

Spring 2014

## **A4349 History of Architecture II: Twentieth Century Architecture, 1895-1965**

Professor Kenneth Frampton

Wednesday 11 AM – 1 PM, Wood Auditorium

TA: Justine Shapiro-Kline (jks2173)

### **1.0 General Information**

The course traces the history of modern architecture and its transformation under the influence of two major forces: the process of modernization and the development of ideology. The first of these derives from the material changes brought about by technology and industrialization; the second stems from the received idea of progress and from the utopian legacy of the Enlightenment. The period covered runs from the high point of the Art Nouveau to the death of Le Corbusier. Clearly, many figures and developments are missing from this treatment. The European Avant-Garde is given a particular emphasis at the expense of other figures such as Berlage, Wagner, and Mackintosh. Thus, instead of being a continuous chronological account, it is structured around a series of thematic episodes, which correspond to chapters from *Modern Architecture: A Critical History*, the course's general text.

### **2.0 Course Requirements**

**Lectures:** Attending the lectures is a course and school requirement and will be taken into consideration in assessing each student's final grade.

**Sections:** Discussion sections occur every other week throughout the semester. They provide an opportunity to discuss themes relevant to readings and lectures and may include individual or group presentations. Section attendance is mandatory excepting medical excuses. The schedule for these meetings is the following:

Week of 2/03	Section 1:	Discussion of readings for weeks 1 and 2
Week of 2/17	Section 2:	Discussion of readings for weeks 3 and 4
Week of 3/03	Section 3:	Discussion of readings for weeks 5 and 6
Week of 3/24	Section 4:	Discussion of readings for weeks 7 and 8
Week of 4/07	Section 5:	Discussion of readings for weeks 9 and 10
Week of 4/21	Section 6:	Discussion of readings for weeks 11 and 12 (no paper assigned)

**Section Leaders:** Laura Diamond (led2113), Meredith Gaglio (mg3096)  
Addison Godel (amg2292), Amy Zhang (az2262)

**Section Essays:** A response paper is required in conjunction with each section, except the last. Papers must be delivered to the section leader at the beginning of each section meeting. Students may skip one essay over the course of the term, completing four out of the five assigned. It is recommended to save this option for either mid-review week or later in the term.

Questions will be emailed to the class one week in advance. Students are to choose one of the questions and craft a 2-3 page (500- to 750-word) response. These essays should be clearly written, proofread, typed (Times New Roman, 12-point, double-spaced), and to use proper citation methods (Chicago or MLA). Like all written assignments, they are to be completed independently and footnoted appropriately. Essays that do not fulfill the above requirements will have to be re-written.

**Essay Resources:** Sylvan Barnet's *A Short Guide to Writing about Art* is a good source that explains tools and methods of analysis. Two sources on grammatical rules are William Strunk and E.B. White's *The Elements of Style* and Marjorie Skillin's *Words into Type*, both of which are available at the Columbia bookstore.

**Final Assignment:** Students have the option of writing a research paper or completing a take-home examination:

**Final Exam:** A take-home examination, consisting of several essay questions, will be due Wednesday, May 7. The exam must be typed. Students are to complete both preliminary preparations and the exam responses independently. Questions will be distributed following first-year design reviews.

**Final Paper:** A 15-page research paper will due Friday, May 9. A list of topics will be distributed early in the semester. Students may also propose alternative topics, but they must receive the instructor's approval before Friday, March 14. All papers must engage both primary and secondary material. Students writing the paper should submit a preliminary description (1-2 pages, typed) and bibliography no later than Friday, March 28.

**Plagiarism:** Unfortunately, we have had several cases of plagiarism at the GSAPP over the past few years. It is not only unacceptable, but also grounds for dismissal from the University. A concise description of plagiarism is provided in *A Pocket Guide to Writing History*. If you have any questions about what constitutes plagiarism, please consult your section leader.

**Note:** Students whose English skills are weak are strongly encouraged to enroll in Columbia University's American Language Program at the beginning of the semester. The classes are free, and most students who take them find them useful. Please see Danielle Smoller, Dean of Admissions, for further information. English proficiency is essential for AH2, as this lecture course demands considerable skills in reading and writing. If you have any questions about this, please talk to your section leader or Professor Frampton.

### 3.0 Lecture Schedule and Required Readings

The relevant chapters of *Modern Architecture: A Critical History* are indicated by the initials MA:CH followed by the chapter name and page numbers. This required text is available at Book Culture, 536 West 112th Street (between Broadway and Amsterdam). A course reader is available digitally on CourseWorks and in hard copy upon request at Village Copier (2872 Broadway). Required readings included in this anthology are indicated by the letter (R). Other recommended readings (unmarked) will be placed on reserve in Avery Library.

**Lecture 1 (January 22): The Pursuit of the Millennium: Italian Futurism and the First World War 1900-1918**

MA:CH. Part I: Cultural, Technical, and Territorial Transformations, 1750-1939. (12-40)

MA:CH. Antonio Sant'Elia and Futurist Architecture, 1909-1914. (84-88)

Marinetti, F.T. "The Founding and Manifesto of Futurism 1909." In *Futurist Manifestos*, edited by Umbro Apollonio, translated by Robert Brain, 18-24. New York: Viking Press, 1973. (R)

Banham, Reyner. *Theory and Design in the First Machine Age*. New York: Praeger, 1960. (99-137) (R)

Joll, James. *Three Intellectuals in Politics*. New York: Pantheon Books, 1960. (133-178) (R)

Meyer, Esther da Costa. *The Work of Antonio Sant'Elia: Retreat into the Future*. New Haven: Yale University Press, 1995. (80-140)

**Lecture 2 (January 29): Tony Garnier, Auguste Perret, and the Project of Classical Rationalism 1899-1939**

MA:CH. Tony Garnier and the Industrial City, 1899-1918. (100-108)

Perret, Auguste. "Contributions to a Theory on Architecture." In *Auguste Perret* by Karla Britton, 230-237. London: Phaidon, 2001. (R)

Wiebenson, Dora. *Tony Garnier: The Cité Industrielle*. New York: G. Braziller, 1969. (11-33; 96-115) (R)

Britton, Karla. *Auguste Perret*. London: Phaidon, 2001.

Collins, Peter. *Concrete: The Vision of a New Architecture*. Montréal: McGill-Queen's University Press, 2004.

**Lecture 3 (February 5): The Deutsche Werkbund: Germany, Architecture, and Industry 1892-1914**

MA:CH. The Deutsche Werkbund 1898-1927. (109-115)

Anderson, Stanford. *Peter Behrens and a New Architecture for the Twentieth Century*. Cambridge, MA: MIT Press, 2000. (1-43) (R)

Anderson, Stanford. "Modern Architecture and Industry: Peter Behrens and the Cultural Policy of Historical Determinism." *Oppositions* 11 (Winter 1977): 52-71. (R)

Schwartz, Frederic. "Commodity Signs: Peter Behrens, AEG and the Trademark." *Journal of Design History* 9:3 (1996): 153-184. (R)

Budensigg, Tilman. *Industriekultur: Peter Behrens and the AEG, 1907-1914*. Cambridge, MA: MIT Press, 1984. (8-95)

Campbell, Joan. *The German Werkbund: The Politics of Reform in the Applied Arts*. Princeton, NJ: Princeton University Press, 1978. (9-56)

**Lecture 4 (February 12): Adolf Loos and the Viennese Crucible 1895-1931**

*MA:CH.* Adolf Loos and the crisis of culture 1896-1931. (90-95)

Loos, Adolf. "Potemkin's Town," "Cultural Degeneracy," and "Architecture." In *Form and Function: A Source Book for the History of Architecture and Design, 1890-1939*, edited by Tim and Charlotte Benton, 26-27; 40-45. London: Crosby Lockwood Staples, 1975. **(R)**

Loos, Adolf. "The Plumbers," "The Story of the Poor Rich Man," and "Ornament and Crime." In *Adolf Loos, Pioneer of Modern Architecture*, edited by Ludwig Münz and Gustav Künstler, translated by Harold Meek, 219-231. New York: Praeger, 1966. **(R)**

Gravagnuolo, Benedetto. *Adolf Loos, Theory and Works*. New York: Rizzoli, 1982. (34-88)

Loos, Adolf. *Spoken into the Void: Collected Essays, 1897-1900*. Translated by Jane O. Newman and John H. Smith. Cambridge, MA: MIT Press (published for the Graham Foundation for Advanced Studies in the Fine Arts, Chicago and the Institute for Architecture and Urban Studies, New York), 1982.

**Lecture 5 (February 19): Frank Lloyd Wright and the Myth of the Prairie 1889-1910**

*MA:CH.* Frank Lloyd Wright and the myth of the Prairie 1890-1916. (57-63)

Wright, Frank Lloyd. "In the Cause of Architecture." In *Frank Lloyd Wright, Collected Writings Vol. 1: 1894-1930* edited by Bruce Brooks Pfeiffer, 84-100. New York: Rizzoli, 1992. **(R)**

Cranshawe, Roger. "Frank Lloyd Wright's Progressive Utopia." *AAQ* 10:1 (1978): 3-9. **(R)**

Manson, Grant Carpenter. *Frank Lloyd Wright to 1910: The First Golden Age*. New York: Van Nostrand Reinhold Co., 1958. (1-13) **(R)**

Ciucci, Giorgio. *The American City: From the Civil War to the New Deal*. Translated by Barbara Luigia La Pena. Cambridge, MA: MIT Press, 1979. (293-375)

**Lecture 6 (February 26): Le Corbusier and Purist Culture: France 1918-1929**

*MA:CH.* Le Corbusier and L'Esprit Nouveau 1907-31. (149-160)

Le Corbusier. "Purism." In *Modern Artists on Art; Ten Unabridged Essays*, edited by Robert L. Herbert, 58-73. Englewood Cliffs, NJ: Prentice-Hall, 1964. **(R)**

Reichlin, Bruno. "The Pros and Cons of the Horizontal Window: The Perret-Le Corbusier Controversy." *Daidalos* 13 (Sept 1984): 64-78. **(R)**

Serenyi, Peter. "Le Corbusier, Fourier, and the Monastery of Ema." *Art Bulletin* 49:4 (Dec 1967): 277-286. **(R)**

Le Corbusier. *Towards a New Architecture*. Translated by Frederick Etchells. New York: Payson & Clarke, 1927.

Turner, Paul. "The Beginnings of Le Corbusier's Education, 1902-1907." *Art Bulletin* 53:2 (June 1971): 214-224.

**Lecture 7 (March 5): Dutch Neoplasticism 1917-1930**

MA:CH. De Stijl: the evolution and dissolution of Neo-Plasticism 1917-31. (142-148)

Baljeu, Joost, ed. *Theo van Doesburg*. London: Studio Vista, 1974. (142-183) (R)

Mondrian, Piet. "Plastic Art and Pure Plastic Art." In *Circle; International Survey of Constructive Art*, edited by J. Leslie Martin, Ben Nicholson, and Naum Gabo, 41-56. London: Faber & Faber, 1937. (R)

Jaffé, Hans Ludwig C. *De Stijl, 1917-1931: The Dutch Contribution to Modern Art*. Amsterdam: J.M. Meulenhoff, 1956.

Troy, Nancy J. *The De Stijl Environment*. Cambridge, MA: MIT Press, 1983. (122-181)

**Lecture 8 (March 12): The Weimar Republic and the New Objectivity: Germany and Holland, 1918-1933**

MA:CH. The New Objectivity: Germany, Holland and Switzerland 1923-33. (130-141)

Gropius, Walter. "Program of the Staatliche Bauhaus in Weimar." In *The Bauhaus: Weimar, Dessau, Berlin, Chicago* by Hans Maria Wingler, translated by Wolfgang Jabs and Basil Gilbert, edited by Joseph Stein, 31. Cambridge, MA: MIT Press, 1969. (R)

Meyer, Hannes. "Bauen Building," and "The New World." In *Hannes Meyer: Buildings, Projects and Writings* by Claude Schnaidt. New York: Architectural Book Publishing Co., 1965. (91, 93, 95, 97) (R)

Willett, John. *Art and Politics in the Weimar Period: The New Sobriety 1917-1933*. London: Thames and Hudson, 1987. (111-149)

Wingler, Hans Maria. *The Bauhaus: Weimar, Dessau, Berlin, Chicago*. Translated by Wolfgang Jabs and Basil Gilbert. Edited by Joseph Stein. Cambridge, MA: MIT Press, 1969.

**Week of Spring Break (March 19): no class**

**Lecture 9 (March 26): Russian Constructivism 1917-1930**

MA:CH. The New Collectivity: art and architecture in the Soviet Union 1918-32. (167-177)

MA:CH. Architecture and the State: ideology and representation 1914-43. (210-223)

Cooke, Catherine. *Russian Avant-Garde Theories of Art, Architecture and the City*. London: Academy Editions, 1995. (99-130) (R)

Frampton, Kenneth. "Notes on Soviet Urbanism, 1917-32," and "The Work and Influence of El Lissitzky." *Architects' Yearbook* 12 (1968): 238-268. (R)

Lissitzky, El. *Russia: An Architecture for World Revolution*. Translated by Eric Dluhosch. Cambridge, MA: MIT Press, 1970.

Lodder, Christina. *Russian Constructivism*. New Haven: Yale University Press, 1983.

Kopp, Anatole. *Town and Revolution; Soviet Architecture and City Planning, 1917-1935*. Translated by Thomas E. Burton. New York: G. Braziller, 1970. (115-230)

**Lecture 10 (April 2): Mies van der Rohe and the New Monumentality: Germany & America 1920-1965**

MA:CH. Mies van der Rohe and the significance of fact 1921-33. (161-166)

MA:CH. Mies van der Rohe and the monumentalization of technique 1933-67. (231-237)

MA:CH. The Eclipse of the New Deal: Buckminster Fuller, Philip Johnson and Louis Kahn 1934-64. (238-246)

Giedion, Sigfried, Josep Lluís Sert, and Fernand Léger. "Nine Points on Monumentality." In *Architecture, You and Me; The Diary of a Development* by Sigfried Giedion, 48-51. Cambridge, MA: Harvard University Press, 1958. (R)

Johnson, Philip C. *Mies van der Rohe*. New York: Museum of Modern Art, 1947. (187-205) (R)

Neumeyer, Fritz. *The Artless Word: Mies van der Rohe on the Building Art*. Cambridge, MA: MIT Press, 1991. (146-236; 240-249; 257; 299-301; 304; 309-310; 316-317; 321-324) (R)

Carter, Peter James. *Mies van der Rohe at Work*. New York: Praeger, 1974.

**Lecture 11 (April 9): Alvar Aalto and Finnish National Romanticism 1923-1954**

MA:CH. Alvar Aalto and the Nordic tradition: National Romanticism and the Doricist sensibility 1895-1957. (192-202)

Aalto, Alvar. "Rationalism and Man." In *Alvar Aalto in His Own Words*, edited by Göran Schildt. New York: Rizzoli, 1997. (89-93) (R)

Aalto, Alvar. "The Influence of Construction and Materials on Modern Architecture," "Art and Technology," and "Between Humanism and Materialism." In *Sketches*, edited by Göran Schildt, translated by Stuart Wrede, 60-63; 125-140. Cambridge, MA: MIT Press, 1978. (R)

Reed, Peter, ed. *Alvar Aalto: Between Humanism and Materialism*. New York: Museum of Modern Art, 1998.

**Lecture 12 (April 16): Italian Rationalism and the New Rome 1922-1942**

MA:CH. Giuseppe Terragni and the architecture of Italian Rationalism 1926-43. (203-209)

Schumacher, Thomas L. *Surface & Symbol: Giuseppe Terragni and the Architecture of Italian Rationalism*. (New York: Princeton Architectural Press, 1991. (34-106) (R)

Benevolo, Leonardo. *History of Modern Architecture*. Cambridge, MA: MIT Press 1971. (540-585)

Schumacher, Thomas L. *The Danteum: Architecture, Poetics, and Politics Under Italian Fascism*. New York: Princeton Architectural Press, 1993.

**Lecture 13 (April 23): The International Style in America 1932-1965**

*MA:CH*. The International Style: theme and variations 1925-65. (248-261)

McCoy, Esther. "Letters between R. M. Schindler and Richard Neutra, 1914-1924." *Journal of the Society of Architectural Historians* 33:3 (Oct 1974): 219-224. **(R)**

Sergeant, John. "Woof and Warp: A Spatial Analysis of Frank Lloyd Wright's Usonian Houses." *Environment and Planning. B, Planning & Design* 3 (1976): 211-224. **(R)**

March, Lionel and Judith Sheine, eds. *R. M. Schindler: Composition and Construction*. London: Academy Editions, 1993.

Neutra, Richard. *Mystery and Realities of the Site*. Scarsdale, NY: Morgan & Morgan 1951.

Sarnitz, August, ed. *R. M. Schindler, Architect: 1887-1953: A Pupil of Otto Wagner, Between International Style and Space Architecture*. New York: Rizzoli, 1988. (12-37; 42-69)