

**MID TERM EXAM REVIEW**

\*\* Note: these study sheets are likely not enough to pass the exam; they are NOT a substitute for doing the assigned work, or studying the lecture handouts (all available on website) and your in-class notes.

**Readings:**

Do ALL the required readings, ESPECIALLY the *primary source material* in Conrads' Programmes & Manifestoes, and the readings for ALL reading reports (optional and required), even if you did not do the written report. Know the main arguments of EACH.

**Terms / Ideas to Know, Including: (+ others)**

Modern; Modernity; Modernization; Modernism; Industrial Revolution; Metropolis; Avant-garde; Total Work of Art (*Gesamtkunstwerk*); Historicism; Eclecticism; Art Nouveau; Garden City; Arts & Crafts; Secession; *Raumplan*; "Mask,,"; Doric Classicism; Taylorism; Fordism; Cubism, De Stijl; Bauhaus; Form Master; Constructivism. Suprematism; Agit-prop; *Proun*; Mass Production; Standardization; *Heimat*; Expo. des Arts Decoratifs; *Esprit Nouveau* (=New Spirit); Architectural Promenade; Corbusier's "5 Points" (Piloti, Roof Garden, Free Plan, Free facade, Ribbon Window)...

**Slide ID's from the following List (illustrated in Curtis, p.#):**

Arts & Crafts & National Romanticism (Chs.3,5,8)

- \* 'Red House', P. Webb, for W. Morris, Bexley Heath, Kent, England, 1859-60 (p.88)
- Hvitträsk, Lake Vitträsk, Finland, Saarinen, Gesellius & Lindgren, 1901-1903 (p.136)

Art Nouveau & Secessions (Ch.3)

- Paris Metro stations, H. Guimard, Paris, France, ca. 1900 (p.58)
- \* Tassel House, V. Horta, Brussels, Belgium, 1892-3 (p.55)
- Secession Building, J.M. Olbrich, Vienna, Austria, 1898 (p.66)
- Palais Stoclet, J. Hoffmann, Brussels, Belgium, 1905-11 (p.68-9)

Fathers of Modernism

Readings by Wagner & Berlage

Theory: know the main arguments of Wagner & Berlage's theory

- \* Postal Savings Bank, O. Wager, Vienna, Austria, 1904-6 (p.67)
- Stadtbahn & Bridges, O. Wagner, Vienna, Austria, 1894-1901 (cf. Wagner, Modern Arch.)
- Stock Exchange, Berlage, Amsterdam, Holland, 1884, 1896-1903 (p.152)

America, & Amerikanism (p.40-51, 80, 102)

FLW, "Art & Craft of Machinie" essay

Influence of F.L. Wright, Ausgeführte Bauten, Wasmuth, Berlin, 1911 (p.118,121,123,151,154)

- \* F.C. Robie House, F.L. Wright, Chicago, IL, 1909 (p.18-9, 124)
- Larkin Building, F.L. Wright, Buffalo, NY (p.126; 152)

Europe's interest in mass production of houses, Taylor's Efficiency Theory, skyscrapers & US cities

Werkbund & Industry (Ch.6)

Werkbund writings, incl. Muthesius vs. Van de Velde

Deutscher Werkbund Publishing (1907-present) (p.80-102)

Werkbund Exhibition, Cologne, May-Aug. 1914: W. Gropius, Model Factory & Office (p.105)

- \* AEG Turbine Factory, Berlin, 1908 (p.101)

Fagus Shoe Last Factory, W. Gropius, Alfeld, Germany, 1911 (p.104)

Loos

Loos essays

"Ornament & Crime" & other essays - know the main arguments

- \* Steiner House, Loos, Vienna, Austria, 1913 (p.70)
- Goldman & Salatsch Bldg, Loos, Vienna, 1911 (no pic)

Doric Classicism & French Rationalism (Ch.4)

S. Giedion, Building in France (1928)

Dalcroze Inst., Tessenow, in Hellerau Garden City (vic. Dresden, Germany) 1908-11(p.143)

- \* Rue Franklin 25bis Apartments, A. Perret, Paris, 1902-3 (p.78)

Rue Ponthieu Garage, A. Perret, Paris, 1905 (p.79)

Notre Dame Church, Perret, Le Raincy, 1922-23 (p.300)

- \* Cité Industrielle by T. Garnier, published 1917 (begin 1901 in Rome) (p.83, 244)

Trucco, Fiat Factory, Turin, Italy, 1923 (p.362)

Cubism, Futurism (Ch.6, p.151)

S. Giedion, Space, Time & Architecture

Vlastislav Hofman, Cemetary Entry Pavilions, Prague, Czechoslovakia, 1912-3

- \* Antonio Sant'Elia, Citta Nuova, 1914 (p.109-11)

Expressionism (Ch.9)

AfK Writings by Taut, Gropius, et al

Chemical Factory, Poelzig, Luban, Germany, 1911 (p.103)

- \* Glass Pavilion, Werkbund Exhibition, Cologne, Germany, 1914, B. Taut (p.98, 107)

Arbeitsrat für Kunst (Working Council for Art), founded Gropius & Taut, Berlin, 1918-1921 (Conrads)

B. Taut, "Alpine Architecture" 1919 (p.184)

Erich Mendelsohn, Einstein Tower, Potsdam, Germany, 1919-21 (p.187)

- \* Mies v.d. Rohe Glass Skyscraper, Friedrichstrasse Competition, Berlin, Germany (p.189)

## Holland: De Stijl &amp; others (Ch.9)

De Stijl "theory" writings

- De Stijl group and De Stijl magazine founded 1917 by Mondrian, Van Doesburg, Oud and others  
 Red + Blue Chair, G. Rietveld, 1917 (p.156)  
 Villa Henry, Rob van'tHoff, Netherlands, 1916 (infl. of F.L.Wright), (p.154)  
 Proj. for Factory & Proj. for Seaside Housing, J.J.P. Oud, 1917-9 (p.155)
- \* Schröder House, G. Rietveld, Utrecht, Holland, 1924-5 (p.148, 157-9)
  - Brick Country House Project, Mies van der Rohe, 1923 (p.3, 191)
  - \* Barcelona (or German) Pavilion, Mies van der Rohe, Barcelona Int'l Fair, Spain, 1929 (p.270-2)
- Revolutionary Russia (Ch. 12, p.263)  
 K. Malevich, "Architectons, 1920-25 (cf Giedion, Space, Time & Arch.)
- \* El Lissitzky, "Lenin's Tribune," 1924 (p.205)
  - El Lissitzky, "Proun," 1921 (p.203)
  - V. Tatlin, Monument to the 3rd International, 1920 (p.204)
  - Competition Entry for Palace of Labor, Vesnin Brothers, Moscow, 1922 (p.206)
  - Proj. for Pravda Newspaper Building, Vesnin Brothers, Moscow, 1924 (p.207)
  - Soviet Pavilion at Expo. des Art Décoratifs, K. Melnikov, interior by Rodchenko, Paris, 1925 (p.208-9)
  - \* Rusakov Tram Worker's Club, K. Melnikov, Moscow, USSR, 1927-8 (p.209)
  - Zuyev Worker's Club, Golosov, Moscow, 1927 (p.263)
- Bauhaus (Ch.11) "Bauhaus Manifesto" & theory (p.184)  
 Art Academy & School of Applied Arts, H. Van de Velde, Weimar, 1911-4; Gropius office 1923 (p.193)  
 Sommerfeld House, Gropius & Bauhaus Students, Berlin, Germany, 1919 (p.185)
- \* Dessau Bldg., Gropius, Dessau, 1925-6 (p.182, 194-5, 197, cover)
  - Master's Houses, Gropius, Dessau, 1925 (no pic - see handout)
- Le Corbusier (Chs.10,16,18, p.28,143) Le Corbusier's books & theory (p.169, 175-6)
- \* Domino House Project (with Dubois), after Aug. 1914 (p.84-5)
  - Villa Schwob, C.E. Jeanneret (Le Corbusier), La-Chaux-de-Fonds, 1916 (p.167)
  - Maison Citrohan (Proj.), Le Corbusier, 1922 (p.170)
  - "Contemporary City for 3 million", Paris Salon d'Automne, 1922 (p.246-7)
  - \* Vers une architecture (1923) (p.28, 169, 442) - know the main arguments
  - Housing at Pessac, Le Corbusier, Pessac, France, 1924 (p.171)
  - \* "Five Points of a New Architecture," Le Corbusier, 1925 (p.175)
  - Maison La Roche/Jeanerret, Paris, 1923 (today = Fondation Le Corbusier) (p.162, 173)
  - Plan Voisin for Paris, 1925 (no pic)
  - Villa Stein (= Les Terraces), Garches, 1927 (p.162, 177-80)
  - Weissenhof Housing, Le Corbusier, Stuttgart, 1927 (p.259, 352)
  - \* Villa Savoye (= Les Heures Claires), Poissy, vic. Paris, 1929 (Ch.16=p.276-285)
- Housing (Ch.14)  
 Kiefhoek Housing, Rotterdam, Holland, J.J.P. Oud, 1925-29 (298 units) (p.251)  
 Roemerstadt, Ernst May, Frankfurt, Germany, 1927-8 (1220 apts., curves) (p.248)  
 Frankfurt Kitchen, Grete Schute-Lihotsky (p.248)
- \* Weissenhof Housing Expo, Stuttgart, Germany, 1927 (Mies, Corbu, Oud et al) (p.198, 258-9, 352)

\* = Most important building of group

**MID TERM EXAM REVIEW - ESSAYS:**

A sampling of possible essay topics, to give you a feel for the kind of questions that may be asked. Work on the big ideas. Be ready to compare issues from multiple lectures. Focus on development (**WHY** something happened), and influence (where did ideas come from). Add references to SPECIFIC buildings covered in this course (avoid talking about other ones you know), and include quotes or ideas from the readings (and be sure to give credit/footnote the authors). These sample questions should also help you recall/study some of the most important topics covered.

**Directions to Short Answer & Comparisons**

Please write a WELL COMPOSED ESSAY, with an opening thesis statement, an introduction giving background and summarizing your short essay, then the body of your essay where you use SPECIFIC BUILDINGS and SPECIFIC ESSAYS to make your argument, and finally a conclusion for each. (Perhaps make a brief outline first). Be concise, use specific examples from class and the readings. Use front and back of each page, and further pages as needed.

1) Stories of Modern Architecture: In this course I have emphasized that history can be told with varying points of emphasis, or varying narratives that explain ideas of development and influence. In the case of the origins of modern architecture, I have talked about: 1) the role of Arts & Crafts movement and design reform; 2) the role of technology and industrialization; 3) the role of architecture professors and architectural theory; 4) the role of avant-garde art and new conceptions of space, time, abstraction, etc. Choose two of these narratives, and explain how they develop competing stories about the origins of modern architecture. Be sure to mention at least one specific writer, and two specific buildings for each narrative.

2) Arts & Crafts: The textbook for this course by William Curtis, as well as early critics such as Nicholas Pevsner, make the case the William Morris' "Red House" and the various ensuing Art & Crafts movements were crucial for the invention of modern architecture. Indeed, many of the important architects, movements, and ideas we have studied so far this semester are closely related to or influenced by ideas from the English Arts & Crafts (e.g. Art Nouveau, Secessionism, National Romanticism, Werkbund, etc.) Choose three important architects from the first part of this course, and explain how their work is related to the Arts & Crafts, but also how and why they diverged from Morris' original ideas.

3) Space-Time: In 1941, Sigfried Giedion published Space Time and Architecture, in which he identified a new conception of space and time as the defining hallmark of early 20<sup>th</sup>-century modern architecture. Carefully select three buildings discussed in the course so far that reveal a new sense of space and time. Then compare and contrast how and WHY they represent a variety of approaches to creating new and modern sense of architecture and perception of space or space-time. Be sure to pick three quite different examples that span across the course so far, and to reference specific details of the buildings such as materials, design, function, location, ideological program, etc. Refer specifically to Giedion, as well as any other essays, buildings, or styles that can support your argument about how and WHY a new space conception in modern architecture.

4) Total Work of Art: Many of the architects and designers we have looked at (E.g. Morris, Van de Velde, Behrens, Wright, Rietveld and even Le Corbusier....) have turned to a "Gesamtkunstwerk" or "Total Work of Art" approach in order to create a new and "modern" architecture, especially in houses and domestic interiors. Discuss, compare, and contrast the idea of "Total Work of Art" in three specific buildings we have studied so far this semester. What is "modern" in each? What was the positive intention of this approach; how did the different architects justify it as "modern"? WHY? What were some of the critiques and opposing ideas that made some architects see this as more backwards than progressive and modern? Explore a variety of examples, from different countries, architects, and times, and be sure you address specific details, as well as specific readings explore.

5) Loos on Wagner: Identify these two images, then describe the difference between Otto Wagner's intentions in these designs, and what Adolf Loos *would have said* about each image. In particular, discuss Wagner's and Loos's ideas about the modern city and the design of modern structures; and their ideas on cladding and materials. Be sure to reference the major writings of Wagner and Loos, summarizing their main points that relate to these images, how they are similar, and how they are different

6) "Modern" or Doric Classicism: Many of the architects we studied this semester employed techniques and promoted ideas related to classicism in their buildings or theoretical writings. Select three buildings and compare and contrast their use of classicism in the development of a modern architecture. Discuss how and WHY each was both very "modern," but also still retained vestiges of classicism and a more traditional design sensibility. Which parts are modern? Which parts are classical or traditional? Why? Consider issues such as function, geometry, symmetry, materials, context, and inspiration behind the design, etc. Be sure to address SPECIFIC formal details of the building as described in lectures, Curtis, and the readings!

7) Influence of Art: How did modern ART, in particular the avant-garde, influence the development of modern architecture in the beginning of the 20thC? Discuss and compare the influence of art on three specific architectural works and the role that art and new conceptions of space and time played in developing a "modern" architecture, using examples from a broad range of countries, styles, architects and dates. Be sure to consider both architecture that embraced new art and that rejected it. Consider the role that clients, economics, location, function, and politics played in determining the relationship to art and the applied arts & crafts.

8) Influence of Engineering: How did ENGINEERING, new materials & technology, the industrial revolution and the revolutions in science around the turn-of-the-century influence the development of modern architecture in the early 20<sup>th</sup>-Century? Discuss and compare the influence of science & engineering on three specific architectural works covered so far this semester. Create an argument for the role engineering played in developing a "modern" architecture, using examples from a *broad range* of technologies, materials, countries, styles, architects, and dates. Consider the role that clients, economics, location, function, and politics played in determining the technology and materials employed.

9) Abstraction: De Stijl / Russia / Bauhaus: The chaos and destruction of WWI helped produce revolutionary new ideas of art and architecture throughout Europe. Discuss and compare the *similarities* and *differences* of architecture and artistic ideas from the De Stijl Movement in Holland, from Revolutionary Russia, and from the Bauhaus in Germany. Using one building from each movement, discuss the main principles, ideas and hopes behind each of the three movements/schools/groups and how they are related and different, and WHY! Be sure to refer specifically to the readings in Conrads in your essays. Consider addressing issues such as conceptions of space, use of color, influence of politics and WWI, relationship to painting &/or craft, use of technology, social concerns, relationship to the past &/or future, etc.

10) Le Corbusier: Many consider Le Corbusier to be the most important architect of the 20<sup>th</sup>-century, Like Picasso in art, his ideas both absorbed the ever-changing trends and sensibilities around him for many decades, and also helped determine and promote some of the most important trends of modern architecture. Using three examples from a broad spectrum of his career, make a case for Le Corbusier as the most important modern architect of the prewar era.

11) Paradox and Contradiction: Marshal Berman and other historians have made the case that paradox and contradiction were constituent and defining hallmarks of modernity. Consider, for example, the polarities of tradition vs modernity, classical vs. romantic, Impressionist vs. Expressionist, rationalist vs. intuitive, technical vs artistic goals, city vs country, fleeting fashion vs timeless principles, individual expression vs. mass culture, situational specific vs normative standards, Apollonian vs. Dionysian character, hand-made craft vs machine-made product, and others. Carefully choose two specific works of architecture from the first part of this course that represent paradox & contradiction. Then compare and contrast the two buildings and discuss how each embodies one of the two tendencies and is consciously "opposed" to the other tendency, while still being "modern."

12) Metropolis: One of the most important and defining phenomenon of modernity was the growth of the giant, industrial metropolis. Baudelaire and Simmel wrote of the thrill and atmosphere of the constantly changing modern metropolis. Guimard and Wagner helped shape the infrastructure of their great turn of their turn-of-the-century cities. Garnier, Sant-Elia and Le Corbusier all imagined sparkling, technologically focused cities of the future. The Werkbund's Hellaer and Le Corbusier both promoted a "garden city" mix of nature and urbanism. Using three examples from a broad range of the course so far, argue and make a case for the City as the necessary origin of modern architecture.