

# Course Syllabus

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A8906

Architecture, GSAPP

Columbia University

Spring 2016

Mary McLeod

Course meeting time: Tuesday, 2–4

Room: 408 Avery

Seminar shelf: 350 Avery Library

Office Hours: Thursday 1:30-3:30

Email: [mcm10@columbia.edu](mailto:mcm10@columbia.edu)

## Ph.D. Colloquium

Theorizing Modernism and Avant-Garde: Modern Architecture and Theory in the Netherlands, France, and Germany, 1917-27

Modernism, the most significant aesthetic movement of the twentieth century, found expression across a range of forms, including architecture. While participants and critics associated the movement with innovation and the disruption of traditional aesthetic conventions, there is considerable dispute today about what modernism was. For example, did it focus on internal formal qualities or did it explore and disrupt the boundaries of disciplines, calling for the dissolution of art itself? Was it involved with fragmentation or pastiche (qualities now often associated with postmodernism), or did it seek to attain a new form of aesthetic unity or order, which in turned imposed new compositional constraints? Was it concerned with “truth” and “essence” or rather with multiple realities and appearances? Was it elitist in its formal abstraction and experimentation, or was it democratic and populist in its engagement with everyday life and mass culture?

This seminar addresses some of these questions by investigating the theoretical and ideological positions of several movements in modern architecture, during the years immediately following World War I. These include De Stijl in the Netherlands; Purism

and L'Esprit Nouveau in France; and Elementarism, the Bauhaus, and New Objectivity in Germany. The intention is not only to gain a deeper knowledge of these developments, but also to explore more broadly theoretical issues surrounding the concepts of "modernism" and "avant-garde" as they apply to architecture. In particular, the seminar will examine the tensions between formal autonomy and the role of technology and mass culture in architecture.

The first few weeks of the class will be spent studying a number of "classic" texts that attempt to characterize "modernism" and "avant-garde", and which have gained almost iconic status, primarily in literature and cultural theory. For the most part, these writings are cited less frequently in architecture writing. Ironically it was not until the emergence of postmodernism that cultural theory became a major component of architecture discourse, with the result being that "postmodernism" and "deconstructivism" have been more clearly defined relative to poststructuralist theory (especially, the French Derridean strain), than modern architecture has been relative to broader theoretical conceptions of modernism. Indeed, it is that moment that the word "modernism" generally begins to replace terms such as "modern movement," "modern architecture," and "Neues Bauen" in architecture writing.

The remainder of the course is divided into three sections, exploring modern movements in the Netherlands, France, and Germany. The focus will be on analyzing primary texts. Secondary texts will be used for general background or for comparing interpretations of a movement with its own self-definition. In each of the three sections devoted to architecture, a few seminal projects or buildings will be analyzed, especially in terms of the relationship between theory and practice. The hope is that students will gain an understanding of how each group conceived its position and objectives and how these ideas relate to general theories of modernism and of the avant-garde. The intention is not "to apply" cultural theory to architecture, but rather to examine critically possible connections. Does the division that Peter Bürger and others have stipulated between modernism and avant-garde have any meaning in architecture? Can these terms be redefined to retain some productivity in architecture?

Enrollment: Besides doctoral students in the GSAPP, the seminar is open to doctoral candidates in art history and other related fields in GSAS.

Readings: Given the range of languages (and the fact that few of you will have mastered Dutch, German, and French), I have depended on English translations in this list. If you know the original language of a text, however, I would urge you to read the original. There is no substitute, and the emotional tone of manifestos often becomes lost in translation. Almost all original editions are available in Avery library (many are in the Rare Book Room).

Books marked with \* have been ordered at Book Culture, 112th St., between Broadway and Amsterdam.

A number of books have also been placed on the seminar shelf in Avery Library, no. 350.

In general, if students have limited background in (or hazy memories of) the history of a particular architecture movement, they should read the relevant sections in "standard" architecture histories to familiarize themselves with basic chronology and sources. Although \*Reyner Banham's Theory and Design in the First Machine Age (1960) may now seem dated, it is especially useful in the context of this course, given that Banham work depends heavily on readings of primary texts. Two indispensable sources for primary texts of the modern movement, which will be on the seminar shelf (if not permanent reserve) are:

Tim and Charlotte Benton, with Dennis Sharp, eds., Form and Function: A Source Book for the History of Architecture and Design 1890-1939 (London: Crosby Lockwood Staples in assoc. with the Open University, 1975).

\*Ulrich Conrads, ed., Programs and Manifestoes on 20th-Century Architecture, trans. Michael Bullock (Cambridge, Mass.: MIT Press, 1970).

Assignments: Students are expected to make several brief presentations and help lead discussion on specific readings in the course of the term. At least one of the presentations should be of a major representative building or design, showing images of the work as well as discussing its reception. Students will also be asked to write 2 brief critical papers and 1 longer essay on a topic relevant to each of the sections (one section may be skipped). These papers, especially the longer essay, may compare two movements' ideas concerning a particular theme or problem. The short essays are due on the Friday following the last class of a section. The longer essay is to be turned in at the end of the semester.

## Week 1

Introduction: Modernization, Modernity, Modernism

Charles Baudelaire, "The Painter of Modern Life," 1859; 1863 pub., in Baudelaire as a Literary Critic: Selected Essays, intro. and trans. by Lois Boe Hylsop and Francis E. Hylsop (University Park, Penn.: Pennsylvania State University Press, 1964), pp. 1-40.

Raymond Williams, Keywords: A Vocabulary of Culture and Society, rev. ed. (Oxford University Press, 1983), pp. 208-09.

Henri Lefebvre, "Modernity and Modernism," and "Theses on Modernity," in Modernism and Modernity, ed. Benjamin H. D. Buchloh, Serge Guilbaut, and David Solkin (Nova Scotia: The Press of Nova Scotia College of Art and Design, 1983), pp. 1-12. These excerpts are from Henri Lefebvre, Introduction à la modernité (Paris: Editions de Minuit, 1962);\* Introduction to Modernity: Twelve Preludes September 1959-May 1961, trans. John Moore (London: Verso, 1995).

\*Marshall Berman, All That Is Solid Melts Into Air (New York: Simon and Schuster, 1982), pp. 15-36.

Jürgen Habermas, "Modernity versus Postmodernity"; Anthony Giddens "Modernism and Post-modernism"; Peter Bürger, "The Significance of the Avant-Garde for Contemporary Aesthetics: A Reply to Jürgen Habermas," New German Critique, no. 22 (Winter 1981), pp. 3-22. The Habermas essay is republished under the title "Modernity-An Incomplete Project," in \*Hal Foster, ed., The Anti-Aesthetic: Essays on Postmodern Culture (Port Townsend, Wash.: Bay Press, 1983), pp. 3-15.

Astradur Eysteinnsson, The Concept of Modernism (Ithaca, N.Y.: Cornell University Press, 1990), pp. 8-49.

Mary McLeod, "Modernism," in Forty Ways To Think About Architecture, ed. Iain Borden, Murray Fraser, and Barbara Penner (Chichester, West Suffolk: Wiley, 2014), pp. 185-93. A longer version of this essay will also be provided.

Recommended:

\*Hilde Heynen, "Architecture Facing Modernity," in Architecture and Modernity (Cambridge, Mass.: MIT Press, 1999), pp. 8-24.

\*Matei Calinescu, Five Faces of Modernity: Modernism, Avant-Garde, Decadence, Kitsch, Postmodernism (Durham: Duke University Press, 1987), pp. 3-92. While the emphasis in this book is on literature not the visual arts, it is a useful survey of ideas.

\*Raymond Williams, "When Was Modernism?" "Metropolitan Perceptions and the Emergence of Modernism," in The Politics of Modernism: Against the New Conformists (London: Verso, 1989), pp. 31-48.

Fredric Jameson, A Singular Modernity (London: Verso, 2012).

Perry Anderson, "Modernity and Revolution," New Left Review, no. 144 (March-April 1984), pp. 96-113. Available online. This is a sharp critique of Berman.

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## Week 2

### Avant-Garde

\*Renato Poggoli, Theory of the Avant-Garde, trans. Gerald Fitzgerald (Cambridge, Mass.: Harvard University Press, 1968).

\*Peter Bürger, Theory of the Avant-Garde, trans. Michael Shaw, forward Jochen Schulte-Sasse (Minneapolis: University of Minnesota, 1984). The forward by Jochen Schulte-Sasse is useful. A concise synopsis of Bürger's position can be found in his entry "Avant-garde," in Encyclopedia of Aesthetics, ed. Michael Kelly, vol. 1 (Oxford: Oxford University Press, 1998).

Recommended:

Matei Calinescu, Five Faces of Modernity, pp. 95-132.

Hal Foster, "Who's Afraid of the Neo-Avant-Garde?" The Return of the Real, October Book (Cambridge, Mass.: MIT Press, 1996), pp. 1-34.

## Week 3

### Autonomy versus Mass Culture

#### Part 1: Autonomy

Clement Greenberg,, "Avant-Garde and Kitsch," 1939, in Art and Culture: Critical Essays (Boston: Beacon Press, 1961), pp. 3-21; rpt. in Clement Greenberg: The Collected Essays and Criticism, vol 1, Perceptions and Judgments, 1939-1944, ed. John O'Brian (Chicago: University of Chicago Press), pp. 5-22.

Clement Greenberg, "Modernist Painting," 1965, in Modern Art and Modernism, ed. Francis Francina and Charles Harrison (New York: Harper and Row, 1982), pp. 5-10.

\*Max Horkheimer and Theodor W. Adorno, "The Culture Industry: Enlightenment as Mass Deception," in Dialectic of the Enlightenment, trans. John Cumming (New York: Continuum, 1982; orig. German ed., 1944), pp. 120-67.

\*Theodor Adorno, "Commitment," in Aesthetics and Politics, afterward, Fredric Jameson, trans. ed. Ronald Taylor (London: Verso, 1977), pp. 177-95.

Herbert Marcuse, "The Affirmative Value of Culture," 1937, in Negations: Essays in Critical Theory, trans. Jeremy J. Shapiro (Boston: Bacon Press, 1968), pp. 88-134.

#### Recommended:

\*Theodor W. Adorno, "The Culture Industry Reconsidered," "The Autonomy of Art," in The Adorno Reader, ed. Brian O'Connor (Oxford: Blackwell, 2000), pp. 230-63.

Thomas Crow, "Modernism and Mass Culture in the Visual Arts," Modernism and Modernity, pp. 215-64.

Note: The critical literature on Adorno is extensive, and I would especially recommend Terry Eagleton's The Ideology of the Aesthetic, Martin Jay's Adorno, Fredric

Jameson's Marxism and Form, and Susan Buck-Morss, The Origins of Negative Dialectics as four useful starting points. For a synthetic reflection on Adorno's aesthetic theory as it relates to architecture, see \*Hilde Heynen's Architecture and Modernity, pp. 174-200.

#### Week 4

Autonomy versus Mass Culture

Part II: Mass Culture

Siegfried Kracauer, "The Mass Ornament," in The Mass Ornament: Weimar Essays, trans. and ed. Thomas Y. Levin (Cambridge, Mass.: Harvard University Press, 1995), pp. 75-86.

Walter Benjamin, "Paris, Capital of the Nineteenth Century," in Reflections, trans. Edmund Jephcott (New York: Harcourt Brace Jovanovich, 1978), pp. 146-62; see also Walter Benjamin: Selected Writings, Vol. 3: 1935-1938 (Cambridge, Mass.: Belknap Press, 2002), pp. 32-49. See the exchange with Adorno concerning this essay. Note: I am assuming most of you have read at some point Benjamin's essay "The Work of Art in the Age of Its Technological Reproducibility," in both Illuminations, ed. Hannah Arendt (New York: Schocken Books, 1969) and in Walter Benjamin: Selected Writings, Vol. 3, pp. 101-133. If you haven't, it is essential.

\*Andreas Huyssen, "Mass Culture as Woman: Modernism's Other," in After the Great Divide: Modernism, Mass Culture, Postmodernism (Bloomington and Indianapolis: Indiana University Press, 1986), pp. 44-62.

Recommended:

Siegfried Kracauer, "Shelter for the Homeless," in The Salaried Masses: Duty and Distraction in Weimar Germany, tran.. Quintin Hoare (London and New York: Verso, 1998).

Miriam Hansen, "Mass Culture as Hieroglyphic Writing: Adorno, Derrida, Kracauer," New German Critique, no. 56 (Spring-Summer 1992): 43-73.

\_\_\_\_\_, Cinema and Experience: Siegfried Kracauer, Walter Benjamin, and Theodor W. Adorno (Berkeley: University of California Press, 2012).

Susan Buck-Morss, Walter Benjamin and the Arcades Project (Cambridge, Mass.: MIT Press, 1989, esp. pp. 253-307/

Mary McLeod, "Undressing Architecture: Fashion, Gender, and Modernity," in Architecture In Fashion(New York: Princeton Architectural Press, 1994), pp. 39-123.

\*Andreas Huyssen, "The Hidden Dialectic: Avantgarde—Technology—Mass Culture," in After the Great Divide, pp. 3-15.

Gertrud Koch, Siegfried Kracauer: An Introduction, trans. Jeremy Gaines (Princeton, N.J.: Princeton University Press, 2000).

#### Additional Bibliography: Modernism/ Avant-Garde

Frisby, David. Fragments of Modernity: Theories of Modernity in the Work of Simmel, Kracauer and Benjamin Cambridge, Mass.: MIT Press, 1986.

Vidler, Anthony. Warped Space: Art, Architecture, and Anxiety in Modern Culture. Cambridge, Mass.: MIT Press, 2000.

Williams, Raymond. Keywords: A Vocabulary of Culture and Society. Rev. Ed. New York: Oxford University Press, 1983.

## Part II: De Stijl

### Week 5

Intellectual Origins and Beginnings

Theo van Doesburg, "Painting and Its Environment," 1916, in Theo van Doesburg: Painter and Architect (The Hague: SDU Publishers, 1988), pp. 12-13.

\*"De Stijl": Manifesto 1," in Ulrich Conrads, Programs and Manifestoes on 20th-Century Architecture, trans. Michael Bullock (Cambridge, Mass.: MIT Press, 1964), pp. 39-40.

De Stijl. Internationaal Maandblad voor nieuwe kunst, wetenschap en cultuur, ed. Theo van Doesburg, 1917-28, -32; rpt. (Amsterdam: Athenaeum and Polak and Van Genneep; The Hague: Bert Bakker, 1968). For an extensive anthology of selections, see Hans Jaffe, De Stijl (New York: Abrams, 1970). An index to De Stijl appears in Form (Cambridge), no. 6 (December 1967). While few students will be able to read the articles in Dutch, all should familiarize themselves with its contents and graphic presentation. For the first class on De Stijl, students should focus on the years 1917-22 and read the documents in Jaffe, pp. 35-179.

Theo van Doesburg, selected articles, 1915-22, from Joost Baljeu, ed., Theo van Doesburg (New York: Macmillan, 1974), pp. 105-31. "The Will to Style," 1922, is also in Tim and Charlotte Benton with Dennis Sharp, eds., Form and Function: A Source Book for the History of Architecture and Design 1890-1939 (London: Crosby Lockwood Staples with the Open University, 1975), pp. 92-94 and Jaffe. There are other overlaps with Jaffe's selections.

J.J.P. Oud, "Architecture and Standardization in Mass Construction," 1918, in Form and Function, pp. 117-18.

Recommended:

Arthur Schopenhauer, "The Metaphysics of Fine Art." In The Essential Schopenhauer (London: Allen & Unwin, 1962).

Allan Doig, Theo van Doesburg: Painting into Architecture, Theory into Practice (Cambridge: Cambridge University Press, 1986). This book is the best study in English of van Doesburg's theory.

Carel Blotkamp et al., De Stijl: The Formative Years, trans. Charlotte I. Loeb and Arthur L. Loeb (Cambridge, Mass.: MIT Press, 1982).

\*Banham, pp. 139-200. More recent studies are more accurate guides to de Stijl, but Banham's account was innovative in its attempt to use Berlage as an intellectual source of both de Stijl and Dutch expressionism. This needs to be reassessed.

\*Paul Overy, D=Stijl (London: Thames and Hudson, 1991). This is a useful—and concise—historical account the movement, if you need general background.

Hendik Petrus Berlage, Thoughts on Style 1886-1909, trans. Iain Boyd Whyte and Wim de Wit, intro. Iain Boyd White (Santa Monica: The Getty Center, 1996).

Pieter Singelenberg, H.P. Berlage: Idea and Style, the Quest for Modern Architecture, (Utrecht: Haentjens Dekker and Gumbert, 1972).

Carel Blotkamp, "Annunciation of the New Mysticism: Dutch Symbolism and Early Abstraction." In The Spiritual in Art: Abstract Painting 1890-1985. Exhibition catalogue, Los Angeles County Museum and New York, 1986, pp. 89-111.

Harry Holtzman and Martin S. James, ed. and trans., The New Art, The New Life: The Collected Writings of Piet Mondrian (Boston: G.K. Hall, 1986)

## Week 6

De Stijl and Modern Architecture, 1923-30

Rosenberg exhibition, Schroeder House, Oud's housing (Hook of Holland, Kiekhoek, Stuttgart)

Theo van Doesburg, selected writings 1923-30, in Baljeu, pp. 131-86.

Theo van Doesburg, "The Rebirth of Art and Architecture in Europe," in Theo van Doesburg, Painter and Architect, pp. 14-20.

\*Sigfried Giedion, Space, Time and Architecture: The Growth of a New Tradition (orig. ed. 1941; Cambridge, MA: MIT Press, 1982), pp. 430-48, esp. 442-43. It is useful at this point to assess Giedion's cursory treatment of de Stijl, relative to the primary material that the class has examined.

\*Nancy Troy, The De Stijl Environment, (Cambridge, Mass.: MIT Press, 1983), pp. 72-191.

\*Alice Friedman with Maristella Casciato, "Family Matters: The Schroeder House, by Gerrit Rietveld and Truus Schröder," in Women and the Making of the Modern House: A Social and Architectural History(New York: Abrams, 1998), pp. 64-91.

Recommended:

Yve-Alain Bois, "The De Stijl Idea," in Painting as Model (Cambridge, Mass.: MIT Press, 1993), pp. 101-22.

\*"Statement by the Stijl Group," I. K. Bonset, (pseud. Theo van Doesburg). "Toward a Constructive Poetry," in The Tradition of Constructivism, ed. Stephen Bann (New York: De Capo, 1974), pp. 64-65. 109-112.

\*Theo van Doesburg, On European Architecture: Complete Essays from Het Bouwbedrijf 1924-1931(Basel, Berlin, Boston: Birkh.,user Verlag), 1990, pp. 13-104, 211-21, 225-30. Many of the essays in this collection are interesting, and useful in delineating differences between currents in modern architecture, as perceived at the time.

Additional Bibliography: De Stijl

Beckett, Jane. "Dada, Van Doesburg and De Stijl," Journal of European Studies 9 (1979), pp. 1-25.

Beckett, Jane. "Discoursing on Dutch Modernism." Oxford Art Journal 6, no. 2 (1983), pp. 67-79.

Bois, Yve-Alain et al. De Stijl et l'Architecture en France. Liège/Brussels, 1985. This is especially useful for a discussion of the Rosenberg exhibition, and the impact this exhibition had on Le Corbusier.

Boekraad, C. et al. Het Nieuwe Bouwen. De Nieuwe Beelding in De Architectuur. Neo Plasticism in Architecture. De Stijl. Delft and the Hague, 1983.

Brown, Theodore. The Work of G. Rietveld, Architect. Utrecht: Bruna & Zoon, 1958. This includes two essays by Rietveld.

Brown, Theodore. "Rietveld's Egocentric Vision." Journal of the Society of Architectural Historians 24 (1965): 292-96.

De Stijl: 1917-1931: Visions of Utopia. Exhibition catalogue, Walker Art Center, Minneapolis. New York: Abbeville Press, 1982.

Fabre, Gladys and Horis Wintgens Hötte. Van Doesburg and the International Avant-Garde: Constructing a New World. Exhibition catalog. London: Tate Publishing, 2009.

Henderson, Linda. The Fourth Dimension and Non-Euclidian Geometry in Modern Art. Princeton: Princeton University Press, 1983.

Hedrick, H. L. Theo van Doesburg: Propagandist and Practitioner of the Avant-Garde, 1909-23. Ann Arbor: UMI, 1980.

Hitchcock, Henry-Russell. J.-J.P. Oud. Paris: Editions Cahiers d'Art, 1931.

Index to and partial translations from Mecano (Hague/Paris). Form, no. 4, pp. 30-32.

Jaffe, H.L.C. De Stijl, 1917-1931. Cambridge, Mass.: Harvard University Press, 1986.

Janssen, Hans and Michael White. The Story of De Stijl: Mondrian to Van Doesburg. London: Lund Humphries, 2011.

Küper, Marijke and Ida van Zijl. Gerrit Th. Rietveld. Utrecht: Centraal Museum, 1992.

Polano, S. Theo van Doesburg, scritti di arte e di architettura. Rome, 1979.

Polano, Sergio. "Notes on Oud." Lotus International 16 (1977), pp. 42-54.

Stamm, Gunther. The Architecture of J.J.P. Oud, 1906-1963. Tallahassee: University Press of Florida, 1978.

Wiekart, K. J. J. P. Oud. Trans. C. de Dood. Amsterdam: Meulenhoff, 1965.

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### Part III

France and L'Esprit Nouveau

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### Week 7

Purism

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Note: Students should familiarize themselves with L'Esprit Nouveau. The original is in the rare book room at Avery and worth looking at. A reprint is available on the open shelves.

Le Corbusier (C. E. Jeanneret) and Amédée Ozenfant, Après le cubisme (orig. 1918; Turin: Bottega d'Erasmus, 1975); translated as "After Cubism" by John Goodman, in L'Esprit Nouveau: Purism in Paris, 1918-1925, ed. Carol S. Eliel (Los Angeles: Los Angeles County Museum of Art and New York: Harry N. Abrams, 2001), pp. 129-69.

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Le Corbusier and Amédée Ozenfant, "Purism," in Modern Artists on Art, ed. Robert L. Herbert (Englewood Cliffs, N.J.: Prentice-Hall, 1964), pp. 58-73.

Amédée Ozenfant and Ch. E. Jeanneret, "The Right Angle," in L'Esprit Nouveau, no. 18, in Plumbing: Sounding Modern Architecture, ed. Nadir Lahiji and D.S. Friedman (New York: Princeton Architectural Press, 1997), pp. 21-31.

Kenneth Eric Silver, "Purism: Straightening up after the Great War," Art Forum, no. 15 (March 1977), pp. 56-63.

\*Colin Rowe and Robert Slutzky, "Transparency: Literal and Phenomenal," in Mathematics of the Ideal Villa, pp. 159-83. For a critique of Rowe and Slutzky, see Rosemarie Bletter, "Opaque Transparency," Oppositions, no. 13 (Summer 1978), pp. 121-26.

Beatriz Colomina, "L'Esprit Nouveau: Architecture and Publicity," in Architecture/Reproduction, eds. Ockman et al (New York: Princeton Architectural Press, 1988), pp. 56-99. For a response to this article see Mary McLeod and Joan Ockman, "Some Comments on Reproduction with Reference to Colomina and Hays," in this same issue, pp. 223-31.

Recommended:

Le Corbusier (C. E. Jeanneret) and Amédée Ozenfant, La Peinture moderne (Paris: Crès, 1925).

Bruno Reichlin, "Jeanneret-Le Corbusier, Painter-Architect," in Architecture and Cubism, ed. Eve Blau and Nancy Troy (Montreal: Centre Canadien d'Architecture; Cambridge, Mass.: MIT Press, 1997), pp. 195-213.

Kenneth Silver, Esprit de Corps: The Art of the Parisian Avant-Garde and the First World War, 1914-1925 (Princeton: Princeton University Press, 1989).

Susan L. Ball, Ozenfant and Purism: The Evolution of a Style, 1915-1930 (Ann Arbor: UMI Press, 1981).

Amédée Ozenfant, Foundations of Modern Art (orig. Fr. 1928; New York: Dover, 1952).

Amédée Ozenfant, Mémoires 1886-1962 (Paris: Seghers, 1966).

Stanislaus von Moos, ed. L'Esprit Nouveau: Le Corbusier et l'Industrie 1920-25, exhibition catalogue (Zurich: Museum für Gestaltung, 1987).

Christopher Green, Cubism and Its Enemies: Modern Movements and Reaction in French Art, 1916-1928 (New Haven and London: Yale University Press, 1987).

Christopher Green, Léger and Purist Paris, exhibition catalogue (London: Tate Gallery, 1970).

Robert Slutzky, "Après le Purisme," Assemblage, no. 4 (October 1987), pp. 95-102.

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## Week 8

L'Esprit Nouveau: From the House to the City

Note: It's assumed that everyone has read \*Towards a New Architecture (New York: Dover, 1986) or the new translation by John Goodman, Toward an Architecture (Los Angeles: Getty, 2007). Please skim through it, and reread the last two sections, "Mass-Production Houses" and "Architecture and Revolution.."

\*Le Corbusier, City of Tomorrow (Cambridge, Mass.: MIT Press, 1971).

Le Corbusier, Almanach d'architecture moderne (orig. 1926; Paris: Editions Connivences), *passim*. English translations of various sections appear in Form and Function, eds. Tim and Charlotte Benton with Dennis Sharp (London: Crosby Lockwood Staples and The Open University, 1975, pp. 132-42).

Francesco Passanti, "The Skyscrapers of the Ville Contemporaine," Assemblage, no. 4, pp. 53-55.

Mary McLeod, "'Architecture or Revolution': Taylorism, Technocracy, and Social Change," Art Journal 43, no. 2 (Summer 1983): 132-47.

Anthony Vidler, "Framing Infinity: Le Corbusier, Ayn Rand, and the Idea of Ineffable Space," in Warped Space: Art, Architecture, and Anxiety in Modern Culture (Cambridge, Mass.: MIT Press, 2000), pp. 51-63. Note: This essay is only vaguely related to the issue at hand, but might provoke some interesting discussion about critical interpretation.

Recommended:

\*Jean-Louis Cohen, Introduction, Toward an Architecture (Los Angeles: Getty, 2007), pp. 1-78.

Alan Colquhoun, "Architecture and Engineering: Le Corbusier and the Paradox of Reason," in Modernity and the Classical Tradition (Cambridge, Mass.: MIT Press, 1989), pp. 89-120.

Charles S. Maier, "Between Taylorism and Technocracy: European Ideologies and the Vision of Industrial Productivity in the 1920s," Journal of Contemporary History 5, no. 2 (1970): 27-61.

Bibliothèque de la Ville de la Chaux de Fonds, La Ville et l'urbanisme après Le Corbusier (La Chaux de Fonds: Edition d'en Haut, 1993).

Brian Brace Taylor, Le Corbusier at Pessac, exhibition catalogue, Harvard University, Cambridge, Mass., October-November 1972.

Brian Brace Taylor, "Le Corbusier's Prototype Mass-Housing: 1914-1928," Ph.D. thesis, Harvard University, 1974.

Norma Evenson, Paris: A Century of Change 1878-1978 (New Haven: Yale University Press, 1979).

Reyner Banham, "Ateliers d'Artistes: Paris Studio Houses and the Modern Movement," in Architectural Review, no. 120 (1956), pp. 75-83.

### Week 9

Modern Architecture Accomplished: Le Corbusier's Villas 1925-30

Four modes of composition; five points of modern architecture; La Roche-Jeanneret, Plainex, Cook, Garches, Savoye.

Le Corbusier, Oeuvre complète, 1910-1929, 1929-34 (Zurich: Editions d'Architecture, 1964), all villa projects and "les 4 compositions," p. 189. Villa Savoye is in 1929-1934.

Le Corbusier, "Five Points of a New Architecture," 1927, in Form and Function, pp. 153-55.

Le Corbusier, "The Significance of the Garden-City of Weissenhof, Stuttgart," Oppositions 15/16, pp. 199-203.

\*Colin Rowe, "Mathematics of the Ideal Villa," in Mathematics of the Ideal Villa, pp. 1-27.

Bruno Reichlin, "The Pros and Cons of the Horizontal Window," Daidalus, no. 13 (September 1984).

Mary McLeod, "'Order in the details,' 'Tumult in the whole'? Composition and Fragmentation in Le Corbusier's Architecture," in Fragments: Architecture and the Unfinished, Essays Presented to Robin Middleton (London: Thames and Hudson, 2006), pp. 291-322.

Recommended:

Francesco Passanti, "The Vernacular, Modernism, and Le Corbusier," JSAH 56, no. 4 (December 1997), pp. 436-51, 537; available jstor.

Bruno Reichlin, "The Single-family Dwelling of Le Corbusier and Pierre Jeanneret at the Weissenhof," in In the Footsteps of Le Corbusier, eds. Carlo Palazzolo and Riccardo Vio (New York: Rizzoli, 1991), pp. 37-57. Unfortunately, the translation is horrendous.

Additional Bibliography: Le Corbusier

Tim Benton, The Villas of Le Corbusier 1920-1930 (New Haven and London: Yale University Press, 1987); revised and expanded edition (Basel: Birkhauser, 2007).

Yve-Alain Bois and Nancy Troy, "De Stijl et l'Architecture ... Paris," in De Stijl et l'architecture en France(Paris: Pierre Mardaga, 1985).

Jean-Louis Cohen, Le Corbusier: An Atlas of Modern Landscapes (New York: Museum of Modern Art, 2013).

Alan Colquhoun, "Displacement of Concepts in Le Corbusier," in Essays in Architectural Criticism: Modern Architecture and Historical Change (Cambridge, Mass.: MIT Press, 1981), pp. 51-66.

William J.R. Curtis, Le Corbusier: Ideas and Forms, revised and expanded edition (London: Phaidon, 2015).

Kenneth Frampton, Le Corbusier: Architect and Visionary (London: Thames and Hudson, 2001).

William Jordy, "The Symbolic Essence of Modern European Architecture of the Twenties and Its Continuing Influence," in Journal of the Society of Architectural Historians, no. 22 (1963), pp. 177-87.

Karin Kirsch, Experimental Housing Built for the Deutscher Werkbund, Stuttgart, 1927 (New York: Rizzoli, 1989), pp. 100-119.

Barry Maitland, "The Grid," Oppositions, nos. 15/16, pp. 89-117.

Richard Pommer and Christopher Otto, Weissenhof 1927 and the Modern Movement in Architecture (Chicago and London: University of Chicago Press, 1991), pp. 82-87 (for Le Corbusier's villas).

Werner Oechslin, "Les Cinq Points d'une Architecture Nouvelle," Assemblage, no. 4, pp. 83-93.

Bruno Reichlin, "Le Corbusier vs. De Stijl," in De Stijl et Architecture en France (Paris: Pierre Mardaga, 1985). There is an Italian version and an English summary in Casabella (1986), pp. 520-21

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Part IV

Germany: the Bauhaus, objectivism and elementarism, housing

Week 10

The Bauhaus

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Rudolf Arnheim, "The Bauhaus in Dessau" (1927); Marcel Breuer, "Metal Furniture and Modern Spatiality" (1928); in The Weimar Republic Sourcebook, eds. Anton Kaes, Martin Jay, and Edward Dimendburg (Berkeley: University of California Press, 1994), pp. 450-51, 453.

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## Week 11

Objectivism and Elementarism

G and Vesc [Veshch]

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\*Werner Graeff, "The Engineer Is Coming," 1923; Mies van der Rohe. "Working Theses," 1923, and "Industrialized Building," 1924, in Conrads, pp. 71, 74-75.

\*Mies van der Rohe, selection of manifestos, in Fritz Neumeyer, The Artless Word: Mies van der Rohe on the Building Art (Cambridge, Mass.: MIT Press, 1991), pp. 238-51. "Industrialized Building" also appears in this collection.

Index of and extracts from G, Form (Cambridge, Eng.), no. 3 (December 1966).

\*Selections from Stephen Bann, ed., The Tradition of Constructivism, pp 90-96, 118-123.

\*Neumeyer, The Artless Word, pp. 1-27, 95-144.

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Bann, pp. 51-64, 66-76.

\*Vesc, Gegenstand, Objet, [alt. Veshch] nos. 1-6, Berlin, 1922; rpt. with English trans. (Baden: Lars Müller, 1994, dist. Princeton Architectural Press/ Chronicle Books).

\*El Lissitzky and Hans Arp, Die Ismen/ The Isms. (Erlenbach-Zürich: Eugen Rentsch Verlag, 1925); rpt. with English translation (Baden: Lars Müller, 1990, dist. Princeton Architectural Press/Chronicle Books).

\*Wolf Tegethoff, "From Obscurity to Maturity: Mies van der Rohe's Breakthrough to Modernity," in Franz Schulze, ed., Mies van der Rohe: Critical Essays (New York: Museum of Modern Art, 1989), pp. 28-57 (the first part of the article). This article is one of the few publications to discuss Mies van der Rohe's work during the G period. One of the issues to consider is whether Tegethoff's interpretation underplays the materialism of G.

Architettura nelle riviste d'avanguardia/Architecture in the Avant-Garde Magazines. Rassegna, year 4, no. 12 (December 1982). The brief descriptions at the back of this review are useful, and also in English.

## Week 12

Housing: Das Neue Frankfurt and Weissenhof Siedlung

Walter Gropius and Paul Schultze-Naumburg, "Who is Right? Traditional Architecture or Building in New Forms" (1926); Adolf Behne and Paul Westheim, "The Aesthetics of the Flat Roof," Bruno Taut, "The New Dwelling: The Woman as Creator" (1924); Grete Lihotzky, "Rationalization in the Household" (1926-1927); Dr. N. "A Contemporary Garden City" (1927); Edgar Wedepohl, "The Weissenhof Settlement" (1927); Marie-Elisabeth Lüders, "A Construction, Not a Dwelling" (1927); "The Stuttgart Werkbund Houses" (1929); Otto Steinicke, "A Visit to a New Apartment" (1929), in The Weimar Republic Sourcebook, pp. 439-50.

Werner Graeff, "'The Dwelling,' Weissenhof Exhibition" (1927); Mies van der Rohe, "Remarks on My Block of Flats" (1927); Walter Gropius, "How Can We Build Cheaper, Better, More Attractive Houses?" (1927); Karel Teige, "Contemporary International Architecture" (1928); Ernst May, "Flats for Subsistence Living" (1929), in Benton, pp. 152-53, 156, 195-96, 200-04.

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Manfredo Tafuri, "Socialpolitik and the City in Weimar Germany,"; Martin Wagner, "The Socialization of Building Activity," in The Sphere and the Labyrinth: Avant-Gardes and Architecture from Piranesi to the 1970s, trans. Pellegrino d'Acierno and Robert Connolly (Cambridge, Mass.: MIT Press, 1987), chap. 7, pp. 197-63.

Recommended:

Nicholas Bullock, "Housing in Frankfurt 1925-1931 and the New Wohnkultur," Architectural Review 163, no. 976 (June 1978), pp. 335-44.

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### Week 13

#### Contemporary Interpretations of Modern Architecture

Walter Curt Behrendt, The Victory of the New Building Style, intro. Detlef Metins, trans. Harry Francis Mallgrave (Los Angeles: Getty Research Institute, 2000).

Adolf Behne, The Modern Functional Building, trans. Michael Robinson (Santa Monica: Getty Research Institute, 1996). The introduction by Rosemarie Bletter is also highly recommended. This book is out-of-print, but if you can find a used copy, you may want to purchase it.

Alfred H. Barr, Jr., Henry-Russell Hitchcock, Jr., Philip Johnson and Lewis Mumford, Modern Architects (New York: Museum of Modern Art and W.W. Norton, 1932). It is interesting to compare this publication to the Hitchcock and Johnson's contemporary publication The International Style (1932).

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Walter Curt Behrendt, Modern Building: Its Nature, Problems, and Forms (New York: Harcourt, Brace, 1937). It is interesting to compare Behrendt's The Victory of the New Building Style to this text, which introduced many English speaking architects to the modern movement.