

ASSIGNMENT SCHEDULE (subject to revisions)

8/24/16

A comprehensive calendar of work of deadlines & reading assignments to be completed **BEFORE** each class.Abbreviations: **Curtis** = Curtis, Modern Architecture 3rd 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 Or Blackboard>Readings**Rifkind/Haddad** = Rifkind/Haddad, A Critical History of Contemporary Arch., 1960-2010 (2014)

| Date | Lec.# - Topic: Assignments, Due Dates, and Reading: |
|---|--|
| Mo. Aug. 29 | #1 - Intro. / Overview WEB: 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? Curtis: 7-39 WEB: 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? WEB: C. Baudelaire "Painter of Modern Life" & "Salon 1848" in <u>Modern Art & Modernism: A Critical Anthology</u> , eds. Frascina & Harrison (1984, 1982) pp.23-24, 17-18. WEB: G. Simmel, "The Metropolis and Mental Life" in <u>Art in Theory 1900-1990</u> eds. Harrison & Wood (1910, 1992) pp.130-135. WEB: M. Bermann, "The Experience of Modernity" in <u>Design After Modernism: Beyond the Object</u> , ed. John Thakera (1988) pp.35-48. WEB: Excerpt of H. Heynen, "Architecture facing Modernity," <u>Architecture & Modernity: A Critique</u> (1999) pp.9-21. DUE: Reading Report #1 (Required) report on all four articles listed above |
| Mo. Sept. 5 | NO CLASS - Labor Day |
| We. Sept. 7 | #4 - Arts & Crafts and Good Design Lecture on various Arts & Crafts movements in the late 19 th -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? Curtis: 53-69, 87-93, 131-138 WEB: H. Muthesius, <u>The English House & "The Meaning of Arts & Crafts,"</u> in <u>Architecture & 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")? Curtis: 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 th -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? Curtis: 66-67, 152-153 WEB: 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) DUE: 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 19th-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 19th-century, and Art Nouveau and Impressionism? How were these movements in different countries similar? Different? How did ideas in architecture relate to developments in the other arts such as painting, as well as modern science and modern life? What is Giedion's "Space-Time" concept? Why did modern architects after WWI increasingly reject these art movements?
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 19th-century historicism, art nouveau and classicism? How did ideas in architecture relate to developments in the other arts such as painting, as well as modern science and modern life? Why did modern architects after WWI increasingly reject these art movements?
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)