



Paul Rudolph, Callahan Residence, Birmingham, Alabama 1965

**Modern Architecture
AHST 3320-001
20705**

**Dr. Charissa N. Terranova
University of Texas at Dallas
Spring 2014**

**Monday-Wednesday 11:30-12:45
ATC 1.305**

Office Hours: Monday 1:00-4:00

Office Location: JO 3.920

Contact: 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.

Goals and Outcomes:

Define and understand the terms modernity, modernization, modernism, and postmodernism
Identify the salient characteristics of modern and postmodern architecture
Gain knowledge of the history and theory of modern and postmodern architecture
Improve public speaking skills
Improve research skills
Improve expository writing skills

Requirements:

Students are required to attend every class, complete all assignments (reading, writing, and exams), and participate with candor, verve, and commitment in class. **Students are allowed one unexcused absence after which each absence will result in the lowering of the final grade by one full letter. Students with illnesses that require extended periods of absence are encouraged to officially withdraw from the class.**

Textbooks:

- Kenneth Frampton. *Modern Architecture: A Critical History*. New York: Thames & Hudson, 2007. Fourth Edition.
- Peggy Deamer, Ed. *Architecture and Capitalism, 1845 to the Present*. New York: Routledge, 2014.

On-line Readings/DOCUTEK:

The on-line readings are available to registered UTD students through the following link and password:

<http://utdallas.docutek.com/eres/coursepage.aspx?cid=1641>

survey

Quizzes:

Students will be given a quiz on the weekly reading each Monday. The quiz will consist of one question. No blue books are required.

Short Written Assignments:

Students are required to write two short papers each of which analyzes one building. The goal is for students to research and learn an extensive amount about two architects and two buildings and to express this knowledge eloquently in a 5-page essay. Students should have each topic approved by the professor. **The first written assignment is due Monday February 24 and the second written assignment is due Monday March 31.** The requirements of the papers are:

- Identification of architect, building, building's location, and date it was built.
- Analyses of drawings, including plan, section and elevation.
- Explanation of political, socio-cultural, and historical importance of building.
- Cover sheet with title of essay, name of student, and name of course.
- 5 pages in length (not including title page and bibliography).
- Thesis statement on the first page, preferably at the end of your first paragraph.
- Bibliography with five-seven entries of which two can be from the Web.
- Page numbers, standard margins, double-spacing.

Exams:

The mid-term exam is March 5 at and the final exam is tba. Each will require you to identify 20 slides and answer short essay questions. There will be a review sheet disseminated at least one week prior to each exam. All slide lectures are located at www.charissaterranova.com. Click the “syllabi” icon to the left on the home page.

NOTE ON DATES: There are absolutely no make-up exams for people who mis-schedule the exam. I do not accept late papers.

Grades:

Quizzes	30%
Written Assignment #1	15%
Written Assignment #2	15%
Mid-Term Exam	20%
Final Exam	<u>20%</u>
TOTAL	100%

Standard UTD policies regarding classroom behavior, religious holidays, withdrawals, etc.:

- <http://www.utdallas.edu/deanofstudents/conductguidelines.html>
- <http://provost.utdallas.edu/>
- <http://www.charissaterranova.com/syllabi/utd-policies.htm>

Modernity
Modernization
Modernism

Modernity

16th-18th Centuries



Vermeer, Artist in His Studio,
1665-66



Rembrandt, Anatomy Lesson of Dr. Tulp, 1632

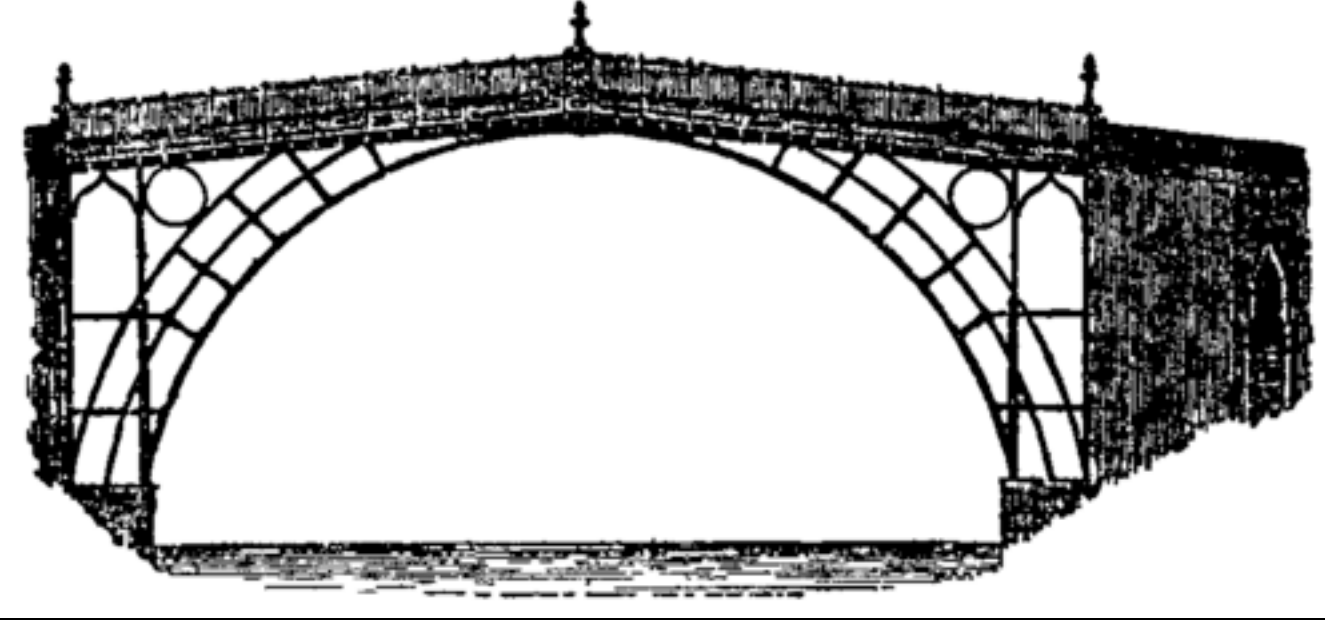
Modernization 18th-19th Centuries

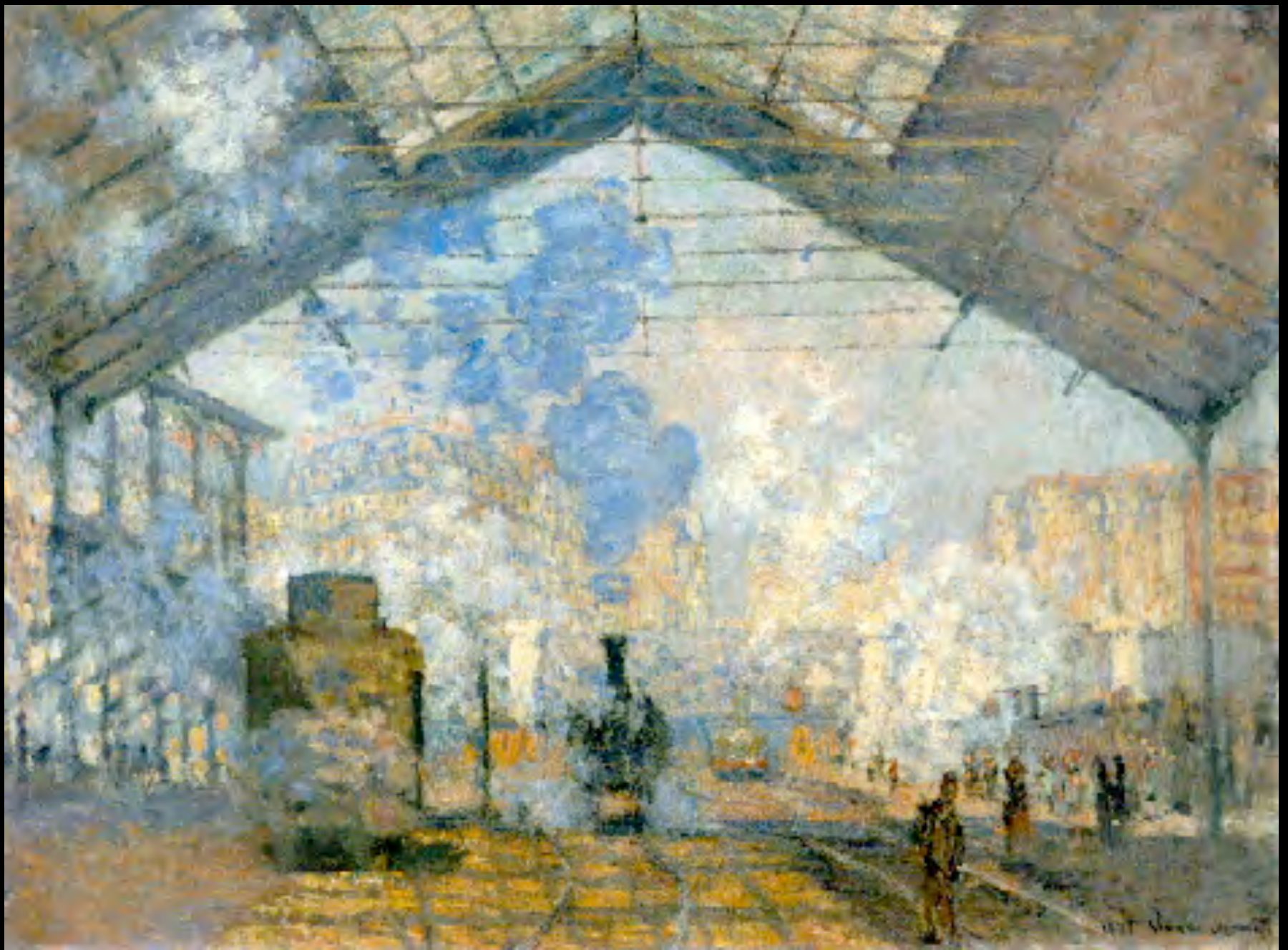


Joseph Wright of Derby, Iron Forge, 1772



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





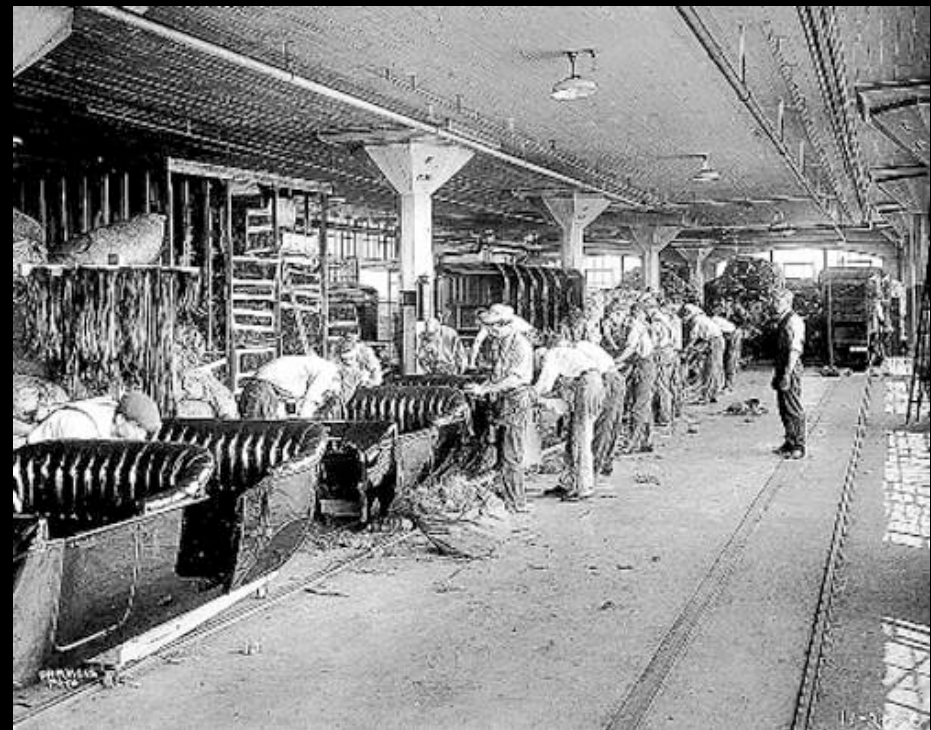
Claude Monet, La Gare St. Lazare, 1877



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





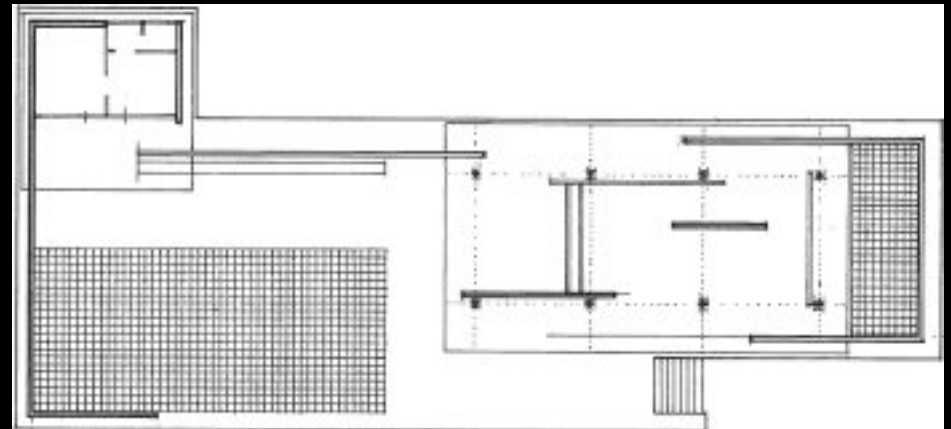
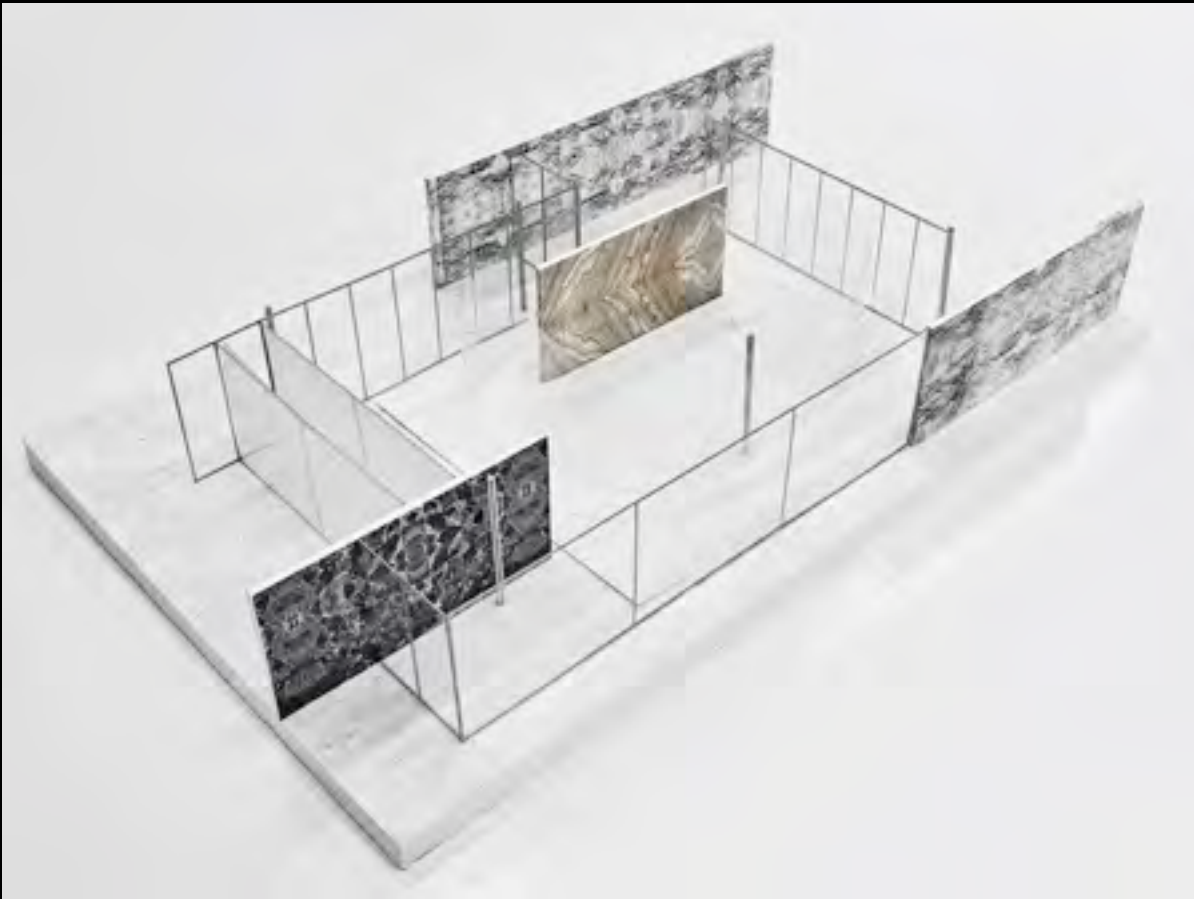






Modernism

20th – 21st Century



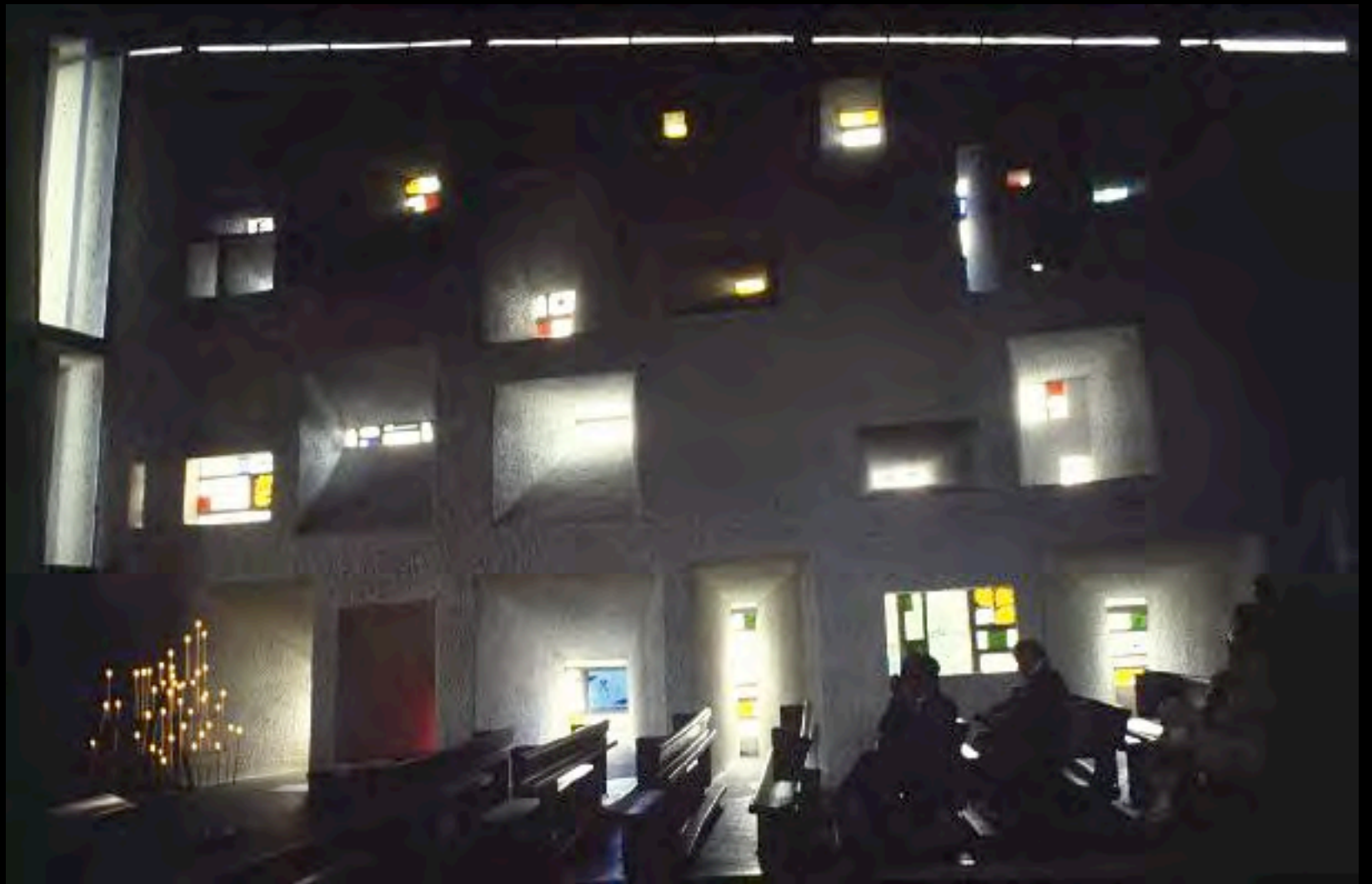
Mies van der Rohe, German Pavilion,
International Exposition, Barcelona, 1929





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





19th-Century Historicism
and
Historicist Architecture

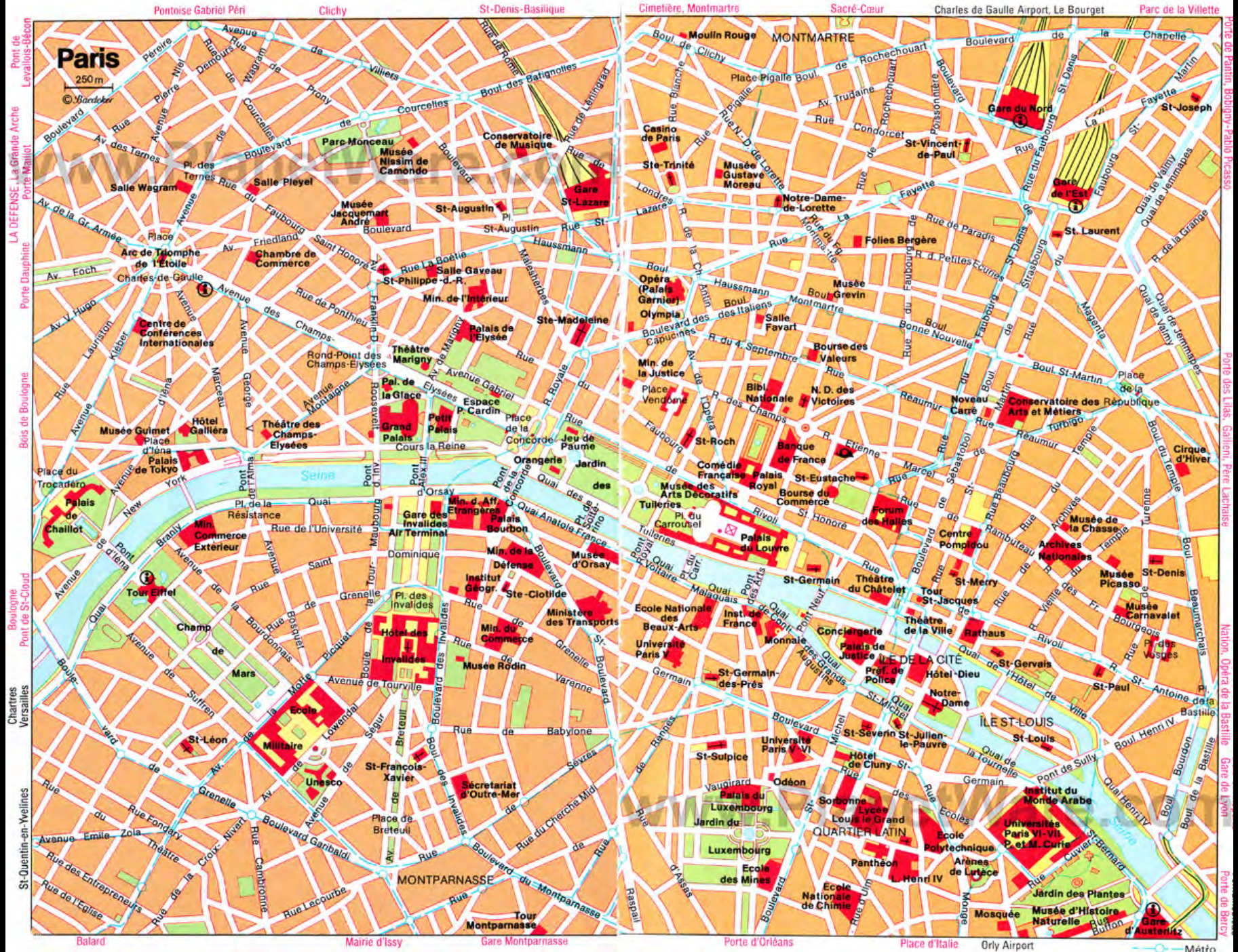
In What Style Do We Build?

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



Paris

Pontoise Gabriel Péri Clichy St-Denis-Basilique Cimetièrre, Montmartre Sacré-Cœur Charles de Gaulle Airport, Le Bourget Parc de la Villette

250 m
© Baudouin

Pont de Levallois-Bicêtre
Porte Dauphine
Bos de Boulogne
Boulogne
Pont de St-Cloud
Chartrres
Versailles
St-Quentin-en-Yvelines

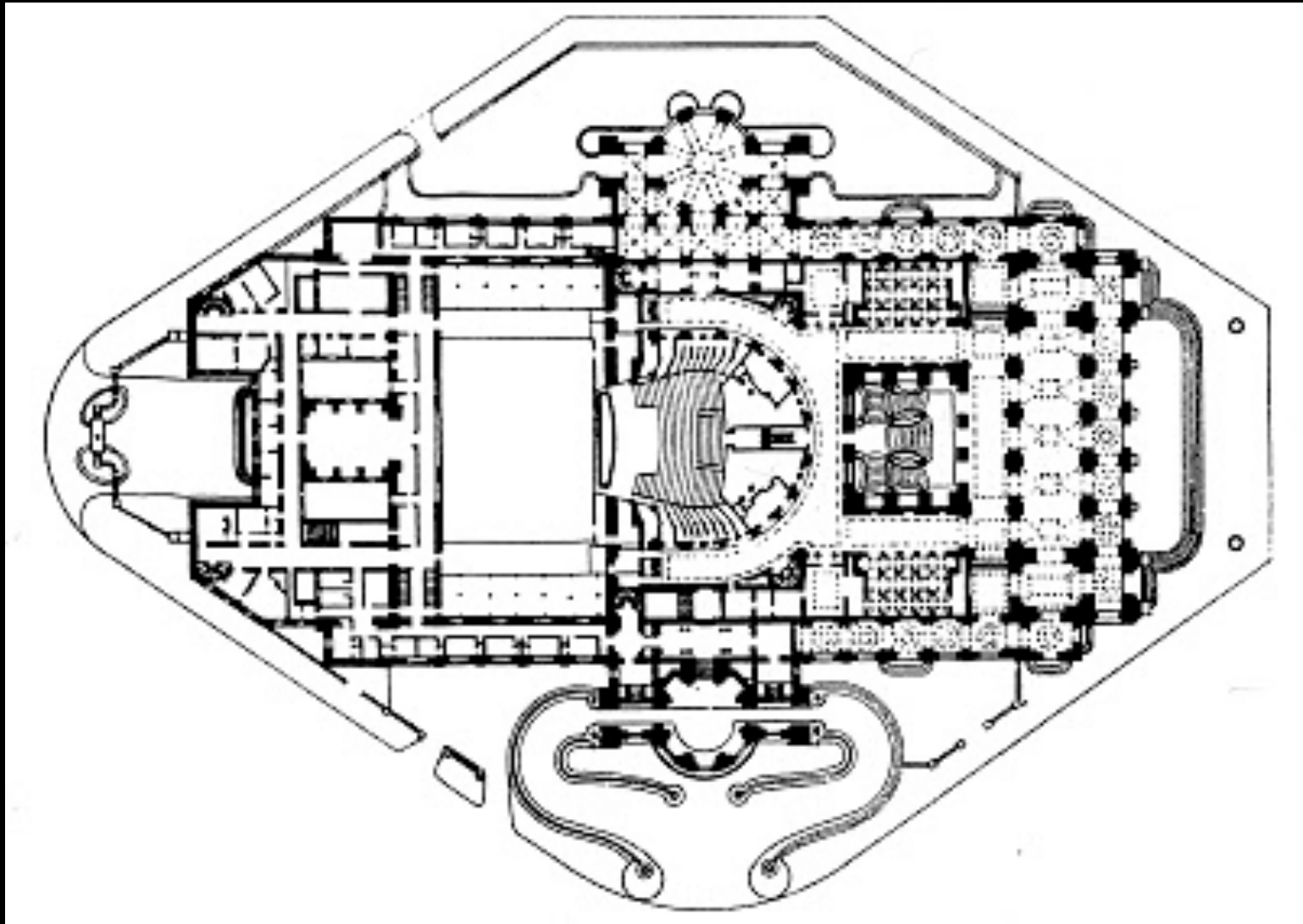
Porte de la Vierge
Porte de la Chapelle
Porte de la Muette
Porte de la Concorde
Porte de la Bastille
Porte de Vincennes
Porte de St-Denis
Porte de la Chapelle
Porte de la Muette
Porte de la Concorde
Porte de la Bastille
Porte de Vincennes
Porte de St-Denis

Balard Mairie d'Issy Gare Montparnasse Porte d'Orléans Place d'Italie Orly Airport Métro

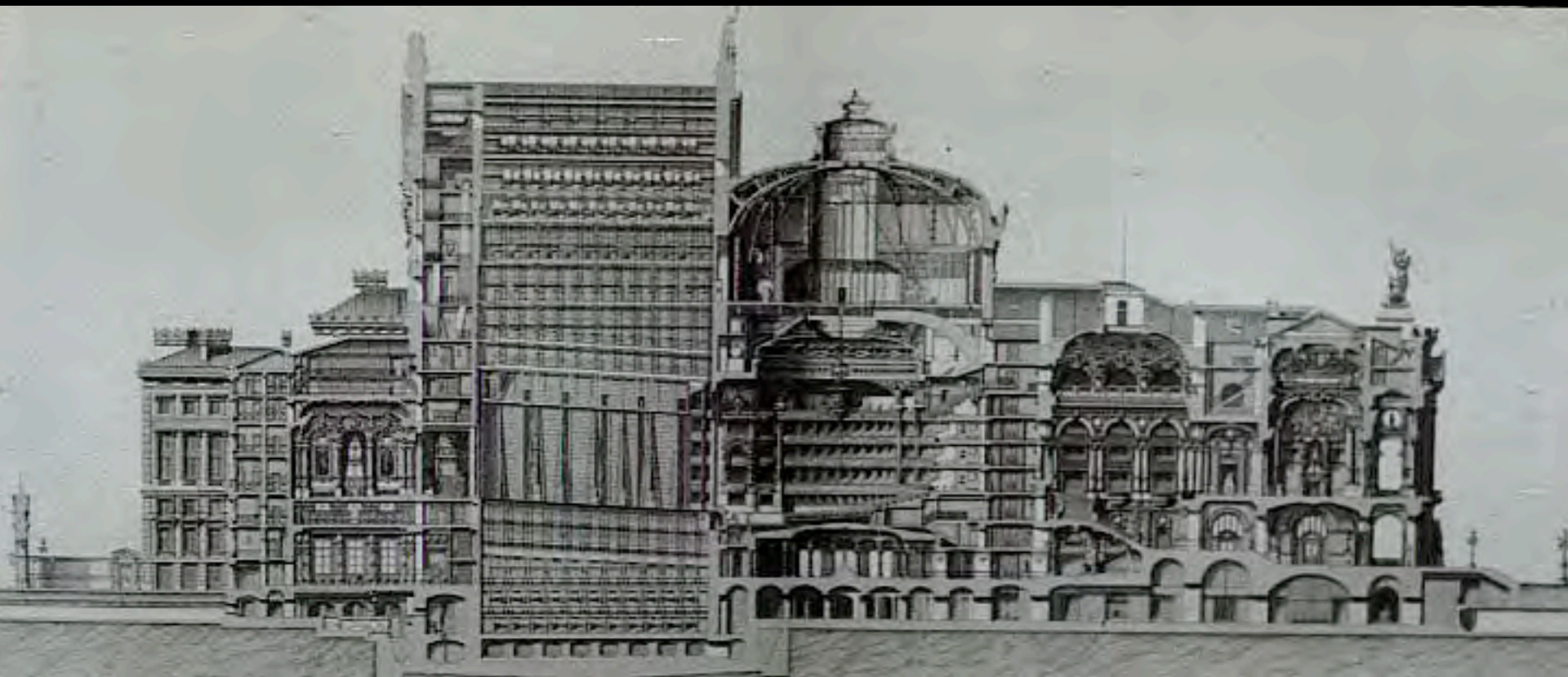




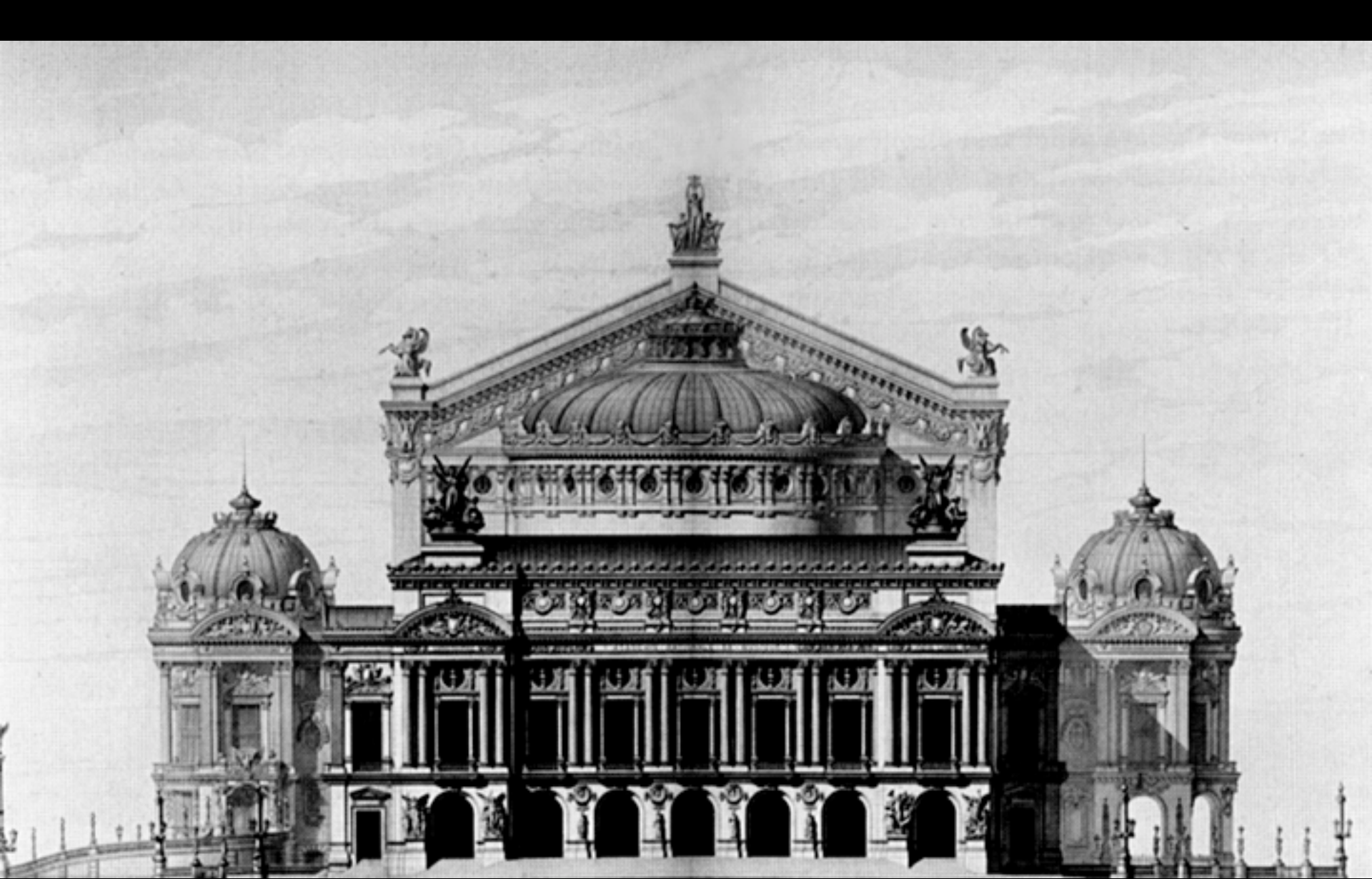
Charles Garnier, Opéra Garnier, 1857-74, Paris



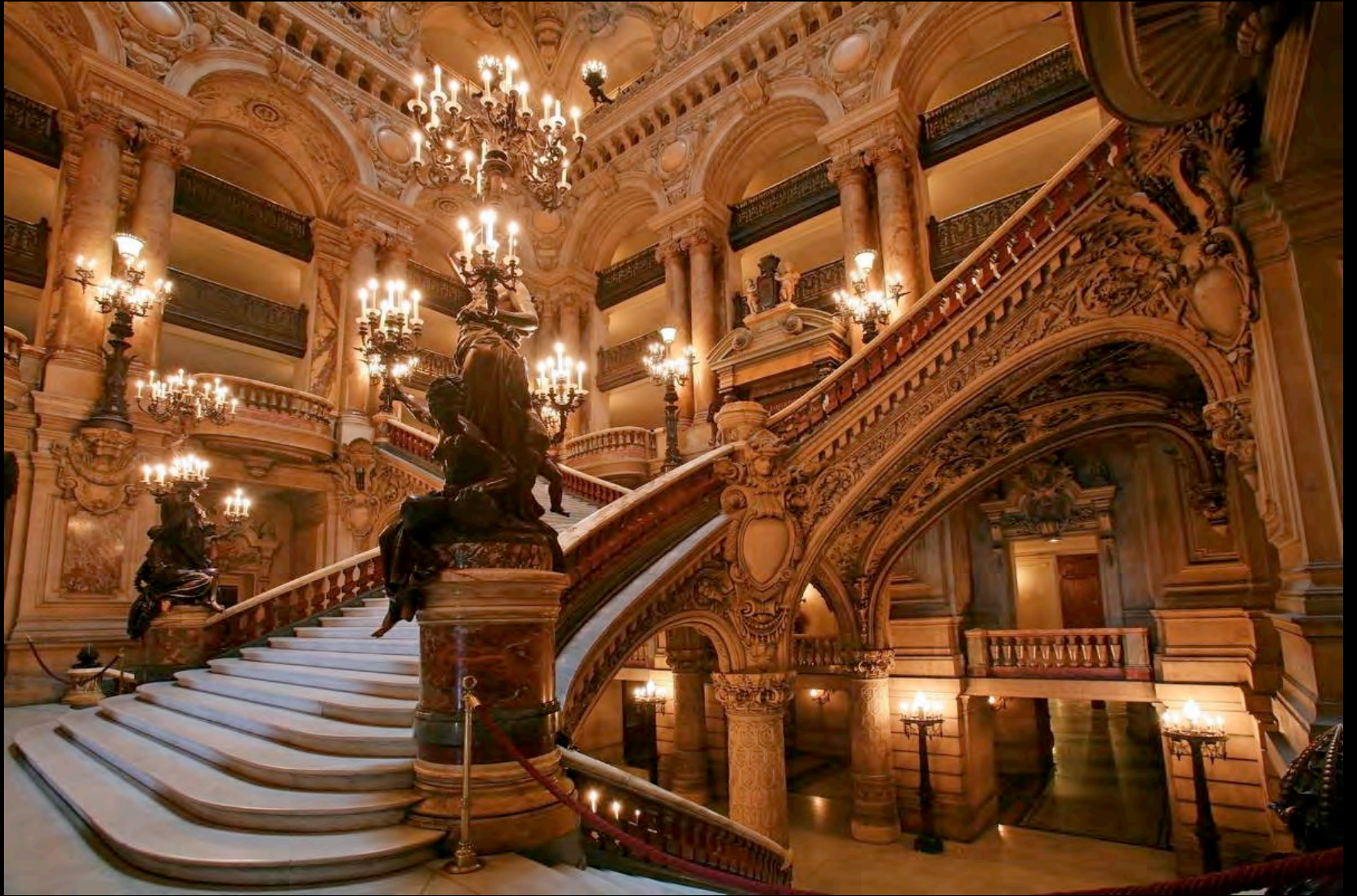
Plan



Section



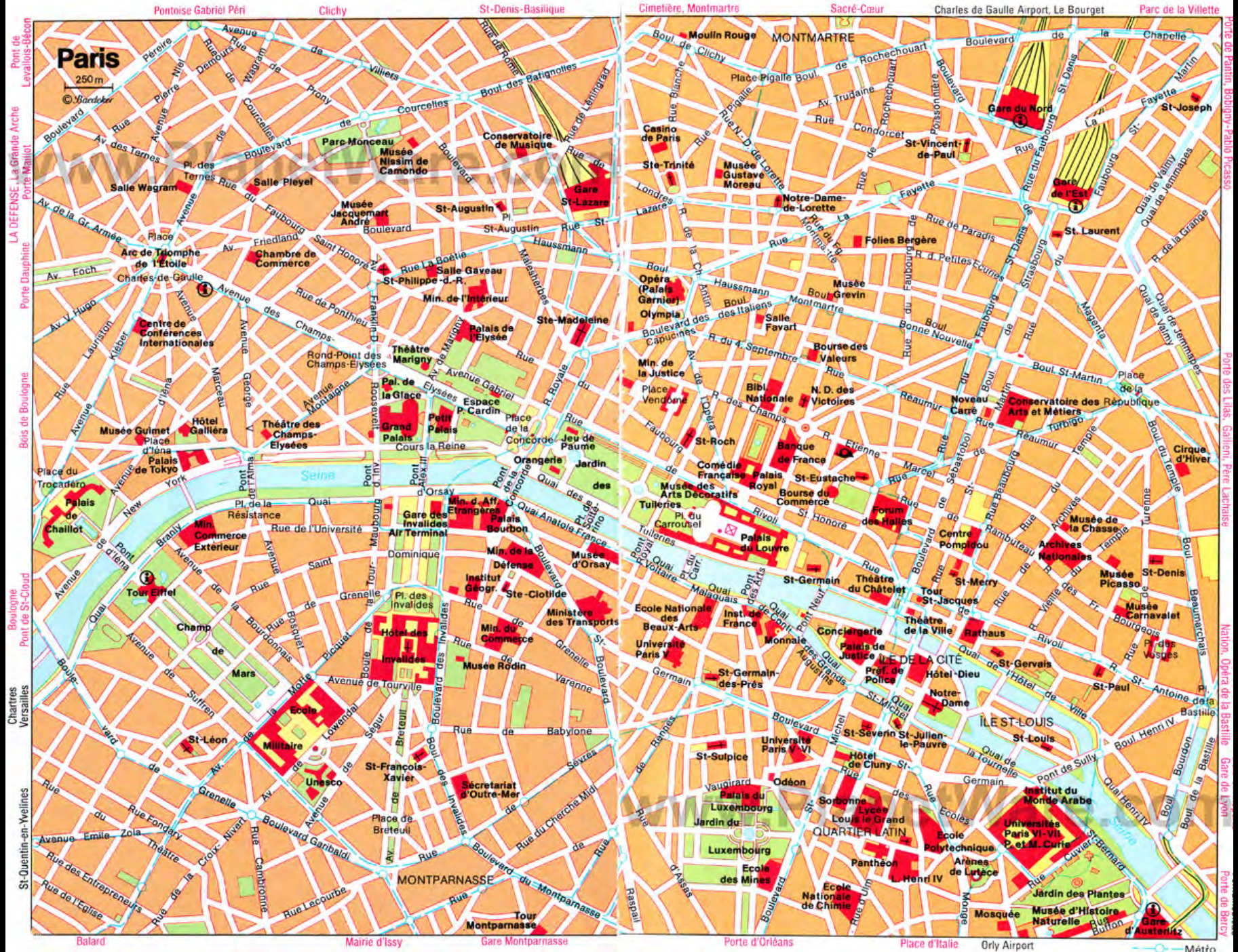
Elevation



Grand Staircase



Jacques Ignace Hittorf, Gare du Nord, Paris, 1846



Paris

Pontoise Gabriel Péri Clichy St-Denis-Basilique Cimetièrre, Montmartre Sacré-Cœur Charles de Gaulle Airport, Le Bourget Parc de la Villette

250 m
© Barchès

Pont de Levallois-Bicêtre
Porte Dauphine
Bos de Boulogne
Boulogne
Pont de St-Cloud
Chartrres
Versailles
St-Quentin-en-Yvelines

Porte de la Chapelle
Porte des Lilles
Gare d'Orléans
Nation
Opéra de la Bastille
Gare de Lyon
Porte de Vincennes

Balard Mairie d'Issy Gare Montparnasse Porte d'Orléans Place d'Italie Orly Airport

Métro



PARIS

NORD

NORD



GARE DU NORD

SNCF





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. I will 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



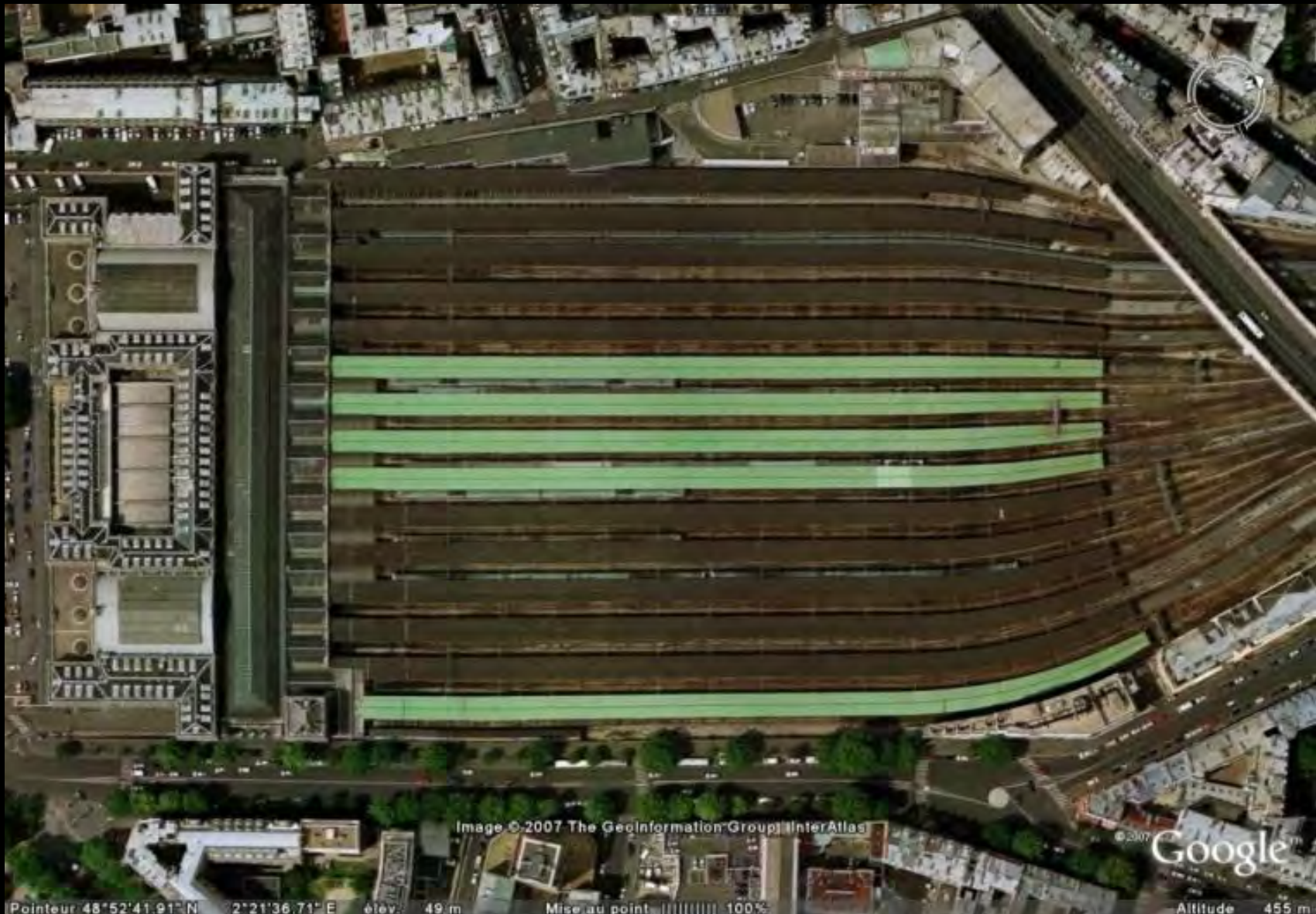


Image © 2007 The GeoInformation Group InterAtlas

© 2007 Google™

Pointeur 48°52'41.91" N 2°21'36.71" E elev. 49 m Mise au point ||||| 100% Altitude 455 m







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









Bird's-eye View of the P. R. R. Depot, New York.



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

Pennsylvania Station, New York City.



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







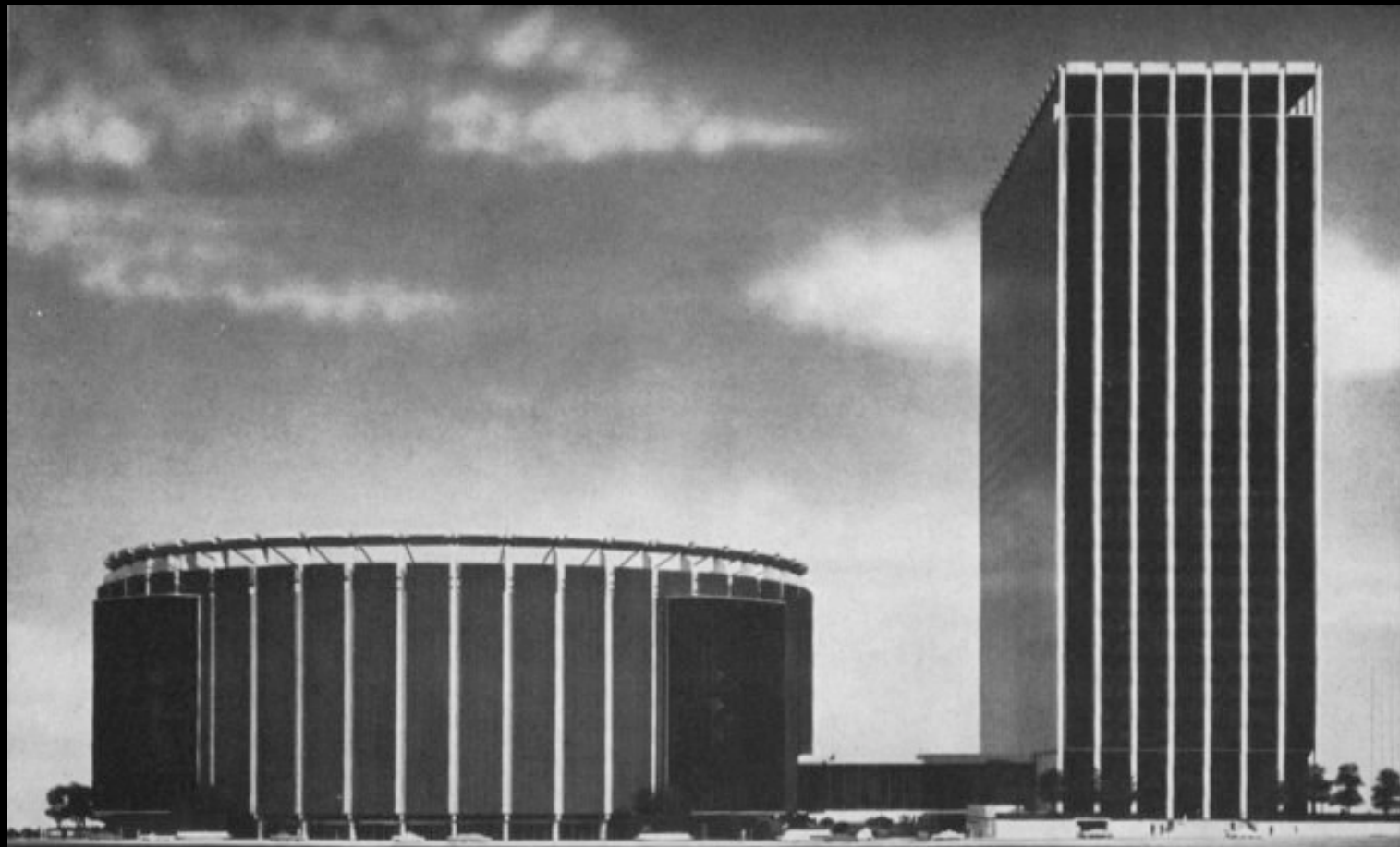
OWN STAIRS FOR
INCOMING
TRAINS

PUBLIC
ATTENTION

TICKETS BAGGAGE WOMEN







MADISON SQUARE GARDEN CENTER • architect: CHARLES LUCKMAN ASSOCIATES; general contractor: TURNER CONSTRUCTION CO. & DEL E. WEBB CORP.; consulting engineers: SYSKA & HENNESSY, INC.; plumbing contractor: WACHTEL PLUMBING CO., INC.; plumbing wholesaler: GLAUBER, INC.; fixture manufacturer: KOHLER CO.

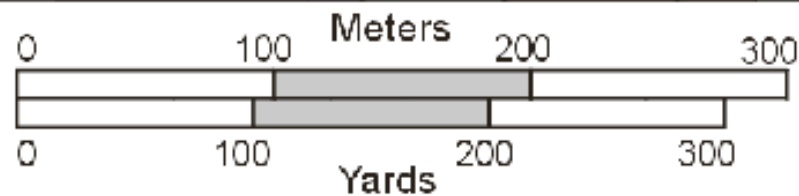
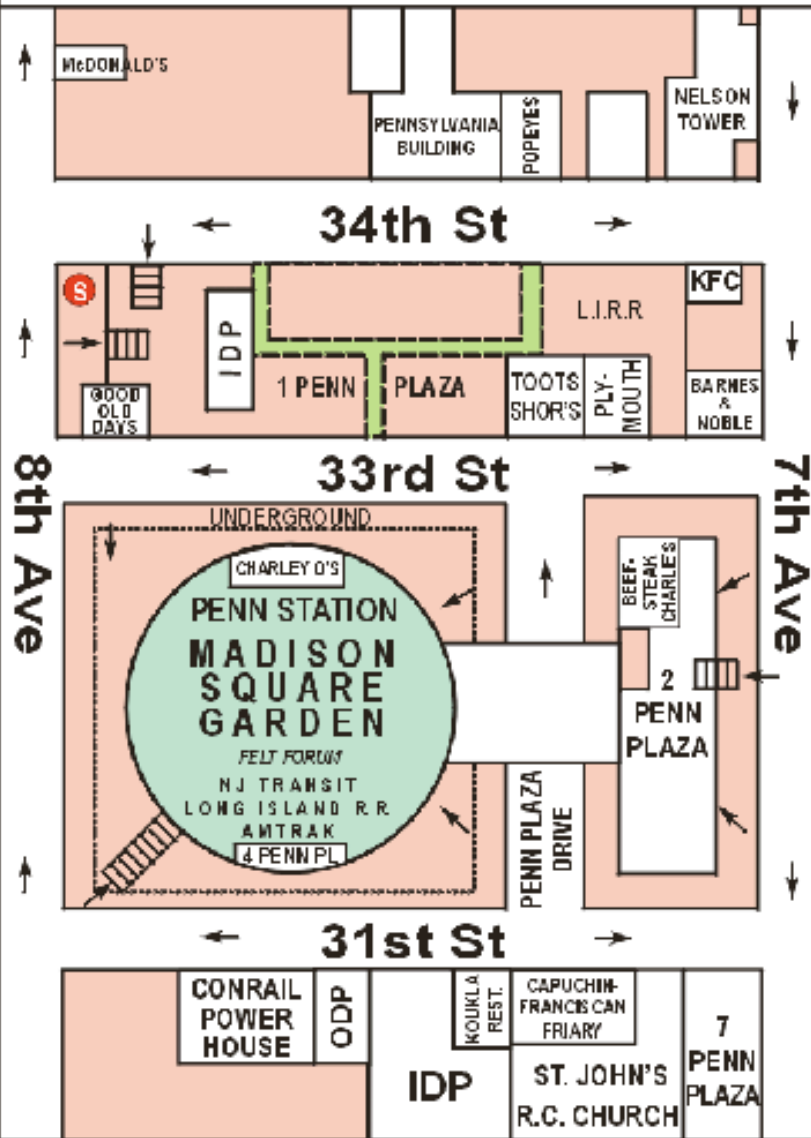
TWO PENNSYLVANIA PLAZA • architect: CHARLES LUCKMAN ASSOCIATES; general contractor: TISHMAN REALTY & CONSTRUCTION CO., INC.; consulting engineers: JAROS, BAUM & BOLLES; plumbing contractor: WACHTEL PLUMBING CO., INC.; plumbing wholesaler: GLAUBER, INC.; fixture manufacturer: KOHLER CO.

Madison Square Garden Center

—a new international landmark



Pennsylvania Station







500
0 1 0
11
500
1 7 0

11



NEO

Panasonic

MetLife

AMD

panasonic

Polk Room

BUD LIGHT