

WORLD ARCHITECTURE: INDUSTRIAL REVOLUTION TO PRESENT
ARC 318L-W
FALL 2018

Instructor: Dr. Richard Cleary

Office hours: W 2:00-3:00 Th 1:30-2:30, and by appointment

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Lectures T Th 9:30-10:50, HRH 2.104 (Jessen Auditorium)

Discussion Sections

00625 Tuesday 11:00-12:00 UTC 4.120

00630 Thursday 11:00-12:00 SUT 2.114

00635 Tuesday 12:00-1:00 CBA 4.346

00640 Tuesday 12:30-1:30 SUT 2.110

00645 Tuesday 1:00-2:00 CBA 4.346

00650 Monday 2:00-3:00 CAL 323

00655 Wednesday 2:00-3:00 WMB 4.118

00660 Thursday 2:00-3:00 SUT 2.112

00665 Wednesday 10:00-11:00 PAR 210

00670 Monday 10:00-11:00 PAR 210

Description

This is the second course in the School of Architecture's two-part introduction to the history of architecture. It offers a global perspective of buildings, their settings, and the dissemination of ideas about architecture from the eighteenth century to the present. Particular attention is given to the relationships among architectural expression, meaning, and building technology and to issues arising when architectural traditions of one culture are imposed upon or otherwise adapted by another.

The course may be taken for partial fulfillment of the following University core curriculum requirements:

- Global Cultures Flag
- Writing Flag
- Visual and Performing Arts Core Component Area

Educational Objectives

- Establish chronological and thematic frameworks for the study of architectural history
- Understand the broader cultural factors that frame the design of the built environment
- Understand how notions of modernity and modernism apply to architecture
- Develop skills of description and formal analysis
- Be able to critically respond to primary and secondary texts on nineteenth- and twentieth-century architecture
- Be able to conduct research using secondary sources

CIDA Objectives (Interior Design)

- Understand the social, political, and physical influences affecting historical changes in the design of the built environment in the nineteenth and twentieth centuries
- Identify movements and traditions in nineteenth- and twentieth-century architecture

Core Curriculum Notes

Global Cultures

This course carries the Global Cultures flag. Global Cultures courses are designed to increase your familiarity with cultural groups outside the United States. You should therefore expect a substantial portion of your grade to come from assignments covering the practices, beliefs, and histories of at least one non-U.S. cultural group, past or present.

Writing

This course carries the Writing flag. Writing flag courses are designed to give students experience with writing in an academic discipline. In this class, you can expect to write regularly during the semester, complete substantial writing projects, and receive feedback from your instructor to help you improve your writing. You will also have the opportunity to revise one or more assignments, and to read and discuss your peers' work. A substantial portion of your grade will come from your written work.

Visual and Performing Arts

This course may be used to fulfill the visual and performing arts component of the University core curriculum and addresses the following four core objectives established by the Texas Higher Education Coordinating Board: communication skills, critical thinking skills, teamwork, and social responsibility.

Texts

- Barry Bergdoll, *European Architecture, 1750-1890* (Oxford University Press, 2000)
- William J. R. Curtis, *Modern Architecture since 1900* (Prentice-Hall, 1996)
- Course reader available from the textbook department of the University Coop
- (Recommended) John Fleming, Hugh Honour, Nikolaus Pevsner, *The Penguin Dictionary of Architecture* (Penguin Books, 4th edition, 1991)

Services for Students

Any student with a documented disability (physical or cognitive) who requires academic accommodations should contact **Services for Students with Disabilities** (ddce.utexas.edu/disability/) as soon as possible to request an official letter outlining authorized accommodations. We will do our best to work with you.

The **Counseling & Mental Health Center** (CMHC) offers resources for general health and well-being, time management, stress management, test anxiety and other personal concerns. The Center is located on the 5th floor of the Student Services Building. The telephone number is (512) 471-3515. <http://cmhc.utexas.edu>

If you have concerns about the behavior of someone, the **Behavior Concerns Advice Line** offers assistance 24/7: (512) 232-5050.

The **University Writing Center** located in the UT Learning Commons area at Perry-Castañeda Library provides individual, professional advice on all aspects of writing for UT undergraduates on a drop-in basis or by appointment. The Center's staff can help you with any writing assignment at any stage of development. uwc.utexas.edu

Office of **Campus Safety and Security**: www.utexas.edu/safety; Emergency: 911

GROUND RULES

This is a large class in a large room, and we must work together to create a good environment for learning. Newspaper reading, posting photos of your weekend on Facebook, chatting with friends, eating breakfast tacos, and snoring are disruptive to those around you, so catch up on news, meals, and sleep before class. Please note that this is one of the finest auditoriums on campus. Help keep it that way by not bringing food or drink into the hall.

Policy on attendance and due dates:

Regular attendance is expected. Students with more than two unexcused absences from the weekly discussion sections will be penalized by a reduction of the final letter grade.

All assignments and examinations must be submitted on the due dates. Late papers will be penalized by a grade reduction. Incompletes (X grades) will be awarded only in instances of medical or severe family emergencies. Documentation may be required.

Accommodation for religious holidays

By UT Austin policy, you must notify your teaching assistant or me of your pending absence at least fourteen days prior to the date of observance of a religious holy day. If you must miss a class, an examination, a work assignment, or a project in order to observe a religious holy day, you will be given the opportunity to complete the missed work within a reasonable time after the absence.

The Honor Code:

The core values of The University of Texas at Austin are learning, discovery, freedom, leadership, individual opportunity and responsibility. Each member of the University is expected to uphold these values through integrity, honesty, trust, fairness, and respect toward peers and community.

A note on plagiarism

Please heed your professional responsibilities regarding plagiarism. The work you present must be your own unless you explicitly indicate otherwise. Be attentive to your use of sources. If you copy or closely paraphrase language from a source (print or internet), you must provide a citation. If you are unsure about what constitutes plagiarism or are unfamiliar with the mechanics of citations (it also is important to know when not to footnote) please ask us for assistance.

Evaluation

Grades will be based on mid-term and final examinations, reader response statements, a building description essay, and a research project, which includes a presentation at an evening poster session and a final paper. Evaluations will be represented by a cumulative point system with letter grades determined as a percentage of a given score. Thus, a score of 40 on the 50-point building description assignment is 80%, a B-; a semester total of 435 out of the 500 possible points is 87%, a B+.

My standards regarding grades are as follows: *A* represents exemplary work in which the student has successfully realized his or her stated objectives in terms of content and style; *B* has a broader compass in which the intentions of the assignment are met adequately but with some weakness of content or style or reticence in approach; *C* recognizes effort but acknowledges serious problems in content or style; *D* and *F* reflect a lack of effort. I award incompletes only in cases of illness or other personal emergencies.

Reader Response Essays

20 points each (except for #1); 100 total

points

Due in section (note: late reader responses will not be accepted except in cases of documented illness or family emergency)

#1 Week of 3 September (ungraded, prepare the prompts for discussion)

#2 Week of 10 September

#3 Week of 17 September

#4 Week of 1 October

#5 Week of 15 October

#6 Week of 29 October

Building Description

50 points

Due in section week of 24 September (revised paper due on Tuesday, 16 October)

Midterm Examination

Tuesday, 9 October

100 points

Research Project	150 total points
Proposal	10 points
Due in section, week of 22 October	
Outline	10 points
Due in section, week of 5 November	
Poster Session	30 points
Thursday afternoon, 15 November	
Final Paper	100 points
Monday, 10 December, 5:00 p.m.	
Electronic submission or hard copy to teaching assistant	
Final Examination	100 points
Thursday, 13 December, 9:00 am - 12 pm, Jessen Auditorium (our usual classroom)	

SURVIVAL SKILLS

This course covers a broad range of material in a very short time. Many places and events will be unfamiliar, you will encounter architecture's specialized vocabulary, and the material we expect you to master may require considerable time to sort out. All this will happen alongside the myriad demands of your other courses. The best way to assure success is to keep up and be an active participant. Regular class attendance in the lectures and the discussion sections is the essential first step. The second is to develop an effective system of note taking. Your notes should record the over-all structure and key points of each lecture and be cross-referenced to the reading assignments. Review your notes frequently to correct misspellings, add information, and mark questions. You may find it useful to form a study group that meets periodically throughout the semester.

Don't hesitate to ask questions in class and to take advantage of our office hours. The teaching assistants and I are very willing to meet with you to discuss the course or just to talk. If our posted hours aren't convenient, we can make an appointment for another time.

Course materials on Canvas

The syllabus, pdfs of the lectures, and other class materials will be available in folders on the course Canvas site.

Research tools

The teaching assistants and I recognize that many of you are new to doing research on architectural history. Please feel free to talk with us as you start planning your research project.

The website of the Architecture and Planning Library offers many useful tips for conducting research on architectural topics: <http://www.lib.utexas.edu/apl/index.html>.

When setting out to learn more about a particular topic, many students forget about two types of valuable sources: (1) specialized encyclopedias and dictionaries and (2) journal articles. Encyclopedias and dictionaries will provide answers for many basic questions and help you to define topics. Three excellent sources are the *Macmillan Encyclopedia of*

Architects (a biographical dictionary) available in the reference area of the Architecture and Planning Library, the *Encyclopedia of 20th-Century Architecture* available in the library and on-line, and the encyclopedic *Dictionary of Art* (also available on-line), which covers individual designers, historic and stylistic periods, theoretical concepts, and terminology.

Don't limit your bibliographic searches to the books in UTCAT. Journal articles can be identified using search engines supported by University Libraries. See the link: Databases and Indexes to Articles. <http://www.lib.utexas.edu/indexes/> For architecture, an essential search tool is the *Avery Index to Architectural Periodicals*. Many full-text articles on architecture may be found by searching the JSTOR database.

The Web as a research tool. Useful websites will be cited from time to time in the lectures and discussion sections and posted on Canvas. You will discover others on your own. When you encounter information from unfamiliar sources, treat it critically. Alongside the useful, accurate information a Google search can generate is a tremendous amount of junk, and you must determine which is which. Consider the identity of the author and corroborate the information with other sources known to be reliable. *Wikipedia* is useful as a point of departure, but many of its entries on architectural subjects are derived from outdated or unsubstantiated secondary sources and should not be regarded as authoritative. If you use material from the Web for your papers or research project, cite the full URL in your bibliography.

Assigned Readings

Think of the texts by Barry Bergdoll and William Curtis as reference tools. Skim them for an overview and slow down when you encounter discussions of the people and buildings introduced in class.

The course reader available at the Co-op contains articles and book excerpts offering a variety of perspectives on topics and methodology. Approach your reading so that you can speak to the principal themes of each article and how the author has developed his or her argument. Expect to encounter questions related to the articles in the reader on the examinations.

Supplemental Texts

If you took ARC 318K and own a copy of Spiro Kostof's *A History of Architecture: Settings and Rituals*, I recommend that you hang on to it for use as a general reference. The *Penguin Dictionary of Architecture* is a handy reference for terms and capsule accounts of architects and historical periods.

The following survey texts will be useful as you refine your lecture notes and begin research for your papers. All have been placed on reserve in the Architecture and Planning Library.

Luis E. Carranza and Fernando Luiz Lara, *Modern Architecture in Latin America: Art, Technology, and Utopia* (Austin: University of Texas Press, 2014). NA 702.5 C37 2014

- Kenneth Frampton, *Modern Architecture: A Critical History*, 3rd edition (London: Thames & Hudson, 1992). NA 500 F75 1992
- Mark Girouard, *Cities & People: A Social and Architectural History* (New Haven: Yale University Press, 1985). HT 111 G47 1985
- Spiro Kostof, *The Architect: Chapters in the History of the Profession* (New York: Oxford University Press, 1977). NA 1995 A73
- Thomas Leslie, *Chicago Skyscrapers, 1871-1934* (Urbana, IL: University of Illinois Press, 2013). NA 6232 L47 2013
- Ulrich Pfammatter, *Building the Future: Building Technology and Cultural History from the Industrial Revolution until Today* (Munich: Prestel, 2008). NA 2543 T43 P4913 2008
- Andrew Saint, *Architect and Engineer: A Study in Sibling Rivalry* (New Haven: Yale University Press, 2007). NA 2543 E54 S25 2007
- Gwendolyn Wright, *USA: Modern Architectures in History* (London: Reaktion, 2008). NA 712.5 M63 W75 2008

WRITING ASSIGNMENTS

Please note the terms *description* and *analysis* in the assignments. *Description* refers to the systematic accounting of an object or situation. It aspires to objectivity and the assertion of fact. *Analysis* refers to an investigation of the described object or situation (the fact) with the intent of understanding how it came to be, how it is put together, or how it works. Analysis of an object, for example, might reveal its compositional structure (proportion, patterning). Analysis of a situation, on the other hand, might place it in a historical context and assess its impact. Analysis requires independent thinking and creativity, because it draws on the application of information and method that lie outside the object, such as the application of geometry to analyze the composition of a façade or the use of models of individual or social behavior to account for human deeds. It requires you to have an opinion that you can support by demonstration. The paper assignments and the research project are intended to help you develop your ability to conduct historical analysis.

Late papers will not be accepted except in cases of documented illness or family emergency.

Reader Response Essays

The reader response essays are intended to sharpen your ability to read critically and to provide a basis for discussion in the weekly section meetings. Each paper should be two pages long (about 500-600 words, double-spaced). It should include a sentence or two summarizing the principal theme of the article and a longer discussion of an aspect that you find interesting. You may express support or disagreement with the author's position, comment on the subject matter, or otherwise relate it to something you've encountered elsewhere. The object of the exercise is to set out your thoughts clearly and concisely and to offer a direction for further discussion. The criteria for evaluation are as follows: evidence of your comprehension of the article, expression of a personal point of view, clarity of expression.

Building Description Essay (Due in your discussion section the week of 24 September)

The purpose of this assignment is to refine your ability to describe a building clearly and concisely. Please select a building from the following list and describe its façade. Your paper should be about 700 words long. If possible, include a photograph (it can be one taken with your phone).

This is an exercise of direct observation. While you may consult secondary sources, you should not rely on them as the basis of your description. If you use secondary sources such as books, articles, or websites, please cite them in a bibliography.

The challenge in writing architectural descriptions is to present the building in a way that allows the reader to visualize it. One way to think about this is as if you are describing the building to a friend over the telephone. An effective approach is to proceed from the general to the specific. In so doing, organize your text around aspects you consider significant, such as massing, materials, fenestration (windows and doors), and ornament.

The papers will be peer reviewed in discussion sections the week of 24 September, reviewed by the teaching assistants, and returned the following week for revision. The final submission is due in lecture on Tuesday, 16 October. Criteria for evaluation: organization and approach, use of appropriate architectural terminology, clarity of expression.

Building List (describe the principal façade only)

French Legation, 1840-41 (802 San Marcos St.)
 Neill-Cochran House, Abner Cook, 1855 (2310 San Gabriel Street)
 Nowotny Building (part of UT's Little Campus), Abner Cook, 1857 (Red River & MLK)
 Old General Land Office Building, Conrad C. Stremme, 1857 (East 11th & Brazos)
 Johns-Hamilton Building (Barclay Building), 1870 (716 Congress)
 St. Mary's Cathedral, 1874-1884, Nicholas Clayton (203 East 10th Street)
 Townsend-Thompson Building, 1875 (718 Congress Avenue)
 Walter Tips Building, J. N. Preston, 1876 (710-712 Congress Avenue)
 Hannig Building, J. N. Preston, 1876 (206 East 6th Street)
 John Bremond, Jr. House, George Fiegel, 1886-87 (700 Guadalupe St)
 Southwestern Telegraph & Telephone Building, 1886/stone façade 1898 (410 Congress)
 Elisabet Ney Museum, begun 1892 (304 East 44th Street)
 McKean-Eilers Buildings, Burt McDonald & J. Reily Gordon, 1897 (323 Congress)

Research Project

This project allows you to investigate a topic of your choice in some depth. It has two principal components: presentation of research in the poster session and the final paper. Please note the due dates. The timing is tight, and it is very important to plan ahead.

Topic selection. Anything within the chronological scope of this course is fair game. You may analyze a single building or compare certain points among several buildings. You may focus on themes in the work of a single architect or relate specific features of a building to the interests of its patron or the needs of those who used it. You may examine vernacular buildings, materials, construction systems, response to climate, or relationships with landscape. As you think about selecting a topic, keep in mind the basic

questions architectural historians ask: (1) what is it? (description and comparison); (2) how and why was it made? (narrative and contextual histories); (3) how does it work? (composition, structure, use, meaning). It is important to focus your topic so you can get beyond general description and have the time and space to develop your analysis. Feel free to brainstorm topic ideas with us.

Besides the canonical figures who populate the pages of the survey texts, there are many others with outstanding achievements who merit study. One of the strengths of William Curtis's survey is his coverage of modernist architecture in Latin America, Spain, and parts of Asia, but there is much more to be done. Africa, for example, has received comparatively little attention. Women have only recently enjoyed a place in the spotlight. For the United States, see Sarah Allaback, *The First American Women Architects* (Urbana, IL: University of Illinois Press, 2008), available in the reference area of the Architecture & Planning Library: NA 736 A48 2008. There are few histories of African-American architects. See Dreck Spurlock Wilson, ed., *African-American Architects: A Biographical Dictionary, 1865-1945* (New York: Routledge, 2004): reference area NA 736 A47; Ellen Weiss, *An Annotated Bibliography on African-American Architects and Builders* (Philadelphia: Society of Architectural Historians, 2003): reference area NA 738 N5 W43 2003.

Project proposal, due in discussion section the week of 22 October

Prepare a statement of about 1-2 pages (double-spaced) that 1) identifies your topic (including names, dates, and places, as appropriate), 2) states what you find interesting about it, 3) indicates your intended focus, and 4) describes the status of your research. Append a preliminary bibliography indicating what you've looked at and what is on your "to do" list. The bibliography must include print sources (books or journal articles, which may include online copies of print sources) in addition to any survey texts or websites you might use. Remember that if you use a website such as Wikipedia, you must corroborate the information by consulting scholarly sources.

Project outline, due in discussion section the week of 5 November

Prepare an outline showing the scope and organization of your final paper. It should begin with a sentence or two that concisely describes the scope of your project. For the sections for which you have completed substantial research, use an expanded format including topic sentences for key parts. Include a bibliography annotating the sources you have consulted to indicate their importance to your project.

Poster session, Thursday afternoon, 15 November

Professional meetings of architectural historians frequently include poster sessions, which resemble a science fair without the dry-ice volcanoes. Scholars summarize their work on a poster displaying graphics and text that allow audience members to quickly grasp the key issues. The author then responds to questions. We will adapt this system to provide an opportunity for others to learn from your research and for you to receive constructive feedback from your colleagues.

The poster. Use poster board or plotter paper measuring around 22" x 28." It should be easily readable from a distance of several feet. It should have a title at the top (format may be horizontal or vertical) and your name. The layout of text and graphic information

should allow viewers to easily grasp the scope of your project, your approach, and key findings. All photographs or diagrams copied from published sources must include a credit line. *Note to the graphically challenged*: this isn't a test of artistic skill. The objective is to present ideas effectively.

Abstract and bibliography. Your poster must be accompanied by an abstract of about 300 words (1-2 pages, double spaced), plus your bibliography. What is an abstract? It is a highly-condensed summary presenting the particular focus and findings of your research. It must show how you have made the topic your own.

Oral presentation. We will divide the class into groups capable of fitting comfortably in the Sutton Hall 4th-floor corridor. Each large group will be divided into small groups of four students who will share their work with each other. Each student will have ten minutes to present his or her poster and respond to questions.

Evaluation. The criteria for evaluation will be based on the following: (1) clear definition and development of the topic; (2) command of the subject – has the author personalized it? (3) presentation – appearance of the poster, ability of the author to explain the project. *Note*: the challenge in this project is in demonstrating your intellectual engagement with your subject. A series of general views of a building will not accomplish this unless the basis for their selection is made clear by your layout and accompanying text.

Final paper, due 5:00 p.m., Monday, 10 December

After receiving feedback from your colleagues and the teaching assistants at the poster session, please expand the findings outlined in your poster and abstract into a paper with a text of about 2500 words (8-10 pages double-spaced) plus notes, bibliography, and illustrations. This should require little, if any, additional research. Focus your attention on developing your points as clearly as possible. Evaluation will consider the thoroughness of your research, your ability to define and develop a topic within the constraints of the exercise (time, space limitations), and the clarity of your writing.

Bibliography and footnote (or endnote) formats

Bibliographic citations allow your readers to trace the path you took in your research. Scholarly publications typically prescribe specific formats. For this assignment, you may use a format with which you are familiar or follow the following examples:

Footnote or endnote

Book:

First name Last name, *Title* (Location: Publisher, Year of publication), page number(s).
Richard Cleary, *Merchant Prince and Master Builder: Edgar J. Kaufmann and Frank Lloyd Wright* (Pittsburgh and Seattle: Carnegie Museum of Art and University of Washington Press, 1999), 23-55.

Article:

First name Last name, "Title of article," *Title of Journal* volume number/issue number (Month, Year), page number(s) containing the information or quote you are citing
Renee Y. Chow, "In a Field of Party Walls: Drawing Shanghai's Lilong," *Journal of the Society of Architectural Historians*, 73/1 (March 2014), 18.

URL (same format for footnote or bibliography):

Handbook of Texas Online, s.v., “Myers, Elijah H.,”

<http://www.tsha.utexas.edu/handbook/online/articles/MM/fmy2.html> (accessed August 28, 2010).

Bibliography (has slightly different format than a footnote—author names are alphabetized)

Book:

Last name, First name. *Title* (Location: Publisher, Year of publication).

Cleary, Richard. *Merchant Prince and Master Builder: Edgar J. Kaufmann and Frank Lloyd Wright* (Pittsburgh and Seattle: Carnegie Museum of Art and University of Washington Press, 1999).

Article:

Last name, First name, “Title of article,” *Title of Journal* volume number/issue number (Month, Year), page numbers of entire article.

Chow, Renee Y. “In a Field of Party Walls: Drawing Shanghai’s *Lilong*,” *Journal of the Society of Architectural Historians*, 73/1 (March 2014), 16-27.

For additional information consult a style guide such as Kate L. Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations* (University of Chicago Press, available online: <https://www.chicagomanualofstyle.org/turabian/citation-guide.html>).

MIDTERM AND FINAL EXAMINATIONS

The midterm (Tuesday, 9 October) and final examinations (Thursday, 13 December) will have similar formats: identification of ten buildings (location, name, date, architect) discussed in the lectures and noted on the lecture notes posted on Canvas; three essays selected from a set of study questions.

SCHEDULE OF CLASSES

Week 1

Thursday, 30 August: Introduction

Reader: Hilde Heynen, "Concepts of Modernity," in *Architecture and Modernity: A Critique* (Cambridge, MA: MIT University Press, 1999), 8-14. Note: this essay offers an introduction to ways of thinking about modernity. I suggest you return to it from time to time during the semester.

Discussion Sections do not meet this week

Week 2

Monday, 3 September: Labor Day Holiday – No classes

Tuesday, 4 September: Cities and Landscapes in the Age of the Enlightenment

Thursday, 6 September: Rule, Sensibility, and Character in Architecture (Guest lecture by Professor Mirka Beneš)

Discussion Section Topic: Classicism and the Picturesque

Reader response #1 due: follow the instructions on Canvas

Bergdoll, Chaps. 1, 2, 3

Week 3

Tuesday, 11 September: Historicism and the Gothic Revival

Bergdoll, Chaps. 5-6

Thursday, 13 September: Historicism and Nationalism in 19th-Century American Architecture

Curtis, Chap. 2

Discussion Section Topic: John Ruskin and Eugène Viollet-le-Duc

Reader response #2 due

Reader: John Ruskin, *The Seven Lamps of Architecture* (1849) (New York: Noonday Press, 1961): Chap. 2, "The Lamp of Truth," 34-59; Eugène-Emmanuel Viollet-le-Duc, *Discourses on Architecture*, Benjamin Bucknall, trans. (1875) (New York: Grove Press, 1959): Lecture X, 446-455, 473-487.

Week 4

Tuesday, 18 September: Colonialism and Identity in British India

Thursday, 20 September: Meiji Japan and Japonisme

Discussion Section Topic: East Meets West

Reader response #3 due

Reader: Thomas R. Metcalf, "Architecture and the Representation of Empire: India, 1860-1910," *Representations*, no. 6 (Spring 1984), 37-65; Cherie Wendelken, "The Tectonics of Japanese Style: Architect and Carpenter in the Late Meiji Period," *Art Journal* 55/3 (Autumn, 1996), 28-37; Toshio Watanabe, "Josiah Conder's Rokumeikan: Architecture and National Representation in Meiji Japan," *Art Journal* 55/3 (Autumn, 1996), 21-27.

Week 5**Tuesday, 25 September: Building with Iron, Steel, and Reinforced Concrete**

Bergdoll, pp. 179-184, Chap. 7; Curtis, Chap. 4

Thursday, 27 September: Railroads and Skyscrapers

For more on the design and engineering of early skyscrapers, see Thomas Leslie, *Chicago Skyscrapers, 1871-1934*, available on reserve in the Architecture & Planning Library.

Discussion Section Topic: Building Description Peer Review

Building description essay due

Week 6**Tuesday, 2 October: Cities in the Age of Industrialization**

Bergdoll, Chap. 8

Reader: Renee Y. Chow, "In a Field of Party Walls: Drawing Shanghai's *Lilong*," *Journal of the Society of Architectural Historians*, 73/1 (March 2014), 16-27; Luis E. Carranza and Fernando Luiz Lara, "Francisco Pereira Passos Begins a Project to 'Civilize' Rio de Janeiro by Applying Baron Haussmann's Ideas as an Answer to the Tropical (Lack of) Urbanism," in *Modern Architecture in Latin America: Art, Technology, and Utopia* (Austin: University of Texas Press, 2014), 7-9.

Thursday, 4 October: The House Beautiful at the Turn of the 20th Century

Curtis, Chaps. 5, 7

Discussion Section Topic: Frank Lloyd Wright

Reader response #4 due

Reader: Frank Lloyd Wright, "In the Cause of Architecture," (1908); reprinted in Bruce Brooks Pfeiffer, ed., *Frank Lloyd Wright: Collected Writings*, vol. 1 (New York: Rizzoli and the Frank Lloyd Wright Foundation, 1992), 84-100; Reyner Banham, "The Well-Tempered Home," in *The Architecture of the Well-Tempered Environment* (Cambridge, MA: MIT Press, 1969), 93-121.

Week 7**Tuesday, 9 October: Midterm Examination****Thursday, 11 October: Leaf and Crystal, Visions for a New Architecture**

Bergdoll, Chap. 9; Curtis, Chap. 3

Discussion Section Topic: Adolf Loos

Reader: Adolf Loos, "Ornament and Crime" (1910, published 1912), in Ulrich Conrads, ed., *Programs and Manifestoes on 20th-Century Architecture* (Cambridge, MA: MIT Press, 1975), 19-24.

Week 8**Tuesday, 16 October: The German Werkbund; Futurism**

Curtis, Chaps. 6, 9, 12

Revised Building Description due by time of lecture

Thursday, 18 October: De Stijl; the Soviet Avant-Garde**Discussion Section Topic: Manifestos of Modernism**

Reader Response #5 due

Reader: Hermann Muthesius, Henry van de Velde, "Werkbund Theses and Antitheses" (1914), in Ulrich Conrads, ed., *Programs and Manifestoes on 20th-Century Architecture* (Cambridge, MA: MIT Press, 1975), 28-31; Antonio Sant'Elia and Filippo Tommaso Marinetti, "Futurist Architecture" (1914), in Conrads, 34-38; Theo van Doesburg, "Towards a Plastic Architecture" (1924), in Conrads, 78-80; Mieczysław Szczuka and Teresa Zarnower, "What is Constructivism?" (1924), in Tim and Charlotte Benton, Dennis Sharp, eds., *Architecture and Design: 1890-1939* (New York: Whitney Library of Design, 1975), 102-103.

Week 9**Tuesday 23 October: The Modernist Villa**

Curtis, Chaps. 16, 18, 19

Thursday, 25 October: Modernism and Social Housing

Curtis, Chaps. 14, 24

Discussion Section Topic: Le Corbusier vs the Neue Sachlichkeit

Research project proposal due

Reader: Le Corbusier, *Towards a New Architecture* (1923/1925), reprinted 1931 (New York: Dover, 1986), 85-148; Hannes Meyer, "Building" (*Bauhaus: Zeitschrift für Gestaltung*, 1928), reprinted in Ulrich Conrads, ed., *Programs and Manifestoes*, 117-19.

Week 10**Tuesday, 30 October: Architectural Education**

Curtis, Chap. 11

Reader: Walter Gropius, "Programme of the Staatliches Bauhaus in Weimar" (1919), in Conrads, *Programs and Manifestoes*, 49-53

Thursday, 1 November: The Modernist Canon and Other Expressions

Curtis, Chaps. 15, 17

Discussion Section Topic: Who Gets to Be an Architect?

Reader response #6 due

Reader: Gwendolyn Wright, "On the Fringe of the Profession: Women in American Architecture," in Spiro Kostof, ed., *The Architect* (New York: Oxford University Press, 1977), 280-308; Whitney M. Young, Jr., "Unedited Transcript of the Speech Made to the American Institute of Architects in 1968," in Linda Kisk, ed., *20 on 20/20 Vision: Perspectives on Diversity and Design* (Boston: Boston Society of Architects and the AIA Diversity Committee, 2003), 9-22; Madhavi Desai, "Shifting Boundaries and Creating Identities: Women Architects in India: 1960 Onward," in D. Fairchild Ruggles, ed.,

Woman's Eye, Woman's Hand: Making Art and Architecture in Modern India: A Collection of Essays (New Delhi: Zubann, 2014), 207-227.

Week 11

Tuesday, 6 November: Modernism and Expressions of Religious Faith

Thursday, 8 November: Architecture and the Automobile

Curtis, Chaps. 22, 26

Discussion Section Topic: Research projects

Research project outline due

Week 12

Tuesday, 13 November: Architects' Romance with Technology

Thursday, 15 November: Postmodernism v Modernism

Curtis, Chaps. 30, 32, 33

Reader: Robert Venturi, *Complexity and Contradiction in Architecture* (New York: Museum of Modern Art, 1966), 22-45; Jane Jacobs, *The Death and Life of Great American Cities* (New York: Vintage Books, 1961), 3-25, 55-62.

Thursday late afternoon/evening: Poster Session

Discussion Section Topic: Research Projects

Week 13

Tuesday, 20 November: Modernism and National Identity in Brazil and Mexico

Curtis, Chap. 27; Keith Eggener, "Contrasting Images of Identity in the Post-War Mexican Architecture of Luis Barragan and Juan O'Gorman," *Journal of Latin American Cultural Studies* 9/1 (2000), 27-45.

Wednesday, 21 November – Saturday, 24 November: Thanksgiving Holiday!

No discussion sections this week

Week 14

Tuesday, 27 November: Modernity and National Identity in Japan and China

Thursday, 29 November: Modernity and National Identity in Nigeria, the Indian Subcontinent, and the Middle East

Curtis, Chap. 31

Discussion Section Topic: Modernism in the Middle East, Africa, and China

Reader: Nezar Alsayyad, "From Modernism to Globalization: The Middle East in Context," in Sandy Isenstadt and Kishwar Rizvi, eds., *Modernism and the Middle East: Architecture and Politics in the Twentieth Century* (Seattle: University of Washington Press, 2008), 255-266; Cary Y. Liu, "Encountering the Dilemma of Change in the Architectural and Urban History of Shanghai," *Journal of the Society of Architectural Historians*, 73/1 (March 2014), 118-136; Hannah Le Roux, "Modern Architecture in Post-Colonial Ghana and Nigeria," *Architectural History* 47 (2004), 361-392.

Week 15**Tuesday, 4 December: Architectural Themes of the 21st Century**

Curtis, Chaps. 34, 35, Conclusion

Thursday, 6 December: No class (Final reviews in School of Architecture)**Discussion Section Topic: Wrapping Up****Week 16****Monday, 10 December: Last Class Day (UT)**Final research paper due by 5:00 p.m. as directed by teaching assistants

Monday discussion section meets as directed by teaching assistant

No other class meeting

Final Examination: Thursday, 13 December, 9:00 am-12:00 pm, Jessen Auditorium