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. Antonio Sant’Elia and Futurist Architecture, 1909-1914. (84-88)


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)


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

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


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)


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)


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


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

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


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)


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)


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


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


**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)


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


In this highly acclaimed reference work David Watkin traces the history of western architecture from the earliest times in Mesopotamia and Egypt to the eclectic styles of the twenty-first century. The author emphasizes the ongoing vitality of the Classical language of architecture, underlining the continuity between, say, the work of Ictinus in fifth-century BC Athens and that of McKim, Mead and White in twentieth century New York. The author emphasizes the ongoing vitality of the Classical language of architecture, underlining the continuity between, say, the work of Ictinus in fifth-century BC Athens and that of McKim, Mead and White in twentieth century New York. Authoritative, comprehensive and highly illustrated, this sixthâ€¦