

CBM003 ADD/CHANGE FORM

Undergraduate Committee  
 New Course  Course Change  
 Core Category: Creat. Arts Effective Fall 2014

or

Graduate/Professional Studies Committee  
 New Course  Course Change  
 Effective Fall 2014

1. Department: Architecture College: ARCH

APPROVED OCT 02 2013

2. Faculty Contact Person: Dr. Nora Laos Telephone: 713.743.2402 Email: nlaos@uh.edu

M.M.

3. Course Information on New/Revised course:

- Instructional Area / Course Number (\*see CBM003 instructions) / Long Course Title:  
ARCH / 2351 / Survey of Architectural History II
- Instructional Area / Course Number / Short Course Title (30 characters max.)  
ARCH / 2351 / SURVEY OF ARCH HISTORY II
- SCH: 3.00 Level: SO CIP Code: 04.0801.00 06 Lect Hrs: 2 Lab Hrs: 3
- Term(s) Course is Offered (\*see CBM003 instructions about selection): Fall

RECEIVED SEP - 6 2013

4. Justification for adding/changing course: To meet core curriculum requirements

5. Was the proposed/revised course previously offered as a special topics course?  Yes  No

If Yes, please complete:

- Instructional Area / Course Number / Long Course Title:  
ARCH / 2351 / Survey of Architectural History II
- Course ID: 11301 Effective Date (currently active row): 08262013

6. Authorized Degree Program(s): B.S., Industrial Design; B.Arch., Architecture; B.S., Interior Architecture

- Does this course affect major/minor requirements in the College/Department?  Yes  No
- Does this course affect major/minor requirements in other Colleges/Departments?  Yes  No
- Can the course be repeated for credit?  Yes  No (if yes, include in course description)

7. Grade Option: Letter (A, B, C ...) Instruction Type: lecture laboratory (Note: Lect/Lab info. must match item 3, above. \*See CBM003 instructions.)

8. If this form involves a change to an existing course, please obtain the following information from

the course inventory: Instructional Area / Course Number / Long Course Title

ARCH / 2351 / Survey of Architectural History II

- Course ID: 11301 Effective Date (currently active row): 08262013

9. Proposed Catalog Description: (If there are no prerequisites, type in "none".)

Cr: 3. (3-0). Prerequisites: credit for or concurrent enrollment in ENGL 1304. Description (30 words max.): History of eastern and western architecture and art from 1750 to the present with attention to cultural, philosophical and technical influences.

10. Dean's Signature: \_\_\_\_\_

Date: 9-6-13

Print/Type Name: Patricia Belton Oliver



## REQUEST FOR COURSES IN THE CORE CURRICULUM

Originating Department or College: Architecture

Person Making Request: Nora Laos | | 1 Telephone: 3-2402

Email: nlaos@uh.edu

Dean's Signature: \_\_\_\_\_

Date: September 5, 2013

Course Number and Title: 2351: Survey of Architectural History II

Please attach in separate documents:

Completed CBM003 Add/Change Form with Catalog Description

Syllabus

List the student learning outcomes for the course (Statements of what students will know and be able to do as a result of taking this course. See appended hints for constructing these statements):

Students will understand how and why history is relevant to the architect, how architects have borrowed from the past and why they have done so, and how this brings meaning to architectural production. They will appreciate the relationship between form and function and between form and meaning. They will understand how the psychology of space is addressed, and why we are moved by certain spaces, volumes or forms, but not by others. They will learn how to analyze architecture and how to *critically* write about the subject.

Component Area for which the course is being proposed (check one):

**\*Note:** If you check the Component Area Option, you would need to also check a Foundational Component Area.

Communication

American History

Mathematics

Government/Political

Science

Language, Philosophy, & Culture

Social & Behavioral Science

Creative Arts

Component Area Option

Life & Physical Sciences

Competency areas addressed by the course (refer to appended chart for competencies that are required and optional in each component area):

Critical Thinking

Teamwork

Communication Skills

Social Responsibility

Empirical & Quantitative Skills

Personal Responsibility

Because we will be assessing student learning outcomes across multiple core courses, assessments assigned in your course must include assessments of the core competencies. For each competency checked above, indicated the specific course assignment(s) which, when completed by students, will provide evidence of the competency. Provide detailed information, such as copies of the paper or project assignment, copies of individual test items, etc. A single assignment may be used to provide data for multiple competencies.

**Critical Thinking:**

Through the consideration of architectural theory and its relationship to architectural production, as well as through study of the philosophical and technical developments that paved the way to the “modern world,” students learn that the value and meaning of architecture is contingent upon the culture that produced it.

**Communication Skills:**

Students are required to read excerpts of books or scholarly articles that address topics discussed in the course in greater depth. In the classroom they must then communicate the author’s argument and defense in clear, concise written prose. Likewise, for exams students must answer with short essays questions that compare architecture of different nations or different periods, or the work of different architects. Thus the course emphasizes written communication skills.

**Empirical & Quantitative Skills:**

Click here to enter text.

**Teamwork:**

In addition to lectures, students meet once per week in smaller groups with an Assistant in Instruction for discussion and expansion of the material covered; they are able to ask and answer each others’ questions, share ideas about the course content, and consider ways that the history of architecture and urbanism might affect them.

**Social Responsibility:**

Since this course covers material from 1750 to the present, students study the architectural, urban planning and landscape designs of individual architects, always with an effort to place them in their cultural and socio-political context. Students learn that the creation of appropriate architecture is as much a social endeavor as a design task.

**Personal Responsibility:**

Click here to enter text.

Will the syllabus vary across multiple section of the course?     Yes                       No

If yes, list the assignments that will be constant across sections:

Three hour exams with building identification followed by essay responses to specific questions.

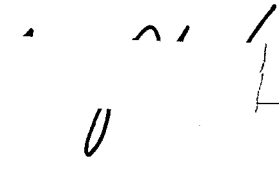
Two writing assignments that critically address reading comprehension and are based on selected book excerpts or scholarly articles.

Inclusion in the core is contingent upon the course being offered and taught at least once every other academic year. Courses will be reviewed for renewal every 5 years.

The department understands that instructors will be expected to provide student work and to participate in university-wide assessments of student work. This could include, but may not be limited to, designing instruments such as rubrics, and scoring work by students in this or other courses. In addition, instructors of core courses may be asked to include brief assessment activities in their course.

Dept. Signature: \_\_\_\_\_

(For)

A series of handwritten, illegible scribbles in black ink, consisting of several short, curved and straight strokes, positioned above the signature line.

**University of Houston  
Gerald D. Hines College of Architecture  
ARCH 2351 AND 6341**

**SURVEY OF ARCHITECTURAL HISTORY, II  
Architectural Traditions from 1750 to the Present**

Spring, 2013: Lectures on Mondays and Wednesdays, 10:00-10:50, Architecture Theater  
**Discussion ("lab") sections on Thursdays/Fridays (see your schedule for time and location)**  
Instructor: Nora Laos (nlaos@uh.edu) 713.743.2402  
Office Hours: By Appointment, Room 375, College of Architecture  
Teaching Assistants:

Tiger Lyon	tigermfb9@yahoo.com
Andrew O'Toole	andrew.otoole@gmail.com
Michael Rhodes	mikejrhodes@gmail.com
Michael Viviano	Michael.viviano@gmail.com

This course is a continuation of ARCH 2350/6340 and will examine the western architectural tradition from the middle of the eighteenth century to the present. We will study the architectural, urban planning and landscape designs of individual architects, always with an effort to place them in their cultural and socio-political contexts. We will also consider architectural theory and its relationship to architectural production, as well as the philosophical and technical developments that paved the way to the "modern world."

**Course Objectives:**

- To understand how and why history is relevant to the architect. What can it teach us?
- To understand how architects have borrowed from the past and why they have done so, and to assess how this brings meaning to architectural production.
- To understand the relationship between form and function and between form and meaning.
- To understand how the psychology of space is addressed: why we are moved by certain spaces, volumes or forms, but not by others.
- To learn how to analyze architecture and how to *critically* write about the subject.

## RECOMMENDED TEXTBOOKS:

**The texts are a supplement to the lectures; in order to succeed in this course, you must attend the lectures and your discussion section.**

Bergdoll, Barry, *European Architecture 1750-1890* (Oxford History of Art series), Oxford and New York: Oxford University Press, 2000.

Ching, Francis D.K., M.J. Jarzombek and V. Prakash, *A Global History of Architecture*, 2<sup>nd</sup> ed., New Jersey: John Wiley & Sons, 2011.

Curtis, William J.R., *Modern Architecture since 1900*, 3rd ed., 1996, repr. 1999 (out of print but on course reserve).

Ghirardo, Diane, *Architecture after Modernism*, London, Thames and Hudson, 1996.

**Ingersoll, Richard and Spiro Kostof, *World Architecture: A Cross-Cultural History*, New York and Oxford, 2013.**

Moffett, Marian, Michael Fazio and Lawrence Wodehouse, *Buildings Across Time, an Introduction to World Architecture*, London: Laurence King Publishing, 2004.

Nuttgens, Patrick, *The Story of Architecture*, 2nd ed., London: Phaidon Press, 1997.

Sutton, Ian, *Western Architecture: From Ancient Greece to the Present*, London: Thames and Hudson, 1999.

Trachtenberg, Marvin and Isabelle Hyman, *Architecture from Prehistory to Postmodernism: The Western Tradition*, 2<sup>nd</sup> ed., New York and Englewood Cliffs, 2002.

For architectural terminology see, Fleming, John, H. Honour and N. Pevsner, *The Penguin Dictionary of Architecture*, Baltimore, rev. ed., 1991 (a glossary of architectural terminology is also available at the end of Ingersoll's book, pp. 957-964, at the end of Nuttgens' book, pp. 317-320 and at the end of Sutton's book, pp. 372-374). Maps and timelines can be found at the end of Nuttgens' book, pp. 303-315.

Bibliography: See the bibliography organized chronologically at the end of Trachtenberg and Hyman, pp. 589-591, (2<sup>nd</sup> ed., pp. 591-601, Nuttgens, pp. 321-324 and Sutton, p. 375.

**EXAMS:** There will be three hour exams on the following dates:

First Hour Exam: Wednesday, February 13

Second Hour Exam: Wednesday, March 27

Third Hour Exam: Wednesday, May 8, 11:00 am — 12:30 pm

## THURSDAY/FRIDAY DISCUSSION SECTIONS:

The content of the Thursday/Friday discussion sections ("labs") will include discussion and clarification of the weekly lectures, specifically with the intent of understanding how architectural history can be relevant to the present, especially to contemporary architectural design. Attendance will be taken at each session and you are expected to participate in discussions in a professional manner. This part of the course counts for 10% of your grade.

There will be two in-class writing assignments during the following Thursday/Friday discussion sections:

February 28/March 1  
April 11/12

These writing assignments will be linked to specific assigned readings and are intended to address reading comprehension skills. The readings will be available at least one week in advance and you will be required, in your discussion section, to respond to specific questions about the content and the author's arguments. Your responses will be written during your discussion section in blank Blue Books; all responses must be handed in at the end of the class.

### **IMAGES:**

Images shown in lectures are accessible on the course website (Blackboard Learn), organized by lecture. Each student registered in the course will also be registered on Blackboard Learn.

### **GRADING for students enrolled in ARCH 2351:**

First Hour Exam	20%
Second Hour Exam	20%
Third Hour Exam	20%
Two in-class essays @ 15% each	30%
Attendance, professionalism and class participation in discussion sections	10%

### **GRADING for students enrolled in ARCH 6341:**

First Hour Exam	20%
Second Hour Exam	20%
Third Hour Exam	20%
Two in-class essays @ 15% each	30%
Short paper (1000 words), topic, due date tba	10%



## GENERAL INFORMATION

**Prerequisite for students enrolled in ARCH 2351:** English 1304, 1310 or its equivalent, completed or being taken concurrently.

In order to perform well in this course, you **must regularly** attend **both** the lectures and the discussion sections. The material covered on the hour exams derives directly from the weekly lectures. You may audio-record the lectures if you would like to.

Make-up exams and make-up essays will be given **only** with a legitimate doctor's note, police report or court order. There will be **no** make-up for the third hour exam.

Plagiarism, defined as "the appropriation or imitation of the language, ideas, or thoughts of another author, and representation of them as one's original work," will **NOT** be tolerated. Penalties may include a failing grade in the course, suspension, or expulsion from the university.

Whenever possible, and in accordance with 504/ADA guidelines, we will attempt to provide reasonable academic accommodations to students who request and require them. Please call 713-743-5400 for more assistance.

**Wednesday, January 30: last day to drop the course without receiving a grade. Wednesday, March 27 is the last day to withdraw with a "W." There will be no withdrawals permitted after this date, except for extenuating, non-academic circumstances beyond the student's control. This is the formal university policy. The instructor cannot initiate a withdrawal after this date.**

**University of Houston**  
**Gerald D. Hines College of Architecture**

**ARCH 2351/6341**  
**SURVEY OF ARCHITECTURAL HISTORY II**  
**Architectural Traditions from 1750 to the Present**

Schedule of Lectures

Monday, January 14	General course introduction
Wednesday, January 16	Introduction to the Modern World
Monday, January 21	NO CLASS: Martin Luther King Day
Wednesday, January 23	Neo-Classicism in England and France
Monday, January 28	Neo-Classicism in Germany and Victorian Gothic in England
Wednesday, January 30	Architectural Education in the Nineteenth Century
Monday, February 4	American Architecture I
Wednesday, February 6	American Architecture II
Monday, February 11	American Architecture III
Wednesday, February 13	FIRST HOUR EXAM
Monday, February 18	The Architecture of Technology
Wednesday, February 20	Architecture at the Turn of the Century: Arts & Crafts, Art Nouveau
Monday, February 25	The "Chicago School"
Wednesday, February 27	Frank Lloyd Wright
Monday, March 4	Early Le Corbusier: Purism and New Concepts of Space
Wednesday, March 6	Modern Architecture in Austria
March 10-17	SPRING BREAK
Monday, March 18	Expressionism, Futurism, Constructivism
Wednesday, March 20	Behrens, Gropius, and the Bauhaus
Monday, March 25	Ludwig Mies van der Rohe and the International Style
Wednesday, March 27	SECOND HOUR EXAM
Monday, April 1	Le Corbusier: Later Work
Wednesday, April 3	"Other" Modern Masters I: Alvar Aalto
Monday, April 8	"Other" Modern Masters II: Eeliel and Eero Saarinen
Wednesday, April 10	"Other" Modern Masters III: Louis Kahn and Luis Barragan
Monday April 15	Historicist (Narrative) Postmodernism
Wednesday, April 17	Deconstructivism and its Legacy
Monday, April 22	The Continuation of Modernism I: Scharoun, Calatrava, Sert, Meier
Wednesday, April 24	The Continuation of Modernism II: Pei, Foster, Piano
Monday, April 29	The Continuation of Modernism III: Holl, Zumthor; History of Green Architecture
Wednesday, May 8	THIRD HOUR EXAM (11:00 am-12:30 pm)

University of Houston  
Gerald D. Hines College of Architecture  
ARCH 2351/6341

## **Introduction to the Modern World**

Suggested Reading: Ching, pp.583, 591, 593; Trachtenberg, pp. 387-389, 392-402 (2<sup>nd</sup> ed., pp. 375-377, 380-389); Sutton, pp. 224-229.

Enlightenment: eighteenth-century intellectual revolution, characterized by the power of reason; new scientific discoveries (Copernicus, Galileo and Newton); John Locke: *tabula rasa*; Jean-Jacques Rousseau: prehistoric Man was pure, corrupted by civilization; Marc-Antoine Laugier: Primitive Hut (*Essay on Architecture*, 1753); Denis Diderot, ed. *Encyclopedia*, 1751-80.

Romanticism: stressed individual feelings, imagination and emotional responses; Edmund Burke, *Essay on the Sublime and the Beautiful*, 1756; Giovanni Battista Piranesi, prison engravings (*Carceri d'Invenzion*).

Birth of modern scholarship about architectural history: Piranesi's engravings of Roman ruins (*Vedute di Roma*).

Neo-Classicism: Claude Nicolas Ledoux and John Soane.

Historical Eclecticism: John Nash, Brighton, England, Royal Pavilion, 1818.

Effect of Industrial Revolution: Paris, Library of Ste. Geneviève, arch. Henri Labrouste, 1843-50.

University of Houston  
Gerald D. Hines College of Architecture  
ARCH 2351/6341

## **Neo-Classicism in England and France**

Suggested Reading: Ching, pp. 596-97, 600, Trachtenberg, pp. 414-429 (2<sup>nd</sup> ed., pp. 399-413); Sutton, pp. 233-34, 260-263.

### **England**

London, Bank of England, 1788-1833, arch. John Soane (1753-1837); influence of the picturesque aesthetic (painting of ruined bank, J.M. Gandy, 1830); Stock Office; Rotunda (cf. Rome, Pantheon); Dividend Office (cf. Hagia Sophia, Erechtheum, Porch of the maidens); Tivoli Corner (cf. Tivoli, Temple of Vesta).

London, Soane House (now museum, located at 12-14 Lincoln's Inn Fields), arch. John Soane, 1792-1824; Dome Room; Breakfast Room; concept of architectural poetry.

### **France**

Etienne-Louis Boullée (1728-1799), Projects: Monument (Cenotaph) to Newton, 1784; Hall for Expansion of National Library, ca. 1780 (cf. Raphael, "School of Athens"); Cenotaphs with Surrounding Wall, ca. 1780.

Claude-Nicolas Ledoux (1736-1806), Arc-et-Senans (Chaux), Saltworks, 1770's; ideal city plan; Entrance Pavilion; Director's House (cf. Palladio, Villa Rotunda); House of Education (cf. UH, College of Architecture, Philip Johnson, 1986); house of the river surveyor, house of the woodworker, house of the cooper.

University of Houston  
Gerald D. Hines College of Architecture  
ARCH 2351/6341

## **Neoclassicism in Germany and Victorian Gothic in England**

Suggested Reading: Ching, pp. 592, 604, 608-610, 614-615, 624; Trachtenberg, pp. 434-439, 455-462 (2<sup>nd</sup> ed., pp. 418-422, 437-443); Nuttgens, pp. 225-227, 240-244; Sutton, pp. 264-266, 268-281.

### **Germany**

Berlin, Neue Wache, arch. Karl Friedrich Schinkel (1781-1841), 1817.

Berlin, Altes Museum, arch. K.F. Schinkel, 1823-28.

Berlin, Bauakademie, arch. K.F. Schinkel, 1831-35.

### **England** (reign of Queen Victoria: 1837-1901)

A.W. Pugin, *Contrasts, The True Principles of Pointed or Christian Architecture*  
John Ruskin, *The Seven Lamps of Architecture, The Stones of Venice*

Twickenham, England, "Strawberry Hill," arch. Horace Walpole, beg. 1750.

Fonthill, Abbey, arch. James Wyatt, 1795-1807.

London, Houses of Parliament, arch's. A.W. Pugin and Charles Barry, 1840.

Brighton, Royal Pavilion, arch. J. Nash, 1818.

University of Houston  
Gerald D. Hines College of Architecture  
ARCH 2351/6341

**Architectural Education in the Nineteenth Century:  
*Ecole Polytechnique (Durand) and the Ecole des Beaux-Arts***

Suggested Reading: Ching, pp. 616, 638-639, Trachtenberg, pp. 444-455, 478-481 (2<sup>nd</sup> ed., pp. 427-437); Moffett, p. 432; Sutton, pp. 284-290.

Jean-Nicolas-Louis Durand (1760-1834)

Professor at the *Ecole Polytechnique* (Civil Engineering School), Paris; important architectural theorist:

*Précis des Leçons d'Architecture* (Summary of Lessons on Architecture), his lectures at the school, published 1802-05.

*Recueil et Parallèle des Edifices de Tout Genre, Anciens et Modernes* (Compendium and Parallel of Buildings of all Kinds, Ancient and Modern), published in 1800.

Ecole des Beaux-Arts (School of Fine Arts = painting, sculpture and architecture); established in Paris in 1819; accepted students of all nationalities and became one of the most important disseminators of architectural education in Europe and the US in the nineteenth and early twentieth centuries; "Palace of Studies," 1832-40, archs. François Debret and Felix Duban

Vocabulary: *parti, point, composition, circulation, marche.*

University of Houston  
Gerald D. Hines College of Architecture  
ARCH 2351/6341

### **American Architecture I: The Colonial Experience**

Suggested Reading: Ching, pp. 598, 617-618; Moffett, pp 424-428; Trachtenberg, pp. 442-444, 490-496 (2<sup>nd</sup> ed., pp. 425-427, 468-471); Nuttgens, pp. 234-239; Sutton, pp. 229-232, 246-249.

Colonial and Georgian examples (anonymous architects):

Massachusetts Colony (today Topsfield), Parson Capen House, 1689.

"Westover," Virginia, 1730-53.

Williamsburg, Va., College of William and Mary, completed 1720.

Boston, Massachusetts Statehouse, arch. Charles Bulfinch, 1795-98; cf. London, Somerset House by William Chambers, 1776.

Baltimore, Cathedral of the Assumption, arch. Benjamin H. Latrobe, 1806-21.

Philadelphia, Second Bank of the US, arch. William Strickland, 1818.

### **American Architecture II: Thomas Jefferson (1743-1826)**

Charlottesville, VA, Monticello, begun in 1770's; cf. London, Chiswick House, Lord Burlington, 1729; Vicenza, Villa Rotonda, Palladio, 1550; Rome, Pantheon.

Richmond, VA, Virginia State Capitol, 1785-89.

Charlottesville, University of Virginia, 1818; cf. Houston, University of St. Thomas, P. Johnson, beg. 1946.

University of Houston  
Gerald D. Hines College of Architecture  
ARCH 2351/6341

**American Architecture III: Influence of the *Beaux-Arts*:  
The Search for an American Style in the 19<sup>th</sup> Century**

Suggested Reading: Ching, pp. 639, 642-643, 652-653; Moffett, pp. 432-437, 462-467; Trachtenberg (2<sup>nd</sup> edition), pp. 429-436, 471-473; Sutton, pp. 284-286.

Paris, Opera, arch. Charles Garnier, 1861-75; commissioned by Napoleon III as the focus of the new, updated city of Paris, to be used by the *bourgeoisie* (the newly rich).

Richard Morris Hunt (1827-1895)

Asheville, N.C., Biltmore House, 1889-95; 16<sup>th</sup>-century wing of the French Chateau Blois; commissioned by G.W. Vanderbilt III.

Charles McKim, William Mead, Stanford White (firm of McKim, Mead and White), practiced in New York from 1879-1909.

New York City, Villard Houses, 1882-85; modeled in general on Renaissance palazzos.

Boston, Public Library, 1887-95; cf. Bibliotheque Ste. Genevieve in Paris and the Palazzo della Cancelleria in Rome.

Henry Hobson Richardson (1838-1886)

Boston, Trinity Church, 1872-77; cf. façade of St. Gilles du Gard in southern France; polychromy of exterior and interior in the Auvergne region of central France (St. Austremoine in the town of Issoire); tower at the Old Cathedral in Salamanca, Spain.

Quincy, MA, Crane Memorial Public Library, 1880.

Chicago, Marshall Fields wholesale store, 1885-87.



University of Houston  
Gerald D. Hines College of Architecture  
ARCH 2351/6341

### **The Architecture of Technology**

Suggested Reading: Ching, p. 632; Moffett, pp. 437-445; Trachtenberg, pp. 462-485 (2<sup>nd</sup> ed., pp. 443-463); Nuttgens, pp. 240-251; Sutton, pp. 304-312.

London, Crystal Palace, International Exposition of 1851, arch. Joseph Paxton; cf. Chatsworth Conservatory, 1836: ridge and furrow glazing.

Coalbrookdale, England, Severn River Bridge, 1779, Pritchard and Darby.

London, St. Pancras Station and Hotel, 1863-65, arch. of station and hotel George Gilbert Scott, engineers for train shed Barlow and Ordish.

Paris, Notre-Dame-du-Travail, 1898-1902, arch. Jules Astruc.

Paris, Eiffel Tower, Exposition of 1889, arch./engineer Gustave Eiffel (1832-1923).

University of Houston  
Gerald D. Hines College of Architecture  
ARCH 2351/6341

### **Architecture at the Turn of the Century: Arts & Crafts and Art Nouveau**

Suggested Reading: Ching, pp. 644, 657-659; Moffett, pp. 449, 452-461; Trachtenberg, pp. 487-493, 509-512 (2<sup>nd</sup> ed., pp. 465-471, 485-488); Nuttgens, pp. 252-261; Sutton, pp. 290-297; Curtis, ch's 3, 5.

**Arts and Crafts**: William Morris (1834-1896)

Bexley Heath, England, "Red House," Philip Webb, 1859; commissioned by Morris for Himself and his wife.

**Art Nouveau** (Paris, Castel Béranger, Hector Guimard, 1895-97; Paris, Métro Entrance [Porte Dauphine], H. Guimard, 1900)

Brussels, Belgium, Tassel House, Victor Horta, 1892-93.

Barcelona, Spain, Casa Batlló, Antoni Gaudí, 1904-06.

Helensburgh, Scotland, Hill House, C.R. Mackintosh, 1902-04.

University of Houston  
Gerald D. Hines College of Architecture  
ARCH 2351/6341

## **The “Chicago School”**

Suggested Reading: Ching, p. 654; Moffett, pp. 445-448, 467-473; Trachtenberg, pp. 473-480; Sutton, pp. 309-315.

Chicago Fire, 1871

World’s Columbian Exposition (“Chicago World’s Fair”), 1893

Louis Sullivan (1856-1924) “Form follows function”

Chicago, Auditorium Building, archs. Dankmar Adler & Louis Sullivan, 1886-90.

St. Louis, Wainwright Building, Adler & Sullivan, 1890; cf. composition of a classical column.

Chicago, Carson, Pirie Scott, arch. Sullivan, 1903-04.

Chicago, Home Insurance Building, arch. William LeBaron Jenney, 1884; demolished 1931; first metal frame “skyscraper.”

Chicago, Reliance Building, arch. Charles Atwood, working in firm of Daniel Burnham and John Root, 1890-95; first metal frame skyscraper, still standing; “Chicago window.”

University of Houston  
Gerald D. Hines College of Architecture  
ARCH 2351/6341

### **Frank Lloyd Wright (1867-1959)**

Suggested Reading: Ching, pp. 660-661, 709-710, 720; Moffett, pp. 480-484, 523-528; Trachtenberg, pp. 503-509, 535-537 (2<sup>nd</sup> ed., pp. 480-484, 508-510); Nuttgens, pp. 260-265; Sutton, pp. 302-303; William J.R. Curtis, *Modern Architecture since 1900*, repr. 1999, ch. 7 and pp. 311-319.

#### Houses

Chicago, IL, Robie House, 1909; “Prairie House.”

Bear Run, PA, Edgar J. Kaufmann House, “Fallingwater,” 1936.

Madison WI, Jacobs House, designed in 1936: built for a journalist, his wife and young daughter; 1500 sq. ft.; cost \$5500 (w/ \$450 architect’s fee); “Usonian” house.

#### Later Work

Racine, WI, The Johnson Wax Company, Administration Building and Research Tower, 1936-49.

New York City, Guggenheim Museum, 1957-59.

University of Houston  
Gerald D. Hines College of Architecture  
ARCH 2351/6341

**Early Le Corbusier: Purism and New Concepts of Space**  
(Charles Edouard Jeanneret 1887-1965)

Suggested Reading: Ching, pp. 677, 684-685; Moffett, pp.501-503, 508-511; Trachtenberg, pp. 524-531(2<sup>nd</sup> ed., pp. 501-505); Nuttgens, pp. 266-271; Sutton, pp. 328-331; Curtis, ch's. 9, 10, 16, 18.

Purism: art movement founded by Le Corbusier and the painter/writer, Amadée Ozenfant  
(Manifesto written in 1917: "After Cubism").

Utrecht, The Netherlands, Rietveld-Schroeder House, 1925, arch. Gerrit Rietveld; *De Stijl* Movement, founded 1917; paintings by Piet Mondrian and Theo van Doesberg.

Le Corbusier

*Vers une Architecture* (incorrectly translated as "Toward a [New] Architecture"), pub. 1923.

*Urbanisme* (translated as "The City of To-Morrow and its Planning"), pub. 1929.

Dom-ino structural system, 1914.

Citrohan House, 1920.

Poissy (suburb of Paris), Villa Savoye, 1929; "Five Points": pilotis, free plan, free facade, ribbon window, roof garden; architectural promenade.

University of Houston  
Gerald D. Hines College of Architecture  
ARCH 2351/6341

### **Modern Architecture in Austria: Vienna Secession and Adolf Loos**

Suggested Reading: Ching, pp. 667; Moffett, pp. 460-462, 477-480; Trachtenberg, pp. 491-493; Sutton, pp. 290-294, 317-321; Curtis, pp. 66-71.

Vienna Secession: founded in 1897 by Josef M. Olbrich, Josef Hoffmann, Otto Wagner and others, among them the artist Gustav Klimt.

Vienna, Secession Building, 1898-99, arch. J.M. Olbrich; iconography of façade: Gorgons/Muses/Trinity, Tree of Life, laurel leaf “crown” on building.

Vienna, Postal Savings Bank, 1904-05, arch. O. Wagner  
“Necessity is the sole mistress of art.”

Brussels, Palais Stoclet, 1905-11, arch. J. Hoffmann

Adolf Loos (1870-1933): “Ornament and Crime,” written in 1908; translated into French and published by Le Corbusier in 1920.

Vienna, Villa Steiner, 1910

Prague, Villa Müller, 1930; composed according to Loos’s idea of the *Raumplan* (Spaceplan).

University of Houston  
Gerald D. Hines College of Architecture  
ARCH 2351/6341

## **Expressionism, Futurism, Constructivism**

Suggested Reading: Ching, pp. 672-673, 679-681; Trachtenberg, pp. 511-519 (2<sup>nd</sup> ed., pp. 489-491, 493); Moffett, pp. 488-495; Sutton, pp. 321-327, 337-347; Curtis, pp. 106-111, ch's 11, 12.

### **German Expressionism**

Bruno Taut, *Alpine Architecture*, 1919.

Cologne, Deutsche Werkbund (German Workers' Union) Exhibition, Glass Pavilion, 1914; dedicated to poet, Paul Scheerbart; glass rhomboids; "tectonic cave."

Berlin, Grosses Schauspielhaus (Large Theater), Hans Poelzig, 1919; light columns, stalactites; "stereotomic cave."

Potsdam, Einstein Tower, Erich Mendelsohn, 1919-21.

### **Futurism**

*Foundation Manifesto*, 1909, Filippo Marinetti.

*Manifesto of Futurist Architecture*, Antonio Sant' Elia, 1914.

La Città Nuova (New City), Antonio Sant' Elia, 1914.

### **Russian Constructivism**

*Realist Manifesto*, Naum Gabo and Antoine Pevsner, 1920.

"Proun" compositions, El Lissitzky.

Project: "Monument to the Third International" (Soviet Congress), Vladimir Tatlin, 1920.

University of Houston  
Gerald D. Hines College of Architecture  
ARCH 2351/6341

**Behrens, Gropius and the Bauhaus**  
The German Experience 1908-1933

Suggested Reading: Ching, pp. 621-622, 682-683; Moffett, 511-515; Trachtenberg, pp. 521-527 (2<sup>nd</sup> ed., pp. 491-493, 496-498); Nuttgens, pp. 272-276; Sutton, pp. 317-321; Curtis, ch. 11.

Gottfried Semper (1803-1879): *The Four Elements of Architecture*, 1851: hearth, platform, roof and wall frame, cladding (*bekleidung*); *Der Stil*, 1860-63.

Berlin, A.E.G. Turbine Factory, Peter Behrens (1868-1940), 1908.

Alfeld-on-the-Leine, Germany, Faguswerk, Walter Gropius (with Adolf Meyer), 1911.

Dessau, Bauhaus, Walter Gropius (1883-1969), 1926; school building and Masters' houses; school opens first in Weimar (1918), then in Dessau, 1925-32; closed by the Nazis in 1933.



University of Houston  
Gerald D. Hines College of Architecture  
ARCH 2351/6341

### **Ludwig Mies van der Rohe (1886-1969) and the International Style**

Suggested Reading: Ching, pp. 678, 692-693, 696-697, 717; Moffett, pp. 515-522; Trachtenberg, pp. 531-534, 537-540, 544-548 (2<sup>nd</sup> ed., pp. 505-507, 510-513); Sutton, pp. 333-337; Curtis, chs. 15, 18.

*Zeitgeist*: "Spirit of the Time;" Eugène E. Viollet-le-Duc: advocated concept of structural rationalism in 1860's; Mies: "Less is more."

### **Projects**

Glass Skyscraper, 1920-23.

Concrete Office Building, 1922.

Brick House, 1923; cf. Piet Mondrian, Composition, 1917 and Theo van Doesburg, "Axonometric Drawing of a House," 1923.

### **Built Works**

Stuttgart, Weissenhof Settlement, (sponsored by the Deutsche Werkbund), 1927;  
"Cantilever Chair."

Barcelona, German Pavilion, International Exhibition, 1929; cf. Brick House; Le Corbusier's Dom-ino Skeleton; "Dancer" by G. Kolbe; "Barcelona Chair and Stool;" cf. Athens, Parthenon.

Chicago, 860 Lake Shore Drive Apartments, 1948-51.

Chicago, Illinois Institute of Technology, Crown Hall (Architecture Building), 1952-56;  
cf. K.F. Schinkel, Altes Museum.

University of Houston  
Gerald D. Hines College of Architecture  
ARCH 2351/6341

### **Le Corbusier: Later Work**

Suggested Reading: Ching, p. 721; Moffett, pp. 528-531; Trachtenberg, pp. 513-517; Curtis, ch. 23.

Paris, Swiss Pavilion, dormitory, designed with Pierre Jeanneret, 1932, *béton brut* (unfinished concrete).

Marseille, France, Unité d'Habitation, 1946-52; Modulor Man, *brise-soleil*.

Ronchamp, France, Notre-Dame du Haut, 1950-55.

Chandigarh, India, master plan and government buildings for new capital of the state of Punjab, 1951-59.

University of Houston  
Gerald D. Hines College of Architecture  
ARCH 2351/6341

**“Other” Modern Masters I: Alvar Aalto (1898-1976)**

Suggested Reading: Ching, pp. 708, 722; Moffett, pp. 533-537; Trachtenberg, pp. 528-531; Curtis, ch. 25

Viipuri, Finland (now Vyborg, Russia), Municipal Library, 1927-35.

Säynatsälo, Finland, Town Hall, 1950-52 (cf. Denton, TX, Civic Center, arch. O’Neil Ford, 1960’s).

Imatra, Finland, Vuoksenniska Church, 1956-59.

Cambridge, MA, Baker House (dormitory at M.I.T.), 1948.

**“Other” Modern Masters II**

**Eelii Saarinen** (1873-1950); became president of Cranbrook Academy of Art in 1932

Chicago, Tribune Tower, competition entry 1922; came to the US to begin a second career, 1923.

Columbus, IN, First Christian Church, 1942 (with his son, Eero Saarinen).

**Eero Saarinen** (1910-1961), born in Finland, immigrated with his family to the US in 1923

Suggested Reading: Ching, p. 730; Moffett, pp. 537-538; Trachtenberg, pp. 522-523; Curtis, pp. 400-401.

St. Louis, MO, “Gateway Arch,” (Jefferson National Expansion Memorial); competition winner 1947, constructed in the 1960s.

Cambridge, MA, Massachusetts Institute of Technology, Kresge Auditorium and Chapel, 1950-55.

New York, J.F. Kennedy Airport, TWA Terminal, 1956-62.

Chantilly, VA (near Washington D.C.), Dulles International Airport Terminal, 1958-63.

University of Houston  
Gerald D. Hines College of Architecture  
ARCH 2351/6341

### **“Other” Modern Masters III: Kahn and Barragan**

**Louis I. Kahn** (1901-1974), born on the island of Saaremaa, Estonia

Suggested Reading: Ching, pp. 723, 737; Moffett, 538-541; Trachtenberg, pp. 559-563 (2<sup>nd</sup> ed., pp. 531-534); Curtis, ch. 28.

*Between Silence and Light* (pub. 1979)

Philadelphia, PA, Richards Medical Research Laboratory, University of Pennsylvania, 1957-64.

La Jolla, CA, Salk Institute, 1959-66.

Rochester, N.Y., First Unitarian Church, 1959-67.

Fort Worth, TX, Kimbell Art Museum, 1966-72.

**Luis Barragan** (1902-1988); fuses Mexican vernacular/indigenous cultural traditions with the principles of Modernism

Mexico City, Casa Barragan, 1947.

Mexico City (Tlalpan), Capuchin Convent and Chapel, 1954-60.

University of Houston  
Gerald D. Hines College of Architecture  
ARCH 2351/6341

### **Historicist (Narrative) Postmodernism**

Suggested Readings: Ching, pp. 746-748; Moffett, pp. 541-549; Trachtenberg, pp. 563-79 (2<sup>nd</sup> ed., pp. 534-549, 559-573); Nuttgens, pp. 284-297; Sutton, pp. 360-371; Curtis, ch. 32.

Aldo Rossi, *The Architecture of the City*, 1966.

Robert Venturi and Denise Scott Brown, *Complexity and Contradiction in Architecture*, 1966.

Venturi and Scott Brown, *Learning from Las Vegas*, 1972.

New Orleans, LA, Piazza d'Italia, Charles Moore, 1978.

Portland, OR, Portland Municipal Service Building, Michael Graves, 1982.

New York City, AT&T (now Sony) Building, Philip Johnson, 1984.

Stuttgart, Germany, Neue Staatsgalerie, James Stirling, 1977-84; cf. Altes Museum by Schinkel.

Houston, TX, University of Houston, College of Architecture, Philip Johnson, 1986.

University of Houston  
Gerald D. Hines College of Architecture  
ARCH 2351/6341

## **Deconstructivism (“Ugly Beauty”) and its Legacy**

Suggested Reading: Moffett, pp. 557-463; William J.R. Curtis, *Modern Architecture since 1900*, ch 35 (“Technology, Abstraction and Ideas of Nature”).

Term “deconstructivism” coined in 1977 by Peter Eisenman; first Deconstructivist exhibit, curated by Philip Johnson and Mark Wigley at the Museum of Modern Art, NY, 1988.

Santa Monica, CA, Residence of Frank Gehry, 1978; chain link fencing, corrugated tin; cf, Robert Rauschenberg’s “Combine” paintings such as “Monogram,” 1950’s.

Coop Himmelblau projects: Restless Sphere, House with a Flying Roof, House with a Nose; architectural projects initially driven by metaphors of the wing and the flame (“Architecture must blaze”).

Vienna, Coop Himmelblau, Law Office, 1989

Sapporo, Japan, Moonsoon Restaurant and Bar, Zaha Hadid, 1990 (interior design project); two synthetic worlds of ice and fire.

Basel, Switzerland, Vitra Furniture Factory, “Fire Station,” Zaha Hadid, 1995.

Paris, Parc de la Villette, Bernard Tschumi, 1986; program composed of points (“follies”), lines (circulation) and planes (places of communion and meditation) compressed together.

Igualada, Spain, Cemetery, Carme Pinos & Enric Miralles, 1984-94.

Chicago, Illinois Institute of Technology, McCormick Student Center, Rem Koolhaas of OMA (Office for Metropolitan Architecture), 1997-2003; *Delirious New York: A Retroactive Manifesto for Manhattan* (1978); *S, M, L, XL* (1995).

New York City, Cooper Union, Academic Building, Thom Mayne of Morphosis, 2009.

University of Houston  
Gerald D. Hines College of Architecture  
ARCH 2351/6341

## **The Continuation of Modernism I: Scharoun, Calatrava, Sert, Meier**

**Hans Scharoun** (1893-1972)

Berlin, Philharmonic Hall, 1963; across the street from the New National Gallery by Mies, 1968.

**Santiago Calatrava** (1951-)

Lyon, France, Satolas Airport Train Station, 1989-94; cf. Colorado Springs, CO, US Air Force Academy, SOM, 1954; New York, NY, TWA Terminal, JFK Airport, Eero Saarinen; Washington, DC, Dulles Airport, Eero Saarinen.

**Josep Lluís Sert** (1902-1983)

Barcelona, Miro Foundation, 1968-74.

**Richard Meier** (1934-)

New Harmony, IN, Atheneum, 1975-79; cf. Villa Savoye by Le Corbusier.

Rome, Jubilee Church, 2003.

University of Houston  
Gerald D. Hines College of Architecture  
ARCH 2351/6341

## **The Continuation of Modernism II: Pei, Foster, Piano**

### **I.M Pei (1917-)**

Washington, DC, National Gallery, East Building, 1978.

Paris, Pyramid (entrance), Louvre Museum, 1987; glass with a steel space frame.

### **Norman Foster (1935-)**

Nimes, “Carrée d’Art” (“Square of Art”), Mediatheque, 1993.

London, Great Court of British Museum, 2000.

London, City Hall, 2002.

### **Renzo Piano (1937-)**

Paris, Rue de Meaux Housing, 1991 and IRCAM, 1990; terra-cotta tile cladding.

Houston, Menil Collection, 1987.

Dallas, Nasher Sculpture Center, 2003.

Chicago, Art Institute, Modern Wing, 2009; cf. Houston, Cy Twombly Pavilion.



University of Houston  
Gerald D. Hines College of Architecture  
ARCH 2351/6341

### **The Continuation of Modernism III: Holl, Zumthor**

**Steven Holl** (1947-)

Seattle, Seattle University, Chapel of St. Ignatius, 1997.

Kansas City, Missouri, Bloch Building addition to the Nelson-Atkins Museum of Art, 2007.

**Peter Zumthor** (1943-)

Vals, Switzerland, Hotel/Spa (“Therme Vals”), 1993-96.

Wachendorf, Switzerland, Brother Klaus Chapel, 2007.

### **A Brief History of Green Architecture**

Suggested Reading: James Wines, *Green Architecture*, New York: Taschen, 2000; Brenda and Robert Vale, *Green Architecture: Design for an Energy-Conscious Future*, London: Thames and Hudson, 1991.

Rachel Carson (1907-1964); *The Sea Around Us* (1952) and *The Edge of the Sea* (1955).

Bernard Rudofsky (1905-1988); *Architecture Without Architects* (1964) and *The Prodigious Builders* (1977).

Middleton, WI, Second Jacobs House, (“Hemicycle House”) F.L. Wright, 1944-48.

Arcosanti, AR, Paolo Soleri, 1970-; “arcology” == architecture + ecology.

“Rural Studio,” Auburn University, School of Architecture, established by Samuel Mockbee (1944-2001), 1993; Projects: Smokehouse (1994), Yancey Tire Chapel (1995), Goat House (1997), Masons Bend Community Center (2000).