

ARC 3323, History of Architecture III
S/ARC . MSU

Fazio
Spring, 2003

COURSE SYLLABUS

Examination #1	+/- 95 points	A = 90-100%
Examination #2	+/- 95 points	B = 80-89%
Examination #3	+/- 95 points	C = 70-79%
		D = 60-69%
Final Examination	+/- 190 points	F = below 60%
Total	+/- 475 points	NOTE: Number of points on each test is approximate.

NOTE: One point subtracted for each absence beyond the first.
Five points added for perfect attendance.

OFFICE HOURS: 8:00-10:00 a.m., MWF. I am usually around other times as well.
Call me at 325-2202 or send e-mail to mfazio@coa.msstate.edu

REQUIRED TEXTS: Roth. A Concise History of American Architecture. (R)
Frampton. Modern Architecture. (MA)
Curtis. Modern Architecture Since 1990. Third Edition (C)
Moffett, Fazio, and Wodehouse. Buildings Across Time (BAT)
Photocopy "Drawings Manual"

SUPPLEMENTARY TEXTS: Banham. Theory and Design in the First Machine Age. (TD)
Siegfried Giedion. Space, Time, and Architecture.
(on reserve in the S/ARC Library) Nikolaus Pevsner. Pioneers of Modern Design.

NOTE: *Asterisk indicates secondary text materials that are required reading.

DRAWINGS MANUAL: My teaching method and, therefore, my examinations are based first of all on your ability to see a building. The best way to do this, even when visiting a site, is to draw it. The drawings manual provides you with the essential information about each building's form. **I recommend that you learn to draw each building as we study it. If you understand how it is organized and how it accomplishes its purpose, you will find it much easier to remember all of the other bits of information about it. The bits of information will, in turn, help you to understand the drawing—the process is a reciprocating one.**

ACADEMIC MISCONDUCT: Occurrences of academic misconduct will be handled in accordance with guidelines and procedures outlined in the Academic Misconduct Policy, which may be accessed on the web at: "<http://www.msstate.edu/web/security.html>".

COURSE OBJECTIVES

This is a course about seeing, describing, thinking, and analyzing. It necessarily begins with information, the raw material from which judgments can be formed. Particularly important within this information is the specific, necessary vocabulary that enables the characteristics of objects to exist in the mind. However, if left at the level of information, this course will yield little of use to you as a designer.

Consequently, the course has two objectives. The first is to exercise your ability to look, but more than that, to see, and the difference in these two is considerable. Seeing requires that you proceed beyond the image projected onto your retina, that you subject that image to mental processes; and a structured way to begin doing so is through description, either by using vocabulary to describe the components and qualities of the image or by using sketches to take advantage of the connectedness of your mental processes and the motor skills required for the making of marks on a sheet. The second and overriding objective is to develop your ability to think and analyze in order to make critical judgments, all of which calls for you to place a building in its various contexts--social, political, economic, artistic, technological, environmental, etc. and to determine whether it fulfills its obligations to its clients, to other users, and to society at large. In so doing, you must often enter the mind of the architect and suspend your modern biases in order to evaluate his or her work as a part of a particular time and place.

Finally, the very nature of this process of analysis and judgment encourages dissent. You should not and cannot accept that anyone has the "right" answers, meaning the only answers, and that certainly includes me. A given context, a given building may be open to many interpretations. Your challenge is to establish your position and support it with ample, accurate verbal and visual information.

LEGEND

Cahokia Courthouse Single underline indicates buildings to be sketched on the first two examinations.

MONTICELLO Demi-caps with single underline indicates buildings to be sketched on the final examination.

NOTE: For identification sections of tests, you will be tested on vocabulary shown in bold and all buildings, etc., whether shown in bold or not, in the daily class listings.

DATE	SUBJECT	READINGS
Jan. 6, M	American Colonial Architecture in New England. <u>Typical 17th-Century House Types.</u> Old Ship Meeting House, Hingham, MA (1681).	R 14-22

Terms

Congregational Meeting House

Heavy Timber Framing:

**mortise and tenon joints, sill, post, girt,
joist, plate, summer beam, collar beam,
purlin, ridge pole, diagonal bracing**

Jetty

Pendant

Clapboard

Winder Stair

Firebox

8, W	The Middle Colonies (Dutch Colonial). Generic Types. The Southern Colonies. St. Lukes Church, Smithfield, Isle of Wight County, VA (1632); <u>The Hall/Parlor House Type</u> ; Adam Thoroughgood House, Norfolk, VA (1636-40); Bacon's Castle, Surrey County, VA (1655). <u>Log Construction and Related Planning.</u>	R 23-27
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Terms

Glazed headers

Diaper pattern

Gambrel roof

Bell cast roof

Crow step roof

Anglican church type

Brick bonds: Common, English, Flemish

Corner posts

Log notching types: Saddle, Vee, Half-dovetail, Full-dovetail, Diamond, Square

False corner timbering

- 10, F **Spanish Colonial Architecture in Florida, the Southwest, and California.** Castillo de San Marcos, St. Augustine, FL (1672-1756); and St. Augustine House Types; Mission Concepcion (1740-55), Mission San José y San Miguel de Aguayo (1720-31), San Antonio, TX; San Estevan, Acoma, NM (1642); Governor's Palace, Sante Fe, NM (1610-14); St. Francis of Assisi, Ranchos de Taos, NM (1805-15); Mission San Xavier del Bac, Tucson, AZ (1795); Mission San Carlos Borromeo, Carmel, CA (1793-97). R 51-52

Concepts/Terms

Ambient and Radiant Cooling

Coquina

Tabby

Adobe

Rejas window

Plateresque

Churrigueresque

- 13, M **Caribbean Influences; Canada. French Colonial Building on the Gulf Coast and elsewhere.** Cahokia Courthouse, Cahokia, IL (1737); Gulf Coast French Colonial House Types; Madame John's Legacy (before 1788); urban commercial and institutional buildings; and the Cabildo (begun 1795), all in New Orleans, LA. R 50

Concepts/Terms

Enfilade planning

Peripteral columns

En Suite rooms

Cabinet

Bousillage

Poteaux-en-terre

Poteaux-sur-sole

Briquet-entre-poteaux

Contrevents

Galleries

Raised cottage

Parasol roof

- 15, W **The Georgian Style in the North.** Lady Pepperell House, Kittery, ME (1760); McPhedris-Warner House, Portsmouth, NH (1718-23). Peter Harrison (1716-75); Redwood Library, Newport, RI (1736); King's Chapel, Boston, MA (1749); and Brick Market, Newport, RI (1761-62). R 28-50

Concepts/Terms

Single-pile plan

Double-pile plan

Wren-Gibbs church type

Dilettante architect/Gentlemen architect

Architectural treatise; pattern book; builder's guide; carpenter-builder

Moulded or gauged brick
Water table
Belt course
Frontispiece
Broken pediment
Quoins (rustication)
Cornice
Dentils; modillions
Dormer
Piano nobile
Window head and sill treatments
Shouldered door surround
Dado/Wainscot

- 17, F **The Georgian Style in the South.** Westover and other James River Plantations, VA; Wren Building (1695-1702), Capitol (1701), and Governor's Palace (1723-1745) in Williamsburg; Mount Vernon, nr. Washington, DC (1757-87). Francis Nicholson and the plan for Williamsburg (1699). William Buckland (1734-74): Gunstan Hall, Fairfax County, VA (1755-58); HAMMOND-HARWOOD HOUSE (1773-74); and Brice House (begun 1766), Annapolis, MD. Drayton Hall, nr. Charleston, SC (1738-42). Molding profiles. Georgian Revival houses. R 28-50
- 20, M No Class - Martin Luther King Holiday
- 22, W **The Federal Style in New England.** Samuel McIntire (1757-1811) and Charles Bulfinch (1763-1844): Pingree House, Salem, MA (1805); Bulfinch: Barrell House, Somerville, MA (1792-93); Boston State House (1795-98); Swan House, Dorchester, MA; Third Harrison Gray Otis House, Boston, MA (1806); LANCASTER MEETING HOUSE, Lancaster, MA (1816-17); and Massachusetts General Hospital, Boston, MA (1818-23). The Federal Style in the South. Nathaniel Russell House, Charleston, SC (1809); Charleston Single House Type. I-House Type in the South. R 58-67

Concepts/Terms

Neo-Classicism
 Nationalism/Patriotic motifs
 Temple-like
 Didactic architecture
Adamesque
 Regency
 Poché
 Elliptical/semi-elliptical fanlight
Corner blocks
 Chinese-Chippendale

24, F **Washington, D.C. and the Federal Style.** The Capitol (1792-1817) and the President's House (1792-1817). Pierre L'Enfant (1754-1825), Stephen Hallet (ca. 1760-1825), William Thornton (1759-1828), James Hoban (ca. 1762-1831), Benjamin Latrobe (1764-1820), George Hadfield (1763-1826), and Charles Bulfinch. R 53-58

27, M **The Domestic Architecture of Thomas Jefferson** (1743-1826). MONTICELLO, Charlottesville, VA (1769-1809); Edgemont, North Garden, VA (begun before 1798); and Poplar Forest, Bedford County, VA (1806-12). R 73-79

Terms

Hôtel Langeac
Hôtel de Salm
Hôtel Guimard

29, W **Jefferson's Public Buildings.** Virginia State Capitol, Richmond, VA (1785-99) and his planning of the UNIVERSITY OF VIRGINIA (1817-26). R 73-79

31, F Exam #1: 20 underlined buildings and building types.

Feb. 3, M **Benjamin Latrobe's Public Architecture.** Bank of Pennsylvania, Philadelphia, PA (1799-1801); Catholic Cathedral, Baltimore, MD (1804-21); and Louisiana State Bank, New Orleans, LA (1820). R 67-72

Individuals

John Smeaton
S. P. Cockerell

5, W **Benjamin Latrobe's Residential Architecture.** Pennock House, Norfolk, VA (1796); Markoe House, Philadelphia, PA (1807-08); Pope Villa, Lexington, KY (1810-11); and Van Ness House, Washington, DC (1816-17). R 67-72

7, F **The Greek Revival.** Robert Mills (1781-1855): Fireproof Building, Charleston, SC (1822); PATENT OFFICE (1836); Treasury Building (1847-53); Post Office (1839-42); and Washington Monument, Washington, DC (1833). William Strickland (1788-1854) and other trained professionals: Second Bank, Philadelphia, PA (1818); Tennessee State Capitol, Nashville, TN (1845-59); Girard College, Philadelphia, PA (1833-47) by T.U. Walter (1804-87); U.S. Subtreasury in NYC (1847) by Ithiel Town (1784-1844) and Alexander Jackson Davis (1803-92); and Bank of Louisville, Louisville, KY (1834) by James Dakin (1806-52). Minard Lafever. R 85-100

Terms

Rationalism
Romanticism
Archaeological correctness
Trabeated interiors

Arcuated interiors
Fireproof masonry vaulting
Cast-iron frame
In antis columns, Prostyle columns, Peripteral columns

Lapped siding/weatherboards

Matched board siding

Shouldered surround

Leaf and tendril

Fretwork

Acroterion

- 10, M **The Greek Revival in the North and South.** Greek Revival Residences and Their Interiors: Wickham House, Richmond, VA (1811-12) and Sears House, Boston, MA by Alexander Parris. Gaineswood, Demopolis, AL. Plan Types and Trabeation Configurations.
- 12, W **The Egyptian Revival. Residential Architecture and the Picturesque Movement.** Andrew Jackson Downing (1815-52) and A. J. Davis: Domestic Designs from Downing's Publications, including the Italianate and Italian Villa Styles; LYNDHURST, near Tarrytown, NY (1838). R 100-107

Concepts/Terms/Publications

Associationism

Egyptian influence

Pylon gateway

Winged Orb

Etruscan/Tuscan Revival

Picturesque

Board and Batten

Balloon frame

Barge boards/verge boards

Palazzo/villa/cottage

Veranda

The Horticulturist

- 14, F **Religious Architecture and the Picturesque Movement. Regional, National, and International Manifestations of the Gothic Revival.** A.W.N. Pugin (1812-52), Richard Upjohn (1802-78), James Renwick (1818-95), and the Gothic Revival: St. James the Less, Philadelphia, PA (1846-49); Trinity Church (Upjohn), NYC (1839-46); St. Patrick's Cathedral (Renwick), NYC (1877); ST. MARY'S CHURCH (Upjohn), Burlington NJ; Upjohn's Model Church (1852). H. H. Richardson's Public Buildings: Trinity Church, Boston (1870-72); Crane Memorial Library, Quincy, MA (1880-83); and Allegheny County Courthouse and Gaol, Pittsburgh, PA (1884-87). R 109-119
R 167-171

Terms

Ecclesiology

- 17, M **Late Victorian Residential Types.** The Stick Style, The Queen Anne Style, The Eastlake Variations: Generic Types, French Second Empire Style. McKim, Mead, and White and the Colonial Revival: Newport Casino, Newport, RI (1879-80); H.A.C. Taylor House, Newport, RI (1886); and E.D. Morgan Residence, Newport, RI (1891). H. H. Richardson: Watts Sherman House, Newport, RI (1874-7); Ames Gate Lodge, North Easton, MA (1880-81); Stoughton House, Cambridge, MA (1882-85); and GLESSNER HOUSE, Chicago (1885-87). The Craftsman and Bungalow Traditions: Generic Types. Tudor Revival. The Small American Suburban House. R 150-156
C 93

Publications/Concepts/Terms

Darwinism

Materialism

Manifest Destiny

Eclecticism

Upjohn's Rural Architecture (1852)

Brackets

Hood moulding

Drilled/incised columns/piers

Split columns

Bay window/projecting bay

Octagonal column

Mansard roof

Slate shingles

Gingerbread

Imbricated shingles

Turret

- 19, W **The Prairie Style/The Early Work of Frank Lloyd Wright** (1867-1959). Charnley House, Chicago (1891); Blossom House, Chicago (1893); Wright House and Studio, Chicago (1889-1911); Winslow House, (1893); Willitts House, Chicago (1900-02); Martin House, Buffalo, NY (1904); UNITY TEMPLE, Chicago (1907); Robie House, Chicago (1906-09); and Larkin Building, Buffalo, NY (1903); Coonley House, Chicago (1909). Wright Plan Types. R 198-210
C 113-129

Terms/Publications

Prairie style

Wasmuth portfolio

Ausgeführte Bauten Und Entwürfe Von Frank Lloyd Wright

Breaking the box

- 21, F **Frank Furness:** The Pennsylvania Academy of Fine Arts, Philadelphia, PA (1871-76) and The Provident Trust Company Building, Philadelphia (1879). **The Chicago School.** H. H. Richardson (1838-86): Marshall Field Wholesale Store, Chicago (1885-87). William LeBarron Jenny (1832-1907): Home Life Insurance Building, Chicago (1883). Dankmar Adler (1844-1900) and Louis Sullivan (1856-1924): Auditorium Building, Chicago (1887-89); Wainwright Building, St. Louis (1890-91); and Guaranty Building, Buffalo, NY 1894-95). Daniel Burnham (1846-1912) and John Wellborn Root (1850-91): Monadnock Building, Chicago (1891) and RELIANCE BUILDING, Chicago (1894-95). The 1893 World Columbian Exposition in Chicago. Louis Sullivan: Carson, Pirie, Scott and Company (formerly Schlesinger-Mayer Store), Chicago (1899-1904). Louis Sullivan with George Elmslie (1871-1952) and William Purcell (1880-1965): National Farmers Bank, Owatonna, MN (1907).

R 135-137
R 169-170
R 174-185
C 40-51
C 138-140

Terms/Publications

Chicago window

Steel frame

Terracotta tile cladding

Curtain wall

Otis passenger elevator

“The Tall Building Artistically Considered”

- 24, M **The Traditional Skyscraper.** Mansardic and other compositions and cast iron fronts (1850-70); C. L. W. Eidlitz (1853-1921): Washington Life Building, NYC (1897-98); Burnham and Root: Flat Iron Building, NYC (1902); John Carrère (1858-1911) and Thomas Hastings (1860-1929): Blair Building, NYC (1902); Ernest Flagg (1857-1947): Singer Building, NYC (1906-08); McKim, Meade, and White: Municipal Building, NYC (1907-14); Cass Gilbert (1859-1934): Woolworth Building, NYC (1913); and John Mead Howells (1868-1959) and Raymond Hood (1881-1934): Chicago Tribune Tower, Chicago (1922).

R 187-189
C 217-223

- 26, W **The Art Deco Style.** Ely Jacques Kahn (1884-1972): Number Two Park Avenue, NYC (1927); William Van Alen (1883-1954): CHRYSLER BUILDING, NYC (1930); L. Andrew Reinhard (1891-1964) and Henry Hofmeister (1891-1962) with Harvey Wiley Corbett (1873-1954), Raymond Hood (1881-1934), and others: Rockefeller Center including Radio City Music Hall, NYC (begun 1929); and Richmond Shreve (1877-1946), William Lamb (1883-1952), and Arthur Harmon (1878-1958): Empire State Building, NYC (1931).

R 240-248
C 290-291
C 223-227

Concepts

1916 New York Zoning Ordinance

- 28, F Exam #2: 22 underlined buildings and building types.

Mar. 3, M

Historiographical Writing. The Origins of Modernism. (See last page of syllabus.)

MA 12-19
TD 14-22
TD 320-330
MA 29-41

Engineering and Technology in the Nineteenth Century. Iron and Steel.

Abraham Darby (1750-89): Severn River Bridge, Coalbrookdale, Shropshire (1775-79); James Watt (1736-1819) and Matthew Boulton (1728-1809): Philip and Lee Cotton Mill, Manchester (1801); Jules Saulnier (1828-1900): Menier Chocolate Works, Noisel-sur-Marne, France (1871-72); Joseph Paxton (1803-65): the CRYSTAL PALACE, London (1851); Charles Dutert (1845-1906): the Galerie des Machines and Gustav Eiffel (1832-1923): the Eiffel Tower, both at the 1889 Paris International Exposition; James Bogardus (1800-74): cast iron commercial buildings, NYC (1850s); and John (1806-69) and Washington (1837-1926) Roebling: The Brooklyn Bridge (1869-83), NYC. **Concrete.** John Smeaton: Edystone Lighthouse (1774); Ernest Ransome (1844-1917): reinforced concrete construction; Francois Hennebique (1842-1921): buildings according to the system Hennebique; and Anatole de Bandot (1834-1915): Saint-Jean de Montmartre, Paris (begun 1894).

R 160
C 33-39
C 73-77

Publications/Individuals

Charles Darwin (1809-82). On the Origin of Species (1859)

Joseph Aspdin

5, W

The Arts and Crafts Movement. William Morris (1834-96) and his circle: RED HOUSE, Baxley Heath, Kent (1859). **The English Free Style.** C.F.A. Voysey (1857-1941): Grey Friars (Sturgis House), Hogs Back, Surrey (1896); Broadleys on Lake Windemere, Lancashire (1898); and The Orchard, Chorleywood, Hertfordshire (1894). **Traditional Designers.** Richard Norman Shaw (1831-1912): Leyswood, Sussex (1866-69); New Zealand Chambers, London (1872-73); and Old Swan House, London (1876). Sir Edwin Lutyens (1869-1944): Orchards, Munstead, Surrey (1897-99); Deanery Garden, Sonning, Berkshire (1900-01); Heathcote, Ilkey, Yorkshire (1906); and Nashdom, Taplow, Buckinghamshire (1905-12).

C 87-92
MA 42-50
TD 44-67

Terms

Pre-Raphaelites

News From Nowhere

Morality in Architecture

English cottage vernacular

Pebble-dash stucco

- 7, F **The Use of Iron/Structural Rationalism/The Art Nouveau.** Eugène-Emmanuel Violet-le-Duc (1814-79). Antonio Gaudi (1852-1926): Church of the Sagrada Familia (1898-present) and the Park Guell, Barcelona (1903). Victor Horta (1861-1947): Hotel Tassel (1892) and the MAISON DU PEUPLE, Brussels (1897). Hector Guimard (1867-1942): Paris Metro Stops (1899-1904). **Ferroconcrete.** Tony Garnier (1869-1948): Cité Industrielle (1901-04). Auguste Perret (1874-1954): Theatre des Champs Ellysee (1911-13); 25 bis Rue Franklin (1903); and Notre Dame Le Raincy, Paris (1922).

C 53-63
C 77-83
C 131-134
MA 64-73
MA105-108
MA100-104
TD 35-43

Terms/Publications

Entretiens sur l'architecture

10-14 No Class - Spring Break

- 17, M **Henri Van de Velde** (1863-1957): Art School, Weimar, Germany (1906) and Werkbund Theatre, Cologne (1914). **Charles Rennie Mackintosh** (1868-1928): GLASGOW ART SCHOOL (1896-1909); Windy Hill House, Kalmacolm near Glasgow (1899-1901); and Hill House, Helensburgh near Glasgow (1903-04).

C 63-66
C 90
MA 96-99

Terms

Jugendstil

Kunstwollen

Gesamtkunstwerk

Einfühlung

Spook School

- 19, W **The Viennese Secession.** Otto Wagner (1841-1918): Karlsplatz Station, Vienna (1898-99); Second Villa Wagner, Vienna (1905); Control Building at the Kaiserbad Dam (1905); POSTAL SAVINGS BANK (1904) and Sankt Leopold (1904-07), all in Vienna. Joseph Olbrich (1867-1908): Secession Building, Vienna (1898) and Darmstadt Artist Colony (1901-08). Josef Hoffmann (1870-1956): Palais Stoclet, Brussels (1905-10).

C 66-69
MA 78-83

Terms

Ver Sacrum

Weiner Werkstatt

- 21, F **Adolf Loos** (1870-1933): Steiner House (1910) and MOLLER HOUSE, Vienna; Müller House near Prague (1928-30); and House on the Lido, intended for a site in Venice (1923).

C 69-71
C 140-141
*MA 90-95
*MA 84-89
TD 88-89
TD 99-105
TD 106-126
TD 127-138

Terms/Publications

Raumplan

“Ornament und verbrechen”

- 24, M **European Painting from Impressionism to Dada. World War I. Expressionism in Germany.** Rudolf Steiner (born 1900): Goetheanum I and II, Dornach (1925-28). Hans Poelzig (1869-1936): Water Tower, Posen (1911). Bruno Taut: GLASS PAVILION, Cologne (1914). Erich Mendelsohn (1887-1953): Einstein Tower, Potsdam (1920) and Hat Factory, Luckenwalde (1921-23), Germany. C 186-188
*MA 116-122
*TD 163-184

Terms

Dadism

Angst

Utopianism

- 26, W **The Werkbund. Peter Behrens** (1868-1940): Behrens House, Darmstadt (1900-01); Obenauer House, St. Johann-Saarbrücken (1905-06); Crematorium, Delftern (1906-07); Cuno House, Eppenhäusen (1908-09); Schroeder House, Eppenhäusen (1908-09); House in the Hague (1911); AEG (ALLEMEINE ELEKTRICITÄTS GESELLSCHAFT) COMPLEX, Berlin (1909); and German Embassy, St. Petersburg (1911-12). C 60-70
TD 68-78
TD 69-87

- 28, F **The Weimar Bauhaus to 1923. Futurism.** Antonio Sant'Elia (1888-1916): Città Nuova (1914). C 99-109
MA 109-115
TD 99-126

Terms/Publications/Individuals

Das Englische Haus

Cubism

Vorkurs

Type form

Filippo Marinetti

- 31, M **The Bauhaus in Dessau.** Walter Gropius (1883-1969): Fagus Factory, Alfeld-au-der-Leine (1911-13); Werkbund Model Factory (1914), Cologne; BAUHAUS, Dessau (1926); and Harvard Graduate Center, Cambridge, Massachusetts (1949-50). C 183-186
C 192-199
MA 123-129
TD 265-319

- 2, W Exam #3, 19 underlined buildings.

- 4, F **H.P. Berlage** (1856-1934): The Amsterdam Stock Exchange (1896-97). **Wendigen (Dutch Expressionism).** Michel de Klerk (1884-1923): Eigen Haard Housing, Amsterdam (1913-19). Pieter Kramer (1881-1961): De Dageraad Housing, Amsterdam (1921-23). **De Stijl.** J.J.P. Oud (1890-1963): Hook of Holland Housing (1924) and Cafe de Unie, Rotterdam (1925). Cor van Eesteren (born 1897): Unter Der Linden, Rotterdam (1925). C 149-159
MA 130-141
TD 139-201

Publications

“The Life Work of American Architect Frank Lloyd Wright”
(in Wendigen)

7, M **De Stijl, The Second Phase.** Gerrit Reitveld (1888-1964): Schroder House, Utrecht (1924). Friedrich Kiesler (1890-1965): Cité dans l'Espace (1925). Theo van Doesburg (1883-1931): Cafe L'Aubette, Strasbourg (1928). Mart Stam (born 1899): Van Nelle Factory, Rotterdam (1927-29). "MA 142-148
C 132-143
MA 167-177

Russian Constructivism. Vladimir Tatlin (1885-1953): Monument to the Third International (1919). Viktor (1882-1950), Leonid (1880-1937), and Aleksandr (1883-1959) Vesnin: Palace of Work (1922-23) and Pravda Building (1924). Konstantine Melnikov (1890-1974): USSR Pavilion, Paris (1925). Moses Ginsberg (1892-1946): Housing on Novinsky Boulevard, Moscow (1928-29). C 201-210

Terms

Neo-Plasticism
Suprematism

9, W **Le Corbusier** (1887-1965): Villa Schwob, La Chaux-de-Fonds (1916); Maison Citrohan (1920); Pavilion d'Esprit Nouveau (1925); Paris; Villa Savoye, Poissy near Paris (1928-30); League of Nations Building, Geneva (1927); Palace of the Soviets, Moscow (1931); Centrosoyus Building, Moscow (1928); Unité d'Habitation, Marseilles (1947-52); Ronchamp near Belfort (1955). C 84-85
C 163-181
C 210-215
C 275-285
C 319-327
C 417-442
MA 149-160
MA 178-185
MA 224-230
TD 202-264

Terms/Ideas/Publications

Vers une Architecture

Dom-ino system

Purism

Machine à habiter

Brise soleil

Modulor

Five points of architecture

Pilotis

Plan libre

Facade libre

Fenêtre en longueur

Jardin suspendu

Béton armé

11, F **Ludwig Mies van der Rohe** (1886-1969): Five Annual Projects: Glass Skyscraper (1920), Concrete Office Building (1922), and Brick Country House (1923); German Pavilion, Barcelona (1929); Tughendhat House, Brno Czech Republic (1930); Farnsworth House near Chicago (1946-50); Seagrams Building, NYC (1958); and IIT campus, Chicago (1940). C 141-143
C 189-192
C 270-273
C 305-311
*MA 161-166
*MA 231-237

14, M **Frank Lloyd Wright** (1867-1959): Falling Water, Bear Run, PA (1936); Johnson's Wax Complex, Racine, WI (1936-39); Guggenheim Museum, NYC (1943); and Taliesin West, Scottsdale, AZ (1938). C 227-232
C 311-319
C 412-415
MA 186-191

16, W **The California Scene.** Bernard Maybeck (1862-1957): First Church of Christ, Scientist, Berkeley, CA (1910). Charles Sumner Greene (1868-1957) and Henry Mather Green (1870-1954): Gamble House, Pasadena, CA (1908-09). C 94-96
C 351-369
MA 203-223

The Architecture of Nazism and Facism. Albert Speer (1905-1981): Zeppelinfeld, Nuremberg (1935-36) and Plan for Berlin (1937-40). Giuseppe Terragni (1904-1943): Novocomum (1928) and Casa del Fascio, Como (1932-36). Pio Piacentini (1881-1961) et al: University of Rome (1940-41) and the Esposizione Universale di Roma or EUR (1940-41).

18, F No Class—Easter Holiday

Terms

Volisch

21, M **The International Style.** Various architects: Weissenhof Seidlung (1927). Richard Schindler (1887-1953): Lovell Beach House, Newport Beach, CA (1925-26). Richard Neutra (1882-1970): Lovell Health House, Los Angeles (1927). Raymond Hood (1881-1934) and Jacques André Fouilhoux (1879-1945): McGraw-Hill Building, NYC (1931) and George Howe (1886-1955) and William Lescaze [1896-1969]: Philadelphia Saving Fund Society Building (1931-32). Oscar Niemeyer (born 1907): Casino, Pamphiha, Menas Gerais, Brazil (1942). C 197-198
C 232-239
C 241-255
C 257-270
C 395-412
MA 248-261

23, W

Architectural Politics: CIAM to Team 10. Modernism in England. Aldo van Eyck (born 1918): Orphanage at Ysbaanpad near Amsterdam (1961); Georges Candilis born (1913), Alexis Josic (born 1921), and Shadrach Woods (1923-1973): Project for Frankfurt-Romerbert (1963); Gian Carlo di Carlo (born 1919): plan for Urbino (1964); and Alison (born 1928) and Peter (born 1923) Smithson: Sheffield University Extension (1953) and Robin Hood Gardens, London (1972). Berthold Lubetkin (born 1901) and Tecton: Penguin Pool, London Zoo (1933) and High Point 1, Highgate, London (1933-35). Owen Williams (1890-1969): Boots Warehouse, Beeston, Nottinghamshire (1923).

C 329-337
C 442-451
C 547-557
MA 269-279

Traditional Continuity. Henry Bacon (1866-1924): Lincoln Memorial, Washington, DC, 1911-1922. Erick Gunnar Asplund (1885-1940): Stockholm Public Library (1920-28) and (with Sigurd Lewerntz) Woodland Cemetery and Crematorium, Enskede, Stockholm (1915-1940).

C 145-146
C 287-303
C 338-341

Terms

Brutalism

25, F

Eliel Saarinen (1873-1950): Helsinki Railway Station (1904-1914). **Aalvar Aalto** (1898-1976): Viipuri Library (1927); Villa Mairea, Noormarkku (1938-39); Tuberculosis Sanitorium, Paimo (1929-32); and Town Hall, Säynätsälö (1950-52). **Important International Designers:** Luis Barragan (born 1901): Barragan House, Mexico city (1948); Kenzo Tange (born 1913): Olympic Stadium, Tokyo (1964); and Jorn Utzon (born 1918): Church at Bagsvaerg near Copenhagen (1969-75).

C134-138,144
C 146
C 341-345
C 453-469
C 471-509
MA 192-202

28, M

Europe (and Australia) in the 1970s, 1980s, and 1990s. James Stirling (born 1926): Engineering Building, Leicester University (1959-65); History Faculty Building, Cambridge (1964); Staatsgalerie, Stuttgart (1978-84). Aldo Rossi (1931-1997): Modena Cemetery (1971). Leon Krier (born 1946): plan for Echternach, Luxembourg (1970). Archigram/Peter Cook (born 1936): Plug-in City (1964). Superstudio. Arata Isozaki (1931-1997): "Metabolist" Group scheme for an ideal city. Richard Rogers (born 1933) and Renzo Piano (born 1937): Pompidou Center, Paris (1974-76). Carlo Scarpa (1906-78): Brion Cemetery, San Vito d'Altivole near Bassano, Italy (1969-78). Hans Hollein (born 1934): Austrian Travel Bureau, Vienna (1980). Glenn Murcutt (born 1936): Ball-Eastaway House, Glenorie (1985) and Magney House, Bingie Point (1986). Daniel Libeskind (born 1946): Berlin City Edge Competition (1987); Bernard Tschumi (born 1944): Parc de la Villette, Paris (1982-85).

C 529-45
C 559-613
C 617ff
MA 262-268
MA 280-297

Terms

Critical Regionalism

Structuralism

Post-Structuralism

Deconstruction

30, W

American Developments in the 1960s, 1970s, 1980s, and 1990s. Louis Kahn (1901-74): Richards Laboratories, University of Pennsylvania (1957-61); Second Capital, Dacca, Bangladesh (1969); Exeter Academy, Exeter, NH (1969); Kimbell Museum of Art, Fort Worth, TX (1967-72); and Yale Center for British Art (1969). Philip Johnson (born 1906); Johnson House, New Canaan, CT (1947) and ITT Building, NYC (1978-82). Charles Moore (1925-1996): Sea Ranch north of San Francisco (1966); Piazza d'Italia, New Orleans; and Kresge College, Santa Cruz, CA (1970-72). Robert Venturi (born 1925): Football Hall of Fame (1967) and Guild House, Philadelphia (1960-63). Michael Graves (born 1934): Fargo-Moorehead Cultural Center, ND (1978); Public Services Building, Portland, OR (1980); and Dolphin and Swan Hotels, Disneyworld (1987). Frank Gehry (born 1929): Gehry House, LA (1977-78) and Guggenheim Museum, Bilbao, Spain (1998). Peter Eisenman (born 1932): House #2 (1969), etc. Richard Meier (born 1934): High Museum, Atlanta, GA (1981). Robert Stern (born 1939): Lang House, Washington, CT (1973-74). Steven Holl: Makuhari Housing Complex, Tokyo (1997) and Chapel of St. Ignatius, Seattle, WA (1997). Mac Scogin, Merrill Elam and Lloyd Bray: Clayton County Library, Jonesboro, GA (1989).

C 513-527
C 557-565
C 617ff
MA 238-247

Terms

Modernism

Post-Modernism

Duck; Decorated shed

Final Examination: Thursday, May 1, 8:00-11:00 a.m.

23 underlined buildings and 20 canonical (redlined) buildings listed below.

- | | | |
|--|-----|-------------------------|
| 1. Hammond-Harwood House | | 11. Chrysler Building |
| 2. Lancaster Meeting House | 12. | Crystal Palace |
| 3. Monticello | | 13. Red House |
| 4. University of Virginia | 14. | Maison du Peuple |
| 5. Patent Office (National Portrait Gallery) | 15. | Glasgow Art School |
| 6. Lyndhurst | | 16. Postal Savings Bank |
| 7. St. Mary's Church | | 17. Moller House |
| 8. Glessner House | 18. | Glass Pavilion |
| 9. Unity Temple | 19. | AEG complex |
| 10. Reliance Building | | 20. Bauhaus |

Historiographical Writing

- 1908 Hermann Muthesius. The English House.
- 1923 Le Corbusier. Towards a New Architecture.
- 1927 Gustav Platz. The Architecture of the New Spirit (Geist).
- 1931 Frank Lloyd Wright. Modern Architecture.
- 1932 Henry Russell Hitchcock and Phillip Johnson. The International Style: Architecture Since 1922.
- 1935 Alberto Sartoris. The Elements of Functional Architecture.
- 1935 Walter Gropius. The New Architecture and the Bauhaus.
- 1936 Nikolaus Pevsner. Pioneers of the Modern Movement: From William Morris to Walter Gropius.
- 1941 Sigfried Giedion. Space, Time, and Architecture.
- 1960 Reyner Banham. Theory and Design in the First Machine Age.
- 1965 Peter Collins. Changing Ideals in Modern Architecture.
- 1965 Christian Norberg-Schultz. Intentions in Architecture.
- 1966 Robert Venturi. Complexity and Contradiction in Architecture.
- 1966 Dennis Sharp. Modern Architecture and Expressionism.
- 1973 Charles Jencks. Modern Movements in Architecture.
- 1979 Manfredo Tafuri and Francesco Dal Co. Modern Architecture.
- 1984 Heinrich Klotz. The History of Post Modern Architecture.
- 1988 Mark Wigley. Deconstructivist Architecture.