

ART 75600

A Survey of Twentieth-Century Modern Architecture, Urbanism, and Design, 1890-Present

Fall 2007 Semester

Graduate Lecture Course in Architectural History
CUNY Graduate Center Ph.D. Program in Art History
Mondays 6:30 – 8:30 p.m.

Instructor: John V. Maciuika – Office: Baruch College (25th & Lexington), 7th floor, Department of Fine and Performing Arts, Rm. 7-210.

Office Hours: At GC: Immediately after class. At Baruch College: Monday 2:30 – 3:30 pm;

Wednesday 2:30-3:30 pm, and by appointment

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Course Description:

This course surveys developments in modern architecture, architectural theory, design, and urban planning over the course of the “long” 20th century, that is, from approximately 1890 to the present. Global in nature, this survey course will focus thematically on developments in Europe, the Americas, and the non-Western world. Our goals in this course are both to examine the built environment in terms of pragmatic, aesthetic, and theoretical issues specific to architecture as the “art of building,” and to understand the design fields in relation to the broader political, cultural, social, and economic forces that inevitably shape and impinge upon them. We will endeavor, in other words, to understand architecture as a cultural practice with its own internal rules and discourse, but with implications reaching far beyond the realm of built form. Interested participants will benefit from familiarizing themselves with Ulrich Conrads, *Programs and manifestoes on 20th-century architecture*, and William Curtis, *Modern Architecture since 1900* (3rd ed.), the two required textbooks for this course.

Goals of Art 75600:

1. To gain a critical understanding of architecture, urbanism, and design in a global context from the late nineteenth century to the present.
2. To become familiar with the leading movements, individuals, and historical forces that have shaped contemporary and recent architectural history.
3. To understand the development of architecture as a profession, with distinct relationships to such related disciplines as building, the crafts, the fine arts, industrial design, engineering, and urban and environmental planning.
4. To trace the changes in the profession over time. We will study both changing practices and fashions internal to the discipline, and influences on architecture from outside the discipline.
5. To position the field of modern architecture within a broader cultural field, understood as the product of political, economic, social, and artistic forces. We will also strive to position architecture as much as possible within the broader cultural landscape of which it is a part.

Assignments and Grading:

10-page Research Paper on Topic Chosen from List Distributed by Instructor	35%
Class Participation (Please Note: Quality valued over Quantity!)	15%
Final Examination	50%

Class Participation: Class participation can take two forms. First, the usual, constructive participation in class discussions, mindful of constraints on time and respectful of all opinions of others. Second, and for the shy or less vocally inclined, the class participation grade may be positively affected by turning in a one-page opinion paper in class on the readings and topic for that week. These may only be turned in at the start of class, and can only be on that week's topic; no exceptions. Opinion papers are a great way to process the readings, get valuable regular writing practice, and, for the purposes of our assignment, there is no truly "right" or "wrong" answer – just good writing that takes a position and defends it.

Final Exam: Test will include broad, thematic essays as well as a full range of identification questions. You will need to 1) identify artworks by giving the title, architect or culture, location (if permanent), historical period, and date to within 10 years, and 2) discuss the significance of the image and its artistic and historical importance, sometimes in the context of answering a specific question about the object/building/project.

Schedule of Readings and Lectures**August**Week 1

27 Course Introduction

SeptemberWeek 2

Reading: Read for Week 3 below

3 **Labor Day – No Class**

Week 3

Reading: William J. Curtis, "The Idea of a Modern Architecture in the Nineteenth Century," *Modern Architecture Since 1900*, pp. 21-31. Barry Bergdoll, "New Technology and Architectural Form, 1851-1890," Ch. 7 of his Oxford History of Art series contribution, *European Architecture 1750-1890*, pp. 207-38; Primary Documents (about 10-15 pp. total): Rioux de Maillou, *The Decorative Arts and the Machine*, 1895; M.H. Baillie Scott, *An Ideal Suburban House* (1895); Louis Sullivan, *The Tall Office Building Artistically Reconsidered* (1896); Siegfried Bing, "Where are we Going?" (1898).

Opinion Paper Question: If you had to reduce, or simplify, the most important issue confronting the architects of the 19th century discussed in the readings, down to a single, binary pairing of terms, what would it be, and why? Use evidence and examples from specific readings to make your argument.

10 **Breaking with the Past, Beholden to the Past: Nineteenth-Century Roots of a Twentieth-Century Architecture**

(SEPTEMBER, continued)**Week 4**

Reading: Curtis, pp. 53-71. Primary Documents: William Morris, "Arts and Crafts Circular Letter" (1898, 1 page, from Wingler); Josef Hoffmann and Kolomann Moser, "The Work Program of the Vienna Workshops" [*Arbeitsprogramm der Wiener Werkstätte*, 1905, 2 pages]; and Hermann Muthesius, "The Meaning of the Arts and Crafts (1907), excerpt; Walter Gropius, "Program for the Founding of a General Housing Construction Company Following Artistically Uniform Principles," 1910 (1 page, in Wingler).

Opinion Paper Question: What is the single, or at most the top two, features of the Arts and Crafts movement which, in your opinion, make it most important as an agent of change in the design fields as the turn of the 20th century approaches?

17 The Arts and Crafts Movement as Cultural Catalyst**Week 5**

Reading: Curtis, pp. 131-47. Primary Documents: Thiebault-Sisson, "An Innovator: Victor Horta" (1897; 3pp.).

Opinion Paper Question: Are National Romanticism and the Art Nouveau fundamentally different movements? Or are they two sides of the same coin? Defend one or the other position.

24 National Romanticism and Art Nouveau**October****Week 6**

Reading: Curtis, pp. 99-106; John A. Stuart, Introduction to *The Gray Cloth: Paul Scheerbart's Novel on Glass Architecture*, pp. 14-44.

Opinion Paper Question: In what ways can Paul Scheerbart's vision be said to be related to that of the Deutscher Werkbund organization, and in what ways is it perhaps opposed?

1 From Garden City to Factory Aesthetic**Week 7**

Reading: Begin reading for Week 8 below

8 No Class (Columbus Day)**Week 8**

Reading: John V. Maciuika, "The Convergence of State and Private Reform Impulses in the Deutscher Werkbund," Ch. 4 of *Before the Bauhaus: Architecture, Politics, and the German State, 1890-1920*, pp. 137-70; Primary Documents: Muthesius/van de Velde, "Theses and Anti-Theses," and Adolf Loos, "Ornament and Crime," in *Ulrich Conrads*, pp. 19-31; Adolf Loos, "Cultural Degeneracy" (1908) and "Architecture" (1910), pp. 40-5.

Opinion Paper Question: Can Adolf Loos's and the Deutscher Werkbund's positions be reconciled? Why or why not?

15 The Deutscher Werkbund, Adolf Loos, and the Problems of Ornament and Style in the 20th Century

Week 9

Reading: Curtis, pp. 149-159; Primary Documents: Manifestos of Bruno Taut, De Stijl, Walter Gropius, et al., in Conrads, pp. 32-66.

Opinion Paper Question: Which of these movements, in your opinion, contains the best or most promising/convincing vision for a twentieth-century modern architecture? Explain.

22 New Movements: Futurism, Cubism, De Stijl, and ConstructivismWeek 10

Reading: Curtis, pp. 183-199; Selected documents from Hans Wingler, *The Bauhaus*.

Opinion Paper Question: From our reading this week, what new conceptual directions does the Bauhaus appear bring to the 20th century architectural and design scene? What debts does it appear to owe to the pre-World War I era?

29 The Bauhaus and the Twentieth-Century Modern Movement**November**Week 11

Reading: TBA

5 Le Corbusier, The International Style, and the Rise of CIAMWeek 12

Reading: TBA

12 Architecture in the Developing World: Algiers, Chandigarh, Brasilia, and BeyondWeek 13

Reading: TBA

19 CIAM, the Return of Individualism, and the Proliferation of ModernitiesWeek 14

Reading: TBA

Week 15 **Research Papers Due in Class on November 26**

Reading: TBA

26 Issues of Modernism and Post-modernism in the 1970s and 1980s**December**Week 16

Reading: TBA

3 High-Tech Architecture, New Urbanism, and the 21st-Century's "Second Modernity"Week 17

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10 FINAL EXAM IN CLASS

Selected Bibliography:

On modern and contemporary architecture and urbanism:

- Benevolo, Leonardo. 1971[1960]. *History of Modern Architecture* Vols. 1 & 2. Cambridge: MIT.
- Benton, Tim, and Charlotte Benton. 1975. *Architecture and Design, 1890-1939: An International Anthology of Original Articles*. New York: Whitney Library of Design/Watson-Guption Publication Imprint.
- Colquhoun, Alan. 2002. *Modern Architecture*. Oxford: Oxford UP.
- Conrads, Ulrich. 1971. *Programs and Manifestoes on 20th-Century Architecture*. Cambridge: MIT.
- Curtis, William J. R. 1996. *Modern Architecture Since 1900*. 3rd ed. NY: Phaidon.
- Doordan, Dennis P. 2001. *Twentieth-Century Architecture*. Upper Saddle River, NJ: Prentice-Hall.
- Frampton, Kenneth. 1980. *Modern Architecture: A Critical History*. London: Thames and Hudson.
- Hays, K. Michael, ed. 1998. *Architecture Theory Since 1968*. Cambridge: MIT.
- Jencks, Charles. 1985. *Modern Movements in Architecture*. Harmondsworth: Penguin.
- Jencks, Charles, and Karl Kropf. 1997. *Theories and Manifestoes of Contemporary Architecture*. New York: Wiley.
- Larson, Magali Sarfatti. 1995. *Behind the Postmodern Facade : Architectural Change in Late Twentieth-Century America*. Berkeley: University of California Press.
- Nesbitt, Kate. 1996. *Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory 1965-1995*. NY: Princeton University Press.
- Noever, Peter, ed. 1997. *Architecture in Transition : Between Deconstruction and New Modernism*. NY: Prestel USA.
- Ockman, Joan, ed. 1993. *Architecture Culture 1943-1968: A Documentary Anthology*. NY: Rizzoli.

Suggested references on writing:

- Hacker, Diana. 1999. *A Writer's Reference*, 4th ed. Boston: Bedford/St. Martin's.
- Ellsworth, Blanche. 1985. *English Simplified*, 5th ed. NY: Harper and Row.
- Stilman, Anne. 1997. *Grammatically Correct: The Writer's Essential Guide to Punctuation, Spelling, Style, Usage and Grammar*. Cincinnati: Writer's Digest Books.
- Booth, Wayne C., et. al. 2003. *The Craft of Research*, 2nd ed. Chicago: University of Chicago.
- Sayre, Henry M. 1999. *Writing about Art*, 3rd ed. Upper Saddle River, NJ: Prentice Hall.
- The Chicago Manual of Style, 15th ed. 2003. *Chicago: University of Chicago Press*.
- Gibaldi, Joseph, and Phyllis Franklin. 2003. *MLA Handbook for Writers of Research Papers*, 6th ed. NY: Modern Language Association of America.