		<b>NO CLASS</b> - Thanksgiving		
	Fr. Nov. 27		<b>NO CLASS</b> - Thanksgiving		
15	Mo. Nov. 30	#34	Totalitarianism I: What is Nazi Architecture?		REVIEW WEEK
	We. Dec. 2	#35	Totalitarianism II: Russia, Italy, USA		REVIEW WEEK
	Fr. Dec. 4	#36	War, Clean Slate & Democracy	Revised Term paper Due in Class	REVIEW WEEK

**ASSIGNMENT SCHEDULE**

The following is a comprehensive calendar of work that contains:

- 1) Date & title of each lecture
- 2) Summary comments about the lecture and questions to consider when doing the readings or reports
- 3) Daily readings assignments, to be completed BEFORE each class
- 4) Other optional readings to consider doing for more in-depth knowledge and perspective

Abbreviations: **C** = W. Curtis, Modern Architecture 3<sup>rd</sup> ed. (1996) (Reserves NA680 .C87 1996)  
**P&M** = U. Conrads, Programs & Manifestoes (1960) (Reserves NA680 .C6213 1970B)  
**ER** = Articles on e-reserve, avail. at class website [www.andrew.cmu.edu/course/48-340](http://www.andrew.cmu.edu/course/48-340)  
**HR** = Books on reserve at Hunt Library Circulation desk  
**Reports** = Opportunity for extra credit by writing a "Reading Report," summarizing the content of ALL the readings and posing 3 profound questions. Due at the beginning of class, bring 25 copies (for your classmates). No late reports accepted.  
**TBA** = to be announced.

**Date Lec.# - Topic:**  
**Assignments, Due Dates, and Reading:**

- Mo. Aug. 24 #1 - Intro. / Overview  
 Review: Moffett et al, Buildings Across Time (2004) Chs. 14-15, esp. pp.448-518; OR Nutgens, Story of Architecture (1997) Chs. 18-20, esp. Ch.18; OR Roth, Understanding Architecture (1993) Chs. 19-21, esp. pp.436-441.
- We. Aug. 26 #2 - Modern/Modernity/Modernization  
 Lecture on modernization and industrialization in western societies 1750-1900 and its effects on architecture and urbanism. Includes discussion of growth and reform of cities and the restructuring of society and economy in the Industrial Revolution. The split between architecture & engineering, the advancement and proliferation of technology & materials such as steel, concrete and glass, and the resulting dichotomy to historicist ornament. What was 19th-century architecture like? Why did it slowly change at the end of the century? How was this "modern"? What other important events, persons and ideas marked an "intellectual and cultural revolution" around the turn of the century?  
**C:** 7-39  
**ER:** M. Biddiss, "Intellectual & Cultural Revolution, 1890-1914," in Themes in Modern European History, 1890-1945, ed. P. Hayes (1992) pp. 83-105. (D395 .H29 1992)
- Fr. Aug. 28 #3 - Modernism Discussion  
 Discussion of the terms "modern," "modernity," "modernization," "modern movement," etc. How are they different? What do they have in common? What is "modernism" and how is it different from past styles or epochs? Why did it come about in the late 19th-century? How do Baudelaire and Simmel define modern times? What is Kitsch, Avantgarde, Popular Culture?  
**Report 1:** **ER:** C. Baudelaire "Painter of Modern Life" & "Salon 1848" in Modern Art & Modernism: A Critical Anthology, eds. Francina & Harrison (1854, 1982) pp.23-24, 17-18. (N6447 .M6 1982)  
**ER:** G. Simmel, "The Metropolis and Mental Life" in Art in Theory 1900-1990 eds. Harrison & Wood (1910, 1992) pp.130-135. (N6490 .A7167 1993)  
**ER:** M. Bermann, "The Experience of Modernity" in Design After Modernism: Beyond the Object, ed. John Thakera (1988) pp.35-48. (N/A)  
**ER:** Excerpt of H. Heynen, "Architecture facing Modernity," Architecture & Modernity: A Critique (1999) pp.9-21. (NA680 .H42 1999)
- Mo. Aug. 31 #4 - Arts & Crafts  
 Lecture on the Arts & Crafts movement in the late 19th-century, especially in England. Why and how was craft a conservative response to industrialization and international homogenization?  
**Due:** Completed preliminary research project topic idea form  
**C:** 87-93  
**ER:** H. Muthesius, The English House & "The Meaning of Arts & Crafts," in Architecture & Design: 1890-1939, ed. T. Benton (1975) pp.34-40 (NA680 .B48 1975)
- Wed. Sept. 2 #5 - National Romanticism  
 Lecture on National Romanticism in the decades around the turn of the century throughout Europe, especially in Scandinavia. Why and how were craft and nationalism conservative responses to industrialization and international homogenization?  
**C:** 131-138  
**ER:** W. Kaplan, "Traditions Transformed," in Designing Modernity. The Arts of Reform and Persuasion 1885-1945, ed. W. Kaplan (1995) p.19-47. (K1370 .D48 1995)

- Fr. Sept. 4 #6 - International Art Nouveau  
 Lecture #1 on attempt to define a completely new style of art and architecture, appropriate to the modern world, more functional, organic, and aesthetic, and not as dependent on historical styles. In what way were these styles responses to modernization and modernity? How did they counter the academic art establishment? How do these styles differ from those responses to modernity outlined in lecture #4?  
**C:** 53-66.
- Mo. Sept. 7 **NO CLASS** - Labor Day Holiday - Library Closed
- We. Sept. 9 #7 - Secessions  
 Lecture #2 on various attempt to define a completely new style of art and architecture, appropriate to the modern world, more functional, organic, and aesthetic, and not as dependent on historical styles. In what way were these styles responses to modernization and modernity? How did they counter the academic art establishment? How do these styles differ from those responses to modernity outlined in lectures #5,6?  
**Due:** ½-page typed research project topic idea with preliminary bibliography  
**C:** 53-69.
- Fr. Sept. 11 #8 - Father Figures I: Otto Wagner  
 Lecture on the work and theory of Otto Wagner, considered a "Father" of modern architecture. How and why did he react against the historicist and eclectic architecture of the 19<sup>th</sup>-century and his own Ringstrasse work? Why did he demand a more modern, more functional, less ornamented architecture, using modern materials for the modern city? What are the 3 main points of Wagner's Modern Architecture? How is he the product of the culture of the cities of Vienna?  
**Report 2:** O. Wagner, Modern Architecture (1896, 1988) (NA642 .W3413 1988)
- Mo. Sept. 14 #9 - Father Figures II: Berlage, Muthesius  
 Lecture on the work and theory of H.P. Berlage, the "Father" of Dutch modern architecture. How and why did he question the historicist and eclectic architecture of the 19th-century? Why did he demand a more modern, more functional, less ornamented architecture, using modern materials for the modern city? What are the main points of Berlage's essays? How are they different from Wagner's?  
**C:** Fig.169, p.153  
**Report 3:** H.P. Berlage, Thoughts on Style, 1886-1909 (1996) (NA2750 .B46 1995)  
**Report 4:** H. Muthesius, Style-Architecture & Building Art, (1902, 1994) (?? Missing ??)
- We. Sept. 16 #10 - Critical Loos: On Function & Ornament  
 Lecture and discussion on the important early work and theory of the Viennese architect Adolf Loos. What were Loos' theories about functionalism? What was his stance towards ornament? Did Loos feel ALL ornament a crime? What kind of ornament did he approve of? How did his ideas about ornament tie into modern life in the city? What was Loos' attitude about the German Werkbund?  
**C:** 69-71  
**Report 5:** **P&M:** 19-24 (Loos) +  
**ER:** A. Loos, Spoken into the Void: Collected Essays 1897-1900. Opposition Books (Cambridge, MA: MIT Press, 1982) pp.66-69; 125-127; 45-49. (NK775 .L6313 1982)  
**ER:** Loos in Architecture & Design, 1890-1939, ed. Benton, pp. 40-45 (NA680 .B48 1975)  
 Optional on HR: R. Banham, Ch.7 of Theory & Design in the First Machine Age (1960), pp.88-97. (NA680 .B25 1980)
- Fr. Sept. 18 #11 - Werkbund & Industry  
 What were the fundamental ideas behind the German Werkbund? How did it influence the design of the AEG and Fagus factories? What were the main points of contention between Muthesius and Van de Velde in their 1914 debate?  
**C:** 99-106  
**P&M:** 26-31 (Muthesius & V.d. Velde)  
**ER:** Muthesius in Architecture & Design, 1890-1939, ed. T. Benton, pp. 48-52 ("Where do we Stand") (NA680 .B48 1975)  
 Optional on HR: Banham, Theory & Design, Ch.5, pp.68-78. (NA680 .B25 1980)
- Mo. Sept. 21 #12 - Doric Order vs. Modern Freedom  
 Lecture on the general "return to order" that affected European arts just before WWI, especially in Germany. How was this "return to order" a reaction against Art Nouveau, and different from 19<sup>th</sup>-century historicism? In what ways did this classicism and quest for order persist up until 1945?  
**Due:** 3<sup>rd</sup> revision of paper topic + Research bibliography. You must have a min. of 10 sources, including 1 "primary source" from the period, and 2 articles (1 after 1995)  
**ER:** K. Frampton, "The Classical Tradition and the European Avant-Garde" Nordic Classicism 1910-1930, ed. S. Paavilainen (1982) pp.161-173. (NA1208.5 .C55 N67 1982)



- We. Sept. 23 #13 - French Rationalism & Engineering  
Lecture on the general rationalism and latent classicism in French architecture before WWI, especially the architects A. Perret and T. Garnier. How was this new classicism different from that of the 19th-century? What role did engineering and new materials play in this movement? What are the main points of Sigfried Giedion's Bauen in Frankreich?  
C: 73-85, 300  
**Report 6:** S. Giedion, Building in France, Building in Iron, Building in Ferroconcrete (1928, transl. 1995) (720.944 G45B)  
*Optional on HR:* K. Frampton, "August Perret and Classical Rationalism" in his Studies in Tectonic Culture (1995) pp.121-157 (724.5 F81SA)
- Fr. Sept. 25 **Discuss Paper Topics** (3<sup>rd</sup> Year Field Trip)
- Mon. Sept. 28 #14 - America Scene & F.L. Wright  
Lecture on the state of architecture in America in the first decades of the 20thC, especially the skyscraper and the work of F.L. Wright.  
C: skim 93-97; 113-129; 217-239
- We. Sept. 30 #15 - Amerikanismus & Industry  
Lecture on the influence of America on European modernism, particularly industry, Taylorism, the Skyscraper, and the abstraction of F.L. Wright's Prairie Houses. What aspects of American culture, technology and industry did Europeans particularly admire? In what ways did Europeans feel superior to American culture? Who were F.W. Taylor and C. Frederick, and how did they help transform modern architecture? Why the fascination with the skyscraper? How did Wright's "Wasmuth Portfolio" influence European architects?  
**ER:** J.-L. Cohen, "The Motherland of Industry" in Scenes of the World to Come, ed. J.L. Cohen (1995) pp.63-83. (NA680 .C64X Ovsz.)
- Fr. Oct. 2 #16 - Cubism & Futurism  
Lecture on the development of different expressive architectural movements in France & Czechoslovakia (Cubism), Italy (Futurism). How were they reactions against both the 19th-century, and art nouveau and impressionism? How were these movements in different countries similar? Different? How did ideas in architecture relate to developments in the other arts such as painting, as well as modern science and modern life? What is Giedion's "Space-Time" concept? Why did modern architects after WWI increasingly reject these art movements?  
DISTRIBUTE TAKE-HOME MIDTERM ESSAY QUESTION  
C: 107-111, 149-151  
**Report 7:** P&M: 34-38+  
**ER:** Giedion, Space, Time & Architecture 3rd ed. (1956) pp.426-444 (NA203 .G5 1967)  
*Optional on HR:* M. Tafuri & Dal Co, Modern Architecture, Ch. 8, "Arch. & Avantgarde" (1976) (NA680 .T2513)
- Mo. Oct. 5 #17 - Expressionism  
Lecture on the development of Expressionism in Holland & Germany. How was Expressionism a reaction against 19<sup>th</sup>-century historicism, art nouveau and classicism? How did ideas in architecture relate to developments in the other arts such as painting, as well as modern science and modern life? Why did modern architects after WWI increasingly reject these art movements?  
C: Figs. 103, 108  
P&M: 32-33, 41-48, 57-58
- We. Oct. 7 **MIDTERM** - In-class Slide-IDs, and Take Home Due
- Fr. Oct. 9 TBA - Term Paper Help
- Mo. Oct. 12 #18 - De Stijl & Holland  
Lecture focusing on the rise of "Neo-Plasticism" or "De Stijl" in Holland. What conditions made Holland one of the first countries to embrace modern architecture on a large scale? How was De Stijl related to cubism and developments in painting? What is "Neo-plasticism" and how does it attempt to embrace a new conception of space?  
C: 152-159  
**Report 8:** P&M: 39-40, 64-67, 78-80, 98 +  
**ER:** Alice T. Friedman, "Family Matters," in Women and the Making of the Modern House (1998) pp.65-88 (NA2543 .W65 F75 1998 Ovsz.)  
*Optional on HR:* K. Frampton, Ch.16 "De Stijl," in Modern Architecture: A Critical History 4th. ed. (2007) (NA500 .F75 2007)  
*Optional on HR:* Banham, Theory & Design, pp.138-200 (NA680 .B25 1980)

- We. Oct. 14 #19 Revolutionary Russia  
Lecture on the role of architecture in the creation of a new society in post-revolutionary Russia. What was "new" about these revolutionary architecture? How did they relate to 19th-century architecture? To De Stijl? To Futurism? What was the difference between the Constructivists and the Suprematists? How was communist politics expressed in both of these styles?  
C: 201-215  
P&M: 56, 87-88, 121-122  
**ER:** A. Scharf, "Constructivism," & "Suprematism," in Concepts of Modern Art, ed. N. Stangos (1994, 1974) pp.138-140, 160-68. (709.04 R52C3)
- Fr. Oct. 16 **NO CLASS** - Midterm Break
- Mo. Oct. 19 #20 - Gropius and Early Bauhaus  
C: 163-181.  
Lecture and discussion on the architectural ideas of the Bauhaus. What role did H. Van de Velde, W. Gropius, H. Meyer and Mies v.d. Rohe play in the development of the Bauhaus? How was the Bauhaus different from previous forms of art education? What was the political orientation of the Bauhaus, and why did it clash with authorities in Weimar and then Dessau? How was the Bauhaus related to the Werkbund? To Expressionism? To technology? What events and changes occurred at the Bauhaus in 1919? 1923? 1926?  
**Due:** First 3pp. of research project and *annotated* bibliography of 10 sources  
C: ca.183-199  
P&M: 49-53, 68-70, 95-97  
*Optional on HR:* K. Frampton, Ch.14 "Bauhaus," in Modern Architecture, (NA500 .F75 2007)
- We. Oct. 21 #21 - Le Corbusier I: Development & Theory  
Lecture and discussion on the early development and theory of C.E. Jeanneret, also known as Le Corbusier. How did LC develop from an arts & crafts training to the forefront of modern architecture? Why did LC embrace technology, industry and the machine? What are the main points behind Towards a New Architecture? What were LC's "Five Points of Modern Architecture"? How were they expressed in the Villa Savoye and the Villa at Garches?  
C: 163-181.  
**Report 9:** P&M: 59-62, 99-101 +  
**HR:** Le Corbusier, Towards a New Architecture (1923, transl. 1931) skim WHOLE book, read pp.v-xvii, 1-8! Required textbook or (NA2520 .L3613 1986)  
**OR:** Le Corbusier (C.E. Jeanneret), Toward and Architecture ed. J.L. Cohen (1923, 2006) (NA2520 .J413 2007 )  
*Optional on HR:* 1) A. Colquhoun, "Architecture and Engineering: Le Corbusier and the Paradox of Reason" pp.89-115; and 2) "The Significance of Le Corbusier" pp.163-190, both in Modernity and the Classical Tradition (1989) (NA2543 .H55 C65 1989)
- Fr. Oct. 23 #22 - Le Corbusier II: Architecture & Urbanism  
Lecture and discussion on the development of Le Corbusier's signature modernism in architectural and urban forms. How were LC's "Five Points of Modern Architecture" gradually developed and expressed in the Villa Savoye and the Villa at Garches? How do LC's architectural ideas relate to his urban ones? How are LC's ideas similar to those of the Garden City? What is different? What role did zoning play in LC's ideas? How did LC deal with the automobile and modern traffic and transportation possibilities? Can you explain the differences between the Plan Voisin, the "Contemporary City" and the "Radiant City"?  
C: 173-181, 246-248  
**Report 10:** P&M: 89-94, 137-145 +  
**HR:** Le Corbusier, City Planning of Tomorrow (1925, 1929) (NA9090 .J413 1929A)
- Mo. Oct. 26 #24 - German Functionalism  
Lecture on the multiple interpretations of "functionalism" among the German avant-garde, including the "functional" form of vernacular buildings; Taut's color; Häring's organic functionalism; Mendelsohn's dynamic functionalism; and the canonical "rational" or machine functionalism. Is there such a thing as truly functional architecture?  
C: ca.183-199; ca.257-273; 305-311  
**Report 11:** P&M: 54-55, 71-73, 76-77, 103-108, 117-120, 126-127  
**ER:** Frampton, "The New Objectivity," in Modern Architecture (NA500 .F75 2007)
- We. Oct. 31 #25 - Housing I: Vienna & Frankfurt  
Lecture on the vast social housing projects that dominated European architectural concerns between the wars, focusing on Vienna and Frankfurt. What were the political and urban situations that made these housing estates popular and feasible? Why the sudden need for so much housing? What is "Existence Minimum"? How was modern architecture particularly suited to these developments? What role did green space, light, sun and fresh air play in the design of the developments? Explain the debates 1) City Center vs Periphery; 2) Low Rise vs. High Rise; 3) Detached vs. Row Housing vs. Apt. Blocks; 4) Perimeter Blocks vs. Zeilenbau  
C: ca.241-255  
**ER:** E. May "Flats for Subsistence Living," in Architecture & Design, 1890-1939, ed. T. Benton, pp. 202-204; (NA680 .B48 1975)  
**ER:** S. Ingberman, ed. "The Viennese Superblocks," Oppositions no.13 (1978) pp.77-89. (Periodical)  
**ER:** N. Bullock, "Housing in Frankfurt and the new Wohnkultur, 1925-1931," Architectural Review 163 (June 1978): 335-242. (Periodical)

- Fr. Oct. 30 TBA - Term Paper Help
- Mo. Nov. 2 #26 - Housing II: Europe  
Lecture on public housing projects in the rest of Europe, including Berlin, Holland, Russia, and France. What role did the Weissenhof Siedlung play in the development of housing and an international modern architecture?
- We. Nov. 4 #27 - CIAM & International Style  
Lecture and discussion on the rational, autonomous architecture that was christened the "International Style" by Hitchcock & Johnson in their 1932 exhibit at the New York MoMA. What is autonomous architecture? What conditions and personalities led to the founding of CIAM? What were the principles CIAM advocated? How was the "Int'l Style" show a particularly American idea? Was the international style really a style, or was it a socio-political idea?  
C: ca.257-273, ca.360-369, 387.  
**Report 12: P&M:** 109-116, 122, review 117-122, 137-145 +  
**HR:** Hitchcock & Johnson, The International Style (1932) (NA682 .i58 H57 1996)
- Fr. Nov. 6 #28 - Le Corbusier III: Organic Monumentality  
Lecture on the changes in Le Corbusier's architecture after 1930 in architecture and urbanism, particularly the introduction of ideas of organicism and monumentality. How and why did Le Corbusier's architecture and urbanism change in the 1930s?  
C: 319-327  
**P&M:** 137-145  
**Optional on HR:** R. Fishman, "Le Corbusier," Urban Utopias in the Twentieth-Century (1982) pp163-264. (HT161 .F57 1982)
- Mo. Nov. 9 #29 - Mies & Classical Modernism  
Lecture on the late work of the German modernist Ludwig Mies van der Rohe. How did Mies' architecture combine principles of classicism with modernist ideas? What were his sources of influence? How did his projects change over time with regard to these two extremes?  
C: 270-273, 305-311  
**Report 13: P&M:** 74-75, 81-82, 102, 123, 154  
**ER:** R. Pommer, "Mies v.d. Rohe and the Political Ideology of the Modern Movement," in Mies van der Rohe, Critical Essays, ed. Franz Schulze (1989) pp.97-134. (NA1088 .M65 M53 1989 Ovsz.)  
**Optional on HR:** Mies van der Rohe, The Artless Word, ed. F. Neumeyer (1986, transl. 1991) (NA2500 .N3913 1991)
- We. Nov. 11 #30 - Aalto & Scandinavian Grace  
Lecture and discussion on the important Finnish architect Alvar Aalto, who pioneered a more human modernism, trying to integrate natural, organic elements with the machine style of international modernism. How did Aalto modify the International Style? What were the different elements that Aalto was working to synthesize?  
C: 300-302, 338-349  
**Report 14: ER:** A. Aalto, Alvar Aalto in his Own Words, ed. Goran Schildt (1998) pp.49-55, 58-63, 71-83, 98-109. (NA1455 .F53 A233 1998)  
**Optional on HR:** J. Pallasmaa, "Alvar Aalto: Toward a Synthetic Functionalism" in Alvar Aalto: Betw'n. Humanism & Materialism ed. P. Reed (1998) pp.21-39 (NA1455 .F53 A22)
- Fr. Nov. 13 TBA  
**Due:** FINAL Research Project (full 10-12pp. paper OR full exhibit design)  
DISTRIBUTE TAKE HOME MIDTERM QUESTION
- Mo. Nov. 16 **MIDTERM #2** - In-class Slide-IDs, and Take Home Due
- We. Nov. 18 #31 - Colonialism in India  
Lecture on the dissemination of modern architecture and International modernism to European colonies, focusing on India. How did modern architecture change when it moved to the colonies? How did it deal with the different social, economic and climatic conditions? How did it express the political ideology of colonial dominance? Why did modernism play such a minor role until after WWII in the colonies?  
C: 295-298
- Fr. Nov. 20 #32 - "Tropical Modernism" - Africa, Palestine, Brazil  
TBA
- Mo. Nov. 23 #33 - Regionalism in Japan & Korea  
Lecture on the migration of modern architecture to other, more autonomous non-European countries who sought to develop a regional, or national version of the international style in accord with the countries different climatic and cultural conditions and traditions. How did Japanese architects traditional Japanese architecture with modern ideas?  
C: 380-391

- We. & Fr. Nov. 25 & 27 **NO CLASS** - Thanksgiving Break
- Mo. Nov. 30 #34 - Totalitarianism I: What is Nazi Architecture?  
Lecture exploring the difficult question of "What is Nazi Architecture?" Is it a style? How can an architecture be political? Totalitarian? Symbolic of a race or nation? What was the Nazi regime's relationship to Weimar modernism? What was "modern" about Nazi architecture? Why did Hitler's regime turn to classicism and monumentality?  
C: 351-369  
**ER:** 23. I.B. Whyte, "National Socialism & Modernism," in Art & Power ed. D. Ades (1995) pp.258-269 (N/A)  
**Optional in ER:** 24. P. Johnson, P. Schmitthenner, P. Schuster, in Architecture & Design 1890-1939, ed. T. Benton, pp.207-208, 209-213. (NA680 .B48 1975)
- We. Dec. 2 #35 - Totalitarianism II: Italy, Russia, Washington  
Lecture on the architectural programs of totalitarian regimes in Mussolini's Italy and Stalin's Russia. How did these regimes react differently to modern architecture? Why? How is "communist" architecture different from "fascist" architecture? What similarities are there in the "international style" classicism of American architecture to Fascist and Stalinist architecture?
- Fr. Dec. 4 #36 - War, Clean Slate & the Architecture of Democracy  
Lecture on the destruction of European cities by Axis and Allied powers in WWII and its effect on modern architecture. Why did "modern architecture" become so dominant after WWII? What made modern architecture appropriate as an "architecture of democracy" and a style to be built all over the world, including many third world countries after WWII?  
**P&M:** 146-147.  
**Due:** Revised Final Research Project (Term paper or exhibit design)

**Bibliography**

(\* = On reserve or in reference)

**BEST Comparative English Language Surveys of Modern Architecture for Studying:**

- \* Banham, Reyner. Theory and Design in the First Machine Age. (1980) (NA680 .B25 1980)
- \* Colquhoun, Alan. Modern Architecture (2002) (NA680 .C593 2002)
- \* Curtis, William. Modern Architecture since 1900 3rd ed. (1996) (NA680 .C87 1996)
- \* Doordan, Dennis. Twentieth Century Architecture (2001) (NA680 .D585 2002)
- \* Frampton, Kenneth. Modern Architecture: a Critical History 4th. ed. (2007) (NA500 .F75 2007)
- \* Giedion, Sigfried. Space, Time and Architecture. (1941, 5th ed 1982) (NA203 .G5 1967)
- \* Tafuri, Manfredo & F. Dal Co. Modern Architecture, transl. R.E. Wolf (1976) (NA680 .T2513)

**Additional Surveys of Modern Architecture:**

- \* Behne, Adolf. Modern Functional Building (1926; transl. 1996) (NA682 .F8 B4513 1996)
- Behrendt, W.C. Modern Building (1936) (NA680 .B45)
- Behrendt, W.C. Victory of the new Building Style (1927, transl. 2000) (NA1068 .B4513 2000)
- \* Benevolo, Leonardo. History of Modern Architecture, 2 vols. (1985) (NA680 .B248 VOL. 1)
- Cheney, S.W. New World Architecture (1930) (NA680 .C5)
- \* Collins, Peter. Changing Ideals in Modern Architecture 1750-1950. (1965, 1998) (NA500 .C6 1998)
- Frampton, K. & Y. Futagawa. Modern Architecture 1851-1945 (1983) (Ref. NA642 .F7 1983)
- Gropius, Walter. International Architecture in Images, ed. T. Benton (1925, transl. 1975) (N/A)
- Hitchcock, H-R. Architecture: Nineteenth and Twentieth Centuries (1958) (NA642 .H56 1977)
- , Modern Arch.: Romanticism & Reintegration (1929, 1993) (NA642 .H57 1972)
- Jencks, Charles. Modern Movements in Architecture (1973) (NA680 .J46 1973)
- Kultermann, Udo. Architecture in the 20th Century (1993) (NA680 .K7913 1993)
- Lampugnani, V.M. Thames & Hudson Encyclopedia of 20th C. Architecture (1963, 1988) (NA680 .H3913 1985)
- Pevsner, N. Pioneers of Modern Design from Wm. Morris to W. Gropius (1936, 2005) (N6450 .P4 1964)
- Scully, Vincent. Modern Architecture. The Architecture of Democracy (1961) (NA680 .S395 1974)
- Weston, Richard. Modernism (1996) (NA682 .i58 W48 1996)

**Additional Important General Theory & History:**

- Banham, Reyner. The Architecture of the Well-Tempered Environment (1984) (TH6021 .B28 1984)
- Benton, Timothy, ed. Architecture & Design: 1890-1939 (1975) (NA680 .B48 1975)
- Borsi, Franco. The Monumental Era. European Arch. & Design 1929-1939. (1986) (NA958 .B6713 1987)
- Colomina, Beatriz. Privacy and Publicity. Modern Architecture and Mass Media (NA2543 .M37 C65 1994)
- Colquhoun, Alan. Essays in Architectural Criticism (1981) (NA680 .C59)
- , Modernity and the Classical Tradition (1989) (NA2543 .H55 C65 1989)
- \* Forty, A. Words & Buildings. Vocabulary of Modern Architecture (2000) (NA2543 .L34 F67 2000B)
- \* Jones, P. Blundell. Modern Architecture Through Case Studies (2002) (NA958.5 .M63 B58 2002)
- Wigley, Mark. White Walls, Designer Dresses. The Fashioning of Mod. Arch. (1995) (NA3485 .W54 1995)
- Wolfe, Tom. From Our House to the Bauhaus (1981) (NA712 .W6 1981)
- Zevi, Bruno. Towards an Organic Architecture (1950) (NA680 .Z42 1950)

**GROPIUS & EARLY BAUHAUS**

**BAUHAUS**

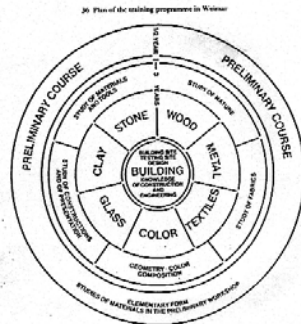
\* Academy of Art + School of Arts & Crafts, Henri van de Velde, Weimar, 1904-11  
 Bauhaus: Weimar, 1919-1925 Directors: Walter Gropius, 1919-1928  
 Dessau, 1926-1932 Hannes Meyer, 1928-1930  
 Berlin, 1932 Mies van der Rohe, 1930-1932

Lionel Feininger, "Cathedral of Socialism," 1919  
 \* Walter Gropius, "Bauhaus Manifesto," 1919 (reading)  
 J. Itten, "Vorkurs" ("Preliminary Course"), 1919-1923  
 \* Sommerfeld House, Gropius & Bauhaus Students, Berlin, 1919

T. van Doesburg and De Stijl to Weimar, Winter 1921  
 \* Office of Bauhaus Director, Weimar, Gropius, 1923 (in Van de Velde building)  
 L. Moholy-Nagy: "Glass Architecture" 1922; "Light-Space Modulator," 1922-30  
 1st International Bauhaus Exhibition, Weimar, August 1923  
 Experimental House (G. Muche); "International Architecture" exhibit (W. Gropius)  
 Student Work: L. Kassak & F. Molnar

\* New Bauhaus Building, W. Gropius, Dessau, Germany, 1925-6  
 Arts & Crafts & Industry:  
 Weavings by Gunta Stoezl  
 Lamps by W. Wagenfeld, 1924;  
 Teapot by Mariane Brandt, 1928  
 Chairs by Marcel Breuer: "African Chair, 1921"; "Easy Chair" 1922; "Wassily Chair" 1925  
 Theater by Oscar Schlemmer  
 Painting by Kandinsky & Klee  
 Master's Houses, W. Gropius, Dessau, Germany, 1925-6

Over 



**CIAM & INTERNATIONAL STYLE**

Also: Neues Bauen, New Objectivity, Autonomous Architecture, Post-Humanism

Bauhaus  
 Törten Housing Project, Gropius/Bauhaus/Meyer, Dessau, Germany, 1926-30  
 Hannes Meyer (1889-1954)  
 Coop Zimmer, 1926  
 ABC & G magazines & constructivist groups, 1924 (El Lissitzky, M. Stam, H. Schmidt)  
 \* Peterschule Project, Basel, 1926

League of Nations Competition  
 \* League of Nations Entry, 1926-7  
 Le Corbusier entry -- elementarism

CIAM – Int'l Congress of Modern Architecture:  
 1) 1928, La Sarraz, Switzerland, "Preparatory Mtg."  
 2) 1929, Frankfurt, "Housing of Existence Minimum"  
 3) 1930, Brussels, "Rational Construction Systems"  
 4) 1933, Athens (Patris II), "The Functional City"  
 5) 1937, Paris, "Housing & Leisure"

L. Hilberseimer, Projects for "Grossstadt" 1924-30

Holland  
 \* Van Nelle Tobacco Factory, Brinckmann, Rotterdam, 1926-9  
 Open Air School, J. Duiker, Amsterdam, 1930-2

"INTERNATIONAL STYLE"  
 Show & Catalogue: "Modern Architecture: International Exhibition" = MoMA Exhibit #15, Feb.-Mar. 1932. Travels to Pgh., L.A., Philly, Worcester, Buffalo, etc.  
 Includes 3 sections:  
 1) Modern Architects: F.L. Wright, Gropius, Le Corbusier, J.J.P. Oud, Mies van der Rohe, R. Hood, Howe & Lescaze, R.J. Neutra  
 2) Extent of Modern Architecture: Germany, Holland, France, America, Belgium, Holland, Czech., Japan, Scandinavia, Russia, Switzerland, Austria...  
 3) Housing (Organized by L. Mumford): Oud's Kiefhoef, E. May's Römerstadt, Radburn...  
 \* Book: H.R. Hitchcock & P. Johnson, International Style: Architecture Since 1922.



AMERICA  
 1930s Proliferation of INTERNATIONAL STYLE  
 PSFS Building, Howe & Lescaze, Philadelphia, 1926-32  
 Lovell Beach House, R. Schindler, Newport Beach, CA, 1926  
 Lovell Health House, R. Neutra, Los Angeles, CA, 1929  
 Fallingwater (=Kaufmann Hse.), F.L. Wright, Bear Run, PA, 1936-8  
 Swan Acres, Pittsburgh, 1935

**INITIAL RESEARCH PROJECT IDEA:** Due Mon. Aug. 31, 2009

- Make an appointment to come see me to discuss a topic casually
- Then submit this form, or type using similar categories, ½-page minimum

YOUR NAME: \_\_\_\_\_

TERM PAPER or EXHIBIT DESIGN? \_\_\_\_\_

POSSIBLE TITLE (Be creative! Good titles start with a short pithy phrase, then a longer descriptive sub-title, separated by a colon... It should hint at the subject matter, and the point-of-view or thesis you'll try to prove):

\_\_\_\_\_  
\_\_\_\_\_

SUBJECT AREA (Define the specific subject area of your paper, including the name of specific architects, specific buildings, the country, and the central ideas or themes you'll explore... It must be primarily non-American, architectural (not primarily urban), and 1900-1945!

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Then read about your subject area in 3 of the most important surveys of modern architecture (on reserve):

- \* Banham, Reyner. Theory and Design in the First Machine Age. (1980) (NA680 .B25 1980)
- \* Colquhoun, Alan. Modern Architecture (2002) (NA680 .C593 2002)
- \* Curtis, William. Modern Architecture since 1900 3rd ed. (1996) (NA680 .C87 1996)
- \* Doordan, Dennis. Twentieth Century Architecture (2001) (NA680 .D585 2002)
- \* Frampton, Kenneth. Modern Architecture: a Critical History 4th. ed. (2007) (NA500 .F75 2007)
- \* Giedion, Sigfried. Space, Time and Architecture. (1941, 5th ed 1982) (NA203 .G5 1967)
- \* Tafuri, Manfredo & F. Dal Co. Modern Architecture, transl. R.E. Wolf (1976) (NA680 .T2513)

What fascinates you most? How do authors differ? What questions do you have about your subject?

THESIS STATEMENT (Base on the subject, start with a "beginning question," or "initial direction." Then present a specific, definitive "hypothesis" or what you want to "prove" as an answer to the initial question. Remember, you are NOT writing a "report", but rather a "research paper" that tries to answer a challenging question. The thesis is something you hope to "prove" in the course of your research through the argument presented in your paper. Think of the research project like a case you'll make to a jury: your paper will try to convince the jury (me) that a certain initial conjecture (thesis) is true, based on a careful consideration and analysis of evidence (research), presented in a convincing, logical order (paper or exhibit), to make a clear argument and prove your point!) This part can usually only be done after some initial reading and thinking specifically about which aspects within your subject area most interest you and are still unanswered! :

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THESIS Cont'd:

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POSSIBLE SOURCES: Check the bibliographies in the survey books listed above. Be specific, list actual books AND articles that you have looked at, that seem like "good", intellectually rigorous works! Avoid listing the textbooks or other overly general books that don't deal more specifically with your topic! Look first in the syllabus for some sources under the lecture topics, then check these sources as well as library for more that fit your specific topic! Always use proper bibliographic format, as described in Barnes!

Sample Book Format: Author, Book Title (Place: Publisher, Date)

Sample Article Format: Author, "Article Title," Journal Name vol.# (Date): pages

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\_\_\_\_\_

- Reminders:
- ½ -page typed research project idea due **Wed. Sept. 9**
  - Revised Proposal & Research bibliography of 10 sources due **ca. Sept. 28**
  - First 3 pages of paper and annotated bibliography due **ca. Oct. 19**
  - After receiving comments from the instructor, **KEEP THIS FORM** and all other work. **Resubmit this form** and all work each time you hand in a piece of the research project.



Modern Architecture & Theory 1900-1945

CMU, Arch 48-340, website: www.andrew.cmu.edu/course/48-340

Prof. Kai Gutschow  
Email: gutschow@cmu.edu

7/12/07

SAMPLE COMMENTS

PROVIDE NAME DATE CLASS →

STAPLE!!!  
ALL WORK!!!

Frank Lloyd Wright and Le Corbusier

Different Architects of Similar Thought } MAKE CREATIVE TITLE? MENTION MAKING?

As the two most important and influential architects of the Twentieth century, Frank Lloyd Wright and Le Corbusier <sup>P.V.</sup> ~~are seen as~~ <sup>AVOID PASSIVE</sup> expressing two very different views on Architecture. They are often misconstrued as being from two very different backgrounds and viewpoints; however, they were both a part of modernism and a machine-age born out of a period of historical discontinuity. One of them <sup>was</sup> being at the forefront of the machine movement, the other <sup>ed.</sup> playing more of a subdued role. Regardless of the first impressions one may have from looking at their work, they had many of the same ideals and thoughts on architecture. They both have a reverence <sup>for</sup> of simplicity and geometry. Their work shows <sup>vague</sup> thoughts toward earlier architectural precedents that were resolved with their own ideals to create something unique. They agreed on many issues of their time involving <sup>a</sup> Art, the machine, nature,

BOTH ARE DEAD. THEY DON'T HAVE ANYTHING IN THE PRESENT. HISTORY IS WRITTEN IN PAST TENSE.

ALL TRUE BUT VERY VAGUE... CAN YOU BE A BIT MORE PUNCHY/SPECIFIC EVEN IN INTRO?

COPY

Kai Gutschow  
Frank Lloyd Wright  
3-18-99

The Great Kanto Earthquake: Reverberations in Japan

In 1868, under the direction of the Meiji Emperor, Japan opened its doors to the West. Abandoning a long-standing isolation policy, Japan began a process of rapid modernization, inviting foreign architects and educators to train the new generation:

INTRODUCE YOUR QUOTE!

It was clear to the Japanese that if they wanted to become a partner and eventually an equal member of Western society, they had to catch up with their western counterparts in nearly every respect . . . And so, just as they had borrowed from Chinese culture throughout a significant period of their history, the Japanese now had to adopt elements of Western civilization. Once again, a massive and purposeful borrowing became a matter of survival!

QUOTE ONLY PRIMARY SOURCE AT LENGTH!

Frank Lloyd Wright acted as the <sup>→ WHAT OTHER OR EARLIER U.S. INFLUENCED WERE THERE?</sup> main proponent of a US influence, training a number of disciples by allowing them to apprentice in the United States and to accompany him during his period of occupation in Japan. These apprentices went on to develop their own practices faithful to Wright, but at the same time extend an adherence to his teachings and architectural philosophies outside that sphere to non-conformist architectural groups of the time.

Good! CLARIFY.

The Tokugawa Era (1602-1868) <sup>of Japanese culture/history</sup> was marked by an intentional isolation of Japan from the rest of the world, an ending of centuries of borrowing from Chinese and Korean civilizations, the beginning of a period of cultural, political, and technological insulation.

Notes

<sup>1</sup>Botond Bognar, The New Japanese Architecture (New York: Rizzoli International Publications, 1990), p. 11.  
<sup>2</sup>Botond Bognar, The Japan Guide (New York: Princeton Architectural Press, 1995), p. 12-13.  
<sup>3</sup>Ibid., p. 12.  
<sup>4</sup>Frank Lloyd Wright, An Autobiography (New York: Barnes and Noble Books, 1998), p. 213.  
<sup>5</sup>Hideto Kisida, Japanese Architecture, 3d ed. (N.p.: Board of Tourist Industry: Japanese Government Railways, 1940), p. 26.  
<sup>6</sup>Wright, An Autobiography, p. 213.

A handout I give out to along with my own guides to footnoting, to interpreting editor's marks, etc., to show how carefully I will look at even their rough drafts, to try and get them to put more care into every item they hand in.