

WAR 1: ARCHITECTURE IN UNIFORM

The World at War (1939-45)

Nazi War Machine - Rearming Germany after WWI

Albert Speer, Hitler's architect & responsible for Nazi armaments

Autobahn & Volkswagen

Air-raid Bunkers, the "Atlantic Wall", "Siegfried Line", by Fritz Todt, 1941ff

Concentration Camps, Labor Camps, POW Camps

Luftwaffe Industrial Research

London Blitz, 1940-41 by Germany

Bombing of Japan, 1944-45 by US

Bombing of Germany, 1941-45 by Allies

Europe after WWII: Reconstruction, Memory, the "Blank Slate"

Coventry, Rotterdam,

Le Havre France, by Perret

The American Scene:

Pearl Harbor, Dec. 7, 1941

Pentagon, by Berman, DC, 1941-43

"Japanese Village" & "German Village," Utah, E. Mendelsohn, A. Raymond & US Army, 1942

Military production in Los Angeles, Pittsburgh, Detroit, Akron, Cleveland, Gary, KC, etc.

Albert Kahn, Detroit, "Producer of Production Lines"

* Willow Run B-24 Bomber Plant (Ford; then Kaiser Autos, now GM), Ypsilanti, MI, 1941

Oak Ridge, TN, K-25 uranium enrichment factory; town by S.O.M., 1943

Women's role in the war production, "Rosie the Riveter"

Midwest City, OK, near Midwest Airfield, laid out by Seward Mott, Fed. Housing Authority, 1942ff

Wartime Housing by Vernon Demars, Louis Kahn, Oscar Stonorov, William Wurster, Richard Neutra,

Walter Gropius, Skidmore-Owings-Merrill, et al

* Aluminum Terrace, Gropius, Natrona Heights, PA, 1941

War time production transitions to peacetime: new materials, new design, new products

New Products: Plywood Splint, Charles Eames, 1941 / Saran Wrap / Fiberglass, etc.

"Planning" (Andrew Shanken's book)

Beatriz Colomina, Domesticity at War

"It was beautiful while it lasted. For a brief period, the span of about fifteen years following the end of World War II, America seemed to embrace modern architecture. It was not, as with the International Style, the importation of some European ideas packaged as a style. It was the development of a whole new mode of operation, one that fascinated Europe in the same way that European models had once fascinated the U.S. Indeed, it would seem that the Europeans were more fascinated by the new American models than the American themselves."

Th. Feb. 5 #8 - GERMANY 1: TRANSPARENCY & DEMOCRACY

Bill, Max. "Education & Design," in Ockman, p.157f;

Blundell: "Egon Eiermann, German Pavilion, Brussels"

Suggested: Barnstone, The Transparent State: Architecture & Politics in Postwar Germany

(2005), pp.1-9, 23-26, 50-60.

Review: Rowe, "Transparency 1" in Perspecta

Tu. Feb. 10

#9 - GERMANY 2: DIVIDED BERLIN & IRON CURTAIN

GDR, "16 Principles for the Restructuring of Cities," in Ockman, p.125f;

Krushchev, "Remove Shortcomings in Design," in Ockman, p.184f.

Rogier, "Monumentality of Rhetoric," in Anxious, Ch.7

Optional: Pugh, E. Architecture, Politics & Identity in Divided Berlin (2014) pp.19-61 or 106-154

DUE: 2nd Topic revision (1/2-page) + bibliography

Th. Feb. 12

#10 - WAR 2: COLD WAR & COMMUNISM

Castillo, G. "Introduction," Coldwar on the Homefront: The Soft Power of Midcentury Design (2010), pp.

Optional: Colomina, "Intro." in Cold War Hot Houses (2004), pp. 10-21

Optional: Colomina, B. Domesticity at War (2007), read pp.5-19; skim pp.21-56.