

ASSIGNMENT SCHEDULE

The following is a comprehensive calendar of work that contains:

- 1) Date & title of each lecture
- 2) Summary comments about the lecture, questions to consider when doing the readings or reports
- 3) Daily readings assignments, to be completed **BEFORE** each class
- 4) Other optional readings to consider doing for more in-depth knowledge and perspective

Abbreviations: **C** = W. Curtis, Modern Architecture 3rd ed. (1996) (Reserves NA680 .C87 1996)
P&M = U. Conrads, Programs & Manifestoes (1960) (Reserves NA680 .C6213 1970B)
ER = Articles on e-reserve, avail. at class website www.andrew.cmu.edu/course/48-340 .
HR = Books on reserve at Hunt Library Circulation desk
Reports = Opportunity for extra credit "Reading Report" (see syllabus directions). Due at the beginning of class, email a copy to all your classmates. No late reports accepted.

Date	Lec.# - Topic: Assignments, Due Dates, and Reading:
Mo. Aug. 29	#1 - Intro. / Overview <i>Review:</i> Moffett et al, <u>Buildings Across Time</u> (2004) Chs. 14-15, esp. pp.448-518; OR Nutgens, <u>Story of Architecture</u> (1997) Chs. 18-20, esp. Ch.18; OR
We. Aug. 31	#2 - Modern/Modernity/Modernization Lecture on modernization and industrialization in western societies 1750-1900 and its effects on architecture and urbanism. 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? How was this "modern"? What other important events, persons and ideas marked an "intellectual and cultural revolution" around the turn of the century? C: 7-39 ER: M. Biddiss, "Intellectual & Cultural Revolution, 1890-1914," in <u>Themes in Modern European History, 1890-1945</u> , ed. P. Hayes (1992) pp. 83-105. (D395 .H29 1992)
Fr. Sept. 2	#3 - Modernism Discussion 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? Report 1: ER: C. Baudelaire "Painter of Modern Life" & "Salon 1848" in <u>Modern Art & Modernism: A Critical Anthology</u> , eds. Francina & Harrison (1854, 1982) pp.23-24, 17-18. (N6447 .M6 1982) ER: G. Simmel, "The Metropolis and Mental Life" in <u>Art in Theory 1900-1990</u> eds. Harrison & Wood (1910, 1992) pp.130-135. (N6490 .A7167 1993) ER: M. Bermann, "The Experience of Modernity" in <u>Design After Modernism: Beyond the Object</u> , ed. John Thakera (1988) pp.35-48. (N/A) ER: Excerpt of H. Heynen, "Architecture facing Modernity," <u>Architecture & Modernity: A Critique</u> (1999) pp.9-21. (NA680 .H42 1999)
Mo. Sept. 5	NO CLASS - Labor Day
We. Sept. 7	#4 - Arts & Crafts Lecture on the Arts & Crafts movement in the late 19th-century, especially in England. Why and how was craft a conservative response to industrialization and international homogenization? Due: Completed preliminary research project topic idea form C: 87-93 ER: 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 (NA680 .B48 1975)
Fr. Sept. 9	#5 - National Romanticism Lecture on National Romanticism in the decades around the turn of the century throughout Europe, especially in Scandinavia. Why and how were place, craft, and nationalism conservative responses to industrialization and international homogenization? What's distinctive about Scandinavia? C: 131-138 ER: W. Kaplan, "Traditions Transformed," in <u>Designing Modernity. The Arts of Reform and Persuasion 1885-1945</u> , ed. W. Kaplan (1995) p.19-47. (K1370 .D48 1995)
Mo. Sept. 12	#6 - International Art Nouveau Lecture #1 on 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. In what way were these styles responses to modernization and modernity? How did they counter the academic art establishment? How do these styles differ from those responses to modernity outlined in lecture #4? C: 53-66.

- We. Sept. 14 #7 - Secessions
Lecture #2 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. In what way were these styles responses to modernization and modernity? How did they counter the academic art establishment? How do these styles differ from those responses to modernity outlined in lectures #5,6?
C: 53-69.
- Fr. Sept. 16 **Discuss Paper Topics** (3rd year Field Trip)
- Mo. Sept. 19 #8 - Father Figures I: Otto Wagner
Lecture on the work and theory of Otto Wagner, considered a "Father" of modern architecture. How and why did he react against the historicist and eclectic architecture of the 19th-century and his own Ringstrasse work? Why did he demand a more modern, more functional, less ornamented architecture, using modern materials for the modern city? What are the 3 main points of Wagner's Modern Architecture? How is he the product of the culture of the cities of Vienna?
Due: ½-page typed research project topic idea with preliminary bibliography
Report 2: O. Wagner, Modern Architecture (1896, 1988) (HR: NA642 .W3413 1988)
- We. Sept. 21 #9 - Father Figures II: Berlage, Muthesius
Lecture on the work and theory of H.P. Berlage, the "Father" of Dutch modern architecture. How and why did he question the historicist and eclectic architecture of the 19th-century? Why did he demand a more modern, more functional, less ornamented architecture, using modern materials for the modern city? What are the main points of Berlage's essays? How are they different from Wagner's?
C: Fig.169, p.153
Report 3: H.P. Berlage, Thoughts on Style, 1886-1909 (1996) (NA2750 .B46 1995)
Report 4: H. Muthesius, Style-Architecture & Building Art, (1902, 1994) (?? Missing ??)
- Fr. Sept. 23 #10 - Critical Loos: On Function & Ornament
Lecture and discussion on the important early work and theory of the Viennese architect Adolf Loos. What were Loos' theories about functionalism? What was his stance towards ornament? Did Loos feel ALL ornament a crime? 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?
C: 69-71
Report 5: P&M: 19-24 (Loos) +
ER: A. Loos, Spoken into the Void: Collected Essays 1897-1900. Opposition Books (Cambridge, MA: MIT Press, 1982) pp.66-69; 125-127; 45-49. (NK775 .L6313 1982)
ER: Loos in Architecture & Design, 1890-1939, ed. Benton, pp. 40-45 (NA680 .B48 1975)
Optional on HR: R. Banham, Ch.7 of Theory & Design in the First Machine Age (1960), pp.88-97. (NA680 .B25 1980)
- Mo. Sept. 26 Theory Discussion
Discussion on theoretical position of the "Father Figures" (Wagner, Berlage, Muthesius) and Loos. What role do teachers and mentors play in the development and dissemination of ideas? What was Wagner's theory of "cladding"? How was Loos' theory on cladding different? How did it relate to his ideas on ornament, and modern society?
- We. Sept. 28 #11 - Werkbund & Industry
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?
C: 99-106
P&M: 26-31 (Muthesius & V.d. Velde)
ER: Muthesius in Architecture & Design, 1890-1939, ed. T. Benton, pp. 48-52 ("Where do we Stand") (NA680 .B48 1975)
Optional on HR: Banham, Theory & Design, Ch.5, pp.68-78. (NA680 .B25 1980)
- Fr. Sept. 30 #12 - Doric Order vs. Modern Freedom
Lecture on the general "return to order" that affected European arts just before WWI, especially in Germany. How was this "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?
ER: K. Frampton, "The Classical Tradition and the European Avant-Garde" Nordic Classicism 1910-1930. ed. S. Paavilainen (1982) pp.161-173. (NA1208.5 .C55 N67 1982)
- Mon. Oct. 3 #13 - French Rationalism & Engineering
Lecture on the general the rationalism and latent classicism in French architecture before WWI, especially the architects A. Perret and T. Garnier. How was this new classicism different from that of the 19th-century? What role did engineering and new materials play in this movement? What are the main points of Sigfried Giedion's Bauen in Frankreich?
Due: 3rd revision of paper topic + Annotated bibliography. You must have a min. of 10 sources, including 2 "primary sources" from the period, and 2 articles (1 after 2000)
C: 73-85, 300
Report 6: S. Giedion, Building in France, Building in Iron, Building in Ferroconcrete (1928, transl. 1995) (720.944 G45B)
Optional on HR: K. Frampton, "August Perret and Classical Rationalism" in his Studies in Tectonic Culture (1995) pp.121-157 (724.5 F81SA)

- We. Oct. 5 #14 - America Home & F.L. Wright
Lecture on the state of architecture in America in the first decades of the 20thC, especially the skyscraper and the work of F.L. Wright.
C: skim 93-97; 113-129; 217-239
- Fr. Oct. 7 #15 - American City & Industry
Lecture on the influence of America on European modernism, particularly industry, Taylorism, the Skyscraper, and the abstraction of F.L. Wright's Prairie Houses. What aspects of American culture, technology and industry did Europeans particularly admire? In what ways did Europeans feel superior to American culture? Who were F.W. Taylor and C. Frederick, and how did they help transform modern architecture? Why the fascination with the skyscraper? How did Wright's "Wasmuth Portfolio" influence European architects?
TBA: Possible take home exam question distributed.
ER: J.-L. Cohen, "The Motherland of Industry" in Scenes of the World to Come, ed. J.L. Cohen (1995) pp.63-83. (NA680 .C64X Ovsz.)
- Mo. Oct. 10 #16 - 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?
C: 107-111, 149-151
Report 7: P&M: 34-38+
ER : Giedion, Space, Time & Architecture 3rd ed. (1956) pp.426-444 (NA203 .G5 1967)
Optional on HR: M. Tafuri & Dal Co, Modern Architecture, Ch. 8, "Arch. & Avantgarde" (1976) (NA680 .T2513)
- We. Oct. 12 Exam Review and Term Paper Help
- Fr. Oct. 14 **MIDTERM #1** - In-class Slide-IDs (+ possible Take Home question Due)
- Mo. Oct. 17 #17 - Expressionism
Lecture on the development of Expressionism in Holland & 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?
C: Figs. 103, 108
P&M: 32-33, 41-48, 57-58
- We. Oct. 19 #18 - De Stijl & Holland
Lecture focusing on the rise of "Neo-Plasticism" or "De Stijl" in Holland. 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?
C: 152-159
Report 8: P&M: 39-40, 64-67, 78-80, 98 +
ER: Alice T. Friedman, "Family Matters," in Women and the Making of the Modern House (1998) pp.65-88 (NA2543 .W65 F75 1998 Ovsz.)
Optional on HR: K. Frampton, Ch.16 "De Stijl," in Modern Architecture: A Critical History 4th. ed. (2007) (NA500 .F75 2007)
Optional on HR: Banham, Theory & Design, pp.138-200 (NA680 .B25 1980)
- Fr. Oct. 21 **NO CLASS** - Midterm Break
- Mo. Oct. 24 #19 - Revolutionary Russia
Lecture on the role of architecture in the creation of a new society in post-revolutionary Russia. What was "new" about these revolutionary architecture? How did they relate to 19th-century architecture? To De Stijl? To Futurism? What was the difference between the Constructivists and the Suprematists? How was communist politics expressed in both of these styles?
Due: First 3pp. of research project and *annotated* bibliography of 10 sources
C: 201-215
P&M: 56, 87-88, 121-122
ER: A. Scharf, "Constructivism," & "Suprematism," in Concepts of Modern Art, ed. N. Stangos (1994, 1974) pp.138-140, 160-68. (709.04 R52C3)
- We. Oct. 26 #20 - Gropius and Early 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?
C: 163-181; ca.183-199 ??
P&M: 49-53, 68-70, 95-97
Optional on HR: K. Frampton, Ch.14 "Bauhaus," in Modern Architecture, (NA500 .F75 2007)

- Fr. Oct. 28 #21 - Le Corbusier I: Machine Villa
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?
C: 163-181.
Report 9: P&M: 59-62, 99-101 +
HR: Le Corbusier, Towards a New Architecture (1923, transl. 1931) skim WHOLE book, read pp.v-xvii, 1-8! Required textbook or (NA2520 .L3613 1986)
OR: Le Corbusier (C.E. Jeanneret), Toward and Architecture ed. J.L. Cohen (1923, 2006) (NA2520 .J413 2007)
Optional on HR: 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) (NA2543 .H55 C65 1989)
- Mo. Oct. 31 #22 - Le Corbusier II: Urbanism
Lecture on Le Corbusier's three main urban projects: Contemporary City, Plan Voisin, and Radiant City. How are they similar? Different? Why did he change his ideas on the ideal city, what influenced him? How did LC deal with the automobile and modern traffic and transportation possibilities? How are LC's ideas similar to those of the Garden City?
C: 173-181, 246-248
Report 10: P&M: 89-94, 137-145 +
HR: Le Corbusier, City Planning of Tomorrow (1925, 1929) (NA9090 .J413 1929A)
- We. Nov. 2 Theory Discussion
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?
- Fr. Nov. 4 #24 - German Functionalism
Lecture on the multiple interpretations of "functionalism" among the German avant-garde, including the "functional" form of vernacular buildings; Taut's color; Häring's organic functionalism; Mendelsohn's dynamic functionalism,; and the canonical "rational" or machine functionalism. Is there such a thing as truly functional architecture?
C: ca.183-199; ca.257-273; 305-311
Report 11: P&M: 54-55, 71-73, 76-77, 103-108, 117-120, 126-127
ER: Frampton, "The New Objectivity," in Modern Architecture (NA500 .F75 2007)
- Mo. Nov. 7 #25 - Housing I: Vienna & Frankfurt
Lecture on the vast social housing projects that dominated European architectural concerns between the wars, focusing on Vienna and 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
C: ca.241-255
ER: E. May "Flats for Subsistence Living," in Architecture & Design, 1890-1939, ed. T. Benton, pp. 202-204; (NA680 .B48 1975)
ER: S. Ingberman, ed. "The Viennese Superblocks," Oppositions no.13 (1978) pp.77-89.
ER: N. Bullock, "Housing in Frankfurt and the new Wohnkultur, 1925-1931," Architectural
- We. Nov. 9 #26 - Housing II: Europe
Lecture on public housing projects in the rest of Europe, including Berlin, Holland, Russia, and France. What role did the Weissenhof Siedlung play in the development of housing and an international modern architecture?
- Fr. Nov. 11 #27 - CIAM & International Style
Lecture and discussion on the rational, autonomous architecture that was christened the "International Style" by Hitchcock & Johnson in their 1932 exhibit at the New York MoMA. What is autonomous architecture? What conditions and personalities led to the founding of CIAM? What were the principles CIAM advocated? How was the "Int'l Style" show a particularly American idea? Was the international style really a style, or was it a socio-political idea?
C: ca.257-273, ca.360-369, 387.
Report 12: P&M: 109-116, 122, review 117-122, 137-145 +
HR: Hitchcock & Johnson, The International Style (1932) (NA682 .I58 H57 1996)
- Mo. Nov. 14 #28 - Le Corbusier III: Organic Monumentality
Lecture on the changes in Le Corbusier's architecture after 1930 in architecture and urbanism, particularly the introduction of ideas of organicism and monumentality. How and why did Le Corbusier's architecture and urbanism change in the 1930s?
C: 319-327
P&M: 137-145
Optional on HR: R. Fishman, "Le Corbusier," Urban Utopias in the Twentieth-Century (1982) pp163-264. (HT161 .F57 1982)

- We. Nov. 16 #29 - Mies & Classical Modernism
Lecture on the late work of the German modernist Ludwig Mies van der Rohe. How did Mies' architecture combine principles of classicism with modernist ideas? What were his sources of influence? How did his projects change over time with regard to these two extremes?
C: 270-273, 305-311
Report 13: P&M: 74-75, 81-82, 102, 123, 154
ER: R. Pommer, "Mies v.d. Rohe and the Political Ideology of the Modern Movement," in Mies van der Rohe, Critical Essays, ed. Franz Schulze (1989) pp.97-134. (NA1088 .M65 M53 1989 Ovsz.)
Optional on HR: Mies van der Rohe. The Artless Word, ed. F. Neumeier (1986, transl. 1991) (NA2500 .N3913 1991)
- Fr. Nov. 18 #30 - Aalto & Scandinavian Grace
Lecture and discussion 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?
C: 300-302, 338-349
Report 14: ER: A. Aalto, Alvar Aalto in his Own Words, ed. Goran Schildt (1998) pp.49-55, 58-63, 71-83, 98-109. (NA1455 .F53 A233 1998)
Optional on HR: J. Pallasmaa, "Alvar Aalto: Toward a Synthetic Functionalism" in Alvar Aalto: Betwn. Humanism & Materialism ed. P. Reed (1998) pp.21-39 (NA1455 .F53 A22)
Due: FINAL Research Project (full 10-12pp. paper OR full exhibit design)
- Mo. Nov. 21 **MIDTERM** - In-class Slide-IDs & Short Answer
- We. & Fr. Nov. 23 & 25 **NO CLASS** - Thanksgiving Break
- Mo. Nov. 28 #31 - Colonialism in India
Lecture on the dissemination of modern architecture and International modernism to European colonies, focusing on India. How did modern architecture change when it moved to the colonies? 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?
C: 295-298
- We. Nov. 30 #32 – "Tropical Modernism" - Africa, Palestine, Brazil
- Fr. Dec. 2 #33 - Regionalism in Japan & Korea
Lecture on the migration of modern architecture to other, more autonomous non-European countries who sought to develop a regional, or national version of the international style in accord with the countries different climactic and cultural conditions and traditions. How did Japanese architects traditional Japanese architecture with modern ideas?
C: 380-391
- Mo. Dec. 5 #34 - Totalitarianism I: What is Nazi Architecture?
Lecture exploring the difficult question of "What is Nazi Architecture?" Is it a style? How can an architecture be political? Totalitarian? Symbolic of a race or nation? What was the Nazi regime's relationship to Weimar modernism? What was "modern" about Nazi architecture? Why did Hitler's regime turn to classicism and monumentality?
C: 351-369
ER: 23. I.B. Whyte, "National Socialism & Modernism," in Art & Power ed. D. Ades (1995) pp.258-269 (N/A)
Optional in ER: 24. P. Johnson, P. Schmitthenner, P. Schuster, in Architecture & Design 1890-1939, ed. T. Benton, pp.207-208, 209-213. (NA680 .B48 1975)
- We. Dec. 7 #35 - Totalitarianism II: Italy, Russia, Washington
Lecture on the architectural programs of totalitarian regimes in Mussolini's Italy and Stalin's Russia. How did these regimes react differently to modern architecture? Why? How is "communist" architecture different from "fascist" architecture? What similarities are there in the "international style" classicism of American architecture to Fascist and Stalinist architecture?
- Fr. Dec. 9 #36 - War, Clean Slate & the Architecture of Democracy
Lecture on the destruction of European cities by Axis and Allied powers in WWII and its effect on modern architecture. Why did "modern architecture" become so dominant after WWII? What made modern architecture appropriate as an "architecture of democracy" and a style to be built all over the world, including many third world countries after WWII?
P&M: 146-147.
Due: Revised Final Research Project (Term paper or exhibit design)
LAST DAY OF CLASSES / STUDIO FINAL REVIEWS BEGIN!
- TBA: **Due:** Term paper revisions due (only if complete draft was submitted by Nov. 18)