



# MODERN ARCHITECTURE

ARCH 3313 History of World Architecture III Fall 2020 Brian C. R. Zugay, PhD

*This is a fully online course. It will be delivered synchronously via Zoom at the scheduled class time, and will use Blackboard as a course management system. Students will need to have access to a computer, webcam, and microphone for remote delivery of the course.*

**Dr. Brian C. R. Zugay**  
**ARCH 3313.254: History of Architecture III**  
**“Modern Architecture”**  
**Texas Tech University, College of Architecture, Fall 2020**

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Class Time: TTh 1:00 p.m. - 2:20 p.m. MT, online via Zoom

Office: Architecture 505 in Lubbock (All meetings will be held online)  
Office Hours: TTh 10:00 a.m. to 11 a.m. MT, and by appointment (held via Zoom and by phone)  
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Graduate Assistants: Mohammad Karkoutly (chief), Amber Noyola, Ingrid Nuñez, and Hannah Soenksen Houser

## **COURSE DESCRIPTION**

This course critically surveys the history of modern architecture from its origins in the late-nineteenth century through to the mid-twentieth century in Europe, the United States, and globally. Emphasis is placed on understanding the motivations, needs, and aspirations of the modern movement, as articulated in the buildings, projects, and writings of its practitioners.

Throughout the semester, we will tackle just what it means to be “modern” and explore and dissect what we have inherited and understand to be “modern architecture.” Fundamentally, modernism represents a break from the architectural traditions of the past and the conscious desire to develop an architecture of one’s own time. But by no means was this a homogeneous movement. The later-nineteenth and early-twentieth centuries were an immensely rich period of individual and group investigation and experimentation into the very nature and meaning of architecture. Architects actively explored materials, form, structure, and spatial relationships in new ways, while often pursuing different political, social, cultural, and aesthetic agendas.

The course examines architecture and architectural ideas in context in order to better understand intention and meaning. We will also explore how these architectural ideas spread and gained momentum. Attention is given to the manifestoes, writings, lectures, and commentary that announced and circulated these ideas, as well as the modern phenomenon of the exhibition. Publication and exhibition were the principal vehicles for the transmission of modern architectural ideas, framed the discourse, and introduced a new type of connectivity among architects internationally.

Upon satisfactory completion of this course, the student will:

- know and recognize major examples of American and European modern architecture from the late-nineteenth century to the mid-twentieth century
- be able to describe professionally the structural and stylistic features of the architecture studied
- understand structural, social, cultural, economic, aesthetic, and artistic issues that have contributed to the history and development of architectural modernism
- comprehend and critically evaluate key architectural literature and ideas related to the work studied

## CATALOG COURSE DESCRIPTION

3313 – History of World Architecture III (3). Survey of the development of world architecture during the 20th and 21st centuries. (CL). F.

## 2014 NAAB STUDENT PERFORMANCE CRITERIA

**Realm A: Critical Thinking and Representation.** Graduates from NAAB-accredited programs must be able to build abstract relationships and understand the impact of ideas, based on the study and analysis of multiple theoretical, social, political, economic, cultural, and environmental contexts. Graduates must be able to use a diverse range of skills to think about and convey architectural ideas.

This course features the following two Realm A skills:

- A.1. Professional Communication Skills: *Ability* to write and speak effectively and use representational media appropriate for both within the profession and with the general public.
- A.7 History and Global Culture: *Understanding* of the parallel and divergent histories of architecture and the cultural norms of a variety of indigenous, vernacular, local, and regional settings in terms of their political, economic, social, ecological, and technological factors.

Students will *demonstrate* Professional Communication Skills and History and Global Culture Skills through a range of exercises, written essays and analyses, quizzes and exams, and a semester-long research project which critically analyzes some aspect of architectural design in the modern period.

## OFFICE HOURS and CONTACTING THE INSTRUCTOR

Regular office hours and other appointments will take place online or by phone. **My office hours are on Tuesdays and Thursdays from 10:00 to 11:00 a.m. MT.** Office hours will be conducted via Zoom, utilizing the Waiting Room feature, and will be ‘first come first served.’ I am also available at other times by appointment. Please take advantage of my office hours to discuss the course, your progress, reading, writing, and study strategies, or any other issue or concern you may have.

E-mail is the best way to communicate with me outside of class and office hours. My e-mail address is [brian.zugay@ttu.edu](mailto:brian.zugay@ttu.edu). Please include the course number (ARCH 3313) or title (Modern) in the subject line, or I may delete it without reading it. You may also leave a message for me by phone anytime at **(806) 834-2695**. You may also talk to me by phone during my office hours, if I have no one waiting on Zoom.

## TEXTBOOKS & READINGS

The required textbooks for this course are:

- Alan Colquhoun, *Modern Architecture*, Oxford History of Art (Oxford University Press, 2002).
- William J. R. Curtis, *Modern Architecture Since 1900*, third ed. (Phaidon, 1996).

Recommended reading:

- Ulrich Conrads, ed., *Programs and Manifestoes on 20th-Century Architecture*, rev. ed. (MIT).
- Kenneth Frampton, *Modern Architecture: A Critical History*, fourth ed. (Thames & Hudson, 2007).

Additional required readings will be posted in .pdf format on the course website on Blackboard. Other short readings may be handed out during class, as well. You are responsible for the content of *all* required readings for the quizzes, exams, and discussion.

Reading assignments are listed in the schedule-portion of the syllabus. Students are expected to read the assignments PRIOR to class time so that they may already be familiar with the material during the lecture.

Please bring any questions you may have about the readings to class, and be prepared to participate in any classroom discussion.

### **COURSE WEBSITE (Blackboard 9.1)**

There is a website for this course on Blackboard where all course documents, lecture PowerPoints, and announcements will be posted. To log-in, go to <http://www.depts.ttu.edu/lms/index.php>. The course is identified as: “Fall 2020 TTU History of World Architecture III (ARCH-3313-254).”

Online exams will be administered through Blackboard, and written assignments will be submitted through Blackboard. Individual student grades will also be posted on Blackboard.

If you cannot find the course “Fall 2020 TTU History of World Architecture III (ARCH-3313-254)” listed on your Blackboard account, please e-mail the instructor immediately about the situation and provide your eRaider UserID. You will need to be manually added into the system. For any other assistance with using Blackboard, go to <http://www.ttc.ttu.edu/content/asp/bblearn/studentsupport.asp>, or call IT HelpCentral at (806) 742-HELP.

### **COURSE DELIVERY (Zoom)**

This course will be delivered synchronously at the scheduled class time via Zoom. If you do not have Zoom, please download a free copy of the app from <https://zoom.us/>, and register it with your full name and/or ttu.edu e-mail address. The link to the Zoom class meeting is posted on the front page of the course Blackboard site, and will be e-mailed to all registered students at the beginning of the semester. If for some reason, the Zoom meeting link must be changed, students will receive an updated link by e-mail, and the updated link will be posted on the front page of the course Blackboard site.

Class will begin promptly at 1:00 p.m. MT. Attendance will be taken at each class meeting through Zoom’s reporting system of meeting attendees.

If there is an issue with the Zoom presentation during class (for example, you cannot see the slide presentation or cannot hear the speaker), let the instructor know immediately. Please un-mute yourself and interrupt. You may also e-mail the instructor during the class to alert him of any issues at [brian.zugay@ttu.edu](mailto:brian.zugay@ttu.edu).

As this is a very large course, the Chat function on Zoom will be disabled. At times, I will stop during the lectures to see if anyone has any questions. Un-mute yourself and speak.

PLEASE NOTE: Class attendance will be taken using Zoom’s reporting system of meeting attendees. You must have a Zoom account that (a) uses your full name and/or (b) is registered with your ttu.edu e-mail address. If your Zoom account has neither of these, please sign-up for a new, free Zoom account using your ttu.edu e-mail address on <https://zoom.us/>, and use this new account when logging-on to our class meetings.

### **COURSE REQUIREMENTS and GRADING**

*Students are required to attend all classes.* This is an advanced lecture course wherein substantial information and analysis are conveyed through each lecture and in-class discussion. Missing even one class can put you behind; missing multiple classes only compounds the situation. Therefore your attendance at all classes is mandatory. Attendance will be recorded at each class session using Zoom’s reporting for meeting attendees. If there is a problem with regular tardiness or absences, a mandatory meeting with the instructor will be held, and a reduction in the student’s grade may occur. The College of Architecture follows the class attendance policy set out in the *Undergraduate and Graduate Course Catalog, 2020-2021*, page 51. The College supports the definition of four unexcused absences as being

excessive and constitutes cause for having the student drop the course or receive a failing grade. Therefore, four unexcused absences will earn a student an automatic failure (“F”) in the course. For each unexcused absence from lecture and/or section until the fourth missed class, a student will have 2 full points deducted from his or her final grade average. A legitimate health issue, a family emergency, religious observance, a court appearance, or an official class or team trip (you must present a note from your instructor or coach prior to the missed class) are the only acceptable reasons for missing class. Please notify me in person or by e-mail of any such reason for a missed class. If a student misses class for any reason, it is his/her responsibility to arrange with a classmate to view any class notes and materials and to obtain any assignment. For further information on the College of Architecture’s attendance policy, see: [http://arch.ttu.edu/wiki/Attendance\\_Policy](http://arch.ttu.edu/wiki/Attendance_Policy). Also see the section “SPECIAL ILLNESS-BASED ATTENDANCE POLICY” below.

**Readings.** Assigned readings should be read *before* you come to class. This will enable you to follow the lecture adequately and to participate fully in the class. *You should expect to spend 9 hours per week reading and preparing for this course.*

**Slide sheets.** A slide sheet will be prepared for each lecture that lists the buildings, designers, dates, concepts, terms, and publications that I will discuss during the lecture. This “slide sheet” will help you as you take notes during class; later, when you review your readings and class-notes; and when you study for quizzes and the exams. Each slide sheet will be posted on Blackboard before class. Please print it out and have it with you during the lecture, and keep it with your notes. The slide sheet is an MS Word document and, depending on your computer set-up, you may prefer to type your notes directly onto the downloaded file during the lecture.

**Slides.** A study set of selected slide images from the lecture will be available prior to each class in PowerPoint presentations on Blackboard. Most of these images are not illustrated in your textbooks. When reviewing your readings and class notes, and when studying for the exams, it will be necessary to examine these images.

**Taking notes.** Taking notes is an essential part of this course and will contribute to your success in it. You must be able to organize, comprehend, and evaluate a very large volume of information, and your notes and note-taking are primary tools for achieving these objectives. *I personally recommend handwriting your class notes*, especially since you may already be using your computer to view the lecture. Handwriting your notes provides you with the freedom to organize your notes and observations spatially on a page. It also allows you to make quick sketches of a particular work of architecture, or to record a specific detail. Your drawings may or may not be of the same quality as the original, but they will certainly help you to recall and understand the particular work better. You should also take notes on all your readings, summarizing key works, ideas, and themes. It is important to review and revise your notes regularly throughout the semester.

Depending on your own computer set-up and if you have multiple screens, you may find it useful to download a lecture’s slide sheet before class begins (which is an MS Word document) and then type your class notes directly onto your downloaded slide sheet.

Students may also find it useful to keep their notes and handouts together in a binder or in a notebook with folder-pockets. It is highly recommended that *you keep each slide sheet with your notes and have them with you at every class for easy reference.*

I am happy to discuss note-taking techniques and study strategies with any student. Please contact me during my office hours.

**Special note on lectures and course content. I do not permit the analog or digital recording of my lectures. This is strictly prohibited.** Additionally, I retain the copyright over all my lectures, how I present the course material, my slide presentations, and my slide sheets. Anything that I provide to you with regards to the course is meant expressly for your own personal use for the limited purposes of the course. **You may not distribute my course content and materials to others and may in no way post or upload course materials (including course notes) to any third-party website.**

**Grade distribution:**

Exam 1	25%
Exam 2	25%
Exam 3 (Final)	25%
Writing Assignments:	
Summaries	15%
Reflections	10%

**All exams and writing assignments must be completed to earn credit in this course. Any work submitted late will be marked down. Work not submitted within 10 days of the due date receives no credit.**

**Grade scale:**

A+ = 97-100	B+ = 87-89	C+ = 77-79	D+ = 67-69
A = 93-96	B = 83-86	C = 73-76	D = 63-66
A- = 90-92	B- = 80-82	C- = 70-72	D- = 60-62
			F = 0-59

**Explanation of Grading:**

An “A” on exams and written assignments, and in the overall course, demonstrates exemplary critical understanding of the content, context, and application of the course material. An “A” on individual written assignments further demonstrates clear, effective, and logical argumentation of key concepts, consideration of multiple viewpoints, and resourcefulness in research or manner of preparation.

A “B” demonstrates a high level of critical understanding of the course material and in the execution of assignments, but lacks full understanding (or articulation) of certain concepts and their application, or lacks a specified part of an assignment.

A “C” demonstrates minimal understanding of the course material and demonstrates only a basic engagement with the material and its application.

A “D” or “F” reflects poor understanding of the course material and low engagement with the course and assignments.

**Exams.** There are three major exams in this course, including the final exam, covering material only since the last exam. Exams may include image identification, matching or multiple-choice questions, and short written responses. They will cover all content from lectures and readings, and require synthesis of the material. Exams will be taken online through Blackboard. Detailed information about the contents of each exam and the exact online procedure on how to take it will be provided to the class in advance of each exam.

Expected dates for the exams are:

Exam 1	Tuesday, September 22
Exam 2	Tuesday, October 27
Exam 3 (Final)	Wednesday, December 7, 12:30 to 3 p.m. MT (this does not change)

**Writing Assignments.** Writing is an important component to this course. It pushes you to process, organize, and formalize complex thoughts and ideas, and then communicate them cogently and effectively. There are three types of regular writing assignments in this course: summaries, reflections, and critical analyses. Summaries simply require you to summarize in your own words the principal points in a reading and to assess the overall meaning or significance of the reading; typically these may be 2 to 3 pages in length. Reflections invite you to reflect more personally on a topic, whether it is drawing upon your own

experience, addressing an historical issue through your own contemporary vantage point, or considering broader implications of a topic. Reflections are typically 3 to 5 pages in length.

Details for each assignment will be handed out in the future. Summaries and reflections are usually one-week assignments. Submissions will be made online, and procedural details of submission will be distributed and discussed with the class. There is a 10-point reduction for each day an assignment is late.

***Class participation.*** I expect all students to prepare for each class, to have completed the assigned readings, and be ready for any discussion of the material. Be prepared to answer questions – *I may call upon individual students during class!* If you do not understand something or require clarification, please ask about it.

I encourage everyone to make comments and ask questions, and I will routinely pause during class to take questions. Please speak up to be recognized. I encourage everyone to look out for developments, news, television shows, exhibitions, auctions, and general current-events related to the architecture and cultures we are studying this semester. Please bring such information forward and share it with the class. If there is a serious problem with one's participation, attentiveness, or preparedness, the student will be contacted for a mandatory meeting.

### **SPECIAL ILLNESS-BASED ATTENDANCE POLICY**

If at any time during this semester you feel ill, in the interest of your own health and safety as well as the health and safety of your instructors and classmates, you are encouraged not to attend face-to-face class meetings or events. Please review the steps outlined below that you should follow to ensure your absence for illness will be excused. These steps also apply to not participating in synchronous online class meetings if you feel too ill to do so and missing specified assignment due dates in asynchronous online classes because of illness.

1. If you are ill and think the symptoms might be COVID-19-related:
  - a. Call Student Health Services at 806.743.2848 or your health care provider. After hours and on weekends contact TTU COVID-19 Helpline at 806.743.2911.
  - b. Self-report as soon as possible using the Dean of Students COVID-19 webpage. This website has specific directions about how to upload documentation from a medical provider and what will happen if your illness renders you unable to participate in classes for more than one week.
  - c. If your illness is determined to be COVID-19-related, all remaining documentation and communication will be handled through the Office of the Dean of Students, including notification of your instructors of the period of time you may be absent from and may return to classes.
  - d. If your illness is determined not to be COVID-19-related, please follow steps 2.a-d below.
2. If you are ill and can attribute your symptoms to something other than COVID-19:
  - a. If your illness renders you unable to attend face-to-face classes, participate in synchronous online classes, or miss specified assignment due dates in asynchronous online classes, you are encouraged to visit with either Student Health Services at 806.743.2848 or your health care provider. Note that Student Health Services and your own and other health care providers may arrange virtual visits.
  - b. During the health provider visit, request a "return to school" note;
  - c. E-mail the instructor a picture of that note;
  - d. Return to class by the next class period after the date indicated on your note.

Following the steps outlined above helps to keep your instructors informed about your absences and ensures your absence or missing an assignment due date because of illness will be marked excused. You will still be responsible to complete within a week of returning to class any assignments, quizzes, or exams you miss because of illness.

If you have interacted with individual(s) who have tested positive for COVID-19:

1. Maintain a list of those persons and consult Student Health Services at 806-743-2911 or your primary care provider on next steps.
2. Do not return to class until you are medically cleared by your Health Care Provider.

### **ACADEMIC INTEGRITY, CLASSROOM CIVILITY, and ETHICAL PRINCIPLES**

“It is the aim of the faculty of Texas Tech University to foster a spirit of complete honesty and a high standard of integrity” (*TTU Undergraduate and Graduate Catalog 2020-2021*, page 52).

Academic integrity is taking responsibility for one’s own class and/or course work, being individually accountable, and demonstrating intellectual honesty and ethical behavior. Academic integrity is a personal choice to abide by the standards of intellectual honesty and responsibility. Because education is a shared effort to achieve learning through the exchange of ideas, students, faculty, and staff have the collective responsibility to build mutual trust and respect. Ethical behavior and independent thought are essential for the highest level of academic achievement, which then must be measured. Academic achievement includes scholarship, teaching, and learning, all of which are shared endeavors. Grades are a device used to quantify the successful accumulation of knowledge through learning. Adhering to the standards of academic integrity ensures grades are earned honestly. Academic integrity is the foundation upon which students, faculty, and staff build their educational and professional careers [Texas Tech University (“University”) Quality Enhancement Plan, Academic Integrity Task Force, 2010].

Cheating, plagiarizing, unauthorized collaboration with other individuals in the preparation of course assignments, and signing another’s name on an attendance sheet are all extremely serious offences and will not be tolerated under any circumstances. Anyone discovered to be doing any of these will receive an automatic failure (“F”) in the course and will be brought up on disciplinary charges. Students are directed to review Texas Tech University’s policies on Academic Integrity in the *Undergraduate and Graduate Catalog 2020-2021*, pages 52-53. If you are uncertain about what constitutes a violation, please contact the instructor.

Texas Tech University is a community of faculty, students, and staff that enjoys an expectation of cooperation, professionalism, and civility during the conduct of all forms of university business, including the conduct of student–student and student–faculty interactions in and out of the classroom. Further, the classroom is a setting in which an exchange of ideas and creative thinking should be encouraged and where intellectual growth and development are fostered. Students who disrupt this classroom mission by rude, sarcastic, threatening, abusive or obscene language and/or behavior will be subject to appropriate sanctions according to university policy. Likewise, faculty members are expected to maintain the highest standards of professionalism in all interactions with all constituents of the university ([www.depts.ttu.edu/ethics/matadorchallenge/ethicalprinciples.php](http://www.depts.ttu.edu/ethics/matadorchallenge/ethicalprinciples.php)).

### **RELIGIOUS HOLY DAY STATEMENT**

“Religious holy day” means a holy day observed by a religion whose places of worship are exempt from property taxation under Texas Tax Code §11.20. A student who intends to observe a religious holy day should make that intention known in writing to the instructor prior to the absence. A student who is absent from classes for the observance of a religious holy day shall be allowed to take an examination or complete an assignment scheduled for that day within a reasonable time after the absence. A student who is excused under section 2 may not be penalized for the absence; however, the instructor may respond appropriately if the student fails to complete the assignment satisfactorily.

### **DISCRIMINATION, HARASSMENT, AND SEXUAL VIOLENCE STATEMENT**



Texas Tech University is committed to providing and strengthening an educational, working, and living environment where students, faculty, staff, and visitors are free from gender and/or sex discrimination of any kind. Sexual assault, discrimination, harassment, and other Title IX violations are not tolerated by the University. Report any incidents to the Office for Student Rights & Resolution, (806)-742-SAFE (7233) or file a report online at [titleix.ttu.edu/students](http://titleix.ttu.edu/students). Faculty and staff members at TTU are committed to connecting you to resources on campus. Some of these available resources are: TTU Student Counseling Center, 806-742-3674, <https://www.depts.ttu.edu/scc/> (Provides confidential support on campus.) TTU 24-hour Crisis Helpline, 806-742-5555, (Assists students who are experiencing a mental health or interpersonal violence crisis. If you call the helpline, you will speak with a mental health counselor.) Voice of Hope Lubbock Rape Crisis Center, 806-763-7273, [voiceofhopelubbock.org](http://voiceofhopelubbock.org) (24-hour hotline that provides support for survivors of sexual violence.) The Risk, Intervention, Safety and Education (RISE) Office, 806-742-2110, <https://www.depts.ttu.edu/rise/> (Provides a range of resources and support options focused on prevention education and student wellness.) Texas Tech Police Department, 806-742-3931, <http://www.depts.ttu.edu/ttpd/> (To report criminal activity that occurs on or near Texas Tech campus.)

### **STUDENT ACADEMIC RESOURCES / ADA STATEMENT**

Please feel free to talk with me about any concerns or difficulties you may have with the course. I am also happy to assist students who require special accommodations for optimal learning. Any student who, because of a disability, may require special arrangements in order to meet the course requirements should contact the instructor as soon as possible to make any necessary arrangements. Students should present appropriate verification from Student Disability Services during the instructor's office hours. Please note: instructors are not allowed to provide classroom accommodations to a student until appropriate verification from Student Disability Services has been provided. For additional information, please contact Student Disability Services in West Hall or call 806-742-2405.

### **UNIVERSITY WRITING CENTER**

I encourage you to take advantage of the services offered by the University Writing Center. Services are available completely online for synchronous and asynchronous appointments. The Center's website is: <https://writingcenter.ttu.edu/>.

### **COURSE RESERVES**

The course textbooks have been placed on Reserve in the Architecture Library in Lubbock, located on the 9th floor of the Architecture Building. They may be checked-out on 2-hour loans and overnight. Additional major titles related to modern architecture have also been placed on Reserve to ensure full access to them by all students. Reserved titles for this course can be found by clicking the "Course Reserve" link on the main page of the University Libraries webpage (<http://library.ttu.edu/>) under "Popular Destinations For Students" and then typing "Zugay."

- Reyner Banham, *Theory and Design in the First Machine Age*, second ed. (MIT, 1960).
- Leonardo Benevolo, *History of Modern Architecture*, vols. 1 and 2 (MIT, 1971).
- Germano Celant, ed., *Architecture & Arts, 1900/2004: A century of creative projects in building, design, cinema, painting, sculpture* (Skira, 2004).
- Peter Collins, *Changing Ideals in Modern Architecture, 1750-1950* (McGill - Queen's University Press, 1998).
- Dennis P. Doordan, *Twentieth-Century Architecture* (H. N. Abrams, 2002).
- Richard Weston, *100 Ideas That Changed Architecture* (Laurence King, 2011).

### **CLASS SCHEDULE**

Students are expected to read the required reading assignments for each lecture topic PRIOR to class time so that they may already be familiar with the material and be prepared for discussion. Other required readings may be assigned throughout the course.

Please note that the required and recommended textbooks (Colquhoun, Curtis, and Frampton) are organized thematically; specific architects and movements are frequently discussed across chapters. The assigned readings below from the textbooks are where particular focus is made on a topic. Over the course of the semester, you should thoroughly read the entirety of the textbooks.

The course schedule and contents are subject to shift during the semester. Students will be informed of any changes to content, assignments, exams, and other due dates.

- T 8/25            **Introduction to Course**
- Colquhoun, 9-11
  - Curtis, 7-17
  - RECOMMENDED: Frampton, 8-10
- Th 8/27            **Roots of Modernism in the Nineteenth Century I**
- Colquhoun, 13-15
  - Curtis, 21-39
  - RECOMMENDED: Frampton, 12-40, 42-50
- T 9/1                **Roots of Modernism in the Nineteenth Century II**
- Th 9/3             **Modernismo in Barcelona**
- Colquhoun, 24-26
  - Curtis, 59-63, 132-134
  - RECOMMENDED: Frampton, 25-26
- T 9/8                **Art Nouveau in Paris and Brussels**
- Colquhoun, 16-23
  - Curtis, 53-59
  - RECOMMENDED: Frampton, 64-71, 96-99
  - Conrads: Henry van de Velde, “Programme” (1903)
  - Thiébauld-Sisson, “An Innovator—Victor Horta” (1897)
  - Victor Horta, “Reminiscences of the Maison du Peuple” (undated)
- Th 9/10            **Charles Rennie Mackintosh and the Glasgow School**
- BERLAGE Colquhoun, 24
  - Curtis, 63-66, 89-90
  - RECOMMENDED: Frampton, 74-77
- T 9/15              **Vienna Secession**
- Colquhoun, 26-33
  - Curtis, 66-69
  - RECOMMENDED: Frampton, 78-83
  - Otto Wagner, *Modern Architecture* (1898), review entire book

- Adolf Loos, “Potemkin’s Town” (1898)
- Josef Hoffmann and Koloman Moser, “The Work-Programme of the Wiener Werkstätte” (1905)

Th 9/17

**Chicago School**

- Colquhoun, 35-55
- Curtis, 39-51, 113-129
- RECOMMENDED: Frampton, 51-56,
- Louis Sullivan, “Ornament in Architecture” (1892)
- Louis Sullivan, “The Tall Office Building Artistically Considered” (1896)

T 9/22

**EXAM 1**

Th 9/24

**Early Frank Lloyd Wright and the Prairie Style**

- Colquhoun, 35-55
- Curtis, 113-129
- RECOMMENDED: Frampton, 57-63
- Conrads: Frank Lloyd Wright, “Organic architecture” (1910)
- Frank Lloyd Wright, “The Art and Craft of the Machine” (1901/1930)

T 9/29

**Adolf Loos**

- Colquhoun, 73-85
- Curtis, 69-71
- RECOMMENDED: Frampton, 90-95
- Conrads: Adolf Loos, “Ornament and Crime” (1908)
- Excerpts on the Müller House, from Claire Beck Loos, *Adolf Loos: A Private Portrait*, edited by Carrie Patterson (Los Angeles: DoppelHouse Press, 2011): 15, 36-38, 65-66

Th 10/1

**Reinforced Concrete and Auguste Perret**

- Colquhoun, 141-144
- Curtis, 73-83
- RECOMMENDED: Frampton, 105-108

T 10/6

**Darmstadt Artists Colony**

- Curtis, 101
- RECOMMENDED: Frampton, 79-80

Th 10/8

**Deutscher Werkbund**

- Colquhoun, 57-71 DW
- Curtis, 99-107
- RECOMMENDED: Frampton, 109-115
- Conrads: Henry van de Velde, “Credo” (1907)
- Conrads: Hermann Muthesius, “Aims of the Werkbund” (1911)
- Conrads: Hermann Muthesius, “Werkbund thesis and antithesis” (1914)
- Adolf Loos, “Cultural Degeneracy” (1908)
- Hermann Muthesius, “Where do we Stand?” (1911)

- T 10/13      **German Expressionism**
- Colquhoun, 87-99
  - Curtis, 99-106
  - RECOMMENDED: Frampton, 116-122
  - Conrads: Hans Poelzig, "Fermentation in Architecture" (1906)
  - Conrads: Paul Scheerbart, "Glass architecture" (1914)
  - Conrads: Bruno Taut, "A programme for architecture" (1918)
  - Conrads: Erich Mendelsohn, "The problem of a new architecture" (1919)
  - Conrads: Bruno Taut, "Down with seriousness!" (1920)
  - Conrads: Bruno Taut, "Frühlicht (Daybreak)" (1921)
  - Adolf Behne, "Review of Scheerbart's 'Glass Architecture'" (1918-19)
  - Bruno Taut, "The City Crown" (1919)
- Th 10/15      **Neue Sachlichkeit, Bauhaus and DeStijl I**
- Colquhoun, 159-170
  - Curtis, 183-199
  - RECOMMENDED: Frampton, 123-129, 130-141
  - Conrads: 'Work Council for Art,' "Under the wing of a great architecture" (1919)
  - Conrads: Gropius/Taut/Behne, "New ideas on architecture" (1919)
  - Conrads: Walter Gropius, "Programme of the Staatliches Bauhaus in Weimar" (1919)
  - Conrads: Oskar Schlemmer, "Manifesto for the first Bauhaus exhibition" (1923)
  - Conrads: Walter Gropius, "Principles of Bauhaus production" (1926)
  - Conrads: Hannes Meyer, "Building" (1928)
  - Walter Gropius, "Address to the Bauhaus Students" (July 1919)
  - Vilmos Huszar, "The Staatliche Bauhaus in Weimar" (1922)
- T 10/20      **Bauhaus and DeStijl II**
- Th 10/22      **Italian Futurism**
- Colquhoun, 99-107
  - Curtis, 107-111
  - RECOMMENDED: Frampton, 84-89
  - Conrads: Antonio Sant'Elia/Filippo Tommaso Marinetti, "Futurist architecture" (1914)
  - Filippo Tommaso Marinetti, "The Founding and Manifesto of Futurism" (1909)
- T 10/27      **EXAM 2**
- Th 10/29      **Russian Constructivism**
- Colquhoun, 120-135
  - Curtis, 210-215
  - RECOMMENDED: Frampton, 167-177
  - Conrads: Naum Gabo/Antoine Pevsner, "Basic principles of Constructivism" (1920)
  - Conrads: Kasimir Malevich, "Suprematist manifesto Unovis" (1924)
  - Conrads: El Lissitzky, "Ideological superstructure" (1929)
  - Nikolai Punin, "On Tatlin's Monument to the Third International" (1919)
- T 11/3      **LeCorbusier: Early Career and the 1920s and 1930s**
- Colquhoun, 137-157

- Curtis, 83-85, 163-181, 275-285, 319-327
- RECOMMENDED: Frampton, 149-160, 178-185
- Conrads: Le Corbusier, "Towards a new architecture: guiding principles" (1920)
- Conrads: Le Corbusier, "Guiding principles of town planning" (1925)
- Conrads: Le Corbusier/Pierre Jeanneret, "Five points towards a new architecture" (1926)
- Le Corbusier, "A Contemporary City with Three Million Inhabitants" (1925 and 1922)
- Frank Lloyd Wright, "Towards a New Architecture" (1928)

Th 11/5

**Mies van der Rohe; The International Style and its Historiography**

- Colquhoun, 170-181
- Curtis, 257-273, 305-311
- RECOMMENDED: Frampton, 161-166
- Conrads: Werner Graeff, "The new engineer is coming" (1923)
- Conrads: Ludwig Mies van der Rohe, "Working theses" (1923)
- Conrads: Ludwig Mies van der Rohe, "Industrialized building" (1924)
- Conrads: Ludwig Mies van der Rohe, "On form in architecture" (1927)
- Conrads: CIAM, "La Sarraz Declaration" (1928)
- Conrads: Ludwig Mies van der Rohe, "The new era" (1930)
- Conrads: CIAM, "Charter of Athens: tenets" (1933)
- Henry-Russell Hitchcock and Philip Johnson, "The International Style" (1932)

T 11/10

**American Skyscrapers and Europe**

- Curtis, 217-227
- RECOMMENDED: Frampton, 219-223
- "Chicago Tribune Building Competition, Program and Jury Report" (1925)
- Louis Sullivan, "The Chicago Tribune Competition" (1923)

Th 11/12

**Frank Lloyd Wright in the 1920s and 1930s**

- Curtis, 227-239, 311-319
- RECOMMENDED: Frampton, 186-191
- Frank Lloyd Wright, "The Logic of Contemporary Architecture as an Expression of This Age" (1930)
- Frank Lloyd Wright, "The House of the Future" (1932)
- Frank Lloyd Wright, "Broadacre City: A New Community Plan" (1935)

T 11/17

**Alvar Aalto and Scandinavian Modernism; Architecture of Totalitarian Regimes**

- Colquhoun, 193, 207, 183-191
- Curtis, 338-349, 351-369
- RECOMMENDED: Frampton, 192-202, 203-209, 210-218
- F. Schuster, "Five Years of the Weissenhof Siedlung in Stuttgart" (1933)

Th 11/19

**Vernacular and Historicist Architecture**

- Curtis, 87-97, 287-303
- Ralph Adams Cram, "The Philosophy of the Gothic Restoration" (1913)

T 11/24

**Late Le Corbusier**

- Colquhoun, 209-229
- Curtis, 417-451

- RECOMMENDED: Frampton, 224-230

**Th 11/26**      **NO CLASS: Thanksgiving**

**T 12/1**      **Postwar Modernism in Europe, the U.S., and the World**

- Colquhoun, 231-254
- Curtis, 395-415, 471-489, 513-527
- RECOMMENDED: Frampton, 231-237, 238-246, 248-261, 262-268
- Philip Johnson, "House at New Canaan, Connecticut," *Architectural Review* 107 (September 1950): 152-159
- Conrads: R. Buckminster Fuller, "Universal architecture" (1932)
- Conrads: "A post-war appeal: fundamental demands" (1947)
- Conrads: Ludwig Mies van der Rohe, "Technology and architecture" (1950)
- Conrads: Louis Kahn, "Order is" (1960)
- Reyner Banham, "The New Brutalism" (1955)

**W 12/7**      **FINAL EXAM (EXAM 3)**  
1:30 p.m. to 4:00 p.m.