Art History W3645y: Twentieth Century Architecture & City Planning (1890-1990)*

Meets: MW 4:10 - 5:25
501 Schermerhorn Hall

Office: 909 Schermerhorn
Office Hours: Weds 11-12, or by appt.

Section Leaders (will hold office hours by appt.)

Eric Anderson (ega19@columbia.edu)
Andrew Manson (ajm56@columbia.edu)
William Kaizen (wrk4@columbia.edu)
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Sections: Every student is required to register for one of the sections offered. To view the sections, AHIS W3646, go to http://www.columbia.edu/cu/bulletin/uwb/subj/AHIS/_Spring2002.html
Please note that these sections will be subject to adjustment in relationship to enrollment. Sections will meet beginning the week of 28 January.

Section 1: Mondays 2:10-3:00 tba W. Kaizen
Section 2: Tuesdays 9:10-10:00 934 Schermerhorn C. Rilke
Section 3: Tuesdays 12:00-12:50 608 Schermerhorn E. Anderson
Section 4: Tuesdays 4:10-5:00 930 Schermerhorn A. Manson
Section 5: Wednesdays 9:10-10 934 Schermerhorn C. Rilke
Section 6: Wednesdays 1:00-1:50 612 Schermerhorn W. Kaizen
Section 7: Wednesdays 6:10-7:00 608 Schermerhorn E. Anderson
Section 8: Thursdays 1:00-1:50 607 Schermerhorn A. Manson
Section 9: Thursdays 6:10-7:00 607 Schermerhorn L. Allison
Section 10: Fridays 12-12:50 607 Schermerhorn L. Allison

Course requirements:

(The percentage each part will play in the calculation of your final grade is noted in parentheses)
1.) (15%) Regular attendance and active participation in a section.
2.) (50%) examinations: Midterm (in class) and final (during examination period).
3.) (35%) an essay or term paper to be chosen from the following options:
a.) a response to a set question in the history of interpretations of modern architecture of 6-7 pages. Topics will be distributed in a few weeks. Students will be offered a choice of four topics; for each there will be an assignment of anywhere from four to six readings by different authors over a span of time. Your essay will examine shifting perspectives, underlying assumptions, and changing attitudes towards a seminal figure or building in 20th century modernism. Each of the topics will also be followed up by a discussion led by one or more of the section leaders and the instructor to be scheduled later in the term. Sign-up sheets for these discussion meetings (18 students maximum per session) with deadlines and essay topics will be distributed in a few weeks. These assignments will have staggered due dates, ranging from 6 March to 8 April.
b.) a research paper on a topic not well represented in the syllabus to be worked out in consultation with the section leader and the topic approved by the instructor before 1 March. Preliminary bibliographies should be submitted by March 25th for comments by the instructor. Papers due 22 April; extensions will be granted only in the most extenuating of circumstances.
Course content and limits:

* NB: This course is not a survey of all architecture produced in the twentieth century around the world, rather it is an introduction to the primary movements, figures, and debates which were at the heart of the diverse strands most commonly referred to as "modernism." In recent decades the notion of a unified modern movement in architecture has increasingly been challenged, and modernism itself has come to be seen as a multivalent, even contradictory category in architecture. Something of that complexity will be reflected in the course lectures which will frequently seek to portray a particular figure, movement or ideology in relief against other alternatives available in a given time or place that proved a crucial center of debate over progressive architecture.

Architectural Modernism is arguably the first phenomenon in the history of architecture which might rightly be called global, even if its precepts and forms were not explored in all parts of the world for much of the century. While some reference will be made to major works outside of Europe and North America, the emphasis will be overwhelmingly on European avant-grade movements and on their impact in the United States. Moreover there will be a deliberate emphasis on the heroic decades leading up to 1945, which will comprise over 2/3 of the course. The last 1/3 of the term will be devoted to a more rapid survey of post-1945 developments, justified in part because students may now follow this survey with either "Architecture Since 1945," which is regularly offered by the Department or by specialized seminars on aspects of post-War and contemporary architecture.

Web site: A web site of images for study and review purposes is being developed for this course. More information will be provided as the term progresses.

Tentative schedule of lectures and a note on reading:

In principle each of the topics listed below represents a single classroom lectures, although certain topics will require two lectures and in the interest of time it might be necessary from time to time to combine certain topics. Even as the syllabus is adjusted in the course of the term, you are in any case responsible for all the assigned reading designated below for midterm and final examinations. For each topic I have attempted to divide reading into three categories: 1.) Suggested Survey reading: for those who like to have a textbook as a continual reference I suggest relevant sections taken from two textbooks: Kenneth Frampton, *Modern Architecture: A Critical History*. London: Thames and Hudson, 3rd revised and enlarged edition, 1992; and William J. Curtis, *Modern Architecture Since 1900*. Third Edition, Englewood Cliffs, NJ: Prentice-Hall, 1996. Those using other additions should be able to identify easily the relevant chapters which in most cases relate quite directly to the topic of the lecture. These should be done in tandem as Frampton’s work, while telegraphic, is stronger on the ideological and theoretical underpinnings of the various movements and avant-garde groups we will consider, while Curtis offers much more detailed analyses of key buildings. 2.) Required reading which in most cases will be a mixture of primary sources (drawn largely from Ulrich Conrads, *Programs and Manifestos on Twentieth-Century Architecture* (MIT Press) from Joan Ockman, *Architectural Culture, 1943-1968, A Documentary Anthology*. (Columbia Books on Architecture, 1993) and from Michael Hayes, *Architecture Theory Since 1968* Columbia Books on Architecture 1998, MIT ppbk. 2000) and from salient essays which have been landmarks in interpretation. 3.) Suggested further reading, which in all cases is simply the tip of the iceberg. A general bibliography is appended to this syllabus to help with both further reading and with framing bibliographies for research papers, as well as for study and review.

Surveys: Frampton, Part I, Chapters 1-3 (pp. 12-40)  
Curtis, chap. 1

Required reading:

Further reading:


Surveys: Frampton, Part II, Chapters 4, 6, and 8  
Curtis, chap. 3

Req'd reading:
-- Conrads pp. 19-24  

Further reading:

3. The Metropolitan Crisis in Europe: Otto Wagner and the Idea of Modern Architecture for a Metropolitan Culture. Adolf Loos vs. the Secessionists, Olbrich and Hoffmann. [The Post-Haussmannian City in France: the ideas of Eugène Henard and a survey of other responses to the emerging new metropolitan scale]

Surveys: Frampton, Part II, Chapter 6.

Req'd reading:
-- Carl Schorske, *Fin-de-Siècle Vienna.* NY 1981, ch. 2.  
-- Heynen, pp. 75-94

Further reading:
-- Tafuri and Dal Co: 26-57  


Surveys: Frampton, Part II, Chapter 2, pp. 51-56.
Curtis, Chap. 2

Req'd reading:

Further reading:


Surveys: Frampton, Part II, Chapter 1, pp. 42-49.

Curtis, Chap. 5

Req'd reading:
-- Tafuri & Dal Co, pp. 26-57

Further reading:

6. Frank Lloyd Wright vs. the Academic Establishment: the Prairie School vs. the City Beautiful Movement.

Surveys: Frampton, Part II, Chapter 3, pp. 57-63.

Curtis, Ch. 7

Req'd reading:
-- Conrads p. 25.

Further reading:
-- G. W. Manson, *Frank Lloyd Wright to 1910*.

      Curtis, ch. 4

Req'd reading:
-- tba

Further reading:
-- Tafuri & Dal Co pp. 104-119.


Surveys: Frampton, Part II, Chapter 7, pp. 84-89.
      Curtis, Chap. 6, pp. 107-111.

Req'd reading:
-- Conrads: pp. 34-38
-- Benton, Form & Function, pp. 71-76.

Further reading:


      Curtis, Chap. 6, pp. 99-106.

Req'd reading:
-- Conrads pp. 26-31

Further Reading:
-- Tafuri & Dal Co: pp. 93-103

10. Architecture and the First Mechanized War: German Expressionism and other avant-gardes in Berlin in the 1920s. The early Bauhaus under Walter Gropius. The Urban visions of Bruno Taut, Mies van der Rohe, and others. The work of Erich Mendelsohn.
Surveys: Frampton, Part II, Chapters 13-14, pp. 116-29.  
Curtis, Chap. 6, pp. 99-106, and chapter 11.

Req'd reading:
-- Conrads: pp. 32-33, 41-53, 68-71, 73-74, 81-82

Further reading:
-- Tafuri & Dal Co pp. 162-175

11. The De Stijl Movement in Holland and related aspects of Dutch architecture around World War I. Rationalism vs. Expressionism.

Surveys: Frampton, Part II, Chapter 16, pp. 142-48  
Curtis, chap. 9.

Req'd reading:
-- Conrads pp. 39-40, 64-67, 78-80
-- Tafuri & Dal Co pp. 120-132

Further reading:


Surveys: Frampton, Part II, Chapters 17-18, pp. 149-66.  
Curtis, chaps. 10 & 16.

Req'd reading
-- Conrads pp. 59-62, 99-101

Further reading:
13. Le Corbusier's urban visions in the 1920s. The European response to the American city.

Surveys: Frampton, Part II, Chaps. 17-18 & 20

Req'd reading:
-- Fishman, pp. 163-264.
-- Conrads pp. 89-94, 109-113

Further reading:


Surveys: Frampton, Part II, Chapter 19, pp.167-177
Curtis, chap. 12.

Req'd reading:
-- Conrads pp. 87-88, 121-122
-- Benton, pp. 86-88, 91-92, 101-03, 109-10
-- Tafuri & Dal Co pp. 204-220

Further reading:


Surveys: Frampton, Part II, Chapter 15, pp. 130-141
Curtis, chap. 15

Req'd reading:
-- Conrads pp. 95-96, 117-120.
-- Banham, Theory & Design in the First Machine Age, pp. 276-319.

Rec'd reading;
-- Frank Whiford, Bauhaus
-- Tafuri & Dal Co. 176-203

16. Internationalism vs. Regionalism in European Architecture in the late 1920s: the Weissenhof Seidlung, the creation of CIAM (Congrès Internationaux d'Architecture Moderne). Survey of International Modernism in other countries: Czech Functionalism, Polish Rationalism, the debate over modernism in England. Regionalism in France and other 'conservative' modernisms.
Surveys: Frampton, Part III, Chapter 1, pp. 248-261.
    Curtis, Chaps. 15 & 17.

Req'd reading:
-- Conrads pp. 137-145

Further reading:

18. The 1932 MOMA Exhibition and the polemics of the "International Style in America.

Surveys: Frampton, Part II, Chap. 26, and Part III, Chap. 1 pp. 219-22 and 248-257
    Curtis, Chap. 18

Req'd reading:
-- Hitchcock and Johnson, *The International Style*
-- Tafuri & Dal Co., pp. 221-245.

Further Reading:

19. Frank Lloyd Wright in the 1930s and Broadacre City.

Surveys: Frampton, part II, chapter 21
    Curtis, Chap. 18

Req'd reading:
-- Conrads 124-125.

Further reading:
-- Tafuri & Dal Co pp. 157-161, 352-357

20. Architecture and the Totalitarian State: Italy, Germany, and the Soviet Union in the 1930s and 1940s. The Italian Rationalists and the architecture of Terragni.

    Curtis, chap. 20

Req'd reading:
Further Reading:

Further Reading:
-- Tafuri & Dal Co 281-302.


Curtis, chap. 18, pp. 319-327, chaps. 23, 24 & 27, pp. 491-503.

Req'd reading:

Further reading:


Surveys: Frantomp pp. 192-202
Curtis, chap. 19, esp. pp. 338-349 and chap. 25.

Req’d reading:

Further reading:

Further reading:
-- Tafuri & Dal Co pp 275-280, 363-65


Surveys: Frantomp pp. 231-261.
Curtis, part 3, chapters 22, 28

Required reading:
-- Ockman, pp. 70-76, 107-109, 137-48, 163-66

Further reading:
-- Detlef Mertins, "Building in the Jungle," in Phyllis Lambert, *Mies in America*

Surveys: Frampton, pp. 262-279.
Curtis, chaps. 21, 26, and 29, esp. pp. 529-534.

Req'd reading:
-- Tafuri & Dal Co pp. 366-390

Further reading:
-- Alison & Peter Smithson, Team 10 Primer.


Surveys: Frampton, part 2, chaps 26-27
Curtis chaps. 22, 28

Req'd reading:
-- Frampton pp. 238-246

Further reading:
-- Conrads pp. 169-170, 179-180


Surveys:

Req'd reading: Ockman, 392-407, 446-448

27. 1970-90 in Three Worlds: Comparative survey of developments in Western Europe and America vs. the Communist Block and emerging new figures in the decolonializing Third World. The 1980s from Post-Modernism Heyday to the rise of Deconstructivism and other neo-modernisms. The rift between academic and commercial architectural culture in American architecture.

Surveys: Frampton, Part III, Chapters 4-6, esp. pp. 314-27.
Curtis, Chap. 30 & 32.

Req'd reading: Frampton: pp. 280-312
Roth, Leland (ed.), America Builds, pp. 581-5,636-9,646-76.

Further reading:

28. Conclusion.
Course bibliography.

* Indicates a book ordered at Labyrinth Books. You should purchase any titles you wish to own before the midterm as the store begins to return unsold copies to publishers during the second half of the term.

# Indicates a title on course reserve in Avery Library.

Required readings will be drawn from the following books. In addition Xeroxed articles will be placed on reserve in Avery Library as required.


# Le Corbusier (P.C. Jeanneret). *The City of Tomorrow*. London, 19xx. (English translation of *Urbanisme*. Paris, 1925). This is on the permanent LC reserve and not on our course reserve list.

The following short bibliography of standard works on 20th century architecture will be useful for further reading, reference, and for consulting in preparing your essay and classroom examinations:


*Assemblage,* Review published by MIT of contemporary work and criticism.


Blake, Peter. *God's Own Junkyard* (1964) and *Form follows Fiasco* (1977).


Wright, Frank Lloyd. *An Autobiography*.


20th-Century Art General Early 20th-Century Art Later 20th-Century Art Fauvism Expressionism Cubism Futurism Suprematism Dada Surrealism Abstract Expressionism Pop Art Op Art Minimalism Conceptual Art Performance Art Environmental Art Land Art Neo-Expressionism Postmodernism. Art History Books by Christopher L.C.E. Witcombe. Eye and Art in Ancient Greece: A Study in Archaeoaesthetics Harvey Miller, 2018. Print Publishing in Sixteenth-Century Rome: Growth and Expansion, Rivalry and Murder Harvey Miller, 2008. Art history focuses on the visual arts—painting, drawing, sculpture, prints, photography, ceramics, metalwork, architecture, and more. This Starter Kit contains basic information and addresses concepts that underlie and support the study of art history. It provides a quick reference guide to the vocabulary used to classify and describe art objects. Art Styles in 20th century Art Map. The New Architecture. From the turn of the century until World War I, architecture was affected only marginally by the avant-garde movements of Cubism and Expressionism, which were the principal engines of change and innovation in painting and sculpture. Raymond Duchamp-Villon’s La maison cubiste (Cubist House) project of 1912 and Rudolf Steiner’s experimental building at Dornach - a material expression of anthroposophy, the spiritualist doctrine founded by Steiner - were just two examples of the trend. Each of these architects had his own methods of town planning and organization, and all three saw the relationship between man and his habitat as a unitary problem, in which ethics took precedence over aesthetics. 1. 20th Century Architecture REPORTED BY: LUBIANO, KEZIA. 2. background— rapid economic development — urbanization increased — architecture was affected by political and economic events — advance in technology cues for new artistic form, space and time. 39. Villa Savoye The villa is representative of the bases of modern architecture, and is one of the most easily recognizable and renowned examples of the International style.