

Paul Rudolph, Callahan Residence, Birmingham, Alabama 1965

Modern Architecture  
AHST 3320-501  
26372  
Dr. Charissa N. Terranova  
University of Texas at Dallas  
Spring 2013  
Wednesday 7:00-9:45  
JO 4.122

Office Hours: Wednesdays  
3:30-6:30  
Office Location: JO 3.920  
Contact: [terranova@utdallas.edu](mailto:terranova@utdallas.edu)

**Description:**

This course is a survey of modern and postmodern architecture 1851 to the present. It focuses on the events and objects of architectural modernism and post-modernism unfolding around the evolution of industry, technology, and social and cultural transformation.

Modernity  
Modernization  
Modernism

Modernity  
16<sup>th</sup>-18<sup>th</sup> Centuries



Vermeer, Artist in His Studio,  
1665-66



Rembrandt, Anatomy Lesson of Dr. Tulp, 1632

Modernization  
18<sup>th</sup>-19<sup>th</sup> Centuries

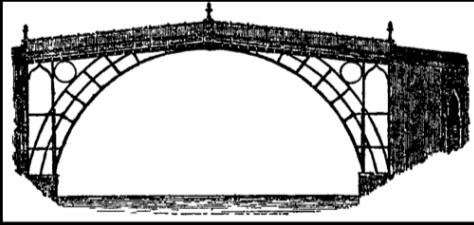


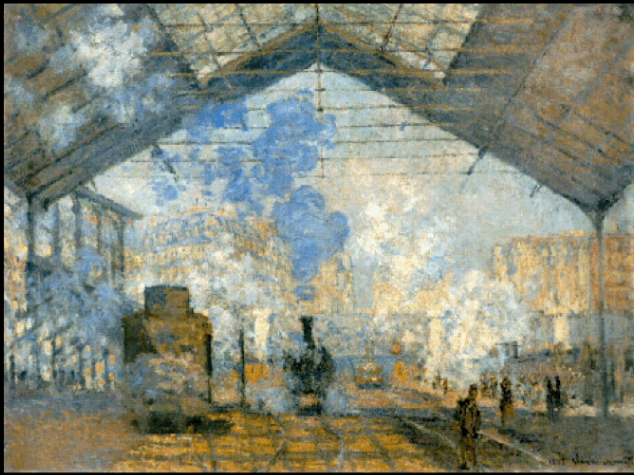
Joseph Wright of Derby, Iron Forge, 1772



Abraham Darby III, The Iron Bridge over the River Sever in Shropshire, England, 1775-1779







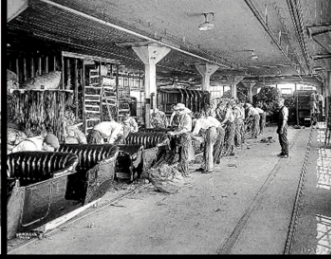
Claude Monet, La Gare St. Lazare, 1877



Albert Kahn, Highland Park, **Ford Factory**, Detroit, 1909





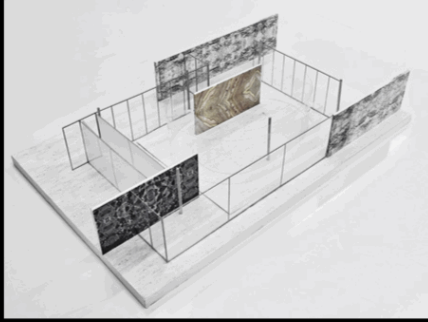




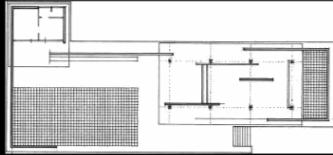




Modernism  
20<sup>th</sup> – 21<sup>st</sup> Century



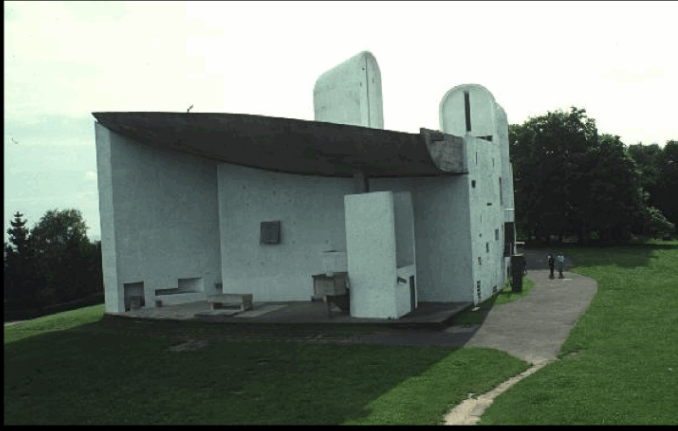
Mies van der Rohe, German Pavilion,  
International Exposition, Barcelona, 1929

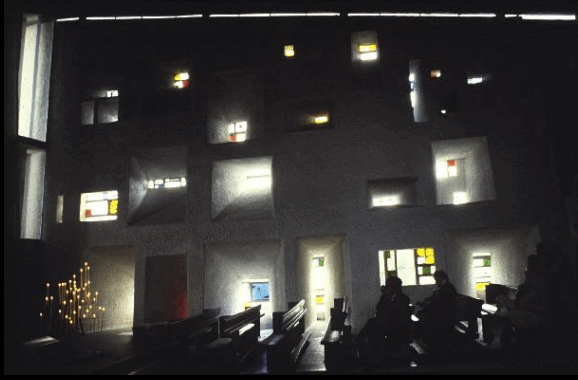






Le Corbusier, Notre Dame du Haut, Ronchamp, France, 1950-54





19<sup>th</sup>-Century Historicism  
and  
Historicist Architecture

# In What Style Do We Build?

Heinrich Hübsch, 1828



Whoever looks at architecture primarily from its decorative aspect perhaps asks himself why he likes one form of leafwork on a capital better than another will easily despair of the possibility of establishing reliable principles. Yet whoever starts his investigations from the point of view of practical necessity will find a secure base. Now since the size and arrangement of every building is conditioned by its purpose, which is the main reason for its existence, and since its continued existence depends on the physical properties of the material and on the resulting arrangement and formation of individual parts, it is obvious that two criteria of functionality [*Zweckmäßigkeit*] – namely fitness for purpose (commodity) and lasting existence (solidity) – determine the size and basic form of the essential parts of every building.



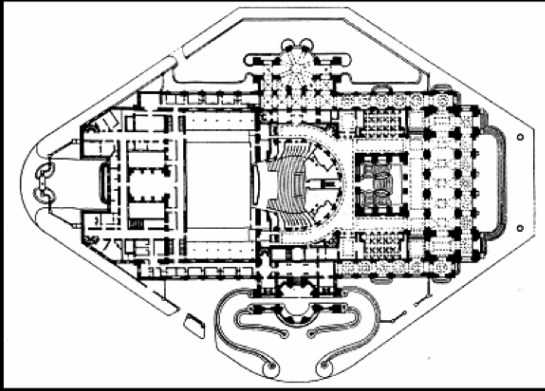
Charles Garnier, Opéra Garnier, 1857-1854, Paris



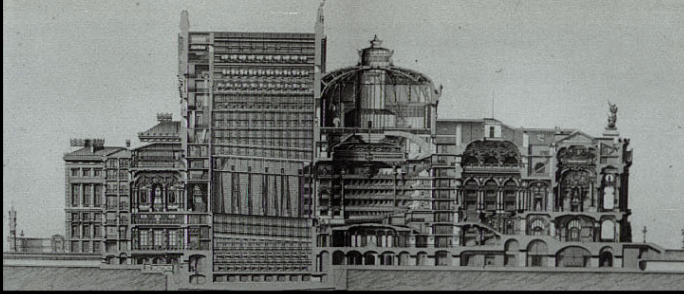




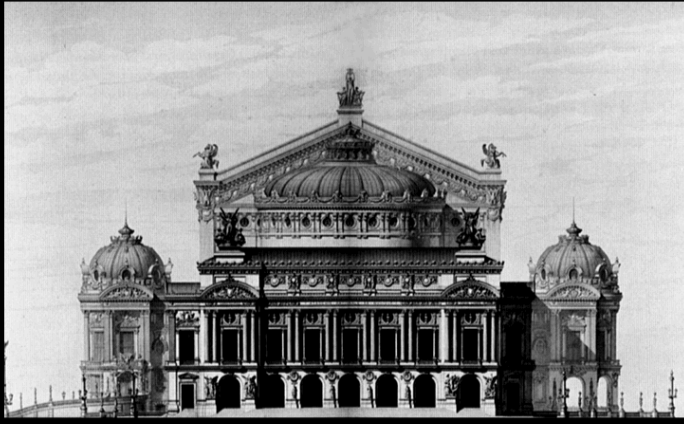
Charles Garnier, Opéra Garnier, 1857-74, Paris



Plan



Section



Elevation







Jacques Ignace Hittorf, Gare du Nord, Paris, 1846









There is a mode of vital experience – experience of space and time, of the self and others, of life’s possibilities and perils – that is shared by men and women all over the world today. It is this body of experience “modernity.” To be modern is to find ourselves in an environment that promises us adventure, power, joy, growth, transformation of ourselves and the world – and at the same time, that threatens to destroy everything we have, everything we know, everything we are. Modern environments and experiences cut across all boundaries of geography and ethnicity, of class and nationality, of religion and ideology; in this sense, modernity can be said to unite all mankind. But it is a paradoxical unity, **a unity of disunity**: it pours us all into a maelstrom of perpetual disintegration and renewal, of struggle and contradiction, of ambiguity and anguish. To be modern is to be part of a universe in which, as Marx said, “all that is solid melts into air.”

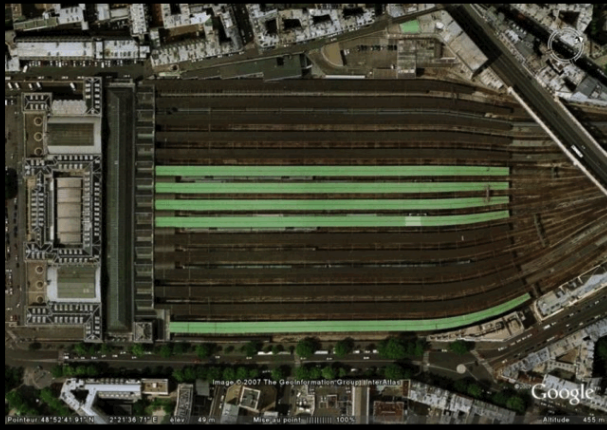
Marshall Berman



François Duquesney, Gare de l'Est, Paris, 1849













Isambard Kingdom Brunel with Matthew Digby Wyatt, Paddington Station, London, 1852-54





William Henry Barlow and George Gilbert Scott, St. Pancras Station (and Midland Hotel), London, details of southeast corner and south (main entrance), 1868-1874

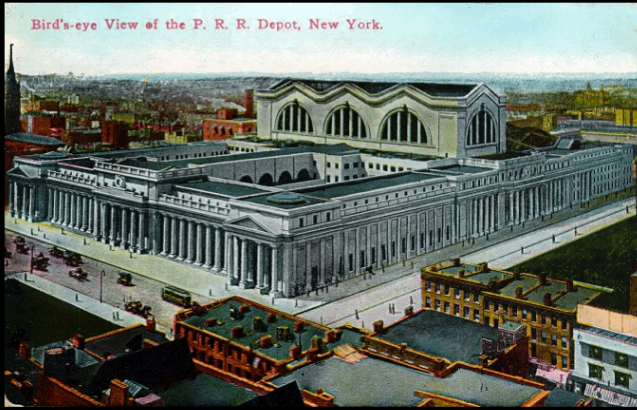












McKim, Mead and White, Penn Station, New York, 1910 (demolished 1963)



Reconstruction of the 3rd century  
Baths of Caracalla, Rome, by  
architect Italo Giardini











