

# Modern Architecture & Theory 1900-1945

Fall 2011, CMU, Arch #48-340, M/W/F 10:30-11:20, CFA 102  
Course Website: [www.andrew.cmu.edu/course/48-340/](http://www.andrew.cmu.edu/course/48-340/)

Prof. Kai Gutschow, PhD/M.Arch  
Email: [gutschow@andrew.cmu.edu](mailto:gutschow@andrew.cmu.edu)  
Off. Hr: M/W 12:00-1:00 pm & by appt. in MM302/202

7/29/11

## F'11 SYLLABUS

### Overview:

This architectural history lecture course surveys the modern buildings and literature of the first half of the twentieth century, focusing primarily on Europe but extending also to non-western countries. We begin with a look at the "crisis of modernity" that plagued most of western civilization in the late 19th-century, and then focus on the major movements of both the avant-garde and other responses to modernity from 1900-1945. The focus is on the art of architecture, architecture's ability to influence culture through experimentation and provocative thinking, even when technological, social, etc.

### Content:

The course includes lectures, readings, and discussions about a broad range of issues and how they affected the conception, design, building, and reception of modern architecture, including 1) Formal tendencies such as Art Nouveau, Classicism, De Stijl, the International Style, and Rationalism; 2) Theoretical issues such as the avant-garde, craft, *Gesamtkunstwerk*, the role of history, monumentality, and modern-modernism-modernity; 3) the National traditions in countries such as Germany, France, Russia and Finland; 4) Biographical sketches of figures such as Aalto, Asplund, Loos, Taut, and Terragni; 5) Technologies and materials such as steel, reinforced concrete, transport, and mass-production; 6) Political motivations such as Communism, Democracy, Fascism, colonialism, and nationalism; 7) Social & cultural influences such as housing the worker, mass culture, patronage & power, tradition, utopianism, urbanism, and regionalism. Emphasis will be placed on the relationship of buildings to the more general cultural, intellectual, and historical circumstances in which they were created. Special attention will be devoted throughout the course to the important manifestoes, theoretical, and critical writings that so determined the project of modern architecture.

### Course Requirements:

Work for the course falls into four categories: 1) attendance, discussions & participation; 2) readings of primary and secondary sources, with several extra credit "reading reports" to help students engage in the reading more critically; 3) two short mid-term exams, with slide ID to test your knowledge and retention of course materials; and 4) a focused, well-developed 10-15pp. research paper comparing two buildings.

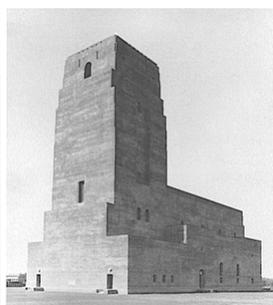
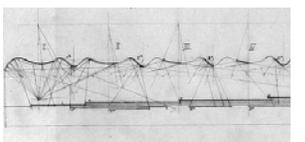
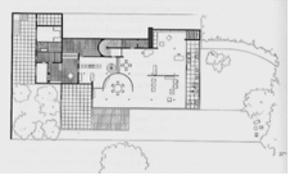
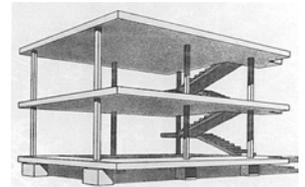
### Required Texts:

In addition to books on reserve, articles on e-reserve, and optional texts there are two required texts available at the bookstore and on reserve:

- 1) Curtis, William. *Modern Architecture since 1900* 3rd ed. (1996)
- 2) Conrads, Ulrich. *Programs & Manifestoes on 20th-cent. Architecture* (1960)
- 3) Le Corbusier, *Towards a New Architecture* (1923)
- 4) Barnet, Sylvan. *Short Guide to Writing About Art* 8<sup>th</sup> ed. (2004) Recommended

### Learning Objectives:

To introduce the most important movements, ideas, design principles, and texts from 1900-1945, the revolutionary period that gave rise to what we now so easily call "modern architecture." To uncover the diversity of ideas and design occurring at any given time and within each movement. To differentiate "modern" architecture from that of previous eras. To form one's own critical judgements about the legacies of the past century that still surround us, so that these discourses can be continued into the present. To learn to read texts critically, to discuss and debate the core issues methodically. To write a "college level" term paper with interpretation of existing scholarship and a unique argument that helps us reinterpret the period.



## THE WORK

As with most things in life, you'll only get as much out of this class as you put into it. Just showing up and doing all the work will not guarantee you a good grade. The assignments are intended to be vehicles to structure your own learning experience--NOT as busy work, as simple tests of your knowledge, or as mere requirements for course credit. Your efforts should fall into four categories:

**1) Class Attendance & Involvement (30%):** The most important elements in this course are the class meetings, M/W/F 10:30-11:20, in Wean Hall 5302. This is a 300-level architectural history lecture course, which means the classes will consist primarily of *slide lectures*, but also include discussions. Learning is not a passive activity: come to class on time, awake, prepared to listen, to discuss ideas, to share your knowledge and research, to ask insightful questions, and to help your classmates and I learn more. Classes are the best place to pick up information, discuss ideas and questions interactively, and demonstrate your own skills and knowledge. Active participation and attendance at all class activities is required. Missing more than three classes WILL lower your attendance grade. See also attendance policy below.

**2) Reading:** Since classes will include some discussions, it is essential that you do **all** the required reading **before** class for better comprehension (see schedule below). There are two required text books, as well as optional surveys, and readings on e-reserve and in Hunt Library. William Curtis' *Modern Architecture Since 1900* (3rd ed. 1996), is a well-written, nicely illustrated textbook surveying the entire century, of which we will cover the first half (pp.1-391). It contains the basic facts and images that will get you ready for class, and for which you will be responsible on the exams. Ulrich Conrads' *Programs and Manifestoes on 20th-century Architecture* (1960), will provide original source material, manifestoes, and architectural theory from the period that are intended to give you a deeper understanding of specific buildings, figures, and ideas, and to promote class discussion. These readings are the best means of gaining a thorough and proper understanding of the intellectual climate and attitude towards architecture from the time in which they were written.

**2A) Extra Credit Reading Reports (+ 10%):** In order to promote critical reading and good discussions, you may write brief reports or summaries on some important readings in the syllabus (see schedule below). These reports should: 1) summarize the contents and main points of the readings, discussing them in light of other readings or the summary and questions listed in the syllabus below; and 2) list three profound questions regarding the. The reading reports are optional, but you will receive extra credit for each satisfactory report you submit up to a total of 10 points (i.e. your grade improves by a full letter grade if you do ALL the reports). The reports will be DUE at the beginning of the class for which you are writing: you must submit a hardcopy to the instructor AND email a copy of the reading report to all classmates using the Blackboard system. It will NOT be possible to submit reading reports late or to write about past classes.

**3) Exams (2 @ 15%):** There will two midterm exams, each including a short in-class slide-ID section, and possibly a take-home essay exam due the day of the exam. Study guides will be handed out before the exams to supplement the lecture review sheets.

**4) Research Project: (40%):** Described in a separate section below. You must complete ALL PARTS of the research project in order to receive a passing grade for the course.

## THE POLICIES & FINE PRINT:

**1. Attendance** for this lecture course is required, and will be part of your class participation grade. I will pass around a sign-up sheet for every class to determine precisely who is absent. Email me well BEFORE a class if you can't make it for whatever reason. You can miss at most three days before it will affect your final grade. Thus, you will receive an "A" for the attendance part of your grade if you miss no more than three classes, and you have excellent class participation. For every class you miss after three, your attendance grade will go down one full letter grade! I.e. If you miss 5 classes, you will receive a "C" for attendance. Poor participation could lower it further.

**2. Lateness:** There will be no lateness accepted for the Mid-Term or Reading Reports. The phased assignments of the research project will be graded down if they are late; but my over-riding goal is for you to show steady progress in your research process.

**3. Excuses:** Except for the most extraordinary of circumstances, I do NOT accept excuses of any kind to get around attendance or lateness requirements. If you need to miss class for studio trip, or sickness, or over-sleeping, or a friend, or family, then plan ahead, and come to the other classes. You have three "freebies": use them wisely. A visit to the nurse or doctor is NOT an excused absence.

**4. Grading:** You must complete ALL the assignments to receive a passing grade for the course. Showing up, doing all the work, and working hard, does NOT guarantee you a good grade in this course. Your semester grade will be based on the following breakdown: Attendance & Participation (30%) + Mid-Term Exams (15%+15%) + Term Paper (40%) = 100% + Extra Credit Reading Reports (10%)

**5. Cheating and Plagiarism.** Our objective is to develop your own research, analytical, and writing skills. Make sure that you use ONLY your own words and ideas, or that clear acknowledgments are made to your factual and intellectual debts. Cheating of any kind, including plagiarism, is a serious offence and it will not be excused for any reason. Students found guilty of cheating may receive a failing grade for the course and be referred to the University for further action. The University policy on cheating and plagiarism can be found at: <http://www.cmu.edu/policies/documents/Cheating.html>. Plagiarism includes, but is not limited to, the "failure to indicate the source with quotation marks or footnotes where appropriate if any of the following are reproduced in the work submitted by a student: 1. A phrase, written or musical. 2. A graphic element. 3. A proof. 4. Specific language. 5. An *idea* derived from the work, published or unpublished, of another person." If you have questions about cheating or plagiarism, please see me.

**6. Electronics in Classroom:** Please turn off all cellphones and other noise-making devices BEFORE class. If you use a computer to take notes, please turn OFF the VOLUME, and refrain from doing anything other than taking notes. No student may tape my lectures without my consent.

**7. Special Needs.** Students with any documented medical or learning conditions that require special classroom or testing accommodations should see me as soon as possible so we can make the appropriate arrangements.

**THE RESEARCH PROJECT** (See also the class website [www.andrew.cmu.edu/course/48-340](http://www.andrew.cmu.edu/course/48-340) for resources)

**Goal:** The goal of the semester “term paper” assignment is for you to produce an excellent, college-level research paper that builds on previous scholarship, and that contributes to a new or revised understanding of your subject. You are not writing a “report” that merely summarizes facts, knowledge, and other people’s ideas about a topic, but instead are to ask a good research question and create an original interpretation or point of view of your own about an existing subject.

**Methods Overview:** Your research work and the crafting of your argument should build on the methods and skills developed in your first year “Interpretation & Argument” course (76-101), a course “that teaches students to read arguments as parts of larger conversations so that they can become authors within those conversations. Those conversations are about *issues*, comprised by contested perspectives and by multiple voices. The major course assignments assume that academic authors make particular moves for entering a conversation about a contested area, and those moves are based upon authors’ abilities to read the literature within the academic conversation in which they are participating,” and then develop their own argument that contributes to the conversation or discourse.<sup>1</sup>

To do that, you will need to choose a general topic of interest (in 76-101 you were handed a topic). Then find sources on that topic by reading broadly to understand the various arguments proposed by other authors on that subject. Then assemble your own list of divergent and authoritative sources (in 76-101 you were given a reading list). Then formulate a specific research question that allows you to explore a problematic issue raised by the sources, one that begins to address a particular problem within the conversation of the other authors. Finally, you will need create your own response to the question and issues by developing a thesis and a paper-length argument that will allow you to enter their conversation.

If you have not written many research papers, you should consider using the required book by Sylvan Barnett, *A Short Guide to Writing About Art*, for help on formulating a comparative topic and a thesis, formatting the bibliography, and how to go about writing a college level research paper.

**Process:** The semester-long work for the research project will be divided into discrete, REQUIRED, phased sub-sections in order to help you produce a first rate project, as follows:

**I) Pick a Focused, Comparative Topic:** Pick a FOCUSED TOPIC on any aspect of *non-American modern architecture (not urbanism), 1900-1945*, and then do a preliminary search of sources about your idea.

To find a small enough topic, and enough good sources, you will need to FOCUS beyond your initial comfort level. One way to do this is to ask yourself a good, thought-provoking question in relation to your early subject choices, and begin to develop it into an interesting, original thesis idea (or main point).

Remember, you are doing a *focused research paper* and not a *report*. There is no way you can research everything there is to know about any topic in 10-12 pages; you can, however, write perceptively about one aspect of a subject if it is focused enough, to show your point of view in a discussion of issues.

One good way to find divergent sources is to consider writing a COMPARATIVE essay, comparing 2-3 items (architects, buildings, theories, places, functions, clients, etc.) related to your subject or topic.

If you’re stuck, try flipping through the Curtis textbook and starting with a favorite building, or architect, or housing project... Then think about which ideas or aspects of the work interest you the most (materials, space, color, siting, landscape, economy, etc.)... And then find some other some other building, architect, or housing project to *compare* to your main topic. Finally develop a thesis about how and why they are different.

The most popular architects and buildings will often have the most sources, and the most divergent positions established by other authors, and can often lead to excellent papers. Focusing only on one well researched topic such as Bauhaus or Gaudi can also make it hard to overcome the “report” syndrome, which produces a report that summarizes existing knowledge, rather than a research paper with a new understanding of your topic.

Some general topics researched by CMU students in past years:

\* Women at the bauhaus \* German Expressionism: Mies vs. Höger \* Nietzsche & Modern Arch. \* Evolution of Cubist Space in Architecture \* Expressionism vs. De Stijl Space \* Painting into Architecture in De Stijl vs Le Corbusier \* Mass Production Housing: Törten vs. Pessac \* Nazi Architecture: Munich vs. Nuremberg \* Giuseppe Terragni: Genius or Copyist? \* Stilts in Le Corbusier \* Housing Individualism in Pessac and Kiefhoek \* Futurism, Mendelsohn and Rietveld: Concepts into Architecture \* Aalto’s Humanism in the Villa Mairea \* Theory vs. Experience in Mies’ Houses \* What makes the Rietveld House ‘Dutch’ \* Austrian Modernism: Wagner vs. Loos \* Le Corbusier vs. Sant Elia’s Ideas of Space \* Craftsmanship in Morris vs. Gropius \* P. Behrens and the Villa Savoye \* Idea of the Mask in Le Corbusier and Loos \* Aalto vs. Chareau \* Fascist Ideal Forms \*

**II) Advising Appointment & Topic Form:** Come see me after class, or make an appointment to discuss and OK your topic with me (during office hours or by appointment) in order to insure a viable topic as soon as possible.

Then fill out the “Paper Topic” form. A first draft of the form is **due Wed. Sept. 7** in class.

<sup>1</sup> The summary of CMU course 76-101 quoted here and some of the language below is based on D.S. Wetzel, “Core Concepts for Teaching Interpretation and Argument,” MS, Fall 2009, as well as assignments from the course.

**III) Revised Topic Proposal:** Based on my comments, additional research, and additional meetings with me, revise your ideas and write a ½-page typed summary of your topic and potential thesis and beginning bibliography. Revised topic proposal **due Mon. Sept. 19** in class.

**IV) Annotated Bibliography - 10 Sources:** Keep looking for more sources, and do extensive RESEARCH to find *authoritative sources* from which to write your project. Try to find *good, reputable, current* sources that together can be seen as a “conversation” of divergent viewpoints about a particular issue or topic.

Work to find sources with many different finding aides. Start with CAMEO to find some appropriate books at CMU. Then look in the bibliography and footnotes in those books for more specific and on-target sources. Try to find those sources as well as more sources in CAMEO, or AVERY INDEX, or WORLDCAT or RILA or JSTOR or READER'S GUIDE or NEW YORK TIMES INDEX... Don't just look in recent magazine indexes, consider looking through old ones from the time period you are studying to get at “primary sources” from the period. Avoid general textbooks, encyclopedias, coffee-table, books older than 20 years, or general articles.

Then prepare a thorough, properly formatted ANNOTATED bibliography of AT LEAST 10 GOOD sources on your topic. You must include at least TWO “PRIMARY SOURCES” and TWO JOURNAL ARTICLES (at least one must be from the last 10 years).

All bibliographies must be properly formatted according to CHICAGO STYLE, the most popular format for architectural historians (this is likely different from other classes, where you may have used MLA style or scientific notation). There will be in-class help sessions and handouts to help you prepare the annotated bibliography. For a quick guide, see: [www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)

All bibliographies must be “ANNOTATED” with a brief summary of the book or article, the overall argument used by the author, and what specific aspect of the book you will use for your paper. Bibliographic annotations are typically indented and immediately under each citation, often in smaller font.

The properly formatted annotated bibliography, along with a 3<sup>rd</sup> revision of the topic statement, will be **due Mon. Oct. 3**.

**V) Thesis & Argument:** As you begin to focus your topic and do the research to find good, authoritative sources, you should begin to develop a **thesis** or primary point-of-view for your paper. It should explain why, in your opinion, the positions taken by other authors on your chosen issue are unresolved, and should summarize or hint at your own position and the argument in response. One good way to generate ideas is to think of a question that one author would want to ask another author. This thesis, much like a “hypothesis” in a science experiment, will determine the sources you use, the argument you make, and the organization of your paper.

Remember that for any paper we write, this thesis begins in a preliminary way. Do not be surprised if you find that you must reshape your question(s) and thesis as you begin to work through the different arguments you've read. Good writers allow for flexibility and change in their thesis as they develop their ideas. Expect to spend time re-reading material as you think through this project. Most good questions evolve over time as you work with the readings, and you'll want to do a lot of re-reading for this assignment.

**VI) Write the First Three Pages and Updated Bibliography:** Write the first three pages of your project, including a THESIS STATEMENT and introduction, which includes a *summary* of the topic and some of the *questions* you hope to answer, as well as the *argument* you will make.

Be sure to include a PAPER TITLE, and a revised ANNOTATED BIBLIOGRAPHY. These fully formatted first pages + bibliography will be **due Mon. Oct. 24**, and give me further opportunity to help direct your research effort.

**VII) Final Project Due:** Do more research as needed, then write an 10-12 page DRAFT of your entire term paper. There will be an in-class help session on paper formatting and writing in class. Have a friend read it, and/or put it aside for a few days, and then come back to the paper to revise, to be sure the arguments are clear, to remove any extra information, and to polish your prose and formatting. The final paper must be neatly presented, formatted correctly, and contain a fully developed thesis argument as per the 76-101 model.

\*\* The paper will be **due Fri. Nov. 18**. This due date for the final paper is NON-NEGOTIABLE. You will have known since the beginning of the semester about the deadline, and should work carefully all semester to get there. See the “Policies” section of the syllabus for lateness penalties. \*\*

I will be grading the paper and offer substantive feedback on your thesis, the evidence, the conclusion, and your writing skills. If you are satisfied with your first grade, you're DONE!

**VIII) Rewrite and Revise:** If, and only if you submitted a “Final Paper” by Nov. 18, and you are NOT satisfied with the grade, you will have a chance to revise and rewrite the paper based on my comments, and improve your paper grade. The final rewrites will be due after the last day of classes, exact date TBA.

\*\* It is essential that you stay “on track” and follow this phased writing process in order to develop a good paper topic and argument over time, and to produce the kind of high-end, college-level research paper I expect of students at CMU, one of the best colleges in the country.

<b>DRAFT Final Research Paper Rubric</b> (Adapted from 76-101 "Interp. & Argument")	Not enough to assess (0-3 pts)	Needs lots of work (4-6 pts)	Fair, could be improv'd (7-8)	Well done (9-10 pts)
1. Title Page with interesting title, illustration; your name, class & date of submission				
2. Abstract of argument (100 words max)				
3. Bibliography, sorted alphabetically by author, at least 10 sources (incl. 2 primary)				
4. General format & neatness (1" margins, 10-12pt font, no extra space, page numbers, staple)				
<b>Content, Focus, and Development of Argument/Thesis</b>				
5. The paper is an <i>argument</i> that addresses a relevant research question.				
6. The paper is focused on an <i>issue</i> that is carefully defined in the introduction.				
7. The paper has a clear <i>thesis</i> that focuses the essay by stating a primary claim and its significance or, "what's at stake."				
8. All information used to develop the thesis is absolutely relevant to the thesis.				
9. The paper uses information from at least EIGHT credible textual sources (see assignment)				
10. The paper contextualizes your argument within already existing perspectives & sources.				
11. The paper uses sufficient evidence to develop its points, generalizations & thesis (e.g., details, examples, paraphrases and quotes from other sources).				
12. The paper makes central <i>warrants</i> or assumptions explicit for the reader.				
13. The paper acknowledges alternative perspectives and refutes them.				
<b>Structure, Coherence, and Language</b>				
14. The paper is structured with a thesis and a preview of the major points.				
15. The paper adheres to the structure laid out in the introductory preview.				
16. Paragraphs and ideas are organized so that their order progresses logically.				
17. Paragraphs are structured by claims that either present premises for the paper's argument or develop major premises of the argument.				
18. Transitions connect paragraphs and sentences to each other and to the thesis/introduction.				
19. Attention has been paid to issues of standard written English. There are few, if any, errors; and no error causes difficulty for the reader's comprehension.				
20. Vocabulary and style are appropriate for an academic writing context.				
21. The paper follows the "Chicago Style" guidelines for formatting, in-text parenthetical citation, and a Bibliography.				
<b>Revision (20 points)</b>				
22. The paper shows evidence of revision, based on the writer's revision plan & peer review.				
23. The paper shows revision that has successfully incorporated the instructor's feedback from the rough draft, class discussion, and/or individual conference.				
<b>TOTAL (220 pts possible)</b>				

**SCHEDULE OVERVIEW** (Subject to Revision: see [www.andrew.cmu.edu/course/48-340/](http://www.andrew.cmu.edu/course/48-340/))

Rev: 7/29/11

Wk	Date	Lec. #	Lec. Title	Due Dates for Term Paper	Extra Credit Reading Reports
1	Mo. Aug. 29	#1	Intro. / Overview	Discuss & hand out Topic Forms	
	We. Aug. 31	#2	Modern/Modernity/Modernization	Make appointment to see Kai	
	Fr. Sept. 2	#3	Modernism <b>Discussion</b>		Report 1
2	Mo. Sept. 5		<b>NO CLASS</b> - Labor Day		
	We. Sept. 7	#4	Arts & Crafts	Topic Forms Due	
	Fr. Sept. 9	#5	National Romanticism		
3	Mo. Sept. 12	#6	International Art Nouveau		
	We. Sept. 14	#7	Secessions		
	Fr. Sept. 16		<b>Discuss Paper Topics (3<sup>rd</sup> yr.field trip)</b>	Discuss Paper Topics	
4	Mo. Sept. 19	#8	Father Figures I: Otto Wagner	1/2-page paper Topic + sources	Report 2
	We. Sept. 21	#9	Father Figures II: Berlage, Muthesius		Reports 3 & 4
	Fr. Sept. 23	#10	Critical Loos: On Function & Ornament		
5	Mo. Sept. 26		Theory Discussion		
	We. Sept. 28	#11	Werkbund & Industry		Report 5
	Fr. Sept. 30	#12	Order vs. Freedom		Report 6
6	Mo. Oct. 3	#13	French Rationalism & Engineering	Topic + 10-source biblio.	
	We. Oct. 5	#14	American Home & F.L. Wright		
	Fr. Oct. 7	#15	Amerikan & Industry		Report 7
7	Mo. Oct. 10	#16	Cubism & Futurism	Distribute Take-home midterm?	
	We. Oct. 12		Exam Review & Term paper topic Help	Term paper help	
	Fr. Oct. 14		<b>MIDTERM</b> (Slide ID)	<b>NO CLASS</b>	
8	Mo. Oct. 17	#17	Expressionism		
	We. Oct. 19	#18	De Stijl & Holland		Report 8
	Fr. Oct. 21		<b>NO CLASS</b> - Midterm Break		
9	Mo. Oct. 24	#19	Revolutionary Russia	3-pages + annotated biblio.	
	We. Oct. 26	#20	Gropius and Early Bauhaus		
	Fr. Oct. 28	#21	Le Corbusier I: Machine Villa		
10	Mo. Oct. 31	#22	Le Corbusier II: Urban		Report 9
	We. Nov. 2		Discussion: Corb Theory		Report 10
	Fr. Nov. 4	#24	German Functionalism		Report 11
11	Mo. Nov. 7	#25	Housing I: Vienna & Frankfurt		
	We. Nov. 9	#26	Housing II: Europe		Report 12
	Fr. Nov. 11	#27	CIAM & International Style		
12	Mo. Nov. 14	#28	Le Corbusier IV: Organic Monumentality		
	We. Nov. 16	#29	Mies & Classical Modernism		Report 13
	Fr. Nov. 18	#30	Aalto & Scandinavian Grace	<b>** Term paper DUE by 5:00pm</b>	Report 14
13	Mo. Nov. 21		<b>MIDTERM</b> (Slide ID)		
	We. Nov. 23		<b>NO CLASS</b> - Thanksgiving		
	Fr. Nov. 25		<b>NO CLASS</b> - Thanksgiving		
14	Mo. Nov. 28	#31	Colonialism in India		
	We. Nov. 30	#32	"Tropical Modern" - Africa, Palestine, Brazil		
	Fr. Dec. 2	#33	Regionalism in Japan & Korea		
15	Mo. Dec. 5	#34	Totalitarianism I: What is Nazi Architecture?		
	We. Dec. 7	#35	Totalitarianism II: Russia, Italy, USA		
	Fr. Dec. 9	#36	War, Clean Slate & Democracy		FINAL REVIEW
	TBA		By Permission Only: Paper Revisions Due		

**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 3<sup>rd</sup> 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](http://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.

<b>Date</b>	<b>Lec.# - Topic: Assignments, Due Dates, and Reading:</b>
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? <b>C:</b> 7-39 <b>ER:</b> 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? <b>Report 1:</b> <b>ER:</b> C. Baudelaire "Painter of Modern Life" & "Salon 1848" in <u>Modern Art &amp; Modernism: A Critical Anthology</u> , eds. Frascina & Harrison (1854, 1982) pp.23-24, 17-18. (N6447 .M6 1982) <b>ER:</b> 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) <b>ER:</b> M. Bermann, "The Experience of Modernity" in <u>Design After Modernism: Beyond the Object</u> , ed. John Thakera (1988) pp.35-48. (N/A) <b>ER:</b> Excerpt of H. Heynen, "Architecture facing Modernity," <u>Architecture &amp; Modernity: A Critique</u> (1999) pp.9-21. (NA680 .H42 1999)
Mo. Sept. 5	<b>NO CLASS</b> - 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? <b>Due:</b> Completed preliminary research project topic idea form <b>C:</b> 87-93 <b>ER:</b> H. Muthesius, <u>The English House &amp; "The Meaning of Arts &amp; Crafts,"</u> in <u>Architecture &amp; 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? <b>C:</b> 131-138 <b>ER:</b> 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? <b>C:</b> 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** (3<sup>rd</sup> 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 19<sup>th</sup>-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 19<sup>th</sup>-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 19<sup>th</sup>-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 19<sup>th</sup>-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:** 3<sup>rd</sup> 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 19<sup>th</sup>-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) pp.163-264. (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)

**Bibliography**

(\* = On reserve or in reference)

**BEST Comparative English Language Surveys of Modern Architecture for Studying:**

- \* Banham, Reyner. Theory and Design in the First Machine Age. (1980) (NA680 .B25 1980)
- \* Colquhoun, Alan. Modern Architecture (2002) (NA680 .C593 2002)
- \* Curtis, William. Modern Architecture since 1900 3rd ed. (1996) (NA680 .C87 1996)
- \* Doordan, Dennis. Twentieth Century Architecture (2001) (NA680 .D585 2002)
- \* Frampton, Kenneth. Modern Architecture: a Critical History 4th. ed. (2007) (NA500 .F75 2007)
- \* Giedion, Sigfried. Space, Time and Architecture. (1941, 5th ed 1982) (NA203 .G5 1967)
- \* Tafuri, Manfredo & F. Dal Co. Modern Architecture, transl. R.E. Wolf (1976) (NA680 .T2513)

## Additional Surveys of Modern Architecture:

- \* Behne, Adolf. Modern Functional Building (1926; transl. 1996) (NA682 .F8 B4513 1996 )
- Behrendt, W.C. Modern Building (1936) (NA680 .B45)
- Behrendt, W.C. Victory of the new Building Style (1927, transl. 2000) (NA1068 .B4513 2000)
- \* Benevolo, Leonardo. History of Modern Architecture. 2 vols. (1985) (NA680 .B248 VOL. 1)
- Cheney, S.W. New World Architecture (1930) (NA680 .C5)
- \* Collins, Peter. Changing Ideals in Modern Architecture 1750-1950. (1965, 1998) (NA500 .C6 1998)
- Frampton, K. & Y. Futagawa. Modern Architecture 1851-1945 (1983) (Ref. NA642 .F7 1983)
- Gropius, Walter. International Architecture in Images, ed. T. Benton (1925, transl. 1975) (N/A)
- Hitchcock, H-R. Architecture: Nineteenth and Twentieth Centuries (1958) (NA642 .H56 1977)
- . Modern Arch.: Romanticism & Reintegration (1929, 1993) (NA642 .H57 1972)
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- Kultermann, Udo. Architecture in the 20th Century (1993) (NA680 .K7913 1993)
- Lampugnani, V.M. Thames & Hudson Encyclopedia of 20th C. Architecture (1963, 1988) (NA680 .H3913 1985)
- Pevsner, N. Pioneers of Modern Design from Wm. Morris to W. Gropius (1936, 2005) (N6450 .P4 1964)
- Scully, Vincent. Modern Architecture. The Architecture of Democracy (1961) (NA680 .S395 1974)
- Weston, Richard. Modernism (1996) (NA682 .I58 W48 1996)

**Additional Important General Theory & History:**

- Banham, Reyner. The Architecture of the Well-Tempered Environment (1984) (TH6021 .B28 1984)
- Benton, Timothy, ed. Architecture & Design: 1890-1939 (1975) (NA680 .B48 1975)
- Borsi, Franco. The Monumental Era. European Arch. & Design 1929-1939. (1986) (NA958 .B6713 1987)
- Colomina, Beatriz. Privacy and Publicity. Modern Architecture and Mass Media (NA2543 .M37 C65 1994)
- Colquhoun, Alan. Essays in Architectural Criticism (1981) (NA680 .C59)
- . Modernity and the Classical Tradition (1989) (NA2543 .H55 C65 1989)
- \* Forty, A. Words & Buildings. Vocabulary of Modern Architecture (2000) (NA2543 .L34 F67 2000B)
- \* Jones, P. Blundell. Modern Architecture Through Case Studies (2002) (NA958.5 .M63 B58 2002)
- Wigley, Mark. White Walls, Designer Dresses. The Fashioning of Mod. Arch. (1995) (NA3485 .W54 1995)
- Wolfe, Tom. From Our House to the Bauhaus (1981) (NA712 .W6 1981)
- Zevi, Bruno. Towards an Organic Architecture (1950) (NA680 .Z42 1950)