

HISTORY OF ART 282: Modern Architecture
 Prof. David B. Brownlee (dbrownle@sas)
 2008
 Ms. Ekin Pinar (epinar@sas)

SCHEDULE
 Spring

OFFICE HOURS: Brownlee (Wed. 3-5, in Jaffe 106; please make appointments in advance at the History of Art office or by calling 898-8327). Pinar (Wed. 9-11 and by appointment, in Jaffe B16).

	<u>Lecture</u>	<u>Section for the week</u>
J	16 Introduction	none
	18 Engineering in the later nineteenth century	
*	21 -- (MLK Day)	DISCUSSION: Louis Sullivan
	23 Louis Sullivan and the skyscraper	and writing about architecture
	25 --	
	28 The Arts and Crafts Movement	none
	30 Frank Lloyd Wright to 1909	
F	1 <i>Research workshop</i>	
	4 Art Nouveau: Horta, Van de Velde, Guimard	EXCURSION: PMA fin de
siècle	6 Voysey, Mackintosh, Berlage, Gaudi	decorative arts
	8 Vienna: Wagner, Olbrich, Hoffmann, Loos	
	11 Behrens, the Werkbund, and early Gropius	DISCUSSION:
	13 Garnier and Perret	Loos and Wright
	15 --	
+	18 Futurism and Expressionism	none
	20 --	
	22 --	
	25 Le Corbusier to 1930	DISCUSSION: Le Corbusier
	27 Walter Gropius and the Bauhaus	<u>Towards a New Architecture</u>
	29 Holland and the USSR	
M	3 America and the "International Style"	DISCUSSION: review
	5 MID-TERM EXAMINATION	
	7 --	
	17 Twentieth-century classicism	EXCURSION: Benjamin
	19 Art Deco	Franklin Parkway
	21 Mies van der Rohe in Europe; Alvar Aalto	
	24 Frank Lloyd Wright: The Middle Period	EXCURSION: Philadelphia
	26 Le Corbusier, 1930-1965	skyscrapers
	28 Frank Lloyd Wright: Usonia	
	31 Gropius and Mies in America; Philip Johnson	SUNDAY (4/6) EXCURSION:
A	2 Britain after World War II	Wright's Beth Shalom
	4 Louis I. Kahn	
	7 Saarinen, Rudolph, Roche, Pei	DISCUSSION: the
glass box	9 Venturi and Moore	
	11 --	
	14 Greys and whites	EXCURSION: Kahn's Erdman
	16 The Presence of the Past	Hall
	18 India, Brazil, Mexico	
+	21 Japan	DISCUSSION: Venturi et al.
	23 --	<u>Learning from Las Vegas</u>
	25 --	
	28 The twentieth-first century	none

FINAL EXAM: May 13, 12-2

* First paper is due on 1/22. + Other papers due on these dates; see separate assignment sheets. ALL assigned work must be completed to receive credit for the course. Attendance at discussion sections is REQUIRED. Weighting: proposal 15%, mid-term exam 25%, term paper 30%, final exam 30%.

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READINGS

Spring 2008

Readings organized by lecture.

Because every historian presents topics differently, there will be some discontinuity and overlap.

J16	Introduction	
18	Engineering in Later C19	Curtis 21-31; Pevsner 12-35, 103-123
23	Sullivan & Skyscraper	Curtis 33-51; Scully 104-117; Sullivan 28-31, 42-48, 202-213; Benton no. 1
28	Arts & Crafts Movement	Curtis 86-97; Pevsner 35-57, 124-145; Benton nos. 3, 17, 25
30	Wright to 1909	Curtis 112-129; Conrads 25; Wright 55-73; Blake 285-341; Scully 118-134
F 4	Horta, V de V, Guimard	Pevsner 59-90; Curtis 52-71; Conrads 13; Benton nos. 7, 8, 9, 15, 31
6	Voysey, Mack., Berlage, Gaudí	Pevsner 90-101
8	Vienna	Pevsner 147-157; Conrads 19-24; Benton nos. 11, 20, 21
11	Behrens, Werkbund, Gropius	Pevsner 157-168; Curtis 98-106; Conrads 26-31; Benton nos. 24, 26, 28, 29
13	Garnier & Perret	Curtis 72-85
18	Futurism & Expressionism	Curtis 106-111, 130-147; Benton nos. 32, 33, 34, 35, 38, 39; Conrads 32-38, 54-57-58, 63, 72-73
55,		
25	Le Corbusier to 1930	Curtis 162-181, 274-285; Blake 2-70; Le Corbusier complete; Conrads 89-97; Benton no. 78
27	Gropius & Bauhaus	Curtis 182-199; Conrads 49-53; Benton nos. 36, 42, 48, 59, 60, 61, 62, 74, 94, 99, 116
29	Holland & USSR	Curtis 148-159, 200-215; Benton nos. 40, 43, 44, 45, 47, 50, 51, 55, 103; Conrads 39-40, 56, 64-67, 78-80, 87-88, 109-113, 121-122, 137-145
M 3	America & "International Style"	Curtis 216-273
5	MID-TERM EXAM	
17	C20 Classicism	Curtis 286-303, 350-369; Scully 134-144; Benton nos. 108, 112
19	Art Deco	Scully 144-155; Benton no. 124
21	Mies in Europe; Aalto	Curtis 304-311, 328-349, 452-469; Blake 167-228; Conrads 74-75, 81-82, 102, 123;
123;		Benton nos. 80, 85, 92, 100, 103, 106, 111
24	FLW: Middle Period	Curtis 311-319; Scully 156-179; Blake 342-390; Conrads 124-25; Benton no. 30
26	Le Corbusier 1930-65	Curtis 319-327, 370-391, 416-451; Blake 71-164
28	FLW: Usonia	Blake 391-412
31	Gropius Mies in US; Johnson	Curtis 394-415; Scully 180-195; Blake 229-284; Conrads 154; Johnson complete
A 2	Britain after WW II	Curtis 470-489, 529-545
4	Louis I. Kahn	Curtis 512-527; Scully 212-227; Conrads 169-170
7	Saarinén, Rudolph, Roche, Pei	Curtis 546-560; Scully 196-209
9	Venturi and Moore	Curtis 560-564; Scully 229-262; Venturi et al. complete
14	Greys and Whites	Curtis 564-565; Scully 270-281
16	Presence of the Past	Curtis 602-633; Scully 262-269, 282-292
18	India, Brazil, Mexico	Curtis 490-506, 566-587, 634-655
21	Japan	Curtis 506-511, 589-601
28	The 21st Century	Curtis 656-689

- N.B.** 1. Many of the assigned books are to be read *in toto*. You may well prefer to read them straight through rather than in the jumbled way outlined above, which aligns the readings as completely as possible with the lectures.
2. Assignments for Blake are based on the paperback edition.
3. Assignments for Benton are by excerpt number, *not* page.
4. Assignments in Pevsner are based on the 2006 hardcover edition.

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BOOK LIST

Spring

Tim and Charlotte Benton. Architecture and Design, 1890-1939: An International Anthology of Original Articles. New York: Whitney Library of Design, 1975.

*Peter Blake. The Master Builders. New York: Norton, 1976.

*Ulrich Conrads. Programs and Manifestoes on 20th-century Architecture. Cambridge, Mass.: MIT Press, 1975.

*William Curtis. Modern Architecture Since 1900. 3rd edition. New York: Prentice Hall, 1996.

*Le Corbusier. Towards a New Architecture. Reprint. New York: Dover, 1986.

Philip Johnson, "House at New Canaan, Connecticut," Architectural Review, vol. 108, September 1950, pp. 152-159.

*Nikolaus Pevsner. Pioneers of Modern Design. Revised edition. New Haven: Yale, 2006.

Vincent Scully. American Architecture and Urbanism. New York: Henry Holt, 1988.

*Louis Sullivan. Kindergarten Chats. Reprint. New York: Dover, 1979.

*Robert Venturi, et al. Learning from Las Vegas. Revised edition. Cambridge, Mass.: MIT Press, 1977.

Frank Lloyd Wright. "The Art and Craft of the Machine," [1901] in Writings and Buildings, Edgar Kaufmann and Ben Raeburn (eds.) New York: Horizon, 1960. pp. 55-73.

All books are on reserve at the Fisher Fine Arts Library in the Furness Building. Those marked with an asterisk are available for purchase at the Pennsylvania Book Center, 130 South 34th Street.

Consult the READINGS sheet for daily page assignments.

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FIRST PAPER

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A short paper (no more than *two double-spaced, typed pages*) is due **on Tuesday, January 22, at 12 noon**. Please deliver your paper to the History of Art office in the Jaffe Building and ask that it be placed in Ekin Pinar's mailbox. The assignment will not be graded, but it must be completed in order to receive credit for the course.

The subject of the paper is the entrance to the new Comcast Center, on JFK Boulevard at 17th Street, designed by the office of Robert A.M. Stern. Although we shall later discuss the historical context of this building, that is not what you should worry about now. Concentrate instead on the visual forms that the architects have created in order to communicate their ideas. Look at the building carefully, define its effects on the viewer, and then try to explain how the architects have created them.

This should not be seen as an exercise in description, and if you find yourself writing long paragraphs about details that don't seem to go anywhere, you are probably being too descriptive. Naturally, you will have to pay close attention to the materials out of which the building is made and how they are shaped and assembled to make a design, but you must always be sure that you use that kind of analysis in support of generalizations and conclusions. In other words, while you will surely write about some of the building's details, you must seek to explain why they have been shaped as they are.

You may also want to think of this as an analysis of the architects' skill in solving visual "problems." Once they had decided what they wanted to "say" in this space, they had to figure out how to do so. That posed a series of challenges, and what you see is their response to them.

The quality of your prose should receive as much attention as the content of this paper. If you have trouble writing, you will want to review this paper carefully with Ms. Pinar after it is returned to you. If you've never heard about the Writing Center, or the "Wheel" services in your College House, ask us for details.

Don't worry if this is the first time you've had to do this kind of exercise; it's just a matter of getting your feet wet.

Note that this is a *two-part assignment*, requiring both a research proposal and a research paper.

***Proposal* DUE AT 11 A.M., MONDAY FEBRUARY 18**

In order to assign each student a unique topic and to insure the timely commencement of research, you must submit a research proposal of ca. 6 pages. This should identify the major historical questions raised by each of three possible topics and review the most important research resources (i.e. bibliography) for each. Rank them according to your preference. You will be assigned one of these architects.

***Research paper* DUE AT 11 A.M., MONDAY, APRIL 21**

The assigned architect will be the subject a research paper of about 15 pages. The primary objective of your paper is to identify and explain the forces that shaped the major phases of the architect's career. (In rare instances, you may wish to argue that your assigned architect's work did not change; in that case you must analyze and explain its changelessness.) In completing this assignment, you will necessarily have to analyze and evaluate a number of historians' interpretations of the structure of your architect's career. Do not expect to find consensus. It is your job to present and evaluate the various interpretations. In other words, you must write a paper that acknowledges that art history is not an objective science--that historians have different opinions and that our perception of things changes over time.

In conducting your research, you will need to use all of your ingenuity. Begin with the assigned texts, but get to know the reference section of the Fine Arts Library like the back of your hand. In addition to the biographical dictionaries and specialized bibliographies that live there, you should take note of the Avery Obituary Index (NA 40 A87 1980) and the Avery Index of Architectural Periodicals. The Avery periodical index (and the Art Index and the Bibliography of the History of Art) is available online. However, always be cautious about using online sources; they do not always capture everything that is available on paper.

Your survey of books should start with these:

- Banham, Reyner. Theory and Design in the First Machine Age. New York: Praeger 1960. UPFA reserve NA 680 B25 1960b
- Benevolo, Leonardo. History of Modern Architecture. 2 vols. tr. H.J. Landry. Cambridge, MA: MIT Press 1971. UPFA non circ. NA 642 B413 1971b
- Frampton, Kenneth. Modern Architecture: A Critical History. New York: Oxford University Press, 1980. UPFA reserve NA 500 F75
- Hitchcock, Henry-Russell. Architecture: Nineteenth and Twentieth Centuries. 3d ed. Harmondsworth: Penguin, 1968. UPFA non circ. NA 642 H45 1968
- _____. Modern Architecture, Romanticism and Re-integration. New York: Payson and Clarke, 1929. UPFA locked case NA 500 H5
- Hitchcock, Henry-Russell and Philip Johnson. The International Style. [1932] 2d ed. New York: Norton: 1966. UPFA reserve NA 680 H5 1966
- Scully, Vincent. Modern Architecture. New York: Braziller, 1960. UPFA reserve 724.91 Scu64

(more)

Remember, not all of the books and journals that you will need to consult will be available at Penn. Learn how to use Borrow Direct and Interlibrary Loan, and put in your orders early. Your inability to find a critically important publication will not be accepted as an excuse for not using it!

Please treat all library resources gently and with respect. If humanly possible, do not charge books out; leave even open shelf books in the library, where others can use them. Book vandals will be treated savagely.

Plagiarism is a very serious and complicated matter. You are expected to know the rules, so ask when in doubt. The consequences are very severe, and my own views on this matter are particularly strong.

Possible topics

Berlage
Breuer
Bunshaft
Burnham
Chareau
Costa
Doshi
Eisenman
Foster
Garnier (Tony)
Goff
Graves
Greene and Greene
Griffin
Holl
Hood
Horta
Howe (George)
Hunt (RM)
Iofan
Isozaki
Kahn (Ely Jacques)
Koolhaas
Kurakawa
Legorreta
Loos
Lutyens
Maki
Maybeck

Meier (Richard)
Meyer (Hannes)
Nervi
Neutra
Niemeyer
O'Gorman
Oud
Perret
Ple_nik
Pope
Rietveld
Rogers
Rossi
Saarinen (Eliel)
Safdie
Scarpa
Sert
Siza
Smithson (Peter and Alison)
Stam
Sullivan
Tatlin
Terragni
Utzon
Van de Velde
Vesnin (Alexander and Viktor)
Wagner
Yamasaki

