



## Modern Architecture

UNC at Chapel Hill  
Art Department  
ARTH 383 Section 001  
Fall 2014  
1:00 – 1:50 MWF  
218 Hanes Art Center

Dr. JJ Bauer  
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Office Hours: 2:00-3:00 MW and by  
appointment

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\* Email is generally the best method of contact during non-office hours. Please allow 48 hours for an email response.

### Course Description

This course will examine the history of architecture from the late nineteenth century to the present. It is introductory and assumes no background in architecture or architectural history. It seeks to provide students with an introduction to three basic foundations for studying Modern architecture: 1) a set of conceptual and visual tools for analyzing buildings and architectural images in general; 2) a critical overview of issues and problems faced by architects in the last century; and 3) a historical sense of the major periods and developments in cultural and social history that directly impacted modern architecture. Through textbook readings, lectures, and discussions, students should be able to look at the buildings all around them in a new, historical light and begin to recognize the major movements and building types within modern architecture. Students should also become more aware of the material and visual qualities of architecture in general, while also learning how to translate observation and knowledge into persuasive verbal analysis. In addition, students will be expected to begin to develop research skills through an original investigation into a particular aspect of modern architecture.

### Required Texts

William J.R. Curtis, *Modern Architecture since 1900*, 3<sup>rd</sup> Edition  
Peter Blundell Jones, *Modern Architecture through Case Studies (out of print)*

The Curtis text is available at Student Stores and the assigned chapters of the Jones text are on Sakai. Both texts are on reserve in the Sloane Art Library, Hanes Art Center.

## Course Grade

Your course grade will be calculated in the following manner:

Class Participation	15%
Mapping Project 1	20%
Writing Assignments	35%
Mapping Project 2	30%

See below for more details about student responsibilities and the assignments.

## Course Calendar

- 8/20 (W) Introduction to Course
- 8/22 (F) Introduction and Chapter 1, Curtis pp. 11-31
- 8/25 (M) Chapter 2, Curtis pp. 33-51
- 8/27 (W) Chapter 3, Curtis pp. 53-71
- 8/29 (F) Case Study 1 Charles Rennie Mackintosh, Glasgow School of Art, Glasgow 1896-1913, **Writing Assignment Proposal Due**
- 9/1 (M) Labor Day Holiday, no class
- 9/3 (W) Chapters 4 and 5, Curtis pp. 73-97
- 9/5 (F) **Technology Resource Instruction Day**, **Mapping Project Assignments 1 handed out**
- 9/8 (M) **Library Resource Instruction Day**
- 9/10 (W) Chapters 6 and 7, Curtis pp. 99-129
- 9/12 (F) Case Study 2 Julia Morgan, Asilomar
- 9/15 (M) Chapters 8 and 9, Curtis pp. 131-161
- 9/17 (W) Chapter 10, Curtis pp. 163-181
- 9/19 (F) Case Study 3 Walter Gropius, The Bauhaus, Dessau, 1925, Jones pp. 61-72, **Writing Assignment 1 Due**
- 9/22 (M) Chapters 11 and 12, Curtis pp. 183-215
- 9/24 (W) Chapter 13, Curtis pp. 217-239
- 9/26 (F) Case Study 4 Erich Mendelsohn, Schocken Store, Stuttgart, 1927, Jones pp. 99-110
- 9/29 (M) Chapters 14 and 15, Curtis pp. 241-273
- 10/1 (W) Case Study 5 Margarete Schutte-Lihotzky, The Frankfurt Kitchen, 1926-1927
- 10/3 (F) Chapters 16 and 17, Curtis pp. 275-303
- 10/6 (M) Case Study 6 Le Corbusier, Villa Savoye, Poissy, 1929, Jones pp. 111-122
- 10/8 (W) Chapter 18, Curtis pp. 305-327
- 10/10 (F) Case Study 7 Alvar Aalto, Viipuri Library, Karelia, 1935, Jones pp. 123-136, **Writing Assignment 2 Due**
- 10/12 (M) Chapter 19, Curtis pp. 329-349
- 10/15 (W) **Mapping Project Assignment 1 due (before class)**, Discussion, **Mapping Project Assignments 2 handed out**
- 10/17 (F) Fall Break Holiday, no class
- 10/20 (M) Chapter 20, Curtis pp. 351-369

10/22 (W) Chapter 21, Curtis pp. 371-391  
10/24 (F) Case Study 8 Frank Lloyd Wright, Usonian House, Alabama, 1938, Jones pp. 177-188  
10/26 (M) Chapter 22, Curtis pp. 395-415  
10/29 (W) Chapter 23, Curtis pp. 417-435  
10/31 (F) Chapters 24-25, Curtis pp. 437-469, **Writing Assignment 3 Due**  
11/3 (M) Chapter 26, Curtis pp. 471-489  
11/5 (W) Chapter 27, Curtis pp. 491-511  
11/7 (F) Case Study 9 Ludwig Mies van der Rohe, Neue Nationalgalerie, Berlin, 1958-1968, pp. 203-214  
11/10 (M) Chapters 28-29, Curtis pp. 513-545  
11/12 (W) Chapter 30, Curtis pp. 547-565  
11/14 (F) Case Study 10 Louis Kahn, Kimbell Museum, Fort Worth, 1968, pp. 229-240 plus Renzo Piano design for new addition  
11/17 (M) Chapter 31, Curtis pp. 567-587  
11/19 (W) Chapter 32, Curtis pp. 589-613  
11/21 (F) Case Study 11, Zaha Hadid, Rosenthal Center for Contemporary Art or MAXXI or London Aquatics Centre,  
11/24 (M) Chapter 33, Curtis pp. 617-633 **Writing Assignment 4 Due**  
11/26 (W) Thanksgiving Recess, no class  
11/28 (F) Thanksgiving Holiday, no class  
12/1 (M) Chapter 34, Curtis pp. 635-655  
12/3 (W) Chapter 35 and Conclusion, Curtis pp. 657-689, **Mapping Project Assignment 2 due (before class)**  
12/8 (M) **Final Exam Period**, Discussion of whole Mapping Project/**Lightning Presentations of Mapping Discoveries, 12:00 p.m.**

## **Student Responsibilities**

Regular class attendance is expected and is a necessity for a proper understanding of the course material. Should it be necessary to miss class for a compelling reason, it is your responsibility to borrow notes for that day from a fellow student in the class. Students arriving late to class or leaving early are disruptive. Common courtesy is expected. Cell phones must be turned off during class. Laptops must be used for course business only and will be shut down if they are not—playing games or chatting on Facebook during lecture is distracting to your peers and will not be tolerated. Participation grades will be marked down 5 points (out of 100) for any technology infraction.

Along with working on assignments, you should keep up with the assigned readings as the material is covered in class. The class participation portion of your grade is based on class attendance, active participation in class discussions and contribution to group/peer activities relating to the “case studies”.

An assignment may be handed in late without penalty for a legitimate personal reason. Dr. Bauer will be the judge of what is legitimate, such as a serious illness or a family emergency. An unexcused late assignment will be penalized one full letter grade.

## Mapping Project Assignments

The course as a whole will collaboratively be creating a 2-layer Google Map. Dr. Bauer will create and share the base map and individual students will contribute points each layer of the map based on the following:

1. Assignment 1: Individual work, Map layer 1. Map Modernist Architects from the Curtis textbook according to their place of birth. On the technology instruction day, after Dr. Bauer has demonstrated how to create pins and add data to the base map, individual students will be assigned chapters from the textbook, from which they will extract the names of architects referenced and plot their “locations” on the course map with a pin for their place of birth. The pin should also include some further highlighting information about the architect in the form of an image, video, or Wikipedia/online resource link, accompanied by a 1 paragraph bio or building summary written text. For ease of grading (and for a class surprise for the last day), students should submit before class on 10/15 an excel spreadsheet showing their work and with the following columns filled out: Architect Name, Gender (F/M), Birth Location, Birth Year, Death Year, Name of Key Building (you choose if they have a long career), Description (field for the link to your image, video, online article, and summary text). Because the textbook references individual architects in multiple chapters, there will be some overlapping pins.
2. Assignment 2: Team work, Map layer 2. Map Women Architects (not specifying Modernist, because women not allowed to be educated as or to practice as architects until the Modernist era) according to their place of birth. On 10/15, after class discussion of the first map, teams of students will be assigned decades from the modernist period, for which they will have to find build works by women architects and then plot the architects’ “locations” on the course map with a pin for their place of birth. The pin should also include some further highlighting information about the architect in the form of an image, video, or Wikipedia/online resource link, accompanied by a 1 paragraph bio or building summary written text. For ease of grading (and for a class surprise for the last day), students should submit before class on 12/3 an excel spreadsheet showing their work and with the following columns filled out: Architect Name, Gender (F/M), Birth Location, Birth Year, Death Year, Name of Key Building (you choose if they have a long career), Description (field for the link to your image, video, online article, and summary text). This will require more research because you will be building the list of women architects as you work, rather than drawing from the preselected list of a textbook. Because these architects will have created works over multiple decades, there will be some overlapping pins. On the Final Exam day, each team will give a Lightning presentation (5 minutes) of some of the key interesting discoveries they made—we will discuss guidelines and questions for this final part in class at an earlier discussion day.

## Writing Assignments

The four writing assignments will comprise a single, semester-long examination of a building, project (mass of buildings), or never-built design proposal from the period covered by the class. Students will choose the subject for their writing assignments by 8/29, with the approval of the

instructor. A one-paragraph proposal should identify the project you want to research this semester (along with its location, date of construction and designer, if applicable), and give an idea of why you want to study this work.

The first assignment (due 9/19) is an annotated bibliography listing five printed sources (books, book chapters or journal articles) you intend to use for your research. Write a one-paragraph synopsis of each source. You may use an internet database (such as JSTOR) to retrieve materials that have been published in print, and I encourage you to use the Avery Index and WorldCat databases to search for sources. However, you may NOT use internet-only content for your research (for example, Wikipedia). You may have points deducted from your grade if you use internet sources, and you are very likely to include erroneous information. NOTE: The annotated bibliography should not constitute the entire range of sources used for your subsequent writing assignments, but a starting point for research.

The second assignment (due 10/10) is a 1,500-word essay that discusses the work in terms of close observation. Describe the work in detail. Discuss its program, site, spatial qualities, construction and materials. How is it used? Organize your observations hierarchically, so that your essay begins with the project's most important details.

The third assignment (due 10/31) is a 2,000-word paper which offers detailed analyses of the work's formal attributes. Look closely at the project's forms and spatial relationships. How do these elements work together, and how do they prompt or react to their users' actions? How does the project serve its patron's needs and aspirations? How does the work relate to its contexts (the built environment, the natural environment, its cultural context, the history of architecture, and so on)?

The fourth assignment (due 11/24) is a 2,500-word essay which extends the previous assignment's analyses to interpret the work in relation to its cultural, social, political and environmental contexts, while also understanding the work's disciplinary autonomy and poetic gestures. How are the project's forms and spatial relationships meaningful? How does it reflect critically upon architectural production and its reception as they relate to the humanities and other forms of cultural production and to individual, moral, and social values; historical perspectives and events; culture and the arts; philosophy; and religious beliefs and practices. This final assignment should include a complete bibliography listing all sources consulted for the writing of all four of the assignments (but not annotated beyond what was required for the first assignment).

In your analysis you should place the building/project/design into the broader context of architectural history. What styles, ideas, movements, and/or trends influenced the design? What do you perceive to be the most important concerns of the architect in creating this building? How does the building relate to the traditions of its building type? How effective is the building at serving its function? How did your architect handle the following concerns in designing a building: massing, scale, structure, materials, aesthetics, ornament, symbolism, windows, lighting within the building, spatial quality of the interior, and hierarchy of interior spaces? How does your building relate to its surrounding context (natural and/or built)? Does your building reflect any aspirations, ideals, or dreams of the architect and/or client? Depending on your

building, relevant sources for research might include books on the architect or period, local architectural histories, and articles specifically on the building (in periodicals, newspapers, and on the internet). The point of this paper is not to produce a digest of what others have written, but to write a critical analysis of your own from an informed perspective.

The format of each assignment should be double-spaced text in size 12 Times New Roman font with one-inch margins all around. Your name and chosen project should be given at the beginning of each written assignment. Pages must all be numbered. Images must be numbered, captioned and referred to in the text. You must acknowledge the sources of your images (in the captions). Any information derived from research must be properly documented with footnotes or endnotes and a bibliography in a standard format. Internet research must also be documented and should constitute less than 1/3 of your source materials. All citations must be in the Chicago Style. One highly recommended manual for citations is Kate L. Turabian's *A Manual for Writers of Term Papers, Theses, and Dissertations*. Each assignment must be submitted either in hard copy in class or electronically in the Sakai dropbox prior to class on the day it is due.

Plagiarism will not be tolerated, per the UNC Honor Code: **It shall be the responsibility of every student at the University of North Carolina at Chapel Hill to obey and support the enforcement of the Honor Code, which prohibits lying, cheating, or stealing when these actions involve academic processes or University students or academic personnel acting in an official capacity. An especially serious Honor Code violation is plagiarism. If you are uncertain about this, please talk to the course instructor and T.A. See also the UNC-CH student guide titled "Plagiarism."**