

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* 3rd ed. (1996) (Reserves 724.9 C98 M3)
P&M = U. Conrads, *Programs & Manifestoes* (1960) (Reserves 720.9 C75PA)
ER = Articles on e-reserve, avail. at class website 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. 27 #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. 29 #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. (940.28 T383)
- Fr. Aug. 31 #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. Frascina & Harrison (1982) pp.23-24, 17-18. (709.04 M68)
ER: G. Simmel, "The Metropolis and Mental Life" in *Art in Theory 1900-1990* eds. Harrison & Wood (1992) pp.130-135. (301 S595)
ER: M. Bermann, "The Experience of Modernity" in *Design After Modernism: Beyond the Object*, ed. John Thakera (1988) pp.35-48. (745.4 D4578)
ER: Excerpt of H. Heynen, "Architecture facing Modernity," *Architecture & Modernity: A Critique* (1999) pp.9-21. (724.6 H61A)
- Mo. Sept. 3 **NO CLASS** - Labor Day Holiday - Library Closed
- We. Sept. 5 #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 (724.9 B47A)
- Fr. Sept. 7 #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. (745.4 D457993)

- Mo. Sept. 10 **#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.
- We. Sept. 12 **#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. 14 **#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 19th-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) (724 W13M1)
- Mo. Sept. 17 **#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) (720.1 B51B)
Report 4: H. Muthesius, Style-Architecture & Building Art, (1902, 1994) (724.5 M995)
- We. Sept. 19 **#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. (720.4 L86S)
ER: Loos in Architecture & Design, 1890-1939, ed. T. Benton, pp. 40-45 (724.9 B47A)
Optional on HR: R. Banham, Ch.7 of Theory & Design in the First Machine Age (1960), pp.88-97. (724.9 B21T2A)
- Fr. Sept. 21 **NO CLASS - 2nd & 3rd Year Field Trips**
- Mo. Sept. 24 **Discuss Paper Topics**
- We. Sept. 26 **#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") (724.9 B47A)
Optional on HR: Banham, Theory & Design, Ch.5, pp.68-78. (724.9 B21T2A)
- Fr. Sept. 28 **#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 19th-century historicism? In what ways did this classicism and quest for order persist up until 1945?
Due: 3rd 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. (720.948 N832)

- Mon. Oct. 1 **#13 - French Rationalism & Engineering**
 Lecture on the general the 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 F81S)
- We. Oct. 3 **#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
- Fr. Oct. 5 **#15 - Amerikanismus & Industry**
 Lecture on the influence of America on European modernism, particularly industry, Taylorism, the Skyscraper, and the abstraction of F.L.I. 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. Cohen (1995) pp.63-83. (724.6 C67S Ovsz.)
- Mo. Oct. 8 **#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 (720.9 G45)
Optional on HR: M. Tafuri & Dal Co, Modern Architecture, Ch. 8, "Arch. & Avantgarde" (1976) (720.904 T12M)
- We. Oct. 10 **MIDTERM - In-class Slide-IDs, and Take Home Due**
- Fr. Oct. 12 **#17 - Expressionism**
 Lecture on the development of Expressionism in Holland & Germany. How was Expressionism a reaction against 19th-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
- Mo. Oct. 15 **#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" Women and the Making of the Modern House (1998) pp.65-88 (720.1 C71P1 Ovsz.)
Optional on HR: K. Frampton, Ch.16 "De Stijl," Modern Architecture: A Critical History 3rd. ed. (1980) (724.F81M31)
Optional on HR: Banham, Theory & Design, pp.138-200 (724.9 B21T2A)
- We. Oct. 17 **#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?
Due: First 3pp. of research project and *annotated* bibliography of 10 sources
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. 19 **NO CLASS** - Midterm Break
- Mo. Oct. 22 **#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?
C: ca.183-199
P&M: 49-53, 68-70, 95-97
Optional on HR: K. Frampton, Ch.14 "Bauhaus," Modern Architecture, (724.F81M31)
- We. Oct. 24 **#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 book, read pp.v-xvii, 1-8 of this book! (724.944 J43T2)
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) (724 C72M)
- Fr. Oct. 26 **#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) (711.4 J43C)
- Mo. Oct. 29 TBA
- We. Oct. 31 **#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," Modern Architecture. pp.130-141 (724 F81M31)
- Fr. Nov. 2 **#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; (724.9 B47A)
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)
- Mo. Nov. 5 **#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. 7 **#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) (724.9 H67AA)

- Fr. Nov. 9 TBA
Due: FINAL Research Project (full 10-12pp. paper OR full exhibit design)
- Mo. Nov. 12 #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. (307.76 F53U)
- We. Nov. 14 #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. (720.8 M63MAAD 1 Ovsz.)
Optional on HR: Mies van der Rohe. The Artless Word, ed. F. Neumeyer (1986, transl. 1991) (720.8 M63MAAE 1)
- Fr. Nov. 16 #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. (720.8 A11AAF)
Optional on HR: J. Pallasmaa, "Alvar Aalto: Toward a Synthetic Functionalism" in Alvar Aalto: Between Humanism & Materialism ed. P. Reed (1998) pp.21-39 (720.8 A11AAG)
- Mo. Nov. 19 **MIDTERM** - In-class Slide-IDs, and Take Home Due
- We. & Fr. Nov. 23 & 25 **NO CLASS** - Thanksgiving Break
- Mo. Nov. 26 #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
- We. Nov. 28 #32 – "Tropical Modernism" - Africa, Palestine, Brazil
TBA
- Fr. Nov. 30 #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 climactic and cultural conditions and traditions. How did Japanese architects traditional Japanese architecture with modern ideas?
C: 380-391
- Mo. Dec. 4 #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 (NA)
Optional in ER: 24. P. Johnson, P. Schmitthenner, P. Schuster, in Architecture & Design 1890-1939, ed. T. Benton, pp.207-208, 209-213. (724.9 B47A)

- We. Dec. 6 #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. 8 #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)

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- Behrendt, W.C. Victory of the new Building Style (1927, transl. 2000) (724.6 B42V)
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- Cheney, S.W. New World Architecture (1930)
- Collins, Peter. Changing Ideals in Modern Architecture 1750-1950. (1988) (720.9 C71C)
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- * Giedion, Sigfried. Space, Time and Architecture. (1941, 5th ed 1982) (720.9 C71C)
- Gropius, Walter. International Architecture in Images, ed. T. Benton (1925, transl. 1975) (N/A)
- Hitchcock, H-R. Architecture: Nineteenth and Twentieth Centuries (1958) (720.9 H67A4)
- . Modern Arch.: Romanticism & Reintegration (1929, 1993) (724.9 H67M)
- Jencks, Charles. Modern Movements in Architecture (1973) (724.9 J51M)
- Kultermann, Udo. Architecture in the 20th Century (1993) (724.6 K96A 1)
- Lampugnani, V.M. T&H Encyclopedia of 20th Century Architecture (1963, 1988) (720.3 E564 A1)
- Pevsner, N. Pioneers of Modern Design from Wm. Morris to W. Gropius (1936) (709.42 P51E)
- Scully, Vincent. Modern Architecture. The Architecture of Democracy (1961) (724.9 S43M)
- * Tafuri, Manfredo & F. Dal Co. Modern Architecture, transl. R.E. Wolf (1976) (720.904 T12M)
- Weston, Richard. Modernism (1996) (724.6 W53M)
- Lampugnani, ed. Thames & Hudson Encyclopedia of 20th-Century Architecture (1963, 1983)

Additional Important General Theory & History:

- Banham, Reyner. The Architecture of the Well-Tempered Environment (1984) (720.9 B21A2)
- Borsi, Franco. The Monumental Era. European Arch. & Design 1929-1939. (1986) (720.94 B73M1)
- Colomina, Beatriz. Privacy and Publicity. Modern Architecture and Mass Media (720.1 C71 P1)
- Colquhoun, Alan. Essays in Architectural Criticism (1981) (724.9 C72E)
- * ----- . Modernity and the Classical Tradition (1989) (724 C72M)
- Forty, A. Words & Buildings. Vocabulary of Modern Architecture (2000)
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- Wolfe, Tom. From Our House to the Bauhaus (1981) (720.973 W85F)
- Zevi, Bruno. Towards an Organic Architecture (1950) (724.9 Z631)