

Modern Architecture: 1750 to 2000

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Office and Hours: Roux 221
Mon. & Wed. 1:20-3:30 PM

Our course examines major buildings, architects, architectural theories and debates from 1750 modern period, with a strong emphasis on Europe through 1900, and both the U.S., Europe in the twentieth century to the present. Central issues of the course include: architecture as an important carrier of historical, social, and political meaning; changing ideas of history and progress in built form; and the varied architectural responses to industrialization and new technologies. While exploring these and other issues, the course also attempts to develop students' visual acuity and ability to interpret architectural form.

I. COURSE READINGS

The following books are required:

1. Barry Bergdoll, European Architecture: 1750-1890
2. Alan Colquhoun, Modern Architecture (2002)
3. Le Corbusier, Towards a New Architecture (1923)
4. Henry-Russell Hitchcock and Philip Johnson, The International Style (1932)
5. Juhaani Pallasmaa, The Eyes of the Skin: Architecture and the Senses (1996)

All other readings (marked * and *italicized*) can be found on and downloaded from our Blackboard page, under "Course Readings." If you have any problem opening one of the readings on Blackboard, first save it to your desktop and then try opening it. Since some of the files are large (because of images), this may well occur. **Please note**, because of possible delays obtaining books in the first days of class, I have posted the first two readings in Bergdoll on Blackboard.

II. COURSE TOOLS

1. **BLACKBOARD:** Our Blackboard site contains many of our class materials: the syllabus, course readings, images from each class, writing tips, and I will also post paper topics there.
2. **ARTSTOR:** is a repository of hundreds of thousands of digital images. It also offers an off-line viewer—called OIV. You will need to download a copy of this viewer to your computer in order to access the images I show in class. When I post the images after each class, they will be in the form of an OIV presentation. You will be able to access them whenever you wish—and you will especially want to do so to study for exams. (I have put directions for downloading Artstor's OIV on our blackboard page.)

III. COURSE REQUIREMENTS

1. **CLASS PARTICIPATION AND ATTENDANCE:** You are required to be present in class, to read assignments carefully, and to participate actively in class discussion.
2. **IF YOU MISS CLASS:**
 - Unexcused absences from class will lower your final grade in the course.
 - If you miss five classes without a note from the dean, you will fail the course.
3. **PAPERS:** course requires 3 papers. Topics will be posted on blackboard at least 10 days before they are due. No extensions. If late, you will be penalized 1/3 of a grade for each day that passes.
 - **Paper #1** (5-6 pp.), due Friday, Sept. 21st, at 4:00 pm in my office
 - **Paper #2** (5-6 pp.), due Friday, Oct. 26th, at 4:00 pm in my office
 - **Paper #3** (5-6 pp.), due Friday, Nov. 30th, at 4:00 pm in my office
4. **MIDTERM and FINAL EXAMS:** The exams will cover reading assignments and material discussed in each class. The final will pick up where the midterm left off and will not be comprehensive.
5. **COURSE GRADE:** Your final grade will be based on the following: Papers: 55% total (the lowest of the 3 paper grades will count 15%, the other 2 papers, 20% each). Exams: 40% total or 20% each. Class participation, 5%
6. **ETIQUETTE:**
 - It is rude to stroll out of the room during the middle of class. Unless it is an emergency, please do not do so. Use the bathroom and get a drink before class begins.
 - Turn phones off and leave them packed up during class.
 - No computers or iPads permitted in class. (Please see me if this presents a problem for you.)

CLASS SCHEDULE AND ASSIGNMENTS

I. Becoming Modern

Wed. Aug. 29 : Course introduction

Mon Sept. 3: Enlightenment Architecture

- Barry Bergdoll, European Architecture, (2000), 1-41 (***)posted on blackboard)
- **Marc Antoine Laugier, excerpt from Essai sur l'architecture, (1753), 6 pp.*

Wed. Sept. 5: Visionaries and Revolutionaries

- Bergdoll, European Architecture, 86-102 (***1st week of Bergdoll on blackboard**)
- *Étienne-Louis Boullé, excerpt from “Architecture, Essay on Art,” (1794), 10 pp.
- *Claude-Nicolas Ledoux, excerpt from “Architecture Considered in Relation to Art Morals and Legislation,” (1804), 2 pp.

Mon. Sept. 10: The Sublime and the Picturesque

- Bergdoll, European Architecture , 73-79, 84-85 (***on blackboard**)
- *Edmund Burke, excerpt from “A Philosophical Inquiry into the Origin of our Ideas of the Sublime and Beautiful.” (1757) 10 pp.
- *Uvedale Price, from “Essays on the Picturesque,” (1794), 5 pp. and William Gilpin, “On Picturesque Beauty,” (1792), 10 pp.

Wed. Sept. 12: Antiquity and National Identity

- Bergdoll, European Architecture , 139-156, 184-189
- *Heinrich Hübsch, “In What Style Shall We Build,” (1828) and intro., 13 pp.

Mon. Sept. 17: Dramatic Sensibilities: Schinkel and Soane

- Bergdoll, European Architecture , 119-127
- *Gillian Darley and Helen Dorey, “Soane, the Man and His Circle” and “Lincoln’s Inn Fields,” (1999), 11 pp.
- *Peter Bethausen, “Karl Friedrich Schinkel: A Universal Man,” (1991), 8 pp.

Wed. Sept. 19: The École des Beaux-Arts and its Discontents

- Bergdoll, European Architecture , 173-184
- *Marc Le Coeur, “An Architect of Silence (Henri Labrouste),” (2013), 8 pp.

Mon. Sept. 24: Gothic Pieties

- Bergdoll, European Architecture , 142-146, 156-170
- *AWN Pugin, from “Contrasts,” (1836) and “The True Principles,” (1841), 3 pp.
- *Brief Biography of Pugin, 2 pp.
- *John Summerson, “Viollet-le-duc and the Rational Point of View,” (1949), 23 pp.

Wed. Sept. 26: The Nature of Gothic

- Bergdoll, European Architecture, 207-218
- *Ruskin “The Nature of Gothic,” (1853), 30 pp.

Mon. Oct. 1: William Morris and the Arts and Crafts

- Bergdoll, European Architecture , 219-224

- *Fiona MacCarthy, excerpt from “Anarchy and Beauty, William Morris and His Legacy,” (2014), 15 pp.
- *William Morris, “The Revival of Architecture,” (1888), 7 pp.

II. Being Modern

Wed. Oct. 3: Adolf Loos and the Vienna Secessionists

- Alan Colquhoun, Modern Architecture, (2002), 9-33; 73-85.
- *Adolf Loos, “Ornament and Crime,” (1929), 8 pp.

FALL BREAK

Wed. Oct. 10: First Machine Age

- Alan Colquhoun, Modern Architecture, 57-71.
- Le Corbusier, Toward a New Architecture, (1923), 1- 65, 87-103

Mon. Oct. 15: Midterm

Wed. Oct. 17: Le Corbusier

- Alan Colquhoun, Modern Architecture, 137-157
- Le Corbusier, Toward a New Architecture, 109-148, 229-265.

Mon. Oct. 22: The Bauhaus and the New Architecture: Gropius and Mies

- Alan Colquhoun, Modern Architecture, 159-179.
- *Kathleen James-Chakraborty, (2006) “Introduction to Bauhaus Culture,”
- *Gropius on the Bauhaus, (1923), 9 pp.
- Barry Bergdoll and Leah Dickerman, (2009) “Bauhaus Workshops for Modernity,” 25 pp.

Wed. Oct. 24: The Avant-Garde in Europe

- Alan Colquhoun, Modern Architecture, 109-135
- *Constructivist and De Stijl Manifestos and Primary Sources, (1920s), 7 pp.
- *JJP Oud, “Architecture and Standardization,” (1918), 1 p.

Mon. Oct. 29: The International Style

- H.R. Hitchcock and Philip Johnson, The International Style, (1932), 22-95

Wed. Oct. 31: Beyond the Pale and Pristine

- *Winfried Nerdinger, "Alvar Aalto's Human Modernism," (1999), 18 pp.
- *Tim Benton, *Modernism and Nature*, (2006), 11 pp.

Mon. Nov. 5: Exiles and Émigrés

- *William Jordy, "The Aftermath of the Bauhaus in America," (1969), 40 pp.

Wed. Nov. 7: Frank Lloyd Wright in the Modernist Era

- *Vincent Scully, "Frank Lloyd Wright vs. the International Style," (1954), 10 pp.
- *Neil Levine, "To Hear Fallingwater is to See it in Time," (2011), 9 pp.

Mon. Nov. 12: What is Happening to Modern Architecture?

- *Museum of Modern Art, *Symposium: "What is Happening to Modern Architecture?"* (1948), 17 pp.
- *J.L. Sert, F. Leger, S. Giedion, "Nine Points on Monumentality," (1943), 2 pp.

Wed. Nov. 14: Corporate Modernism

- Alan Colquhoun, Modern Architecture, 231-248
- *Arthur Drexler (MOMA), "Buildings for Business and Government," (1957), 9 pp.
- *Lewis Mumford, "House of Glass," (1952), 6 pp.
- Juhaani Pallasmaa, Eyes of the Skin, 7-15

Mon. Nov. 19: Le Corbusier's Later Works

- *Peter Serenyi, "Timeless but of its Time," *Le Corbusier in India*, (1983), 15 pp.
- Juhaani Pallasmaa, Eyes of the Skin, 17-51

THANKSGIVING**Mon. Nov. 26: The New Brutalism**

- *Kitnick, Smithson, Crosby and Banham, *primary and secondary source writings on "The New Brutalism,"* 25 pp.
- Juhaani Pallasmaa, Eyes of the Skin, 43-77

****REQUIRED ATTENDANCE, TUESDAY AT FILM, “MY ARCHITECT,” (2003) ABOUT LOUIS KAHN, TBA.**

VI. Beyond the Modern

Wed. Nov. 28: Louis I Kahn

(work on paper due, Friday)

Mon. Dec. 3: Postmodernism, Robert Venturi and Denise Scott Brown

- *Robert Venturi, “Nonstraightforward Architecture,” and Venturi & Denise Scott-Brown, “On Ducks and Decoration,” (1965 and 1968), 3 pp *Heinrich Klotz, “Postmodern Architecture,” (1996), 14 pp.*
- **David Rifkin, “Post-Modernism, Critique and Reaction,” (2014), 15 pp.*

Wed. Dec. 5: Architecture in Global Age of Climate Change

- **Robert Adam, excerpt from Globalisation of Modern Architecture, (2012), 34 pp.*
- **Philip Tabb, “Greening Architecture, The Impact of Sustainability,” (2014), 20 pp.*

Final Exam: see Polaris for scheduled exam time