

Columbia University
Department of Art History and Archaeology

Spring Term 2002

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

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

Prof. Barry Bergdoll
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.

1. Introduction to the main themes of the course. Concepts of Modernism and Modernity. The *avant-garde* in architecture and its paradoxes. New urban challenges in Europe and America at the turn-of-the century. Changing status of the architect in relation to technology and the world of building.

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

Required reading:

- Hilde Heynen, *Architecture and Modernity, A Critique*. pp. 1-71.
- Adolf Loos, "Ornament and Crime," in Conrads, pp. 19-24.

Further reading:

- Peter Bürger, *Theory of the Avant-Garde*. Minneapolis: University of Minnesota Press, 1984.

2. The Contradictions of the Art Nouveau in European Architecture. The problem of style in the 1890s. Brussels, Paris, and Nancy as centers of the Art Nouveau (Victor Horta, Henri van de Velde, Hector Guimard, Louis Majorelle, Henri Sauvage). The influence of Viollet-le-Duc and of Berlage and the individual expressions of art nouveau in other centers: Antonio Gaudi in Barcelona, C. R. Mackintosh in Glasgow, Odon Lechner in Budapest. Regionalism vs. internationalism as a theme first announced in Art Nouveau.

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

Req'd reading:

- Conrads pp. 19-24
- Paul Greenlough (ed.), *Art Nouveau 1890-1914*. pp. 14-33, 265-285, 311-321.

Further reading:

- Frank Russell, *Art Nouveau Architecture*. New York 1979, pp. 79-106.
- Amy F. Ogata, *Art Nouveau and the Social Vision of Modern Living, Belgian Artists in a European Context* New York: Cambridge University Press, 2001.
- H.P. Berlage, *Thoughts on Style 1886-1909*. Getty Text & Documents Series, 1996.

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:

- Adolf Loos, *Spoken into the Void*, pp. 44-49, 95-96, 125-26.
- Carl Schorske, *Fin-de-Siècle Vienna*. NY 1981, ch. 2.
- Heynen, pp. 75-94

Further reading:

- Tafuri and Dal Co: 26-57
- Otto Wagner, *Modern Architecture*. (1895). Reprint edition with excellent introduction by Harry Mallgrave, Getty Centre for Art History and the Humanities, 1989.
- Heinz Geretsegger, *Otto Wagner 1841-1918: the expanding city, the beginning of modern architecture*. New York: Rizzoli, 1979.

4. The Rise of an American Urban Architecture: Louis Sullivan, John Root, and the Invention of the Skyscraper. The changing landscape of the capitalist metropolis 1890-1910. Burnham's Plan for Chicago.

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

Curtis, Chap. 2

Req'd reading:

- Louis Sullivan, "The Tall Office Building Artistically Considered," reprinted in Leland Roth, *America Builds*, pp. 340-346.
- John Root, "A Great Problem" Reprinted in Roth, pp. 286-300.
- Colin Rowe, "Chicago Frame," in *The Mathematics of the Ideal Villa and Other Essays*, pp. 89-118.

Further reading:

- Tafuri & Dal Co, pp. 17-25.
- Carol Willis, *Form follows finance, Skyscrapers & Skylines in New York and Chicago*. New York: Princeton Architectural Press, 1995.
- David van Zanten, *Sullivan's City: The Meaning of Ornament for Louis Sullivan*. New York: W.W. Norton, 2000.

5. The English Garden City Movement and the Revolution in English Domestic Architecture, 1890-1914. The German response to Garden Cities and to the English Domestic Revolution. The Suburban realities of capitalist development.

Surveys: Frampton, Part II, Chapter 1, pp. 42-49.
Curtis, Chap. 5

Req'd reading:

- Tafuri & Dal Co. pp. 26-57
- Fishman, *Urban Utopias*, pp. 23-90.
- Lampugnani, V.M. "Modernism, Life Style Reforms, City & Nature, Experiments in Urban Design in Berlin from 1900-1914," in T. Scheer et al., *City of Architecture/Architecture of the City, Berlin 1900-2000*. Berlin, 2000, pp. 29-39.

Further reading:

- Ebenezer Howard, *Garden Cities of Tomorrow*. London, 1899. MIT reprint edition, 1965.

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:

- Frank Lloyd Wright, "Prairie Architecture," and "The Art and Craft of the Machine" reprinted in numerous places, including Roth, *America Builds*, and Edgar Kaufmann, jr. and Ben Raeburn, *Frank Lloyd Wright: Writings and Buildings*. New York, 1960, pp. 37ff. Both are on Avery permanent reserve.
- William Cronin, "Inconstant Unity: the Passion of Frank Lloyd Wright," in T. Riley, *Frank Lloyd Wright*, pp. 8-31.
- Conrads p. 25.
- William Jordy, *American Architects and their Buildings*, vol. 4, pp. 180-245

Further reading:

- Tafuri & Dal Co pp. 17-25; 58-82.
- Joseph Connors. *The Robie House*. Chicago, 1984.
- G. W. Manson, *Frank Lloyd Wright to 1910*.
- Neil Levine, *The Architecture of Frank Lloyd Wright*. Princeton, 1996.

7. Architecture and Industry I: The modernization of French Rationalism: Auguste Perret and Tony Garnier and the invention of a concrete architectural aesthetic. Tony Garnier's Urban Vision. Henri Sauvage's proposals for new housing and urban solutions.

Surveys: Frampton, Part II, Chapters 10-11, pp. 100-108.
Curtis, ch. 4

Req'd reading:

-- tba

Further reading:

-- Tony Garnier, *Une cité industrielle*. Princeton Architectural Books reprint, 1990.

-- Tafuri & Dal Co pp. 104-119.

8. Architecture and Industry II: Italian Futurism, Architecture, and the problem of the Avant-Garde. Antonio Sant-Elia's *Città Nuova*.

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:

-- Esther Costa da Meyer, *The Work of Antonio Sant 'Elia: Retreat into the Future*. New Haven: Yale University Press, 1995.

9. Architecture and Industry III: the German Werkbund and Peter Behrens' work for the AEG in Berlin.

Surveys: Frampton, Part II, Chapters 9 & 12, pp. 96-99, 109-115.
Curtis, Chap. 6, pp. 99-106.

Req'd reading:

-- Conrads pp. 26-31

-- Francesco Dal Co, *Figures of Architectural Thought*, pp. 170-261.

-- Goerd Peschken, "Peter Behrens: AEG Buildings," in Scheer, *City of Architecture/Architecture of the city, Berlin 1900-2000*, pp. 79-92.

Further Reading:

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

-- Frederic Schwartz, *The Werkbund: Design Theory and Mass Culture Before the First World War*. New Haven: Yale University Press, 1996.

-- Tilman Buddensieg, *Industriekultur: Peter Behrens and the AEG, 1907-1914*. Cambridge, Mass: MIT Press, 1984.

-- Stanford Anderson, *Peter Behrens and a New Architecture for the Twentieth Century*. Cambridge, Mass.: MIT Press, 2000.

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
- Rosemarie Bletter, "Expressionism and the New Objectivity," *Art Journal* 43, no. 2 (Summer 1983): 108-120. Xerox on reserve.
- Detlef Mertins, "Architectures of Becoming: Mies van der Rohe and the Avant-Garde," in Terence Riley and Barry Bergdoll (eds.), *Mies in Berlin*. pp. 106-33.

Further reading:

- Tafuri & Dal Co pp. 162-175
- Bruno Zevi, "The Three Periods of Expressionist Architecture," in Stephanie Barron & Wolf-Dieter Dube, *German Expressionism: Art & Society*. Rizzoli, 1987, pp. 99-149.
- David Frisby, "Social Theory, the Metropolis, and Expressionism," in Timothy O. Benson (ed.). *Expressionist Utopias: Paradise, Metropolis, Architectural Fantasy*. Los Angeles County Museum of Art, 1993, pp. 88-111.
- Rosemarie Bletter, "Mies and Dark Transparency," in *Mies in Berlin*, pp. 330ff.
- Wolf Tegethoff, "From Obscurity to Maturity: Mies van der Rohe's Breakthrough to Modernism," in Franz Schulze (ed.). *Mies van der Rohe: Critical Essays*. New York: Museum of Modern Art, 1989, pp. 28-95.

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
- Maristella Casciato (ed.), *The Amsterdam School*. Rotterdam, 1996.

Further reading:

- Nancy Troy, *The De Stijl Environment*. Cambridge, Mass.: MIT, 1983.
- Paul Overby, *De Stijl*. London: Thames & Hudson, 1991, ch. 7.
- Theo von Doesburg, *On European Architecture, Complete Essays from Het Bouwbedrijf 1924-31*. Basel: Birkhauser, 1990.
- Allan Doig. *Theo van Doesburg*. Cambridge University Press, 1986.

12. L'Esprit Nouveau and the early work of Le Corbusier in Switzerland and Paris.

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

Req'd reading

- Le Corbusier, *Towards a New Architecture*. Any modern reprint edition.
- Conrads pp. 59-62, 99-101
- Colin Rowe, "The Mathematics of the Ideal Villa," and "Transparency: Literal and Phenomenal," in *The Mathematics of the Ideal Villa and Other Essays*, pp. 1-28 and 159-184.
- Francesco Passanti, "The Vernacular, Modernism, and Le Corbusier," *Journal of the Society of Architectural Historians* 56 (December 1997): 438-451. Xerox on reserve.

Further reading:

- Alan Colquhoun, "Traditions and Displacements: Three Studies of Le Corbusier," in *Modernity and the Classical Tradition: Architectural Essays 1980-1987*, pp. 89-191.
- Risselada, Max (ed.), *Raumplan vs. Plan Libre: Adolph Loos and Le Corbusier, 1919-1930*. New York: Rizzoli, 1988.

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
- Von Moos, *Elements of a Synthesis*, pp. 187-283.

Further reading:

- Francesco Passanti, "The Skyscrapers of the Ville Contemporaine," *Assemblage* 4 (1987): 53-56.
- Jean-Louis Cohen, *Scenes of the Future Life*. Montreal, 1993.

14. Soviet Architecture 1917-1930. Architecture and Revolution. Soviet Urban Proposals of the 1920s and early 1930s. The Linear City.

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:

- Anatole Kopp, *Soviet Constructivism*. New York, 1985.
- Anatole Kopp, *Town and Revolution: Soviet Architecture and City Planning*, New York, 1970
- Andrew Saint, *The Image of the Architect*, chp.6.

15. The Bauhaus after the move to Dessau. The role of Hannes Meyer and the Neue Sachlichkeit ideal. Mies van der Rohe at the Bauhaus. Hugo Haring and the Organicist Alternative.

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.
- Sandra Honey, "Mies van der Rohe: Architect and Teacher in Germany, " in Kevin Harrington (ed.). *Mies van der Rohe: The Architect as Educator*. Chicago: IIT, 1986, pp. 37-48.

Rec'd reading;

- Frank Whiford, *Bauhaus*
- Tafuri & Dal Co. 176-203

16. Internationalism vs. Regionalism in European Architecture in the late 1920s: the Weissenhof Siedlung, 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
- Mitchell Schwarzer, "CIAM: City at the End of History," in Robert Somol, *Autonomy and Ideology*, pp. 232-61.

Further reading:

- Richard Pommer and Christian Otto, *Weissenhof 1927 and the Modern Movement in Architecture*. Chicago: University of Chicago Press, 1991.
- Eric Mumford, *The CIAM Discourse on Urbanism, 1928-60*. Cambridge, Mass.: MIT Press, 2000.

18. The 1932 MOMA Exhibition and the polemics of the "International Style in America. American architecture in the 1920s. Modernism before MoMA. Neutra and Schindler on the West Coast. Buckminster Fuller and other proponents of mechanization. Stream-lined Modernism vs. International Style.

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*
- Frampton pp. 231-237, 248-261.
- Tafuri & Dal Co., pp. 221-245.

Further Reading:

- Sylvia Lavin, "The Avant-Garde is not at home: Richard Neutra and the American Psychologizing of Modernity," in R.E. Somol, *Autonomy and Ideology*, pp. 180-197.

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

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

Req'd reading:

- Gwendolyn Wright, "Frank Lloyd Wright and the Domestic Landscape," in Terry Riley, *Frank Lloyd Wright*, pp. 80-95.
- Fishman: pp. 122-162.
- 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.

Surveys: Frampton part II, chapter 23, pp. 203-210.
Curtis, chap. 20

Req'd reading:

- *Art and Power: Europe under the Dictators, 1930-1945*. pp. 120-29, 258-69, 322-35.

-- Maristella Casciato, "The Casa all'Italiana and the Idea of Modern Dwelling in Fascist Italy," *Journal of Architecture* (2000). Xerox on reserve.

Further Reading:

-- Tafuri & Dal Co 281-302.

-- Barbara Miller Lane, *Architecture and Politics in Germany 1918-1945*. Cambridge, Mass.: Harvard University Press, 2nd ed. 1985.

21. Le Corbusier 1930-1950. Le Corbusier's Influence in Latin America.. The work of Oscar Niemeyer.

Surveys: Frampton pp. 178-185, 224-230.

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

Req'd reading:

-- Alan Colquhoun, "The Strategies of the *Grands Travaux*," in *Modernity and the Classical Tradition*, pp. 121-161.

Further reading:

Oscar Neimeyer, *Memoires*. New York: Phaidon, 2001.

22. Alvar Aalto and the Scandinavian Alternative 1925-1950.

Surveys: Frampton pp. 192-202

Curtis, chap. 19. esp. pp. 338-349 and chap. 25.

Req'd reading:

-- Alan Colquhoun, "Alvar Aalto: Type vs. Function," in *Essays in Architectural Criticism*, pp. 75-81.

Req'd reading:

-- Juhani Pallasmaa, "Alvar Aalto: Towards a Synthetic Functionalism," in Peter Reed (ed.), *Alvar Aalto*, 1998, pp. 20-45.

Further reading:

-- Tafuri & Dal Co pp 275-280, 363-65

-- Winfried Nerdinger, *Alvar Aalto: a human modernism*. Munich: Prestel, 1999.

23. American Modernism after the War. Walter Gropius, Marcel Breuer and the discourses of regionalism and of team work. The creation of TAC. Mies van der Rohe in Chicago. The reimportation of modernism and the Pax Americana. Architecture and the Cold War. Comparisons of the American vs. the Soviet exportation of technology during the Cold War Years, Berlin on both sides of the wall and the architecture of the Eastern Block, 1950-1970.

Surveys: Frampton 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*

24. The European Critique of Modernism from the late 1950s and the role of Team X. The Smithsons in England, Aldo van Eyck in the Netherlands. The transformation of Italian Modernism in the 1950s: Gio Ponti, Giancarlo di Carlo, Franco Albini, Carlo Scarpa.

Surveys: Frampton, pp. 262-279.

Curtis, chaps. 21, 26, and 29, esp. pp. 529-534.

Req'd reading:

-- Tafuri & Dal Co pp. 366-390

-- Ockman, pp. 240-242, 260-65, 347-50.

Further reading:

-- Alison & Peter Smithson, *Team 10 Primer*.

-- Liane Lefaivre and Alex Tzonis, *Aldo van Eyck, humanist rebel in a post-war World*. Rotterdam: 010 Publishers, 1999.

25. American Critiques of International Modernism in the 1950s and 1960s. New urban visions and the reality of post-war urban renewal. . Louis Kahn and the "Yale-Philadelphia Axis." Robert Venturi's *Complexity and Contradiction* and the 'pre-history' of Post-Modernism.

Surveys: Frampton, part 2, chaps 26-27

Curtis chaps. 22, 28

Req'd reading:

-- Colin Rowe, "Neoclassicism and Modern Architecture I and II," in *The Mathematics of the Ideal Villa and Other Essays*, pp. 119-158.

-- Frampton pp. 238-246

-- Ockman, pp. 270-272, 338-340, 389-391.

Further reading:

-- Conrads pp. 169-170, 179-180

26. The 1960s & 70s. Populism vs. Brutalism American, Europe and Japan. Utopianism in the work of Archigram, Super Studio, and the Japanese Metabolists. The urban theories of Venturi & Scott Brown. Rossi and Italian Neo-Rationalism. The New York Five.

Surveys:

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

Five Architects. New York: Oxford University Press, 1975.

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:

-- Mary McLeod, "Architecture & Politics in the Reagen Era: From Postmodernism to Deconstructivism," *Assemblage* 8 (1989): 23-60.

-- K. Michael Hays, *Architecture Theory Since 1968*. Columbia, 1998.

-- Francesca Rogier, in Robert Somol. *Autonomy and Ideology: Positioning an Avant-Garde in America*. New York: Monacelli Press, 1997.

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.

- # Banham, Reyner. *Theory and Design in the First Machine Age*. Cambridge, Mass.: MIT Press, 2nd edition, 1960.
- # Benevelo, Lionello. *History of Modern Architecture*. 2 volumes. Cambridge, Mass., 1971.
- # Benton, Tim and Charlotte; and Sharp, Dennis. *Form and Function: A Source Book for the History of Architecture and Design, 1890-1939*. London: The Open University, 1975.
- # Bletter, Rosemarie, "Expressionism and the New Objectivity," *Art Journal* 43, no. 2 (Summer 1983): 108-120. Xerox on reserve
- # Brooks, H. Allen (ed). *Le Corbusier*. New York: Garland, 1987. A collection of the essays that appeared in the 32 volumes of *The Le Corbusier Archives*.
- # Casciato, Maristella (ed.), *The Amsterdam School*. Rotterdam: 010 Publishers, 1996.
- # Colquhoun, Alan. *Essays in Architectural Criticism*. Cambridge, Mass.: MIT Press, 1981.
- # Colquhoun, Alan. *Modernity and the Classical Tradition: Architectural Essays, 1980-1987*. Cambridge, Mass: MIT Press, 1989.
- * # Conrads, Ulrich. *Programs and Manifestos on 20th century architecture*. Cambridge, Mass.: MIT Press, 1971.
- * # Curtis, William. *Modern Architecture since 1900*. Englewood Cliffs, NJ., 1983; 3rd edition, 1996.
- # Dal Co, Francesco. *Figures of Architecture and Thought: German Architecture Culture 1890-1920*. New York: Rizzoli, 1990. AA/656/D15.
- * # Fishman, Robert. *Urban Utopias in the Twentieth Century*. Cambridge, Mass.: MIT Press, 1982.
- * # Frampton, Kenneth. *Modern Architecture, a critical history*. New York: Oxford University Press, Revised edition, 1985.
- # Goldhagen, Sarah Williams and Réjean Légypt. *Anxious Modernisms: Experimentation in Postwar Architecture Culture*. Cambridge, Mass: MIT Press and Canadian Centre for Architecture, 2000. AA 650/An 95
- # Greenlough, Paul. (ed.). *Art Nouveau 1890-1914*. London: Victoria & Albert Museum, 2000. AK 778/ Ar 748
- # Hays, Michael. *Architecture Theory Since 1968*.
- * # Heynen, Hilda, *Architecture and Modernity, A Critique*. Cambridge, Mass.: MIT Press, 1999.
- # Hitchcock, Henry-Russell and Johnson, Philip. *The International Style*. New York, 1932. Norton paperback edition, first printed 1966, with new introduction and reprinted articles by Hitchcock and Johnson.
- # Jordy, William. *American Architects and Their Buildings*. vol. 4.
- # Lambert, Phyllis (ed.). *Mies in America*. New York: Abrams, 2001.
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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.