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:  
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:


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 Themes in Modern European History, 1890-1945, ed. P. Hayes (1992) pp. 83-105. (D395 .H29 1992)


Mo. Sept. 5  NO CLASS - Labor Day


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

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

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 Loss' 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) +

Mo. Sept. 26  Theory Discussion
Discussion on theoretical position of the “Father Figures” (Wagner, Berlage, Muthesius) and Loos. What role to 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)

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?

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 Bauan in Franreich?
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
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.

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+
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

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

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.

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 the 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
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
ER: N. Bullock, "Housing in Frankfurt and the new Wohnkultur, 1925-1931," Architectural

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: 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.

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
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  

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  
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  

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)