



## Modern Architecture

UNC at Chapel Hill  
Art Department  
ARTH 383 Section 001  
Spring 2017  
2:30-3:20 MWF  
218 Hanes Art Center

Dr. JJ Bauer  
Office: 209 Hanes Art Center  
Phone: 919-962-3034  
Email: [jbauer@email.unc.edu](mailto:jbauer@email.unc.edu)\*  
Office Hours: 1:00-2:00 MW and by  
appointment

---

\* 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.

## Changes to the syllabus

The syllabus will change (with advanced notice) as the instructor deems appropriate, particularly to address student interests and incorporate input. Changes will not result in a significantly increased workload.

## Course Calendar

- 1/11 (W) Introduction to Course
- 1/13 (F) Introduction and Chapter 1, Curtis pp. 11-31
- 1/16 (M) MLK Jr. Holiday, no class
- 1/18 (W) Chapter 2, Curtis pp. 33-51
- 1/20 (F) Case Study 1 Charles Rennie Mackintosh, Glasgow School of Art, Glasgow 1896-1913, **Writing Assignment Proposal Due**
- 1/23 (M) Chapter 3, Curtis pp. 53-71
- 1/25 (W) Chapters 4 and 5, Curtis pp. 73-97
- 1/27 (F) **Technology Resource Instruction Day**, **Mapping Project Assignments 1 handed out**
- 1/30 (M) **Library Resource Instruction Day**
- 2/1 (W) Chapters 6 and 7, Curtis pp. 99-129
- 2/3 (F) Case Study 2 Julia Morgan, Asilomar
- 2/6 (M) Chapters 8 and 9, Curtis pp. 131-161
- 2/8 (W) Chapter 10, Curtis pp. 163-181
- 2/10 (F) Case Study 3 Walter Gropius, The Bauhaus, Dessau, 1925, Jones pp. 61-72, **Writing Assignment 1 Due**
- 2/13 (M) Chapters 11 and 12, Curtis pp. 183-215
- 2/15 (W) Chapter 13, Curtis pp. 217-239
- 2/17 (F) Instructor at CAA Conference, no class
- 2/20 (M) Chapters 14 and 15, Curtis pp. 241-273
- 2/22 (W) Case Study 5 Margarete Schutte-Lihotzky, The Frankfurt Kitchen, 1926-1927
- 2/24 (F) Chapters 16 and 17, Curtis pp. 275-303
- 2/27 (M) Case Study 6 Le Corbusier, Villa Savoye, Poissy, 1929, Jones pp. 111-122
- 3/1 (W) Chapter 18, Curtis pp. 305-327
- 3/3 (F) Case Study 7 Alvar Aalto, Viipuri Library, Karelia, 1935, Jones pp. 123-136, **Writing Assignment 2 Due**

3/6 (M) Chapter 19, Curtis pp. 329-349  
3/8 (W) Chapter 20, Curtis pp. 351-369  
3/10 (F) Mapping Project Assignment 1 due (before class), Discussion, Mapping Project Assignments 2 handed out  
3/13-3/17 SPRING BREAK, no class  
3/20 (M) Chapter 21, Curtis pp. 371-391  
3/22 (W) Chapter 22, Curtis pp. 395-415  
3/24 (F) Case Study 8 Frank Lloyd Wright, Usonian House, Alabama, 1938, Jones pp. 177-188  
3/27 (M) Chapter 23, Curtis pp. 417-435  
3/29 (W) Chapters 24-25, Curtis pp. 437-469  
3/31 (F) Case Study 9 Ludwig Mies van der Rohe, Neue Nationalgalerie, Berlin, 1958-1968, pp. 203-214, Writing Assignment 3 Due  
4/3 (M) Chapter 26, Curtis pp. 471-489  
4/5 (W) Chapter 27, Curtis pp. 491-511  
4/7 (F) Case Study 10 Louis Kahn, Kimbell Museum, Fort Worth, 1968, pp. 229-240 plus Renzo Piano design for new addition  
4/10 (M) Chapters 28-29, Curtis pp. 513-545  
4/12 (W) Chapter 30, Curtis pp. 547-565  
4/14 (F) Spring Holiday, no class  
4/17 (M) Chapter 31, Curtis pp. 567-587  
4/19 (W) Chapter 32, Curtis pp. 589-613  
4/21 (F) Case Study 11, Zaha Hadid, Rosenthal Center for Contemporary Art or MAXXI or London Aquatics Centre, Writing Assignment 4 Due  
4/24 (M) Chapter 33, Curtis pp. 617-633  
4/26 (W) Chapter 34, Curtis pp. 635-655  
4/28 (F) Chapter 35 and Conclusion, Curtis pp. 657-689, Mapping Project Assignment 2 due (before class)  
5/9 (T) Final Exam Period, Discussion of whole Mapping Project/Lightning Presentations of Mapping Discoveries, 8:00 a.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. If a reading is assigned for a class session, you should be able to summarize the content in writing and discuss it in that week's 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.

**UNC's Copyright Policy clearly prohibits students from making commercial use of notes taken in class or labs; you may not sell or otherwise acquire financial or commercial gain from notes you take in this class. Students found to have violated this prohibition are in violation of the Honor Code and are subject to Honor Court proceedings**

### **Mapping Project Assignments**

The course as a whole will collaboratively be creating a 2-layer Google Map. Dr. Bauer will share the base map and individual students will contribute points on 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 online 3D or VR models of their built works. 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 built works. Finding 3D models or VR models will not be easy, for many do not yet exist, which is why we are starting by looking for known works of architecture from the textbook. For ease of grading (and for a class surprise for the last day), students should submit before class on **3/10** an excel spreadsheet showing their work and with the following columns filled out: Architect Name, Gender (F/M), Built Work Location, Built Work Year (begun), Title of Built Work, Description (field for the link to your model).
2. Assignment 2: Team work, Map layer 2. Map Modernist Non-Western architects and architects of Color according to their built works. On **3/10**, 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 Non-Western architects and architects of Color and then plot the architects' "locations" on the course map with a pin for their built works. 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 **4/28** an excel spreadsheet showing their work and with the following columns filled out: Architect Name, Gender (F/M), Built Work Location, Built Work Year (begun), Title of Built Work, 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 architects as you work, rather than drawing from the preselected list of a textbook. 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 1/20, 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 2/10) 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 3/3) 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 3/31) 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 4/21) 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 for Notes and Bibliography (not Author-Date). 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 at 5 pm 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."**