

Modern Architecture & Theory 1900-1945

Fall 2007, CMU, Arch #48-340, M/W/F 10:30-11:20, CFA102
Course Website: www.andrew.cmu.edu/course/48-340/

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Off. Hr: M/W 12:00-1:00 pm & by appt. in MM202

8/29/07

F'07 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.

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 and 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 mid-term exams, with in-class slide IDs, and a take home essay to test your knowledge and retention of course materials; and 4) a focused, well-developed 10-15pp. research paper, often comparing two buildings.

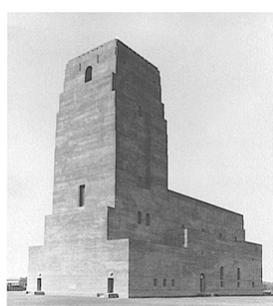
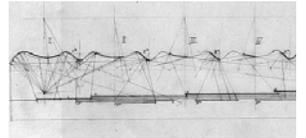
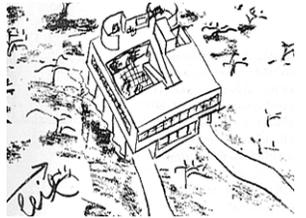
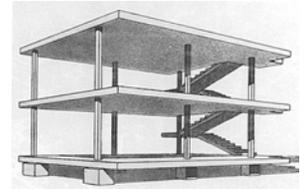
Required Texts:

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

- 1) Curtis, William. *Modern Architecture since 1900* 3rd ed. (1996)
- 2) Conrads, Ulrich. *Programs & Manifestoes on 20th-cent. Architecture* (1960)
- 3) Barnet, Sylvan. *Short Guide to Writing About Art* 8th ed. (2004)

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" (from the Latin, meaning "of the day") architecture from that of previous eras, analyzing how each architect and group sought to create an architecture uniquely "appropriate" to their own time. To form one's own critical judgements about the legacies of the past century that still surround us, and thereby acquire the knowledge of their field's past necessary for every professional working today. To learn to read texts critically, to discuss and debate the core issues methodically, and to write about them in a professional and analytical manner.



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 11:30-12:20, in CFA 211. This is a 300-level architectural history lecture course, which means the classes will consist primarily of *slide lectures*, with some student presentations and 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 discussions, it is essential that you do **all** the required reading **before** class (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, consider writing reports or summaries on 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. For each summary you write, you should bring 25 copies to be distributed to each of your classmates, to aid in discussions, and for use in studying for the exams. The reading reports are optional, but you will receive extra credit for each satisfactory report you submit up to a total of 10points (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. It will NOT be possible to submit article 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, as well as 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.

THE POLICIES:

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. According to university policy, 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.

2. Lateness: There will be no lateness accepted for any Reading Report or Mid-Term.

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, then plan ahead, and come to the other classes. You have three "freebies": use them wisely.

4. Grading: You must complete ALL the assignments in order 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. 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.

6. 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. 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 states "Students at Carnegie Mellon are engaged in preparation for professional activity of the highest standards. . . In any presentation, creative, artistic, or research, it is the ethical responsibility of each student to identify the conceptual sources of the work submitted. Failure to do so is dishonest and is the basis for a charge of cheating or plagiarism, which is subject to disciplinary action. . . Plagiarism includes, but is not limited to, 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* [emphasis added] derived from the work, published or unpublished, of another person." If you have questions about what constitutes plagiarism, please see me.

THE TERM PAPER (See also the class website www.andrew.cmu.edu/course/48-340 for resources)

A major skill developed in college is the ability to carry out a research project. A research project is a multi-level process that involves formulating a question, finding information, sifting out the irrelevant information, formulating an argument, drafting it up, and polishing it into a final piece of clear, persuasive communication that is reinforced by keyed illustrations, properly formatted notes, and an annotated bibliography.

Students will have the choice EITHER of writing a standard 10-12 page **research paper**, OR of writing a similar-length proposal for a small **one-room exhibition** about your topic, complete with all texts, captions, visual objects, reference books, bibliography, etc.

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

I) Pick a Comparative Topic: Pick a SMALL COMPARATIVE TOPIC on any aspect of *non-American modern architecture, 1900-1945*, and do a preliminary search of sources about your idea. Ask yourself a good, thought-provoking question, and develop it into an interesting, original thesis idea (or main point) about your subject. You may want to do research on a topic related to your book or article reports! Remember, you are doing a *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 or a small exhibit; you can, however, write perceptively about or exhibit one aspect of a subject. When framing your topic, think about *what specifically* you want to learn.

Some (Non-Comparative) Topics researched by CMU students in the 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 and 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 *

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. Avoid papers addressing only one well researched topic such as Bauhaus, Gaudi, etc. Try instead comparing these to other, very different things. 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.

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. Fill out the "Paper Topic" form, **due Sept. 6**. Revise your ideas and write a ½-page typed summary of your topic with beginning bibliography, **due Sept. 12**.

II) Research Bibliography: Do extensive RESEARCH to find *sources* from which to write your project. Try to find *good, reputable, current* sources. Avoid coffee-table or out of date books or overly general magazine articles. In looking for sources, try to find them with many different finding aides. Start with CAMEO to find some appropriate books. 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 READER'S GUIDE TO PERIODICAL LITERATURE 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.

Prepare a thorough bibliography of AT LEAST 10 GOOD sources for your that includes at least one "primary source" (i.e a source from the time period) and two journal articles (at least one must be from the last 10 years). The properly formatted bibliography, along with e 3rd revision of the topic statement, will be **due Oct. 1**. There will be an in-class help session on finding materials.

III) Write the First Three Pages and Annotated Bibliography: Write the first three pages of your project, including an introduction and *summary* of the topic, some of the *questions* you hope to answer as well as the *argument* you will make, along with a PAPER TITLE, and an ANNOTATED BIBLIOGRAPHY. These fully formatted first pages will be **due Oct. 22**, and give me further opportunity to help direct your research effort.

IV) Final Project Due: Do more research as needed, then write an 10-12 page term paper on your topic, OR propose an small exhibit. There will be an in-class help session on paper formatting and writing in class. The paper will be **due Fri. Nov. 9**. It must be neatly presented, formatted correctly, and contain a fully developed thesis argument. 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!

V) Rewrite and Revise: If not, you will have a chance to revise and write the paper or exhibit based on my comments. The final rewrites will be **due Fri. Dec. 7**, the last day of classes.

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

Rev: 8/29/07

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

ASSIGNMENT SCHEDULE

The following is a comprehensive calendar of work that contains:

- 1) Date & title of each lecture
- 2) Summary comments about the lecture and 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 724.9 C98 M3)
P&M = U. Conrads, Programs & Manifestoes (1960) (Reserves 720.9 C75PA)
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 by writing a "Reading Report," summarizing the content of ALL the readings and posing 3 profound questions. Due at the beginning of class, bring 25 copies (for your classmates). No late reports accepted.
TBA = to be announced.

Date Lec.# - Topic:
Assignments, Due Dates, and Reading:

- Mo. Aug. 27 #1 - Intro. / Overview
Review: Moffett et al, Buildings Across Time (2004) Chs. 14-15, esp. pp.448-518; OR Nutgens, Story of Architecture (1997) Chs. 18-20, esp. Ch.18; OR Roth, Understanding Architecture (1993) Chs. 19-21, esp. pp.436-441.
- We. Aug. 29 #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. (940.28 T383)
- Fr. Aug. 31 #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 Modern Art & Modernism: A Critical Anthology, eds. Frascina & Harrison (1982) pp.23-24, 17-18. (709.04 M68)
ER: G. Simmel, "The Metropolis and Mental Life" in Art in Theory 1900-1990 eds. Harrison & Wood (1992) pp.130-135. (301 S595)
ER: M. Bermann, "The Experience of Modernity" in Design After Modernism: Beyond the Object, ed. John Thakera (1988) pp.35-48. (745.4 D4578)
ER: Excerpt of H. Heynen, "Architecture facing Modernity," Architecture & Modernity: A Critique (1999) pp.9-21. (724.6 H61A)
- Mo. Sept. 3 **NO CLASS** - Labor Day Holiday - Library Closed
- We. Sept. 5 #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, The English House & "The Meaning of Arts & Crafts," in Architecture & Design: 1890-1939, ed. T. Benton (1975) pp.34-40 (724.9 B47A)
- Fr. Sept. 7 #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 craft and nationalism conservative responses to industrialization and international homogenization?
C: 131-138
ER: W. Kaplan, "Traditions Transformed," in Designing Modernity. The Arts of Reform and Persuasion 1885-1945, ed. W. Kaplan (1995) p.19-47. (745.4 D457993)

- Mo. Sept. 10 #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. 12 #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?
Due: ½-page typed research project topic idea with preliminary bibliography
C: 53-69.
- Fr. Sept. 14 #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?
Report 2: O. Wagner, Modern Architecture (1896, 1988) (724 W13M1)
- Mo. Sept. 17 #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) (720.1 B51B)
Report 4: H. Muthesius, Style-Architecture & Building Art, (1902, 1994) (724.5 M995)
- We. Sept. 19 #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. (720.4 L86S)
ER: Loos in Architecture & Design, 1890-1939, ed. T. Benton, pp. 40-45 (724.9 B47A)
Optional on HR: R. Banham, Ch.7 of Theory & Design in the First Machine Age (1960), pp.88-97. (724.9 B21T2A)
- Fr. Sept. 21 #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") (724.9 B47A)
Optional on HR: Banham, Theory & Design, Ch.5, pp.68-78. (724.9 B21T2A)
- Mo. Sept. 24 #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?
Due: 3rd revision of paper topic + Research bibliography. You must have a min. of 10 sources, including 1 "primary source" from the period, and 2 articles (1 after 1995)
ER: K. Frampton, "The Classical Tradition and the European Avant-Garde" Nordic Classicism 1910-1930. ed. S. Paavilainen (1982) pp.161-173. (720.948 N832)
- We. Sept. 26 #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?
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 F81S)

- Fr. Sept. 28 **Discuss Paper Topics** (3rd Year Field Trip)
- Mon. Oct. 1 #14 - America Scene & 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
- We. Oct. 3 #15 - Amerikanismus & Industry
Lecture on the influence of America on European modernism, particularly industry, Taylorism, the Skyscraper, and the abstraction of F.L.I. 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?
ER: J.-L. Cohen, "The Motherland of Industry" in Scenes of the World to Come ed. Cohen (1995) pp.63-83. (724.6 C67S Ovsz.)
- Fr. Oct. 5 #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?
DISTRIBUTE TAKE-HOME MIDTERM ESSAY QUESTION
C: 107-111, 149-151
Report 7: P&M: 34-38+
ER : Giedion, Space, Time & Architecture 3rd ed. (1956) pp.426-444 (720.9 G45)
Optional on HR: M. Tafuri & Dal Co, Modern Architecture, Ch. 8, "Arch. & Avantgarde" (1976) (720.904 T12M)
- Mo. Oct. 8 #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. 10 **MIDTERM** - In-class Slide-IDs, and Take Home Due
- Fr. Oct. 12 TBA
- Mo. Oct. 15 #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" Women and the Making of the Modern House (1998) pp.65-88 (720.1 C71P1 Ovsz.)
Optional on HR: K. Frampton, Ch.16 "De Stijl," Modern Architecture: A Critical History 3rd. ed. (1980) (724.F81M31)
Optional on HR: Banham, Theory & Design, pp.138-200 (724.9 B21T2A)
- We. Oct. 17 #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)

- Fr. Oct. 19 **NO CLASS** - Midterm Break
- Mo. Oct. 22 **#20 - Gropius and Early Bauhaus**
C: 163-181.
 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: ca.183-199
P&M: 49-53, 68-70, 95-97
Optional on HR: K. Frampton, Ch.14 "Bauhaus," Modern Architecture, (724.F81M31)
- We. Oct. 24 **#21 - Le Corbusier I: Development & Theory**
 Lecture and discussion 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 the forefront of modern architecture? Why did LC embrace technology, industry and the machine? What are the main points behind Towards a New Architecture? What were LC's "Five Points of Modern Architecture"? How were they expressed in the Villa Savoye and the Villa at Garches?
C: 163-181.
Report 9: P&M: 59-62, 99-101 +
HR: Le Corbusier, Towards a New Architecture (1923, transl. 1931) skim book, read pp.v-xvii, 1-8 of this book! (724.944 J43T2)
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) (724 C72M)
- Fr. Oct. 26 **#22 - Le Corbusier II: Architecture & Urbanism**
 Lecture and discussion on the development of Le Corbusier's signature modernism in architectural and urban forms. How were LC's "Five Points of Modern Architecture" gradually developed and expressed in the Villa Savoye and the Villa at Garches? How do LC's architectural ideas relate to his urban ones? How are LC's ideas similar to those of the Garden City? What is different? What role did zoning play in LC's ideas? How did LC deal with the automobile and modern traffic and transportation possibilities? Can you explain the differences between the Plan Voisin, the "Contemporary City" and the "Radiant City"?
C: 173-181, 246-248
Report 10: P&M: 89-94, 137-145 +
HR: Le Corbusier, City Planning of Tomorrow (1925, 1929) (711.4 J43C)
- Mo. Oct. 29 **#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," Modern Architecture. pp.130-141 (724 F81M31)
- We. Oct. 31 TBA - Advisory Board
- Fr. Nov. 2 **#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; (724.9 B47A)
ER: S. Ingberman, ed. "The Viennese Superblocks," Oppositions no.13 (1978) pp.77-89. (Periodical)
ER: N. Bullock, "Housing in Frankfurt and the new Wohnkultur, 1925-1931," Architectural Review 163 (June 1978): 335-242. (Periodical)
- Mo. Nov. 5 **#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?
- We. Nov. 7 **#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) (724.9 H67AA)

- Fr. Nov. 9 TBA
Due: FINAL Research Project (full 10-12pp. paper OR full exhibit design)
- Mo. Nov. 12 #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. (307.76 F53U)
- We. Nov. 14 #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. (720.8 M63MAAD 1 Ovsz.)
Optional on HR: Mies van der Rohe. The Artless Word, ed. F. Neumeyer (1986, transl. 1991) (720.8 M63MAAE 1)
- Fr. Nov. 16 #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. (720.8 A11AAF)
Optional on HR: J. Pallasmaa, "Alvar Aalto: Toward a Synthetic Functionalism" in Alvar Aalto: Between Humanism & Materialism ed. P. Reed (1998) pp.21-39 (720.8 A11AAG)
- Mo. Nov. 19 **MIDTERM** - In-class Slide-IDs, and Take Home Due
- We. & Fr. Nov. 23 & 25 **NO CLASS** - Thanksgiving Break
- Mo. Nov. 26 #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. 28 #32 – "Tropical Modernism" - Africa, Palestine, Brazil
TBA
- Fr. Nov. 30 #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. 4 #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 (NA)
Optional in ER: 24. P. Johnson, P. Schmitthenner, P. Schuster, in Architecture & Design 1890-1939, ed. T. Benton, pp.207-208, 209-213. (724.9 B47A)

- We. Dec. 6 #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. 8 #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)

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