

Modern Architecture (Survey II)

Fall 2017, CMU, Arch #48-241, M/W/F 10:30-11:20, MMCH A14
Course Website: www.andrew.cmu.edu/course/48-241/

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Office hour by appt. in MM302

8/27/17

F'17 SYLLABUS

Overview:

This historical survey of modern architecture lecture course picks up where the Survey I (48-240) leaves off. It focuses on the 20th-century, and investigates the web of interwoven ideas and issues that characterize the *modern age and modernism*. We begin with a look at the "crisis of modernity" that plagued most of western civilization in the late 19th-century, and then survey the major movements of the avant-garde and other responses to modernity, and end with what came to be known as Post-Modernism and Deconstructivism. We will look more closely at the increasing divide between the *disciplinary edge* of architecture, and architecture's increasing *professionalization* in the last century, focusing on how architecture has influenced culture and the environment around us through experimentation and provocative thinking, even when the primary intent was pragmatic, functional, technological, social, political, etc.

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, De Stijl, International Style, and Brutalism; 2) Theoretical issues such as the avant-garde, *Gesamtkunstwerk*, the role of history, monumentality, and organicism; 3) National traditions in countries such as Germany, France, Russia, USA, and Finland; 4) Biographical sketches of figures such as Aalto, Asplund, Loos, Smithsons, and Mies; 5) Technologies and materials such as steel, reinforced concrete, 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, utopianism, 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 to the important manifestoes, theoretical, and critical writings that so determined the project of modern architecture.

Course Requirements:

Work for the course falls into five categories: 1) lecture attendance & participation in discussions; 2) readings of *primary* sources (original documents *from* the period), and *secondary* sources (textbook and other more recent sources *about* the period); 3) five 2pp. "reading reports" to help students engage more critically with the theory; 4) several quizzes to promote building a visual library of modern arch; 5) a mid-term and a final exam focused on the essay questions and ideas behind modern architecture.

Required Texts to Purchase:

- 1) Curtis, William. Modern Architecture since 1900 3rd ed. (1996)
 - 2) Conrads, Ulrich. Programs & Manifestoes on 20th-cent. Architecture (1960)
 - 3) Le Corbusier, Towards a New Architecture (1923)
- Other readings will be on Canvas, class website, and in books in Hunt Library.

Learning Objectives:

- To understand the most important movements, ideas, design principles, texts and buildings of the 20thC, the core or "canon" of what we call "modern architecture."
- To develop a mental/visual library of the most important architectural monuments of the 20thC, and *memorize* some of the dates, architects, locations, plans, etc.
- To differentiate "modern" architecture from that of previous eras and the present.
- To begin to understand the importance of "theory" and its influence on architecture
- To uncover the diversity of ideas and design occurring at any given time and within each movement, and how they inter-relate and influence each other.
- To learn to read texts critically, to discuss and debate the core issues methodically.
- To form one's own critical judgements about the legacies of the past century that still surround us, and see in what way they are still relevant in the present.
- *For architects:* This required course is based on the firm belief that a deep understanding of history is essential to becoming a good architect. The best architects all understand their work as part of a long dialogue and discourse about specific architectural ideas that have important precedents, and out of which their work grows. History class ought to be seen as integral to your studio work. You should work to tease out the contemporary relevance of even the most old-fashioned seeming ideas and forms; see if you can build on ideas discovered in this class.



THE WORK

The lectures, readings, assignments, and exams 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.

1) Class Attendance & Participation (10%): The most important thing you can do to ensure success in the course is attend and understand every lecture (M/W/F 10:30-11:20, in MMCH A14).

Don't be passive: listen actively and take good notes. A lecture is not a recitation of facts, but the unfolding of an argument, like an essay. Absorbing a long, complex argument is hard work, requiring you to synthesize, organize, and react as you listen; it teaches the art of attention, the crucial first step in the "critical thinking." Review exam essay questions before each class and look for those themes in the lectures.

Skipping class, arriving late, excessive sleeping in class, lack of participation in discussions, etc. will lower your "attendance and participation" grade. If you miss 0 or 1 class, this portion of your grade starts at an "A"; if you miss 2-3 classes this portion starts at a "B"; if you miss 4 classes it starts at a "C"; if you miss 5 classes it starts at a "D", if you miss 6 or more classes your attendance grade will be an "R" or lower.

2) Reading: It is essential that you do all the required reading **before** class, for better comprehension and so you can participate in discussions. All readings (except textbooks) and other materials for the course can be found on Canvas (www.cmu.edu/canvas/), and the class website (www.andrew.cmu.edu/course/48-241/).

3) Class & Reading Notes: You should take good, illustrated notes by hand in class, and when you read. There are some hints about how to take good notes on the class website. Review, revise, and add to your notes regularly for better retention of the material and as a way to study for exams. Alongside dates, names, and ideas, notes in architectural history classes should have thumbnail sketches/plans/section and details. It is important to connect images, buildings, and ideas!!!

4) Discussion Sections: In order to maximize learning outside the traditional slide lecture format, especially related to the most important readings, there will be a series of discussion sections, approximately one every three weeks. On these dates (see schedule below), class will split in half, with half the students participating in a discussion during regular class time, and the other half on Thu. evening from 7:00-7:50, both in MM303. On other Thursdays, TA's will be available to review lectures, readings, and to help study for the exams. Keep these Thu. evenings free of activities & jobs.

5) Reading Reports (20%): In order to promote critical reading and good discussions, all students must write several 2pp. "reading reports" on the most important readings in the syllabus (see instructions & schedule below). These typed reports serve as proof that you read, but more importantly should reveal your understanding of the course themes, and the kind of (deep?) thinking you do about them.

6) Quizzes: (10%): There will be a series of online slide-ID quizzes to help you accumulate a "visual library" of modern buildings that can serve as "evidence" in an "argument" about modern architecture. Be sure you study the IDs regularly to internalize/memorize the most important buildings. A list of buildings to know is available from the begin of the semester, and study material will be provided.

7) Exams (20% & 40%): There will be a midterm and a final exam, each consisting of short essays on the ideas and readings from the class. Questions will be chosen from a list of questions available at the begin of the semester. These questions form the most important themes of the semester: review them regularly.

8) Extra Credit (10%): You can earn up to 10 points towards your final grade (on a sliding scale) for doing the optional reading reports (see schedule below).

THE POLICIES & FINE PRINT:

1. **Missing Class:** Attendance is required (see above). Email me well BEFORE a class if you can't make it for whatever reason.
2. **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, or family, then plan ahead, and come to the other classes. You have one "freebie": use it wisely. A visit to the nurse or doctor is NOT an excused absence.
3. **Late Work:** There will be no lateness accepted for the Reading Reports or Exams.
4. **No Electronics in Classroom:** No personal electronics of any kind are allowed in the classroom. Turn off cell-phones. Put away computers. No student may record my lectures without my consent. Taking notes by hand is the most effective way to learn material.
5. **Grading:** You must complete ALL the required assignments & exams to receive a passing grade for the course. Showing up, doing all the work, and trying hard, does NOT guarantee a good grade. Your semester grade is compiled of: Attendance & Participation (10%) + Reading Reports (20%) + Quizzes (10%) + Midterm Exam (20%) + Final Exam (40%) = 100% + possible Extra Credit (10%)
6. **Cheating and Plagiarism.** You should help each other and study together. However, our objective is to develop your own learning, analytical thinking, and writing skills. Students found guilty of cheating may receive a failing grade for the course and be referred to the University for further action. CMU's policy on cheating is at: <http://www.cmu.edu/policies/documents/Cheating.html>. If you have questions about cheating or plagiarism, please see me.
7. **Special Needs/Accommodations.** 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.
- **8. **Take care of yourself.** Work hard, push yourself, but also do your best to maintain a healthy lifestyle this semester by eating well, exercising, avoiding drugs and alcohol, getting enough sleep, and taking some time to relax. This will help you achieve your goals and cope with stress. If you or anyone you know experiences any academic stress, difficult life events, or feelings like anxiety or depression, we strongly encourage you to seek support. Counseling and Psychological Services (CaPS) is here to help at [412-268-2922](tel:412-268-2922) or <http://www.cmu.edu/counseling/>. Reach out to a friend, faculty or family member you trust for help getting support! Help others!

READING REPORTS - INSTRUCTIONS / ADVICE (20%):

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Reading about architecture and ideas is essential to becoming an architect. You should distinguish between so-called *primary* sources (original documents *from* the period), and *secondary* sources (textbook and other more recent sources *about* the period). Check the syllabus and Canvas site every week to see the required readings, including exact page numbers, and read them BEFORE class. Also remember that in addition to online readings, there are often pages in the Curtis and the Conrads textbooks.

In order to promote critical reading and good discussions, you will need to write several brief (2pp. typed) "reading reports" on the most important readings in the syllabus (see schedule below). These reports serve as proof that you read, but more importantly show that you have understood and mastered some of the most important themes of the course, and also reveal to the professor the kind of (deep?) thinking you do about the readings and ideas.

The reading reports (both the required ones and the optional ones) will be **DUE at the beginning of the class for which you are writing**: you must submit a hard copy to the instructor. It will NOT be possible to submit reading reports late or to write about past classes.

CONTENT

*** This course is about buildings and **IDEAS**, and connections between them... For the reading reports you should focus primarily on the PRIMARY SOURCES, the THEORY, and less on the textbook, the buildings, or the biography of the architects. When in doubt, focus on the writings BY the architects of the time...

Show you've read all the readings, but also feel free to focus on a few aspects you find interesting, or that link up to other ideas from the class. The reading reports should:

- 1) summarize the contents and main points of those readings dealing with the main subject of the discussion;
- 2) discuss and analyze the readings with respect to other readings; and
- 3) list three profound questions about the material.

A more detailed outline of sections might include:

- Brief introduction or overview of your thoughts or reactions to the readings
- Very brief summary of each reading
- 1 or 2 specific topics from one or more of the readings that you want to develop an argument about
 - Support your argument with at least one of these:
 - Quotations from the readings (always footnote all quotes!!!)
 - Buildings as examples (for example the Red House while you are talking about Arts & Crafts)
 - Compare and contrast readings with previous readings or lectures for the class
 - Your own interpretation, but not your personal "opinion" or whether you like it or not...
- Conclusion
- 3 Questions

STYLE

- Avoid bullet-points, sentence fragments, run-ons, and random thoughts. Create logical arguments.
- Each paragraph should have its own structure: Introduction - Body - Conclusion.
- Be a historian: avoid 1st person or your "personal opinion," or comparing it to contemporary trends you know.
- Seek to understand what you read more clearly in a historical method: "analyze" it within its historical context, and compare-and-contrast it to other historical things you've learned in this class. How is it different than what came before or after? Why did it happen at that time and place, and with that person?
- Distinguish between "primary" and "secondary" sources; focus on the "primary" sources from the time period.
- Dates matter: Don't confuse long-ago authors and contemporary people. History is written in the past tense.
- Look up the Author (Heynen is a woman; she lives NOW). Who were they? Why were they significant?
- Footnote or cite sources/quotes properly, abbreviate the req'd readings. NO need for a bibliography.
- Staple (or print double-sided)

GRADING

Reading Reports are Graded on an A / B / C basis, as follows:

A = well-written, concise summary of the required readings in an integrated, essay format, combined with insightful analysis that relates the readings to each other, and perhaps to other related sources (emphasis on architecture, and course material). The student seeks fresh, personal insights based on a close reading of the well-known texts.

B = well-written, effective summary of the material, which could use more cogent analysis, and more integration of the discussion of the various texts. Often merely discusses each reading in succession, or strays from the texts too far.

C = readings completed, and assignment complete, but not enough effort to go beyond the minimum summary. Often unclear or disorganized thoughts. Often too short.

EXAM ESSAY ADVICE

- Review exam essay questions before each class and look for those themes in the lectures.
- Use only examples discussed in the course... show off what you learned in the course!
- READ more, do the optional reading reports, to learn the material, for Extra Credit and proof you read
- KNOW the authors and arguments or "his-stories" of the assigned readings; MENTION them in exam
- Write about WHY... IDEAS matter more than form or what you see. Don't just describe (buildings), ANALYZE the ideas (behind them)
- COMPARE and CONTRAST, be sure to write about both differences AND similarities.
- Be CRITICAL, understand the arguments for and against what you say, reveal the counter argument , weave together for and against ideas

- There are no "right answers", only better and more sophisticated arguments.
- Study together, but develop YOUR OWN argument, use your own examples.
- STUDY a little bit every week, use Final Exam study guide NOW
- Study both ID section, and ESSAYS, develop answers over 6 weeks
- WRITE: Take more notes, write summaries of each lecture,
- Use the reading reports to think about connections between different lectures and different readings
- MANAGE your time! Establish priorities! Daily, weekly, semester...
- Balance of courses? 9 units = 9 hours/week norm
- Study together, discuss in groups. Ask for help!

** Before entering the exam, each student must submit a list of the 3-4 building examples they will use in answering each of the possible essay questions (a form will be emailed to students before the exam). The quality of your examples will be factored into your exam grade. Although you are encouraged to study together, essay answers should be your own individual take on a question or idea, and thus your examples should be chosen accordingly.

BEST Comparative English Language Surveys of Modern Architecture for Studying

- * Banham, Reyner. Theory and Design in the First Machine Age. (1980) (NA680 .B25 1980)
- * Benevolo, Leonardo. History of Modern Architecture. 2 vols. (1985) (NA680 .B248 VOL. 1)
- * Betsky, Aaron. Making it Modern: The History of Modernism in Architecture of Design (2016)
- * Cohen, Jean-Louis. The Future of Architecture, since 1889 (2012) (??)
- * Collins, Peter. Changing Ideals in Modern Architecture 1750-1950. (1965, 1998) (NA500 .C6 1998)
- * Colquhoun, Alan. Modern Architecture (2002) (NA680 .C593 2002)
- * Curtis, William. Modern Architecture since 1900 3rd ed. (1996) (NA680 .C87 1996)
- * Davies, A New History of Modern Architecture (2017)
- * Doordan, Dennis. Twentieth Century Architecture (2001) (NA680 .D585 2002)
- * Frampton, Kenneth. Modern Architecture: a Critical History 4th. ed. (2007) (NA500 .F75 2007)
- * Frampton & Simone, A Genealogy of Modern Arch.: Comparative Critical Analysis of Built Form (2015)
- * Frampton, K. & Y. Futagawa. Modern Architecture 1851-1945 (1983) (Ref. NA642 .F7 1983)
- * Giedion, Sigfried. Space, Time and Architecture. (1941, 5th ed 1982) (NA203 .G5 1967)
- * Gossel, Peter. Modern Architecture A-Z (2010)
- * Hitchcock, H-R. Architecture: Nineteenth and Twentieth Centuries (1958) (NA642 .H56 1977)
- * Hitchcock, 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)
- * Tafuri, Manfredo & F. Dal Co. Modern Architecture, transl. R.E. Wolf (1976) (NA680 .T2513)
- * Weston, Richard. Modernism (1996) (NA682 .I58 W48 1996)

2017 SCHEDULE - OVERVIEW - (Subject to Revision: see www.andrew.cmu.edu/course/48-241/)

Rev: 8/27/17

Wk	Date	Lec.	Lecture Title	Reading Reports	Quizzes
1	Mo. Aug. 28	#1	Intro. / Overview		
	We. Aug. 30	#2	Modernity, Theory, Causes		
	Th/Fr. 8/31 & 9/2	#3	DISCUSSION 1: Modernism (7:00pm MM303)	Report 1 - Required - Names A-K on Thu. eve.	
2	Mo. Sept. 4		NO CLASS - Labor Day		
	We. Sept. 6	#4	Arts & Crafts & Good Design		9/7 Practice Quiz
	Fr. Sept. 8	#5	Art Nouveau & Secession Movements		
3	Mo. Sept. 11	#6	Father Figures: Wagner & Berlage	Report 2 - Optional	
	We. Sept. 13	#7	Prewar America: Wright & Modernity		9/14 Quiz #1
	Fr. Sept. 15	#8	American Industry & Cities		
4	Mo. Sept. 18	#9	German Werkbund		
	We. Sept. 20	#10	Critical Loos		
	Th./Fr. Sept. 21&22	#11	DISCUSSION 2: Loos & Theory (7:00pm)	Report 3 - Required - Names L-Z on Thu. eve.	
5	Mo. Sept. 25	#12	Order: Classicism & Engineering		
	We. Sept. 27	#13	Avant-Garde I - Cubism & Futurism		9/28 Quiz #2
	Fr. Sept. 29	#14	Avant-Garde II - German Expressionism		
6	Mo. Oct. 2	#15	Avant-Garde III - Dutch De Stijl & Mies	Report 4 - Optional	
	We. Oct. 4	#16	Avant-Garde IV - Russian Constructivism		
	Fr. Oct. 6	#17	Bauhaus	Report 5 - Optional	
7	Mo. Oct. 9	#18	Le Corbusier's Machine Villas		
	We. Oct. 11	#19	Housing the Masses		
	Th./Fr. Oct. 12&13	#20	DISCUSSION 3: Le Corbusier (7:00pm)	Report 6 - Required - Names A-K on Thu. eve.	
8	Mo. Oct. 16		MIDTERM EXAM		
	We. Oct. 18	#21	German Functionalism & CIAM	Report 7 - Optional	
	Fr. Oct. 20		NO CLASS - Midterm Break		
9	Mo. Oct. 23	#22	Colonialism & Regional Modernisms		
	We. Oct. 25	#23	Totalitarianism: Germany, Italy, Russia		10/25 Quiz #3
	Fr. Oct. 27	#24	World War II & Modernity		
10	Mo. Oct. 30	#25	USA & Architecture of Democracy		
	Tu./We. 10/31&11/1	#26	DISCUSSION 4: Postwar Anxiety (7:00pm)	Report 8 - Required - Names L-Z on <u>Tue.</u> eve.	
	Fr. Nov. 3		CLASS TBA		
11	Mo. Nov. 6	#27	US Modern Living & Suburbia		
	We. Nov. 8	#28	Aalto & Scandinavian Grace	Report 9 - Optional	
	Fr. Nov. 10		NO CLASS - CMU 50 th Anniversary		
12	Mo. Nov. 13	#29	Postwar Le Corbusier		
	We. Nov. 15	#30	Postwar Expressionism & Organic		11/16 Quiz #4
	Fr. Nov. 17	#31	(New) Brutalism & High Tech		
13	Mo. Nov. 20	#32	Tropical Modernism & Third World		
	We. Nov. 22		NO CLASS - Thanksgiving		
	Fr. Nov. 24		NO CLASS - Thanksgiving		
14	Mo. Nov. 27	#33	Kahn, History & Monumentality	Report 10 - Optional	
	We. Nov. 29	#34	Pop & the End of Modernism		
	Th./Fr. 11/30 & 12/1	#33	DISCUSSION 5: Postmodernism (7:00pm)	Report 11 - Required - Names A-K on Thu. eve	
15	Mo. Dec. 4	#38	Postmodernism 1 & 2	Report 12- Optional	
	We. Dec. 6	#39	Deconstructivism, Pragmatism & End Theory	Report 13 - Optional	12/7 Quiz #5
	Fr. Dec. 8		CLASS TBA		
	TBA		FINAL EXAM (set by registrar)		