

FINAL EXAM REVIEW - IDs - DRAFT: (final list will depend on actual lectures)

* A few buildings on this list may change: stay tuned for final version of study sheet closer to exam

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

Scope: The final exam is about the whole course, the history of modern architecture from approx. 1900-1990, as told in my lectures, in the assigned articles (esp. those for the 5 discussion sections), and in the Curtis textbook. The ID section will cover material since the midterm, but essays should seek to be comprehensive, allowing for broad comparisons between prewar and postwar, longer evolutions, etc.

Readings: Do all the required readings; if you can't finish, then at least skim EVERY PAGE quickly! Focus especially on the readings for the reading reports, required and optional (Aalto, Postwar, Smithsons, Structuralism, Brutalism, Kahn, Postmodernism). Know the main arguments of EACH of the articles. Use the Curtis text to study: you should recognize most of the big ideas, and the images!

Terms / Ideas to Know, Including: (+ others) Existence-Minimum; Zeilenbau; Frankfurt Kitchen; Siedlung; Vernacular Functionalism; Rational Functionalism; Dynamic Functionalism; Organic Functionalism; Programmatic Functionalism, CIAM, "International Style"; Corb's "Elementarism"; 1930s change in architecture; Colonialism, Regionalism, Tropical Modernism; Fascism; Communism; Nazi Architecture; Degenerate Art; Total war; Postwar Modern; Cold War; Architecture of Democracy; Case Study Houses; Suburbia; Corporate Modernism; Scandinavian Grace; Postwar Expressionism; New Brutalism; Metabolism; Organic Architecture; Megastructure; Third World; Monumentality; Served-Servant Spaces; Duck vs. Shed; Complexity & Contradiction, New York Five; "Whites" vs. "Greys"; Postmodernism; Deconstructivism; Pragmatism, etc.

Most Important Building since Midterm (illustrated in Curtis, p.#):

Examples are chosen because they are illustrated in the Curtis textbook; also review lecture handouts, and the midterm study guides (all on the website).

Housing (Ch.14)

Kieffhoek 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)

German Functionalism & CIAM (Ch.15, p.235-9, 260-4) Theoretical writings in Conrads, P&M

Types of Functionalism: Vernacular, Rational/Machine, Dynamic, Organic, Programmatic, Expressionist
"International Style" exhibit, catalogue & book

* Schocken Department Store, E. Mendelsohn, Chemnitz, Germany, 1926-29 (p.262)

League of Nations (H. Meyer & Le Corbusier entries), Geneva, Switzerland, 1927 (p.263)

Colonialism & Regional Modernism (See also *Tropical Modernism, Brazilia & Chandigarh*)

Viceroy's Palace, E. Lutyens & H. Baker, New Delhi, India, 1912-31 (p.296-7)

St. Martin's Garrison Church, Shoosmith, 1928-31 (p.298)

Okada House, Horiguchi, Tokyo, Japan, 1933 (p.385)

Medical Center, E. Mendelsohn, Hebrew University, Jerusalem, 1937 (p.383)

Totalitarianism (Ch.20)

Paris World's Fair, 1937: German, Soviet, Italian pavilions (p.358)

* House of German Art, P.L. Troost, Munich, 1933 (p.354)

Reichs Chancellery, A. Speer, Berlin, 1938-9 (p.356)

* Nuremberg Stadium & Zeppelin Field, Nuremberg, A. Speer & L. Ruff, 1933-7 (p.355)

* Palace of Soviets, by Iofan, and competition entry by Le Corbusier, Moscow, 1931 (p.214-5)

* Casa del Fascio, Terragni, Como, Italy, 1932-6 (p.364-5)

War, USA & Architecture of Democracy

* Gropius Own House, Gropius, Lincoln, MA, 1937 (p.396)

Harkness Commons (Harvard), Gropius, Cambridge, MA, 1948 (p.397)

* Farnsworth House, Mies v.d. Rohe, Plano, IL, 1945-51 (p.403)

* IIT Campus Plan, Mies v.d. Rohe, 1939-56, incl. Crown Hall Architecture, 1950-56, (p.401-2)

Lake Shore Drive Towers, Chicago, Mies, 1948-51 (p.394-407)

* Seagram Building, Mies v.d. Rohe & P. Johnson, NYC, 1954-8 (p.408)

Lever House, SOM & Bunshaft, New York City, 1951-2 (p.409)

Dymaxion House Built at Wichita, Fuller, 1945 (p.267)

* Eames Own House (C.S. #8), Charles & Ray Eames, Santa Monica, CA, 1945-9 (p.404)

Case Study Houses #21 & #22, P. Koenig, Los Angeles, 1958 (p.405) (#22, 1959)

Kaufmann Desert House, Neutra, Palm Springs, 1946 (p.399)

* Johnson Glass House, Johnson, New Canaan, CT, 1949-50 (p.403)

- Alvar Aalto & Scandinavia (Chs.19, 25)
- Stockholm Exhibition, Asplund, 1930 (p.338)
 - Library, Viipuri, Aalto, Finland (today in Russia), 1927-35 (p.343)
 - * Tuberculosis Sanatorium, Aalto, Paimio, Finland, 1929-33 (p.344-5)
 - * Villa Mairea, Aalto, Noormarkku, Finland, 1937-9 (p.347-9)
 - Baker House, Aalto, MIT, Cambridge, MA, 1947 (p.454)
 - * Saynatsalo Town Hall, Aalto, Saynatsalo, Finland, 1949-52 (p.456-7)
 - Vuoksenniska Church (Church of Three Crosses), Aalto, Imatra, Finland, 1956-9 (p.452,458-9)
 - Rovaniemi Library, Aalto, Rovaniemi, Finland, 1963-8 (p.459)
- Postwar Le Corbusier (Chs.10,16,18, p.28,143) Le Corbusier's books & theory (p.169, 175-6)
- * Swiss Pavilion, Univ. of Paris, Le Corbusier, 1930-31 (p.322-3)
 - cf. Maison de Weekend, Le Corbusier, Celle-St. Cloud, France, 1935 (p.321)
 - Plan Obus, Algiers, Algeria, Africa, 1930-35 (p.325-7)
 - * Unite Apts., Marseilles, France, 1947-53 (p.436-441)
 - * Chapel of Notre-Dame, Ronchamp, France, 1950-54 (p.416-21)
 - Monastery of La Tourette, LeCorbusier, Eveaux near Lyons, 1953-7 (p.422-3)
 - Chandigarh, Master Plan, Parliament & High Court (1951-55), Le Corbusier, India (p.425-33)
- Modern Expression & Organic
- Berlin Philharmonic Hall, Hans Scharoun, Kulturforum Berlin, 1956-63 (p.470,473)
 - cf. New National Gallery, Mies van der Rohe, Berlin, 1962-8 (p.517)
 - * Sydney Opera House, Utzon, Sydney, Australia, 1957-73 (p.467-9)
 - St. Louis Arch (= Jefferson Nat'l Expansion Memorial), Saarinen, St. Louis, MO, 1948-66 (p.400)
 - * TWA Building at JFK Airport, Saarinen, NYC, 1956-62 (p.516)
 - * Guggenheim Museum, FLW, NYC, 1943-1956-59 (p.414-5)
- Technology & Brutalism
- Hunstanton School, Smithsons, Norfolk, England, 1949-54 (p.531)
 - Engineering Bldg., Stirling, Leicester Univ., 1959-63 (p.528,535)
 - * Art & Architecture Bldg.(Yale), P. Rudolph, New Haven, CT, 1958-62 (p.560)
 - cf. Larkin Building, F.L. Wright, Buffalo, NY (p.126; 152)
 - cf. Boston City Hall, Kalmann McKinell, Boston, 1962-8 (p.515)
 - * Plug-In City, Peter Cook / Archigram, 1964 (p.538)
 - Centre Pompidou, Rogers & Piano, Paris, 1971-77 (p.600)
 - Yamanashi Press & Radio, K. Tange, Kofu, 1961-7 (p.511)
- Tropical Modernism & Environment (see also earlier lecture on Colonialism and Regionalism)
- Ministry of Health & Education, O. Niemeyer & L. Costa (w/ Le Corbusier), 1937-42 (p.387)
 - * Pampulha Club: (Casino, Yacht Club, Dance Hall, Church), Niemeyer, Pampulha, Brazil, 1942 (p.388-9)
 - * Brasilia City Plan and Capital Bldgs, Niemeyer, Costa, et al, Brazil, 1956-1961 (p.500-1)
 - * Barragan Own House, Barragan, Tucubaya - Mexico City, 1947 (p.495)
- Louis Kahn & Monumentality
- Yale Art Gallery, New Haven, CT. 1951-3 (p.518)
 - * Richards Medical Labs, L. Kahn, U.Penn, Philadelphia, PA, 1957-65 (p.519)
 - * Salk Foundation, L. Kahn, La Jolla, CA, 1959-65 (p.522-3)
 - Phillips Exeter Library, Exeter, NH, 1965-72 (p.520)
 - Kimbell Museum, Fort Worth, TX, 1966-72 (p.524-5)
- End of Modernism & Post-Modernism
- cf. Books: Jacobs, Life & Death of Great American Cities (1961); Rossi, Architecture of the City (1966); Venturi, Complexity & Contradiction in Architecture (1966), Rowe, ed. Five Architects (1969, 1972); Jencks, Postmodern Architecture 1977
 - * Vanna Venturi House (Mother's House), R. Venturi, Philadelphia, PA, 1961-7 (p.561)
 - Guild House, R. Venturi, Philadelphia, 1961-63 (p.562)
 - Faculty Club, U.C. Santa Barbara, Moore, 1968 (p.563)
 - * Piazza d'Italia, c. Moore, New Orleans, 1975-9 (p.603)
 - Benacerraf House, Graves, Princeton, 1969 (p.565)
 - Gallaratese Housing, Milan, Italy, Rossi, 1969 (p.588, 592)
 - * Neue Staatsgalerie Museum, J. Stirling, Stuttgart, Germany 1977-84 (p.607)
 - Portland Building, M. Graves, Portland, OR, 1980-3 (p.620)
 - * AT&T Building, P. Johnson, NYC, 1979 (p.599)
 - * National Museum of Roman Art, R. Moneo, Merida, Spain, 1980-86 (p.618,629)
 - Koshino House, T. Ando, Hyogo, Japan, 1979-81 (p.634, 641)
 - Casa Rotonda, Stabio (Ticino) Switzerland, 1980-81 (p.624-5)
- Deconstructivism & Pragmatism (...buildings may change: stay tuned for final version of study sheet)
- Parc de la Villette, Tschumi, Paris, France, 1984-9 (p.665)
 - Jewish Museum, Libeskind, Berlin, 1989-98 (p.667)
 - Grande Bibliotheque Competition Entry, Paris, 1989 (p.666)
 - Menil Foundation, Houston, TX. 1981 (p.660)

FINAL EXAM REVIEW - ESSAYS

I will choose essay topics from the list below; though I reserve the right to change the wording slightly. These sample questions should be a way of studying the the most important topics covered in the course. I suggest you formulate a brief (index card length?) answer to each over the next 6 weeks, including "good" examples to make your argument clearly and persuasively! Attempt to compare issues from multiple lectures, from throughout the semester. Don't just describe buildings; try to frame an "argument," take sides in a contentious debate. Focus on ideas/theories, on WHY something happened, HOW it developed, and issues of INFLUENCE (where did ideas come from, and what impact did it have). Add references to SPECIFIC BUILDINGS covered in this course (avoid talking about other ones you know), and include quotes or ideas from SPECIFIC READINGS (mention author names in your answer). Be sure to do the readings that will allow you to formulate good answers to these questions.

Directions to Exam Essay Questions: 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) Politics & Architecture: With two world wars and countless revolutions, the 20th-century was one of the most violent and politically charged in history. Using four specific building from the course (at least one from prewar and one from postwar) discuss the role of politics in shaping modern architecture. Be sure to cover a broad array of different political directions (communism, capitalism, fascism, colonialism, democracy, etc), as well as a broad array of how politics was a crucial force in promoting certain tendencies (ideals of a country, people or race; attitudes about workers and labor; attitudes about freedom & open societies; etc.)

2) Anxious Modernisms: In her book Anxious Modernisms Sarah Goldhagen creates a revisionist picture of postwar architecture. Confronting a narrative of a confident, strident, mechanistic, and corporate modernism proliferating around the world, her book reveals a much greater anxiety in architecture, a more diverse set of ideas, both continuing the pre-war modernism, and seeming to presage post-modernist pluralism. Summarize the basic arguments of Goldhagen's "Introduction", exploring at least four of the specific qualities she identifies and reads in postwar modern architecture, and compare her argument to stereotypical histories of modern architecture.

3) Influence & Dissemination: Much of the story of modern architecture involves the dissemination and transfer of ideas, forms, technologies, etc. from one place to the other, as architects sought to spread their theory globally, and other architects were influenced by, and absorbed trends from far away for various reasons. Using four specific examples from the course (including at least one prewar and one postwar) compare and contrast several different approaches to the transfer of ideas from one situation to the other. Discuss the individual motives for both the export and import of ideas, as well as how it fits within the larger trajectory of the development of modern architecture within a radically dynamic and modernizing world. Be sure to discuss WHY these ideas moved, including ideas of politics, economics, intellectual history, style, technology, individual biography, etc.

4) Globalism & Place: Goldhagen talks about postwar architecture being "situated" in particular places and circumstances far more than we tend to think. Some of the most provocative and thoughtful modern architecture seems to have come from the global "periphery," beyond central Europe and North America, from the northern lights of Scandinavia, the jungles of Brasil, pre-and post-independence India, the deserts of the middle East, the destroyed cities of Japan, etc. Using four specific examples from outside of central Europe and North America examined in the course or readings (at least one from prewar and one from postwar), *compare and contrast* several different approaches to place, climate, local culture and local traditions in modern architecture. Discuss both the role of internationalism and global dissemination, and of place specificity ("Genious Loci") in the development of modern architecture.

5) Postwar USA: After WWII the center of modern architecture moved from Europe to the USA. In the US, the slogan "After total war comes total living," helped drive the direction of postwar architecture more generally in every aspect. Using four buildings from the course, discuss how modern architecture both developed out of the war time conditions, and helped promote the architecture of democracy, capitalism, corporations, consumers, and suburbs as an "American" brand that rapidly spread to the rest of the world. Be sure to mention specific authors and their ideas.

6) Le Corbusier's Many Faces: Many consider Le Corbusier to be the most important architect of the 20th-century. Like Picasso in art, Corb both absorbed the ever-changing trends and sensibilities around him for many decades, and he also helped determine and promote some of the most important and radical trends of modern architecture. Using four examples from a broad spectrum of Corb's career (at least one from prewar

and one from postwar), compare and contrast some of the many different looks and ideas he promoted, and make a case for Le Corbusier as the most important architect of the 20th century. Discuss ideas.

7) Mies vs. Aalto: Mies van der Rohe and Alvar Aalto are both considered to be among the most significant modern architects of the early 20th-century, yet their ideas and buildings were in many ways very different, even contradictory in style, material, and emphasis. Using two buildings from each architect, compare and contrast the work and theories of these two "heroic" modern architects. Be sure to focus on both what is *different* and what is *similar* in their buildings, theories, and developments, and to discuss *why* by referring to writings by the architects? Feel free to include people, buildings, or ideas that had an influence on them, and that were influenced by them.

8) Machine vs. Organic Functionalism: Architects throughout the 20th-century have claimed their work is "functional," and yet have backed these ideas up with vastly different and even contradictory arguments and built works. Using four specific buildings from the course (at least one from prewar), compare and contrast the two dominant forms of functionalism: 1) the idea that buildings are "machines for living" and to be determined by modern technology, materials, and production methods; and 2) the idea that architecture is about creating spaces for people, accommodating their organic, biological, and experiential needs. Where do these ideas of functionalism overlap? Where do they contradict? Why? Be sure to cite specific buildings and specific readings.

9) Social or Aesthetic?: Modern architecture was intimately concerned with social housing and urban issues. More so than almost any other architectural period in history, modern architects sought to improve the living and working conditions of the average working wo/man. In one of the paradoxes of history, however, modern architecture is now most often associated with a purely aesthetic position, a glass box or white cube "International Style" that promoted design and theory at the expense of the actual needs of individuals or place. We now regularly "blame" modern architects for many of the ills of today's cities and housing projects, although the criticism is often unfair and just as biased as the original architecture. Using four specific buildings, housing projects, urban plans, architectural projects or exhibits from a broad range of dates and countries (at least one from prewar and one from postwar) discuss and argue for ONE side of this paradox: Was the modern movement primarily Social or Aesthetic? What were the socially minded intentions of the architects? What aspects were pure design ideas? How did the architects combine these ideas in specific architectural projects? Which was dominant? Why?

10) Technology = Modern?: If man's fascination with technology began in the 18th & 19th-century, it certainly accelerated in the 20th. Many historians have claimed that modern architecture was primarily determined by technology, science, and new materials, both within architecture, as well as outside developments such as transportation, warfare, infrastructure, biology, etc. Using three specific buildings (at least one from prewar and one from postwar) argue for or against the proposition that modern architecture was primarily shaped by technology. Consider what this implies about the relation of architecture to "art" and to "engineering."

11) Expression in Modern Architecture: In looking back at modern architecture, some buildings are clearly more "expressive" and "dynamic," others much more mechanistic or rational. Using four buildings from the course (at least one from prewar and one from postwar) discuss the idea of "expression" in modern architecture and answer WHY? Compare and contrast different kinds of attitudes or issues that were expressed by a variety of architects (choose a broad range). Was modern architecture "determined" by, or an "impression of," forces such as politics, technology, mass culture and the Zeitgeist, OR was it an "expression" of individual ideas and artistic tendencies?

12) History & Modernism: Modern architecture had a love-hate relationship with history. Modern architects all taking very different attitudes to history. While Baudelaire, the Futurists, and much Postwar architecture sought to escape the strangle hold of the past on modern life, others such as Morris and Gropius often loved the Gothic, Behrens, Tessenow, and Corb loved the classical; Loos and Muthesius sought the conventional; and Kahn and the post-modernists were obsessed with all manner of history. Using four specific examples from the course (at least one prewar and one postwar), compare and contrast several different attitudes to history in the development of modern architecture in the 20th-century.

13) Pluralist Postmodernism: Robert Venturi sought more "complexity and contradiction" in architecture, while Charles Jencks and others defined post-modernism as "pluralist," with many different positions vying for attention and being debated. Using four buildings discussed in the course, outline two major debates that were contested in Postmodernism. Consider exploring: Po-Mo as a continuity of modernism vs a break; different uses of history in Po-Mo; "Whites" vs. "Greys"; Po-Mo vs. Decon; USA vs. European Po-Mo; semantic (symbolism & meaning) vs. syntactic (formalist and autonomous) design; high style vs. vernacular inspiration; or any other significant debate you choose. Remember to discuss two debates, using four different building, and to refer to specific readings, to make your own argument.