NAME ___________________ SCHOOL ____ EMAIL __________________
PHONE ________________

Please identify all of the possible meeting times at which you are available for a one-hour section meeting, ranking them according to your preference (1, 2, 3, 4, 5, etc.)

___ Wed 11-12
___ Wed 2-3
___ Wed 3-4
___ Fri 11-12
___ Fri 2-3
**HISTORY OF ART 282: Modern Architecture**  
**SCHEDULE**  
David Haney (dhaney@design.upenn.edu)     Spring 2005

OFFICE HOURS: Haney: Mondays 4-5, in Jaffe 304 (please make appointments in advance at the History of Art office or by calling 573-9702).

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<th>Lecture</th>
<th>Section for the week</th>
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<td>Introduction</td>
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<tr>
<td>* 14</td>
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<td>17</td>
<td>No class (MLK Day)</td>
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<td>19</td>
<td>Louis Sullivan and the Chicago School</td>
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<td>24</td>
<td>The Arts and Crafts Movement</td>
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<td>Frank Lloyd Wright to 1909</td>
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<td>Art Nouveau: Horta, Van de Velde, Guimard</td>
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<td>31</td>
<td>Voysey, Mackintosh, Berlage, Gaudi</td>
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<td><strong>F</strong> 2</td>
<td>Vienna: Wagner, Olbrich, Hoffmann, Loos</td>
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<td>7</td>
<td>Behrens, the Werkbund, and early Gropius</td>
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<td>Garnier and Perret</td>
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<td>Futurism and Expressionism</td>
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<td>Le Corbusier to 1930</td>
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<td>Walter Gropius and the Bauhaus</td>
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<td>Holland and the USSR</td>
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<td>America and the &quot;International Style&quot;</td>
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<td>MID-TERM EXAMINATION</td>
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<td>Twentieth-century classicism</td>
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<td><strong>M</strong> 1</td>
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<td>14</td>
<td>Mies van der Rohe in Europe; Alvar Aalto</td>
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<td>Frank Lloyd Wright: The Middle Period</td>
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<td>Le Corbusier, 1930-1965</td>
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<td>28</td>
<td>Frank Lloyd Wright: Usonia</td>
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<td>30</td>
<td>Gropius and Mies in America; Philip Johnson</td>
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<td><strong>A</strong> 1</td>
<td>Britain after World War II</td>
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<td>Louis I. Kahn</td>
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<td>Saarinen, Rudolph, Roche, Pei</td>
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<td>The Presence of the Past</td>
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<td>* 18</td>
<td>India, Brazil, Mexico</td>
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* 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%.
Readings organized by lecture.

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

J10  Introduction
12  Engineering in Later C19  Curtis 21-31; Pevsner 19-39, 118-147

21  Sullivan & Skyscraper  Curtis 33-51; Scully 104-117; Sullivan 28-31, 42-48, 202-213; Benton no. 1

24  Arts & Crafts Movement  Curtis 86-97; Pevsner 40-67, 148-78; Benton nos. 3, 17, 25

26  Wright to 1909  Curtis 112-129; Conrads 25; Wright 55-73; Blake 285-341; Scully 118-134

28  Horta, V de V, Guimard  Pevsner 68-106; Curtis 52-71; Conrads 13; Benton nos.7, 8, 9, 15, 31

31  Voysey, Mack., Berlage, Gaudi  Pevsner 106-117

F 2  Vienna

7  Behrens, Werkbund, Gropius  Pevsner 201-217; Curtis 98-106; Conrads 26-31; Benton nos.24, 26, 28, 29
9  Garnier & Perret  Curtis 72-85
11  Futurism & Expressionism  Curtis 106-111, 130-147; Benton nos.32, 33, 34, 35, 38, 39; Conrads 32-38, 54-55, 57-58, 63, 72-73

14  Le Corbusier to 1930  Curtis 162-181, 274-285; Blake 2-70; Le Corbusier complete; Conrads 89-97; Benton no. 78

16  Gropius & Bauhaus  Curtis 182-199; Conrads 49-53; Benton nos. 36, 42, 48, 59, 60, 61, 62, 74, 94, 99,116


23  America & "International Style"  Curtis 216-273

25  MID-TERM EXAM

28  C20 Classicism  Curtis 286-303, 350-369; Scully 134-144; Benton nos. 108, 112

M 2  Art Deco  Scully 144-155; Benton no. 124

14  Mies in Europe; Aalto  Curtis 304-311, 328-349, 452-469; Blake 167-228; Conrads 74-75, 81-82, 102, 123; Benton nos. 80, 85, 92, 100, 103, 106, 111

16  FLW: Middle Period  Curtis 311-319; Scully 156-179; Blake 342-390; Conrads 124-25; Benton no. 30

21  Le Corbusier1930-65  Curtis 319-327, 370-391, 416-451; Blake 71-164

23  FLW: Usonia  Blake 391-412

25  Gropius Mies in US; Johnson  Curtis 394-415; Scully 180-195; Blake 229-284; Conrads 154; Johnson complete

28  Britain after WW II  Curtis 470-489, 529-545

30  Louis I. Kahn  Curtis 512-527; Scully 212-227; Conrads 169-170

A 4  Saarinen, Rudolph, Roche, Pei  Curtis 546-560; Scully 196-209

6  Venturi and Moore  Curtis 560-564; Scully 229-262; Venturi et al. complete

11  Greys and Whites  Curtis 564-565; Scully 270-281

13  Presence of the Past  Curtis 602-633; Scully 262-269, 282-292

18  India, Brazil, Mexico  Curtis 490-506, 566-587, 634-655

20  Japan  Curtis 506-511, 589-601

22  After the 20th 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.


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 weekly page assignments.
A short paper (no more than two double-spaced, typed pages) is due on Friday, January 14, at 11 AM. Please deliver your paper to the History of Art office in the Jaffe Building and ask that it be placed in my 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 Sansom Place (formerly Graduate Towers) by Richard and Dion Neutra (1970), located on Chestnut Street between 36th and 37th, directly behind the Inn at Penn. This highrise complex is one of the purest examples of classic modern architecture on the Penn campus. The purpose of this paper is to give you the opportunity to describe your impressions of a modern building in an analytical manner. Modern buildings such as these have been heavily criticized during the latter decades of the last century. What is your opinion? Discuss how these buildings affect you, but do so while describing and analyzing their physical components and composition in a considered manner. The writing of architectural history always involves some degree of subjective analysis. You will become more informed about modern architecture during this course, the point here is to begin by approaching the subject on the level of personal experience.

Avoid writing an essay that contains only opinions or pure description, but aim for a synthesis instead. Try also to imagine why the architects designed the complex the way they did, and ask what makes it "modern." If you wish, you may also compare these buildings to the adjacent "Inn at Penn" built approximately thirty years later, in an idiom that might be referred to as "post-post-modern" (Elkus/Manfredi architects, 1996-1999). Does the architecture of this later building represent an improvement in some sense, or is it simply the product of a different period? Excerpts from some of your papers may be read in the discussion sections, so please feel free to express yourself candidly.

The quality of your prose should receive as much attention as the content of this paper. If you find that you have trouble with this writing assignment, we can discuss this afterwards and help you to find further assistance. (That is, you may have general problems writing, or specific problems writing about architecture, at this point. The latter problem I may be able to help you with.)
Note that this is a two-part assignment, requiring both a research proposal and a research paper.

Proposal  DUE AT 10 A.M., FRIDAY, FEBRUARY 11

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 10 A.M., MONDAY, APRIL 19

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 (Z 5945 C649 1973). The Avery periodical index (and the Art Index and the Bibliography of the History of Art) are also be available online. Always be very cautious about using online sources; they do not always capture everything that is available on paper.
Your survey of books should start with these:


UPFA reserve NA 500 F75


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 there will be no tolerance once an offence has been identified.
Possible topics

Ando
Barragán
Berlage
Breuer
Chareau
Costa
Doshi
Eisenman
Foster
Garnier (Tony)
Gehry
Goff
Greene and Greene
Griffin
Guimard
Harrison (Wallace)
Holl
Hood
Howe (George)
Iofan
Jahn
Koolhaas
Kurakawa
Legorreta
Loos
Lutyens

Maki
Maybeck
Meyer (Hannes)
Nervi
Niemeyer
Oud
Perret
Plečnik
Pope
Rietveld
Rogers
Rossi
Saarinen (Eero)
Safdie
Scarpa
Schindler
Sert
Siza
Smithson (Peter and Alison)
Stam
Sullivan
Tatlin
Terragni
Utzon
Van de Velde
Vesnin (Alexander and Viktor)
Wagner
Yamasaki