

## General Education Course Approval Cover Sheet

Date of Submission 04/08/2011

### 1. Check which area(s) this course applies to

- |                                  |                                     |  |                          |
|----------------------------------|-------------------------------------|--|--------------------------|
| Inquiry - Arts & Creativity      | <input type="checkbox"/>            | Composition & Communications - II      | <input type="checkbox"/> |
| Inquiry - Humanities             | <input checked="" type="checkbox"/> | Quantitative Foundations               | <input type="checkbox"/> |
| Inquiry - Nat/Math/Phys Sci      | <input type="checkbox"/>            | Statistical Inferential Reasoning      | <input type="checkbox"/> |
| Inquiry - Social Sciences        | <input type="checkbox"/>            | U.S. Citizenship, Community, Diversity | <input type="checkbox"/> |
| Composition & Communications - I | <input type="checkbox"/>            | Global Dynamics                        | <input type="checkbox"/> |

### 2. Provide Course and Department Information.

Department: School of Architecture

Course Prefix and Number: ARC 314 Credit hours: 3.0

Course Title: History and Theory of Architecture III: Twentieth Century and Contemporary Architecture

Expected # of Students per Calendar Yr: 65 Course Required for Majors in your Program (check one)? Yes  No

Prerequisite(s) for Course? ARC 111, ARC 212, and ARC 213

This request is for (check one) A New Course  An Existing Course

#### Departmental Contact Information

Name: Bruce Swetnam Email: bswet0@uky.edu

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### 3. In addition to this form, the following must be submitted for consideration:

- A syllabus that conforms to the Senate Syllabi Guidelines, including a mapping of the stated learning outcomes to those presented on the corresponding Course Template.
- A completed Course Review Form. See the Gen Ed website <http://www.uky.edu/gened/forms.html> for these forms. Proposals prepared prior to September 15<sup>th</sup>, 2010 are allowed to use a narrative instead of the Course Review Form.
- If applicable, a major course change form for revision of an existing course, or a new course form for a new course.

### 4. Signatures

Department Chair: *Bruce Swetnam* Date: 4/6/11

Dean: *Michael Spitzer* Date: 4/4/11

All proposals are to be submitted from the College Dean's Office

**Course Review Form  
Intellectual Inquiry in the Humanities**

**Reviewer Recommendation**

Accept  Revisions Needed

**Course:** ARC 314

Using the course syllabus as a reference, identify when and how the following learning outcomes are addressed in the course. Since learning outcomes will likely be addressed multiple ways within the same syllabus, please identify a representative example (or examples) for each outcome.

Activities that enable students to demonstrate their ability to present and critically evaluate competing interpretations through written and oral analysis and argumentation.

Example(s) from syllabus:

discussion (groups of 10-15) with TA (weekly) and professor (bi-weekly); bi-weekly papers comparing material discussed in 2 discussion sessions; final papers.

Brief Description:

Discussions and papers are based on primary texts in architectural theory. Students are required to analyze texts based on specific topic. Final papers bring the historic material together with contemporary thinking.

Activities that enable students to demonstrate their ability to distinguish different artistic, literary, philosophical, religious, linguistic, and historical schools or periods according to the varying approaches and viewpoints characterized therein.

Example(s) from syllabus:

discussions and papers based on primary texts and lectures, final papers.

Brief Description:

See above. The final papers require students to compare a broader set of texts and examples than during the semester.

Activities that enable students to demonstrate their ability to identify the values and presuppositions that underlie the world-views of different cultures and peoples, as well as one's own culture, over time through the analysis and interpretation of at least one of the following: works of art, literature, folklore, film, philosophy and religion, language systems or historical narratives (or the primary sources of historical research).

Example(s) from syllabus:

discussions and papers based on primary texts and lectures.

Brief Description:

See above. The study of modern and contemporary architecture by definition requires students to consider the ambition to create a universal (and later, international and global) architecture against the demands of specific regions, time periods, and cultures. Students use the material from lectures in their introductions and conclusions, where they compare theory to practice and situate architecture in a multi-disciplinary context.

Activities that enable students to demonstrate disciplinary literacy (vocabulary, concepts, methodology) in written work, oral presentations, and classroom discussions.

Example(s) from syllabus:

## discussions and papers

### Brief Description:

See above. Each student receives detailed comments on his/her papers and has the chance to revise the papers for the final. This gives the student ample opportunity to develop and refine disciplinary literacy.

An assignment that enables students to demonstrate their ability to conduct a sustained piece of analysis of some work of art, literature, folklore (or popular culture), film (or other digital media), philosophy, religion, language system, or historical event or existing historical narrative that makes use of logical argument, coherent theses, and evidence of that discipline, with use of library sources when applicable, demonstrating appropriate information literacy in a particular discipline of the humanities (i.e. identifying appropriate sources, accessing them and assessing their value). This assignment will be used for program-level assessment.

### Example(s) from syllabus:

papers, especially the revised final papers.

### Brief Description:

Your description defines the 5 papers required over the course of the semester. A coherent thesis statement, strong organization, and a clear focus in each paragraph is emphasized for each assignment, and the detailed comments on each paper help students achieve this in subsequent papers. Study sessions (often well-attended) assist students individually as they prepare the final drafts of their work. The 3 final papers allow students to rewrite 3 of the semester papers and to relate historical texts to contemporary thought.

### Information literacy component:

### Reviewer's Comments:

University of Kentucky, College of Design  
**Architecture 314: History and Theory of Architecture III:  
Twentieth Century and Contemporary Architecture**  
Fall 2010

Professor Wallis Miller

Teaching Assistants: Graham Gordon, Brian Haulter, Rachel  
Patton

Office: 302 Pence Hall  
Phone: 257-5949  
Office Hours: Wednesday, 12:00-2:00 p.m. or by appointment

Lectures: Friday, 10-11:50 a.m.  
Wednesday, 10-10:50 a.m. (as scheduled in Syllabus)  
209 Pence Hall

Discussion: Wed 10-10:50 a.m. or 11:00-11:50 a.m.

\*This course is a writing-intensive (W) course approved to fulfill the upper tier of the graduation writing requirement (GWR). To receive W credit for this course, you must have successfully completed the first-year writing requirement (ENG 104 or its equivalent) and have completed at least 30 hours of course work.

\*The word "modern" generally indicates the present. In the context of architecture and, more generally, design, the word "modern" exists under tension. While it is used in a general sense to refer to any current practice, it also specifically denotes the architecture first produced by the so-called avant-garde in the shadows of World War I. This modern architecture responded to sudden changes in the technological, political, and social realms in an equally abrupt way. While this Modern Architecture emphasized the present as distinct from the past, it was also dependent on a consciousness of the past for its definition.

This is not to say that there was one kind of Modern Architecture. During the semester, we will look at the premises and forms of Modern Architecture, which varied from place to place, time to time, and architect to architect. With each new set of forms came a new definition of the present time. Accordingly, the locus of meaning shifted from structure to ornament, from interior to exterior, or from the process of construction to that of design.

World War II brought an end to the Modern period and the beginning of an ambivalence toward architecture's social and political role. The war had destroyed any optimism about technology and so it threatened Modern architectural practice. At the same time, it made architects wary of the monument: their traditional method for supporting political power. After examining the impact of these two changes on architecture's relationship with the rest of the world, we will see how these changes provoked a debate about the structure, content, and goals of architectural language itself, a debate which is a definitive part of the profession today.

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**Course Goals:**

Along with introducing you to the concepts and issues that inform an understanding of "Modern Architecture", this course focuses on developing your analytic and writing skills. Specifically, we will focus on analytic and critical thinking and on clarity of expression and expect that you:

- Write a paper that is essentially free of mechanical errors (grammar, punctuation, spelling, and syntax) and awkwardness, using a style that is appropriate to the purpose and audience.
- Demonstrate an ability to discover, evaluate, and clearly present evidence in support of an argument in architecture and utilize documentation that conforms to the formats and the citation conventions of architecture.
- Be aware that composing a successful text frequently takes multiple drafts, with varying degrees of focus on generating, revising, editing, and proofreading.
- Write a capable, interesting essay about a complex issue (discipline-specific) for a general university audience.

\*To accomplish this, you will attend lectures and intensive discussion sections every week and write a 5-6 page paper every two weeks.

The lectures present the buildings in their political, social, cultural, and architectural contexts.

The discussions and assignments focus on understanding architectural theory.

The paper will be a close reading and analysis of the assigned texts. You will be asked to select themes and demonstrate the way in which they are discussed in the texts. You will compare the assigned texts on this basis. As an introduction to your papers, you will be asked to discuss the various definitions of modernity and modern architecture as presented in the relevant lectures and discussions. As a conclusion to your papers, you will discuss how the issues you analyzed contribute to the general definition of modern architecture explained in the text or implied by it and, in turn, how that definition compares to the issues that shape your introduction: definitions of modern architecture presented in lecture and discussion.

\*You will receive extensive comments and grades for these papers. (5 total).

\*As part of your final (take-home) exam you will rewrite 3 of these papers.

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**General Course Requirements**

\*USE OF COMPUTERS, CELL PHONES, and OTHER ELECTRONIC EQUIPMENT DURING CLASS (LECTURES AND DISCUSSIONS) IS PROHIBITED.

\*PLEASE HAND IN ALL PAPER ASSIGNMENTS AND EXAMS ON PAPER.  
EMAIL or DISK SUBMISSIONS WILL NOT BE ACCEPTED!

\*In order to pass the course:

- \*You must complete all the required work.
- \*You must earn a grade of C or higher on the final exam (the final draft of the formal writing assignment)
- \*Failure to complete any assignment or test will result in a failing grade (E) for the course.

\*PLAGIARISM and ANY FORM OF CHEATING IS UNACCEPTABLE and will result in DISCIPLINARY ACTION.

Please see PART II of *Student Rights and Responsibilities* at UK:  
<http://www.uky.edu/StudentAffairs/Code/part2.html>

\*INTERNET research is prohibited. PLEASE USE THE TEXTS ASSIGNED IN CLASS.

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**Attendance:**

Attendance is required and will be taken at all lectures and discussions. **IF YOU LEAVE CLASS EARLY OR ARRIVE LATE, YOU WILL BE MARKED AS ABSENT FOR THAT DAY.**

You must sign your own name on the attendance sheet.

You are allowed 2 unexcused absences from the lecture; you are not allowed any unexcused absences from the discussion.

**\*Lectures:** After two unexcused absences from the lectures your final grade will be reduced by one mark each time you are absent (unexcused absences number 3 and 4).

-Students with 6 or more total absences from the lectures (including 2 unexcused, other excused, and unexcused combined) **MUST** discuss their situation with the instructor. They will be in danger of failing the class.

It is up to each student to keep track of his/her attendance record and to make an appointment to talk to the professor if necessary.

**\*Discussions:** Only excused absences are permitted.

**\*Excused Absences**

**Written verification for excused absences is required.**

Excused Absences are as follows:

Personal Illness.

Please notify the instructor within one week after the period of illness

Serious illness or death of a member of the student's immediate family. Please notify the instructor within one week after the funeral or period of illness.

Official University trips (sponsored by classes; intercollegiate athletics). Notice must be given **prior** to the event or no later than one week after the event.

Major religious holidays.

A student must notify the instructor in writing of these dates; please submit to the instructor no later than the last day for adding class.

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**Reading:**

For each topic covered in the lectures and discussions, there will be a corresponding chapter assigned from Kenneth Frampton, *Modern Architecture*, 4th Edition (New York: Thames and Hudson, 2007). This reading should be used as reference material, not as a replacement for the material presented in class.

Frampton, *Modern Architecture* (4<sup>th</sup> ed., 2007) is available for purchase at Kennedy's bookstore.

**PLEASE NOTE: You must purchase this newest edition.**

As an optional supplement to Frampton, you might look at William J.R. Curtis, *Modern Architecture since 1900* (New York: Phaidon, 1996, 2005). There are copies available at Kennedy's.

The primary reading that will serve as the focus of the discussions and short essays will be assigned every other week from a variety of different sources.

This material is contained in:

1. a course reader to be purchased at Johnny Print on Limestone
2. Ulrich Conrads, ed. *Programs and Manifestoes on Twentieth Century Architecture* (Cambridge, Mass.: The MIT Press, 1980), to be purchased at Kennedy's.

**Please note: The texts in the course reader are not necessarily in the same order as the reading assignments on the syllabus.**

The readings from the book *Architecture Culture 1943-1968*, edited by Joan Ockman, are included in the course packet. For those of you who may be interested in more of the readings from this time, the book is available at Kennedy's.

The books from which the reading is taken will be on reserve in the library; the periodicals, as always, will be on the library shelves. You should use these if you are interested in seeing other articles in the books or if you want to see clearer (and color) versions of the illustrations. It will be more expensive to photocopy the books at the library, however, than to buy the course packet at Johnny Print and the Conrads book at the bookstore.



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**Discussions/Paper Assignments**

**\*Discussions**

After the first 2 weeks of the semester, you will meet in a smaller discussion group for 50 minutes at either 10 or 11 am on Wednesday mornings.

During this time, you will discuss the material covered in the previous Friday's lecture and reading with the Professor or the T.A.

You will be assigned to a discussion group during the first week of school.

**PLEASE BRING THE READING MATERIAL ASSIGNED FOR THAT WEEK TO EACH LECTURE AND LECTURE/DISCUSSION SO THAT YOU WILL BE ABLE TO PARTICIPATE IN THE DISCUSSION. (xerox, book, or detailed notes with text passages)**

At the end of the discussion period you will hand in your assignment on the days noted in the syllabus.

**\*Paper Assignments**

Your paper assignment will be a 5-6 page analysis comparing the required reading in the context of the lecture material from two weeks of classes.

**\*PLEASE SEE GUIDELINES FOR WRITING PAPERS on a separate handout**

**Grading**

The University Standard for letter grading is as follows (Please see "Academic Requirements" in the University Bulletin for more detail):

**Grade A** represents exceptionally high achievement as a result of aptitude, effort, and intellectual initiative.

**Grade B** represents a high achievement as a result of ability and effort.

**Grade C** represents satisfactory achievement for undergraduates.

**Grade D** represents unsatisfactory achievement and is the minimum grade for which credit is given.

**Grade E** represents unsatisfactory achievement and indicates failure in the course.

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**Discussion/Paper Assignment Grade: 5 Paper Assignments and  
participation in discussion = 50% of Course Grade**

Your grade for this portion of the course will be determined by your assignments and your participation in group discussions.

**\*Paper Assignments: 50% of course grade**

**Due date:** Paper Assignments are due at the discussion section meetings as noted on the syllabus and the assignment handout.

**Handing in papers:** You have the right to hand in a paper only if you have attended the discussion the day the paper is due AND the previous discussion.

If you have attended the discussion section, you have TWO opportunities to hand in a paper late (by the following Friday). Your grade for those two papers will not be lowered.

-BUT, subsequent late assignments will NOT be accepted, even if you have attended the discussion section. You will receive a failing grade for these late papers unless accompanied by an official excuse.

If you are absent from a discussion and have an official excuse accompanied by written verification to the professor or the T.A., you may hand in your assignment.

If you are absent on a day when a paper is due and do not have an officially permissible excuse, your assignment paper will not be accepted by the professor or the T.A., and you will receive a failing grade for your assignment due that week.

If you are absent on a day when a paper is not due and do not have an officially permissible excuse, the next paper will not be accepted by the professor or the T.A. and you will receive a failing grade for your assignment due at the next discussion period.

**\*Discussion Participation:**

**Your participation will modify the final discussion/paper assignment grade (50% of your course grade).**

If you participate a lot with comments that significantly contribute to the class, then your discussion/assignment grade from the 5 papers will be raised by a mark.

If your participation is good, that is, you participate in most discussions with relevant comments, your discussion/assignment grade from the papers will not change.

If your participation is minimal, your discussion/assignment grade from the 5 papers will be lowered by a mark.

If you are absent and do not have an official excuse, this will count as non-participation and also affect this part of the grade.

**\*Discussion Attendance:**

**Attendance is required unless officially excused.**

If you are absent on any discussion day, you may hand in your paper assignment ONLY if you have an official excuse for your absence.

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**\*Final Exam and Grading: 50% of Grade**

The final exam gives you a chance to rewrite and improve your grade on 3 of your papers. In addition, it is an opportunity to think about new material.

**You must receive a C grade or above on the final exam to pass the course.**

Toward the end of the semester, the professor will hand out the final assignment; this assignment is your final exam.

As part of this assignment, you will be asked to rewrite 3 of your papers, integrating new material into each.

**It is a take-home, open-book exam.**

You may discuss the question with other members of the class, but you must go through the entire process of writing the paper on your own. Please proofread and check the spelling of the papers before you hand them in.

Failure to complete ALL parts of the exam will result in a failing grade for the exam.

If you do not hand in your paper before or during the exam period, **YOU WILL FAIL THE COURSE** unless you provide an officially permissible excuse with a written verification.

Your answer(s) should be **typewritten and double-spaced**. Email submissions will not be accepted.

Please **submit two copies** of your final exam to the professor:

- One copy will be graded by the instructor.

- The second copy will be used for SACS assessment and should be a clean copy, with only your social security number listed at the top of the page. You should remove all other identifying information (your name, instructor name, and course and section number).

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CLASS SCHEDULE

After the introduction and the first three classes, which will be lectures, we will begin the regular schedule. The material will be covered in a Friday (lecture)/Wednesday (discussion) sequence; a new topic will be introduced in the lecture and it will be discussed the following week so that you have time to do the reading, review your lecture notes, and, every other week, write your response to the assignment in preparation for the discussion.

Please read the schedule carefully.

**August 25 (W) Introduction**

The Crisis of Cultural Representation and the Architectural Locus of Meaning: Structure, Technology, Space, and Ornament

**August 27 (F) Lecture:**  
The Role of Structure in the Production of Modern Meaning.  
The Chicago School, Auguste Perret

Recommended Reading:

Kenneth Frampton, *Modern Architecture*, 4th Edition (New York: Thames and Hudson, 2007) Part 1, chapters 1,3; Part 2, chapters 2,3,10,11.

**September 1 (W) Lecture:**  
The Role of Technology in the Production of Modern Meaning.  
Otto Wagner and the Vienna School

Recommended Reading:

Frampton, Part 2, chapter 6.

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The Crisis of Cultural Representation and the Architectural  
Locus of Meaning: Structure, Technology, Space, and  
Ornament (cont.)

**September 3 (F)      Lecture:**  
The Role of Ornament and Space in the  
Production of Meaning.  
Adolf Loos and Josef Hoffmann  
Assignment #1 handed out in class

Recommended Reading:  
Frampton, Part 2, chapter 8.

Required Reading:  
Adolf Loos, "Architecture" (1910), in *Form and Function*,  
Tim and Charlotte Benton, eds. (London: The Open  
University, 1975), pp.41-5. (in reader)

Josef Hoffmann and Koloman Moser, "The Work-Programme of  
the Wiener Werkstätte" (1905), in Benton, pp.36-37. (in  
reader)

**September 8 (W)      Discussion of Lectures and Required  
Reading from 8/27, 9/1, 9/3**

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Handcraft vs. Mass Production: The Architect Confronts  
Modernity in the Wake of World War I. Section 1

**September 10 (F)      Lecture:**  
Technological Visions: The Architect  
Molds the Modern Environment.  
Italian Futurism, German Expressionism,  
Dutch Expressionism

Required Reading:

*Glass Architecture:*

Paul Scheerbart, "Glass Architecture" (1914), in *Programs  
and Manifestoes on Twentieth Century Architecture*, ed.  
Ulrich Conrads (Cambridge, Mass.: The MIT Press, 1980),  
pp.32-33.

Adolf Behne, "Review of Scheerbart's 'Glass Architecture'"  
(1918-19), in Benton, pp.76-78. (in reader)

*Futurist Architecture:*

Antonio Sant-Elia and Filippo Tommaso Marinetti, "Futurist  
Architecture" (1914), in Conrads, pp.34-38.

Recommended Reading:

Frampton, Part 2, chapters 7,13

**September 15 (W)      Discussion of Lecture and Required  
Reading from 9/10  
Assignment #1 due in class  
Assignment #2 handed out**

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Handcraft vs. Mass Production: The Architect Confronts  
Modernity in the Wake of World War I. Section 2

**September 17 (F)      Lecture:**  
Technological Abstractions and their  
effect on the Body Politic.  
De Stijl and Constructivism

Required Reading:

*De Stijl:*

De Stijl, "Manifesto V" (1923), in Conrads, p.66.

Theo van Doesburg and Cor van Eesteren, "Towards Collective Building" (1923), in Conrads, p.67.

Theo van Doesburg, "Towards a Plastic Architecture" (1924), in Conrads, pp.78-80.

*Constructivism:*

Laszlo Moholy-Nagy, "Constructivism and the Proletariat" (1922), in Benton, pp.95-96. (in reader)

M. Szczuka and T. Zarnower, "What is Constructivism?" (1924), in Benton, pp.102-3. (in reader)

Recommended Reading:

Frampton, Part 2, chapters 16,19

**September 22 (W)      Discussion of Lecture and Required  
Reading from 9/17**

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Handcraft vs. Mass Production: The Architect Confronts  
Modernity in the Wake of World War I. Section 3

**September 24 (F)      Lecture:**  
Technological Certainties: the  
Derivation of Identity in the Modern  
World.  
Dada, the Bauhaus, Neue Sachlichkeit

Required Reading:

*Dada:*

Kurt Schwitters, "To All the Theatres of the World I Demand  
the MERZ-Stage" (1919), in *Dada Performance*, ed. Mel Gordon  
(New York: PAJ Publications, 1987), pp.99-101. (in reader)

*Bauhaus:*

Walter Gropius, "Programme of the Staatliches Bauhaus in  
Weimar" (1919), in Conrads, pp.49-53.

Hannes Meyer, "Building" (1928), in Conrads, pp.117-120.

Recommended Reading:

Frampton, Part 2, chapters 12,14,15

**September 29 (W)      Discussion of Lecture and Required  
Reading from 9/24  
Assignment #2 due in class  
Assignment #3 handed out**



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Architecture's Relationship to Identity: Culture, Politics,  
and Society in the Era of the Second World War. Section 1

**October 1 (F) Lecture:**  
The New Spirit and the Crisis of  
Architecture History: Mies van der Rohe

Required Reading:

Mies van der Rohe: Readings from three phases in his career  
(in reader):

*Phase 1:*

"Skyscrapers" (1922), in Fritz Neumeyer, *The Artless Word*  
(Cambridge, Mass: The M.I.T. Press, 1991), p.240.

*Phase 2:*

"Office Building" (1923), in Neumeyer, p.,241.

"Building" (1923), in Neumeyer, p.242.

*Phase 3:*

"Regarding the New Volume" (1927), in Neumeyer, p.257.

"On Form in Architecture" (1927), in Neumeyer, p.257.

"Forward to the Official Catalog of the Stuttgart Werkbund  
Exhibition "Die Wohnung" (1927), in Neumeyer, p.258.

Recommended Reading:

Frampton, Part 2, chapter 18.

**October 6 (W) Discussion of Lecture and Required  
Reading from 10/1**

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Architecture's Relationship to Identity: Culture, Politics,  
and Society in the Era of the Second World War. Section 1  
(cont.)

**October 8 (F) Lecture:**  
The New Spirit and the Crisis of  
Architecture History: Le Corbusier

Required Reading:

Le Corbusier, *Toward An Architecture* (1923, 1924, 1928),  
Jean-Louis Cohen, intro.; John Goodman, trans. (Los  
Angeles: Getty Research Institute), 2007: "Argument,"  
pp.85-89; "The Engineer's Aesthetic and Architecture,"  
pp.91-98. (in reader)

Recommended Reading:

Frampton, Part 2, chapter 17

**October 13 (W) Discussion of Lecture and Required  
Reading from 10/8  
Assignment #3 due in class  
Assignment #4 handed out**

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Architecture's Relationship to Identity: Culture, Politics,  
and Society in the Era of the Second World War. Section 2

**October 15 (F) Lecture:**  
The Ambiguous Relationship between  
Architecture and Politics.  
Italian Rationalism, Albert Speer and  
Architectural Politics in the Third  
Reich, The International Style Show

Required Reading:

*Italian Rationalists:*  
Il Gruppo 7, "Architecture (IV): A New Archaic Era" (1927),  
*Oppositions*, no.12 (Spring 1978):96-8. (in reader)

Letter of the Venetian Rationalists, May 13, 1931, in  
Francesco Dal Co and Giuseppe Massariol, *Carlo Scarpa, The  
Complete Works* (New York: Rizzoli, 1985), pp.279-80. (in  
reader)

*International Style:*  
Henry-Russell Hitchcock and Philip Johnson, "Introduction:  
The Idea of Style," *The International Style* (New York:  
Norton, 1932, 1966, 1995), pp.33-37. (in reader)

Recommended Reading:

Frampton, Part 2, chapters 23,24.

Diane Ghirardo, "Italian Architects and Fascist Politics:  
An Evaluation of the Rationalist's Role in Regime  
Building," *Journal of the Society of Architectural  
Historians*, vol.39, no.2 (May 1980):109-127. (in reader)

**October 20 (W) Discussion of Lecture and Required  
Reading from 10/15**

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Architecture's Reaction to the Second World War: The  
Postwar Period. Section 1

**October 22 (F) Lecture:**  
Reconstructing Modernism: The Cold War  
Struggle with the Question of  
Monumentality.  
Fuller, the "Architecture of  
Bureaucracy," Kahn, Frank Lloyd  
Wright's Architecture of Democracy,  
CIAM, Team 10, The Independent Group;  
van Eyck

Required Reading:

Louis Kahn, "Monumentality" (1944), in *Architecture  
Culture, 1943-1968*, ed. Joan Ockman (New York: Rizzoli,  
1993), pp.48-54. (in reader)

Walter Gropius, "Eight Steps toward a Solid Architecture"  
(1954), in Ockman, pp.177-180. (in reader)

Recommended Reading:

Frampton, Part 2, chapters 21,26,27; Part 3, chapter 1.

Helena Syrkus, "Art Belongs to the People" (1949), in  
Ockman, pp.121-122 (in reader)

**October 27 (W) Discussion of Lecture and Required  
Reading from 10/22  
Assignment #4 due in class  
Assignment #5 handed out**

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Architecture's Reaction to the Second World War: The  
Postwar Period. Section 2

**October 29 (F) Lecture:**  
Local Reaction in the West: Challenges  
to the International Movement.  
National Romanticism and Regionalism

Required Reading:

Paul Rudolph, "Regionalism in Architecture," *Perspecta*,  
no.4 (1957):12-19. (in reader)

James Stirling, "Regionalism and Modern Architecture"  
(1957) in Ockman, pp.243-248. (in reader)

Recommended Reading:

Frampton, Part 2, chapters 22,25; Part 3, chapter 5

Suha Ozkan, "Regionalism within Modernism" (1985) in  
*Architectural Regionalism. Collected Writings on Place,  
Identity, Modernity, and Tradition*, ed. Vincent Canizaro  
(Princeton: Princeton Architectural Press, 2007), pp.102-  
109. (in reader)

**November 3 (W) Discussion of Lecture and Required  
Reading from 10/29**

**Architecture 314: History and Theory of Architecture III:  
Twentieth Century and Contemporary Architecture  
Fall 2010**

Architecture Questions its Own Identity: Upheaval in the  
Profession. Section 1

**November 5 (F)      Lecture:**  
Architectural Debates in the 2nd Half  
of the Century: Form vs. Meaning (the  
50s and 60s); Theory and Practice (the  
60s to the Present)  
Johnson, Archigram, Activism, Pop-  
architecture, Post-modernism

Required Reading:

Philip Johnson, "The Seven Crutches of Modern Architecture"  
(1955), in Ockman, pp.190-2. (in reader)

Robert Venturi, *Complexity and Contradiction in  
Architecture* (New York: The Museum of Modern Art, 1966,  
1979), pp.22-27 (chapters 1,2) (in reader)

Charles Jencks, "Postmodernism Defined," in *What is  
Postmodernism*, (London: Academy Editions/St.Martin's Press,  
1989), pp.14-27. (in reader)

Recommended Reading:

Frampton, Part 3, chapters 2,3.

Peter Cook, "Zoom and Real Architecture" (1964), in Ockman,  
p.366-9. (in reader)

**November 10 (W)      Discussion of Lecture and Required  
Reading from 11/5  
Assignment #5 due in class  
FINAL EXAM questions handed out (take-  
home assignment)**

**Architecture 314: History and Theory of Architecture III:  
Twentieth Century and Contemporary Architecture  
Fall 2010**

Architecture Questions its Own Identity: Upheaval in the  
Profession. Section 2

**November 12 (F)      Lecture:**  
Architecture in an Immaterial Context:  
Theory.  
Deconstruction, Post-structuralism

Required Reading:

Daniel Libeskind, "The Poetics of Architecture: Works at  
Cranbrook," *Parametro*, no.119 (August-September 1983):63.  
(in reader)

Peter Eisenman, "The Representations of Doubt: At the Sign  
of the Sign", *Re:Working Eisenman*, (London: Academy Group,  
1993), pp.45-49. (in reader)

Recommended Reading:

Frampton, Part 3, chapter 4.

**November 17 (W)      Discussion of Lecture and Required  
Reading from 11/12**

**Architecture 314: History and Theory of Architecture III:  
Twentieth Century and Contemporary Architecture  
Fall 2010**

Architecture Questions its Own Identity: Upheaval in the  
Profession. Section 3

**November 19 (F)      Lecture:**  
Architecture at the Turn-of-the-  
Century.  
OMA/Koolhaas vs. Zumthor

Required Reading:

Rem Koolhaas, "Bigness: or the Problem of Large," *S,M,L,XL*  
(New York: The Monacelli Press, 1995), pp.495-516. (in  
reader)

Peter Zumthor, "A Way of Looking at Things," *Peter Zumthor*  
(Tokyo: A+U Publishing, 1998).

Recommended Reading:

Frampton, Part 3, chapters 6,7.

Yona Friedman, "Program of Mobile Urbanism" (1957), in  
Ockman, pp.274-5. (in reader)

**November 24,26      Thanksgiving Holiday**

**December 1 (W)      Discussion of Lecture and Required  
Reading from 11/19**

**December 3 (F)      Lecture:  
New Generations, New Architectures**

**December 8,10      FINAL REVIEWS (no class this week)**

**December 13 (MON) 10:30 AM, Location TBA  
FINAL EXAM PAPERS DUE IN CLASS**