

# Modern Architecture (Survey II)

Fall 2016, CMU, Arch #48-241, M/W/F 10:30-11:20, MMCH A14  
Course Website: [www.andrew.cmu.edu/course/48-241/](http://www.andrew.cmu.edu/course/48-241/)

Prof. Kai Gutschow, PhD/M.Arch  
Email: [gutschow@andrew.cmu.edu](mailto:gutschow@andrew.cmu.edu)  
Office hour by appt. in MM302

8/24/16

## F'16 SYLLABUS

### Overview:

This survey of modern architectural history lecture course picks up where the historical survey 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 "Deconstruction." 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 through experimentation and provocative thinking, even when the primary intent was 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 four 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 1-2pp. "reading reports" to help students engage more critically with the theory; 4) a mid-term and a final exam, with slide IDs and short essays to test your knowledge and retention of course materials.

### 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)
- as well as articles on the class website, Blackboard, & books on reserve 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.
- 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

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 lectures, readings and 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 several categories:

**1) Class Attendance & Participation (15%):** The most important thing you can do to ensure success in the course is attend the lectures, M/W/F 10:30-11:20, in MMCH. Don't be passive: listen actively and take good notes. A lecture is not a recitation of facts, but the building of an argument. 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."

Attendance and active participation in all class activities is required. 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. Arriving late, excessive sleeping in class, lack of participation in discussions, etc. will lower your "attendance and participation" grade.

**2) 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.

**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) Reading:** It is essential that you do all the required reading **before** class, for better comprehension and so you can participate in discussions (see schedule below). There are three required textbooks, as well as readings on the class website ([www.andrew.cmu.edu/course/48-241/](http://www.andrew.cmu.edu/course/48-241/)), on Blackboard, and in Hunt Library.

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

**6) Exams (20% & 45%):** There will be a midterm and a final exam, the single most important "deliverable" for the course. Each exam includes a slide-ID section, and short essays on the ideas and readings from the class. The goal of the IDs is to accumulate a "visual library" of modern buildings that can serve as "evidence" in an "argument" about modern architecture: be sure you study regularly to internalize/memorize. Study guides will be handed out before the exams to supplement the lecture review sheets (last year's study guides are always on the website).

**7) Extra Credit (5%):** You can earn up to 5% extra credit (on a sliding scale) for doing the optional reading reports (see schedule for due dates).

## 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.
- 5. Grading:** You must complete ALL the 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 (15%) + Reading Reports (20%) + Midterm Exam (20%) + Final Exam (45%) = 100% + possible Extra Credit (5%)
- 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. Take care of yourself.** 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: call 412-268-2922 and visit their website at <http://www.cmu.edu/counseling/>. Reach out to a friend, faculty or family member you trust for help getting support!
- 8. 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.

**READING REPORT INSTRUCTIONS / ADVICE** (20%):

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In order to promote critical reading and good discussions, you will write several brief (2pp.) "reading reports" on the most important readings in the syllabus (see schedule below). These reports serve as proof that you read, but more importantly should reveal the kind of (deep?) thinking you do about the readings and ideas. Check the syllabus every week to see the required readings, including exact page numbers. Also remember that in addition to online readings, there are often pages in the Curtis and the Conrads textbooks.

The reports 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. The 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 first person or your "personal opinion," or comparing it to contemporary trends you know.

Instead look to "analyze" and understand what you read more clearly in a historical method, by comparing it to other historical things you've learned. How is it different than what came before or after? Why did it happen?

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

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.

**2016 SCHEDULE OVERVIEW** (Subject to Revision: see [www.andrew.cmu.edu/course/48-241/](http://www.andrew.cmu.edu/course/48-241/))

Rev: 8/24/16

Wk	Date	Lec.	Lecture Title	Req'd Read. Reports	Optional Reports
1	Mo. Aug. 29	#1	Intro. / Overview		
	We. Aug. 31	#2	Modernity, Theory, Causes		
	Th/Fr. Sept. 1&2	#3	DISCUSSION 1: Modernism (7:00pm MM303)	Report 1 - Required - Names A-K on Thu. eve.	
2	Mo. Sept. 5		<b>NO CLASS</b> - Labor Day		
	We. Sept. 7	#4	Arts & Crafts & Good Design		
	Fr. Sept. 9	#5	Art Nouveau & Secession Movements		
3	Mo. Sept. 12	#6	Father Figures: Wagner & Berlage		Report 2 - Optional
	We. Sept. 14	#7	Prewar America: Wright & Modernity		
	Fr. Sept. 16	#8	American Industry & Cities		
4	Mo. Sept. 19	#9	German Werkbund		
	We. Sept. 21	#10	Critical Loos		
	Th./Fr. Sept. 22&23	#11	DISCUSSION 2: Loos & Theory (7:00pm)	Report 3 - Required - Names L-Z on Thu. eve.	
5	Mo. Sept. 26	#12	Order: Classicism & Engineering		
	We. Sept. 28	#13	Avant-Garde I - Cubism & Futurism		
	Fr. Sept. 30	#14	Avant-Garde II - German Expressionism		
6	Mo. Oct. 3	#15	Avant-Garde III - Dutch De Stijl & Mies		Report 4 - Optional
	We. Oct. 5	#16	Avant-Garde IV - Russian Constructivism		
	Fr. Oct. 7	#17	Bauhaus		Report 5 - Optional
7	Mo. Oct. 10	#18	Le Corbusier's Machine Villas		
	We/Th. Oct. 12&13	#19	DISCUSSION 3: Le Corbusier (7:00pm)	Report 6 - Required - Names A-K on Thu. eve.	
	Fr. Oct. 14	#20	Housing the Masses		
8	Mo. Oct. 17		<b>MIDTERM EXAM</b>		
	We. Oct. 19	#21	German Functionalism & CIAM		Report 7 - Optional
	Fr. Oct. 21		<b>NO CLASS</b> - Midterm Break		
9	Mo. Oct. 24	#22	Colonialism & Regional Modernisms		
	We. Oct. 26	#23	Totalitarianism: Germany, Italy, Russia		
	Fr. Oct. 28	#24	World War II & Modernity (+ Midterm Review)		
10	Mo. Oct. 31	#25	USA & Architecture of Democracy		
	Tu./We. Nov. 1&2	#26	DISCUSSION 4: Postwar Anxiety (7:00pm)	Report 8 - Required - Names L-Z on Tue. eve.	
	Fr. Nov. 4		<b>CLASS TBA</b>		
11	Mo. Nov. 7	#27	US Modern Living & Suburbia		
	We. Nov. 9	#29	Aalto & Scandinavia		Report 9 - Optional
	Fr. Nov. 11	#30	Postwar Le Corbusier		
12	Mo. Nov. 14	#31	Postwar Expressionism & Organic		
	We. Nov. 16	#32	(New) Brutalism & High Tech		
	Fr. Nov. 18	#33	Tropical Modernism & Third World		
13	Mo. Nov. 21	#34	Kahn, History & Monumentality		Report 10 - Optional
	We. Nov. 23		<b>NO CLASS</b> - Thanksgiving		
	Fr. Nov. 25		<b>NO CLASS</b> - Thanksgiving		
14	Mo. Nov. 28	#35	Pop & the End of Modernism		
	We/Th Nov 31/Dec 1	#36	DISCUSSION 5: Postmodernism (7:00pm)	Report 11 - Required - Names A-K on Thu. eve	
	Fr. Dec. 2	#37	Postmodernism 1 - Whites vs. Greys		
15	Mo. Dec. 5	#38	Postmodernism 2 - Placemaking		Report 12- Optional
	We. Dec. 7	#39	Deconstructivism		Report 13 - Optional
	Fr. Dec. 9	#40	Pragmatism & End of Theory		Report 14 - Optional
	TBA		<b>FINAL EXAM</b> (set by registrar)		

**ASSIGNMENT SCHEDULE** (subject to revisions)

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A comprehensive calendar of work of deadlines & reading assignments to be completed **BEFORE** each class.Abbreviations: **Curtis** = Curtis, Modern Architecture 3<sup>rd</sup> ed. (1996) (Bookstore & Reserves NA680 .C87 1996)**P&M** = Conrads, Programs & Manifestoes (1960) (Bookstore & Reserves NA680 .C6213 1970B)**WEB** = Articles on class website [www.andrew.cmu.edu/course/48-241](http://www.andrew.cmu.edu/course/48-241) Or Blackboard>Readings**Rifkind/Haddad** = Rifkind/Haddad, A Critical History of Contemporary Arch., 1960-2010 (2014)

<b>Date</b>	<b>Lec.# - Topic: Assignments, Due Dates, and Reading:</b>
Mo. Aug. 29	#1 - Intro. / Overview <b>WEB:</b> Davies, "History," in <u>Thinking about Architecture</u> (2011) pp.124-137 <i>Skim:</i> Trachtenberg, <u>Architecture: From Prehistory to Postmodernity</u> (2002) Chs. 12-13.
We. Aug. 31	#2 - Modernity, Theory, Causes Lecture on modernization and industrialization in western societies 1750-1900 and its effects on architecture. 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? What was the "intellectual and cultural revolution" around the turn of the century? What ideas and theories helped spur the development of modern architecture? <b>Curtis:</b> 7-39 <b>WEB:</b> M. Biddiss, "Intellectual & Cultural Revolution, 1890-1914," in <u>Themes in Modern European History, 1890-1945</u> , ed. P. Hayes (1992) pp. 83-105.
Thu. Sept. 1 (7:00pm, MM303) OR Fri. Sept. 2	#3 - DISCUSSION1: Modernism 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? <b>WEB:</b> C. Baudelaire "Painter of Modern Life" & "Salon 1848" in <u>Modern Art &amp; Modernism: A Critical Anthology</u> , eds. Frascina & Harrison (1984, 1982) pp.23-24, 17-18. <b>WEB:</b> G. Simmel, "The Metropolis and Mental Life" in <u>Art in Theory 1900-1990</u> eds. Harrison & Wood (1910, 1992) pp.130-135. <b>WEB:</b> M. Bermann, "The Experience of Modernity" in <u>Design After Modernism: Beyond the Object</u> , ed. John Thakera (1988) pp.35-48. <b>WEB:</b> Excerpt of H. Heynen, "Architecture facing Modernity," <u>Architecture &amp; Modernity: A Critique</u> (1999) pp.9-21. <b>DUE:</b> Reading Report #1 (Required) report on all four articles listed above
Mo. Sept. 5	<b>NO CLASS</b> - Labor Day
We. Sept. 7	#4 - Arts & Crafts and Good Design Lecture on various Arts & Crafts movements in the late 19 <sup>th</sup> -century England, France, and Belgium, and the varied attempts 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 movements responses to modernization and modernity? How did they counter the academic art establishment? Why and how was craft a conservative response to industrialization and international homogenization? What is the connection to art? <b>Curtis:</b> 53-69, 87-93, 131-138 <b>WEB:</b> H. Muthesius, <u>The English House</u> & "The Meaning of Arts & Crafts," in <u>Architecture &amp; Design: 1890-1939</u> , ed. T. Benton (1975) pp.34-40 <i>Optional:</i> W. Kaplan, "Traditions Transformed," in <u>Designing Modernity. The Arts of Reform and Persuasion 1885-1945</u> , ed. W. Kaplan (1995) p.19-47
Fr. Sept. 9	#5 - Design 2: Art Nouveau & Secession Movements Lecture 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. How did the Art Nouveau and Secession movements align and differ with English Arts & Crafts? Explain the origins and theories behind the forms of the Art Nouveau. What was the Secession? What made it radical? What is a "Gesamtkunstwerk" ("Total work of art")? <b>Curtis:</b> 53-69.
Mo. Sept. 12	#6 - Father Figures: Wagner & Berlage Lecture on the work and theory of Otto Wagner and H.P. Berlage, two of the "Fathers" of modern architecture. How and why did each react against the historicist and eclectic architecture of the 19 <sup>th</sup> -century? How and why did they demand a more modern, more functional, less ornamented architecture, using modern materials for the modern city? How does Wagner's work relate to the Secession? What are the 3 main points of Wagner's <u>Modern Architecture</u> ? What is his theory of cladding? What are the three main ideas of Berlage's theory? <b>Curtis:</b> 66-67, 152-153 <b>WEB:</b> O. Wagner, <u>Modern Architecture</u> (1896, 1988) (Check out the real book: NA642 .W3413 1988) <i>Optional:</i> H.P. Berlage, <u>Thoughts on Style, 1886-1909</u> (1996) (Whole book: NA2750 .B46 1995) <b>DUE:</b> Reading Report #2 (Optional)

- We. Sept. 14 #7 - Pre-War America: Wright & Modernity  
Lecture on the American architecture in the first decades of the 20thC, especially domestic architecture and the work of F.L. Wright. Focuses on Wright's innovative attempt to move away from the dominant Beaux-arts architecture towards modern design. How did Wright relate to the Arts & Crafts movement? How did Wright's "Wasmuth Portfolio" influence European architects? How was Wright's attitude to the machine different than Morris and the English Arts & Crafts?  
**Curtis:** skim 93-97; 113-129; 217-239  
**WEB:** F.L. Wright, "Art & Craft of the Machine" (1901)
- Fr. Sept. 16 #8 - American Industry & Cities  
Lecture on the powerful influence of technology and industry on American architecture, in both domestic and civic architecture. Explore idea of mass-production, Taylorism, Fordism, Frederick's "efficiency theory," and the rise of the skyscraper. What aspects of American culture, technology and industry did Europeans particularly admire? In what ways did Europeans feel superior to American culture?  
**WEB:** J.-L. Cohen, "The Motherland of Industry" in Scenes of the World to Come, ed. J.L. Cohen (1995) pp.63-83.
- Mo. Sept. 19 #9 - German Werkbund  
Lecture on the German Werkbund, an innovative industrial propaganda organization that helped reform German national industrial production, both in the quality and high design of the items produced. Who were the principal players, and 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?  
**Curtis:** 99-106  
**P&M:** 26-31 (Muthesius & V.d. Velde)  
**WEB:** Muthesius "Where do we Stand," in Architecture & Design, 1890-1939, pp. 48-52  
*Optional on HR:* R. Banham, Ch.5 of Theory & Design in the First Machine Age (1960), pp.68-78.
- We. Sept. 21 #10 - Critical Loos: On Function & Ornament  
Lecture and on the important early work and theory of the Viennese architect Adolf Loos. What were Loos' theories about functionalism? About ornament? Did Loos feel ALL ornament was criminal? 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? About a modern style? About Gesamtkunstwerk? How did his buildings differ from his theories?  
**Curtis:** 69-71  
*Optional:* Banham, Ch.7 of Theory & Design, pp.88-97.
- Thu. Sept. 22 OR  
Fri. Sept. 23 #11 - DISCUSSION 2: Loos & Theory  
Discussion on theoretical position of Loos, especially in comparison to the Secession, the Werkbund, and the and the "Father Figures" Wagner and Berlage. What role do teachers and mentors play in the development and dissemination of ideas? How was Loos' theory on cladding different than Wagner's? How did it relate to ideas on ornament, and modern society?  
**P&M:** 19-24 - Loos "Ornament & Crime" (1910)  
**WEB:** A. Loos, "The Principle of Cladding" (1898) "Poor Little Rich Man" (1900) and "Plumbers," all in Spoken into the Void: Collected Essays 1897-1900 (1982) pp.66-69; 125-127; 45-49  
**WEB:** Loos "Cultural Degeneracy" (1908) and "Architecture" (1910) in Architecture & Design, 1890-1939, ed. Benton, pp. 40-45  
**DUE:** Reading report 3 (required)
- Mo. Sept. 26 #12 - Order: Classicism & Engineering  
Lecture on the general "return to order" that affected European arts just before WWI, especially in Germany & France. What role did engineering and new materials play in this movement? How was this classicist "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?  
**Curtis:** 73-85, 244-245, 300-303  
**WEB:** K. Frampton, "The Classical Tradition and the European Avant-Garde" Nordic Classicism 1910-1930, ed. S. Paavilainen (1982) pp.161-173  
*Optional:* S. Giedion, Building in France, Building in Iron, Building in Ferroconcrete (1928/1955)  
*Optional:* K. Frampton, "August Perret and Classical Rationalism" in his Studies in Tectonic Culture (1995) pp.121-157
- We. Sept. 28 #13 - Avante-Garde I - Cubism & Futurism  
Lecture on the development of different expressive architectural movements in France & Czechoslovakia (Cubism), Italy (Futurism). How were they reactions against both the 19<sup>th</sup>-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?  
**Curtis:** 107-111, 149-151  
**P&M:** 34-38+  
**WEB :** S. Giedion, Space, Time & Architecture 3rd ed. (1956) pp.426-444  
*Optional:* M. Tafuri & F. Dal Co, Modern Architecture, Ch.8, "Arch. & Avantgarde" (1976)
- Fr. Sept. 30 #14 - Avant-Garde II - German Expressionism  
Lecture on the development of Expressionism in 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?  
**Curtis:** 103, 106, 150, 183-188, 289-90  
**P&M:** 32-33, 41-48, 57-58

- Mo. Oct. 3      **#15 - Avant-Garde III - Dutch De Stijl & Mies**  
 Lecture focusing on the rise of "Neo-Plasticism" or "De Stijl" in Holland, and the related work of Mies van der Rohe, briefly a member of De Stijl. 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? How was Mies' work both typical of De Stijl, and very different?  
**Curtis:** 152-159  
**P&M:** 39-40, 64-67, 74-75, 78-82, 98, 102, 123  
**WEB:** Alice T. Friedman, "Family Matters," in Women and the Making of the Modern House (1998) pp.65-88  
*Optional:* K. Frampton, Ch.16 "De Stijl," in Modern Architecture: A Critical History 4th. ed. (2007)  
*Optional:* Banham, Theory & Design, pp.138-200  
**DUE:** Reading Report #4 (Optional)
- We. Oct. 5      **#16 - Avant-Garde IV: Russian Constructivism**  
 Lecture on the role of architecture in the creation of a new society in post-revolutionary Russia. What was "new" about these revolutionary architectures? How did they relate to 19th-century architecture? To De Stijl? To Futurism? What was the difference between the Constructivists and Suprematists? How was Communist politics expressed in these styles?  
**Curtis:** 201-215  
**P&M:** 56, 87-88, 121-122  
**WEB:** A. Scharf, "Constructivism," & "Suprematism," in Concepts of Modern Art, ed. N. Stangos (1994, 1974) pp.138-140, 160-68
- Fr. Oct. 7      **#16 - Bauhaus**  
 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?  
**Curtis:** 183-199  
**P&M:** 49-53, 68-70, 95-97  
**WEB:** C. Wilder, "On the Bauhaus Trail in Germany," NY Times (Aug. 10, 2016)  
*Optional:* K. Frampton, Ch.14 "Bauhaus," in Modern Architecture  
**DUE:** Reading Report #5 (Optional)
- Mo. Oct. 10    **#18 - Le Corbusier's Machine Villas**  
 Lecture 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 an important purist painter in Paris, to being at the forefront of modern architecture? Why did LC embrace technology, industry and the machine? What were LC's "Five Points of Modern Architecture"? How were LC's "Five Points of Modern Architecture" gradually developed and expressed in the Villa Savoye and the Villa Garches?  
**Curtis:** 163-181, 275-285  
**P&M:** 59-62, 89-94, 99-101, 109-114  
*Optional:* 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)
- We. Oct. 12 OR  
 Th. Oct. 13    **#19 - DISCUSSION 3 - Le Corbusier**  
 Discussion on Towards a New Architecture, and the development of Le Corbusier's signature modernism in architectural and urban forms. What are the main points behind Towards a New Architecture? How do LC's architectural ideas relate to his urban ones?  
**TEXTBOOK (purchase):** Le Corbusier, Towards a New Architecture (1923, transl. 1931) skim WHOLE book, read closely pp.v-xvii, 1-8  
**DUE:** Reading Report #6 (Required), respond to all writings by Le Corbusier
- Fr. Oct. 14    **#20 - Housing the Masses**  
 Lecture on the vast social housing projects that dominated European architectural concerns between the wars, esp. 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  
**Curtis:** 241-255, plus 197-199, 209-210, 257-259, 352  
**WEB:** E. May "Flats for Subsistence Living," in Architecture & Design, 1890-1939, ed. T. Benton, pp. 202-204;  
*Optional:* N. Bullock, "Housing in Frankfurt and the new Wohnkultur, 1925-1931," Arch.Review 163 (June 1978): 335-242.
- Mo. Oct. 17    **MIDTERM EXAM**

- We. Oct. 19     **#21 - German Functionalism & CIAM**  
 Lecture on the multiple interpretations of "functionalism" among the German avant-garde, including: 1) the "functional" form of vernacular buildings; 2) the canonical "rational" or machine functionalism and "International Style" (MoMA 1932); 3) Häring's organic functionalism; 4) Mendelsohn's dynamic functionalism; 5) Programatic or Use Functionalism; and 6) Taut's Expressionist color. Is there such a thing as truly functional architecture? What is autonomous architecture? What conditions and personalities led to the founding of CIAM? What were the principles CIAM?  
**Curtis:** 183-199; 257-273; 305-311  
**P&M:** 54-55, 71-73, 76-77, 103-120, 126-127, 137-145  
**WEB:** Frampton, "The New Objectivity," in Modern Architecture  
**DUE:** Reading Report #7 (Optional)
- Fr. Oct. 21     **NO CLASS - MID SEMESTER BREAK**
- Mo. Oct. 24     **#22 - Colonialism & Regional Modernisms: India & Brazil**  
 Lecture on the dissemination of modern architecture and International modernism, focusing on the idea of idea of "colonialism" in India, and the idea of "Regional Modernism" in Brazil. How did modern architecture change when it moved abroad? 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?  
**Curtis:** 295-298, 371-391, 498-501
- We. Oct. 26     **#23 - Totalitarianism: Germany, Russia, Italy**  
 Lecture on the architectural programs of totalitarian regimes in Hitler's Germany, Stalin's Russia, and Mussolini's Italy. How did these regimes react differently to modern architecture? Why? How can architecture be "political"? How is "communist" architecture different from "fascist" architecture? What was "modern" about Nazi architecture? Why did totalitarian regimes turn to classicism and monumentality?  
**Curtis:** 351-369  
**WEB:** I.B. Whyte, "National Socialism & Modernism," in Art & Power ed. Ades (1995) pp.258-269  
*Optional:* P. Johnson, P. Schmitthener, P. Schuster, in Architecture & Design 1890-1939, ed. T. Benton, pp.207-208, 209-213.
- Fr. Oct. 28     **#24 - World War II & Modernity**  
 Lecture on the years leading up to WWII, including Nazi modernity, the classicism of Federal architecture in the US, and the influence of war time production and technology on US architecture.  
*Optional:* J.L. Cohen, "Producing, Production & Worker's Housing," in Architecture in Uniform (2011) pp.80-128.
- Mo. Oct. 30     **#25 - USA & Architecture of Democracy**  
 Lecture on the repercussions of "Total War" and the shift of modern architecture from Europe to the US, the development of an "Architecture of Democracy" after the war, the transition of war production to peacetime consumer culture, and the influx of exile architects from Europe, including Saarinen, Breuer, Mendelsohn, Gropius, and Mies van der Rohe.  
**Curtis:** 319-327, 394-410  
**P&M:** 128-136, 146-147.  
**WEB:** Albrecht, "Intro.," World War II and the American Dream (1995)  
*Optional:* Schulze, F. "Bauhaus Architects and the Rise of Modernism in the US," in Exiles & Emigres (1997) pp.225-233  
*Optional:* Cohen, "Total Mobilization, from the Factory to the Kitchen," in Architecture in Uniform (2011) pp. 54-76.
- \*\* Tu. Nov. 1 OR
- We. Nov. 2     **#26 - DISCUSSION 4 - Postwar Anxiety**  
 Discussion on "What is Postwar Modern?", particularly it's relation to what came before and after: pre-war Modernism, and Postmodernism. Distinguish Modern, Modernism, Modern Movement, High Modern & Neo-Avant-Garde. Understand the changing mentality from the prewar to the postwar era.  
**WEB:** Goldhagen & Legault, "Introduction: Critical Themes of Postwar Modernism", in S. Goldhagen & R. Legault, eds. Anxious Modernisms. Experimentation in Postwar Architectural Culture (2000)  
**WEB:** Laurence, "Modern or Contemporary Architecture Circa 1959" in Rifkind/Haddad, A Critical History of Contemporary Arch., 1960-2010 (2014) pp.9-29  
*Optional:* Goldhagen, "Coda: Reconceptualizing Modernism" in Anxious Modernisms  
*Optional:* Ockman: "Introduction" to Architecture Culture, 1943-1968 (1993)  
*Optional on BB:* Joedicke, J. "Introduction," Architecture Since 1945 (1969), pp.1-28  
**DUE:** Reading Report #8 (Required)
- Fr. Nov. 4     **CLASS - TBA**
- Mo. Nov. 7     **#27 - Modern Living & Suburbia**  
 Lecture on a series of different agendas of domestic architecture after WWII, primarily in the USA, from custom-made experiments in postwar modernism, to more mass-produced suburbs. What role did technology play in the various projects? How was "postwar living" different than prewar living in the US? .  
**WEB:** Blundell: "Eames House, California," in Modern Architecture through Case Studies 1945-1990 (1999)  
**WEB:** Colomina, "Intro." in Cold War Hot Houses (2004), pp. 10-21  
*Optional:* Bergdoll, B. "Home Delivery, Intro." in Home Delivery (2008) pp.12-25  
*Optional:* Wright, G. "The New Suburban Expansion and the American Dream," in Building the Dream: A Social History of Housing in America (1981), pp.240-261



- We. Nov. 9 #29 - Aalto & Scandinavian Grace  
Lecture 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? How did his work change prewar to postwar?  
**Curtis:** 300-302, 338-349; also 454-462  
**WEB:** A. Aalto, Alvar Aalto in his Own Words, ed. Goran Schildt (1998) pp.49-55, 58-63, 71-83, 98-109.  
*Optional on WEB:* J. Pallasmaa, "Alvar Aalto: Toward a Synthetic Functionalism" in Alvar Aalto: Betwn. Humanism & Materialism ed. P. Reed (1998) pp.21-39  
**DUE:** Reading Report #9 (Optional)
- Fr. Nov. 11 #30 - Postwar Le Corbusier  
Lecture on Le Corbusier's postwar architecture, including the changes towards a more organic, natural and sculptural architecture that began in the 1930s. What changed, and why? What ideas continued? How did writings and buildings such as the Unite, Ronchamp, La Tourette, and Chandigarh influence the postwar period?  
**Curtis:** 319-327, 416-442
- Mo. Nov. 14 #31 - Postwar Expressionism & Organic  
Lecture on increasing tendency in postwar modern to search for a more expressive, organic, human-centered, and often regionally appropriate architecture. Architects such as Scharoun, Utzon, Behnisch, Saarinen, and Wright sought an alternative to the rigid, hi-tech, and anonymous "glass box modernism" promoted around the world by corporate America. Although the shapes were sometimes similar, each of the architects often justified their forms based on very different theories: be sure you can distinguish WHY each looks as it does.  
*Optional:* P.J. Blundell, P. "Gunter Behnisch: Munich Olympics Complex" in Modern Architecture through Case Studies 1945-1990  
**Curtis:** 400, 464-474
- We. Nov. 16 #32 - (New) Brutalism & High Tech  
Lecture on the fascination with technology and raw materiality in postwar architecture. What was "New Brutalism," and how did it lead to "Brutalism"? Why the focus on technology, despite a general skepticism about technology after the destruction of WWII?  
**Curtis:** 506-517, 528-545  
**WEB:** Crosby & Kitnick, "New Brutalism," in October (136 (2012) pp.17-18, 3-6.  
*Optional:* Banham, R. "The New Brutalism," Architectural Review (1955)  
*Optional:* S. Deyong, "High-Tech: Modernism Redux" in Rifkind/Haddad, pp.51-68
- Fr. Nov. 18 #33 - Tropical Modernism & Third World  
Lecture on the extension and critique of modern architecture as it was disseminated in so-called Third World and Non-Western contexts. Growth of a new "tropical modernism" to accommodate different environmental and cultural conditions in Brazil, Africa.  
**Curtis:** pp.490-505, 566-587, 648-655, skim 634-647  
*Optional:* D. Lu, "Intro." to Third World Modernism (2011) pp.1-28
- Mo. Nov. 21 #34 - Kahn, History & Monumentality  
Lecture on the career of Louis Kahn, how he moved from his Beaux-Arts training to becoming one of the most revered modern architects of the century. What role did history play in developing Kahn's unique form of modern architecture? What about technology? Geometry?  
**Curtis:** 512-527  
**WEB:** Kahn, "Order is" and other writings by Kahn...  
**DUE:** Reading Report 10 (Optional)
- We. Nov. 23 NO CLASS - THANKSGIVING
- Fr. Nov. 25 NO CLASS - THANKSGIVING
- Mo. Nov. 28 #35 - Pop & the End of Modernism  
Lecture on the work of Robert Venturi, including his book Complexity & Contradiction, and the role they played in challenging some of the central tenets of modern architecture.  
**Curtis:** pp.560-565  
**WEB:** C. Jencks, "The Postmodern Agenda," in The Postmodern Reader (1992), pp.10-39  
**WEB:** D. Rifkind, "Post-Modernism: Critique & Reaction," in Rifkind/Haddad, pp.31-50  
*Optional:* Klotz, H. "Postmodern Architecture," excerpt from Klotz, The History of Postmodern Architecture (1984) in Jencks, The Postmodern Reader (1992) pp.234-248.
- We. Nov. 30 OR  
Th. Dec. 1 #36 - DISCUSSION #5: Postmodernism  
Discussion on postmodernism. What is it? Who defined it? What are principle characteristics in architecture and other fields? For the reading report, you should focus on the readings below, and work to distinguish the many different, and often contradictory positions that were established.  
**WEB:** Mallgrave, H.F Architectural Theory, vol.2. An Anthology from 1871-2005 (2008) 384-419  
**DUE:** Reading Report 11 (Required): Read all articles for classes #35 and #36, but respond to "primary source" articles for class #36

- Fr. Dec. 2      **#37 - Postmodernism 1 - Whites vs. Greys**  
First of two lectures on the advent of a "Postmodern," "post-Fordist," or "post-Structuralist" sensibility in modern architecture, including greater emphasis on diversity, regional or situated architecture, the use of history, tradition and vernacular sources, increasing globalization, etc. This first lecture looks at the famous formal battle between two competing groups of architects, one intent on complexity, the other on purity.  
**Curtis:** pp.597-609, 617-633
- Mo. Dec. 5      **#38 - Postmodernism 2 - Place Making**  
The second PoMo lecture focuses on the trend to emphasize the making of place as a way to overcome the sameness and blandness of universal modernism, a trend Frampton named "Critical Regionalism."  
**WEB:** Frampton, K., "Architecture in the Age of Globalization" *Modern Architecture*, pp.344-389  
**DUE:** Reading Report 12 (Optional) - Respond to Frampton and any readings for classes #35-37
- We. Dec. 7      **#39 - Deconstructivism**  
Lecture on Deconstructivism, a term borrowed from literary criticism, and applied most famously to a 1988 exhibit at MoMA in NYC to describe the work of Gehry, Eisenman, Tschumi and others;  
**Curtis:** pp.656-689  
**WEB:** Haddad, "Deconstruction: Project of Radical Self-Criticism," in Rifkind/Haddad, pp.69-90  
*Optional in WEB:* Di Christina, G. "The Topological Tendency in Architecture," in *Architecture and Science* (2001): pp.6-13  
**DUE:** Reading Report 13 (Optional) on Haddad, Christina, or Frampton from classes #38-39
- Fr. Dec. 9      **#40 - Pragmatism & End of Theory**  
At the end of the century, critics and architects sought to escape "theory" (both formal theory such as Decon, and critical or social theory such as Marxism) and turn towards a more "pragmatic" and "projective" practice, especially ideas of "sustainability," and other modes that foregrounded efficiency, economics, etc.  
**WEB:** Tabb, "Greening Architecture: Impact of Sustainability" in Rifkind/Haddad, pp.91-114  
*Optional:* Saunders, ed. *The New Architectural Pragmatism* (2007), "Intro."  
**DUE:** Reading Report 14 (Optional) - Respond to any readings for #35-40
- TBA              **FINAL EXAM** (Scheduled by Registrar)