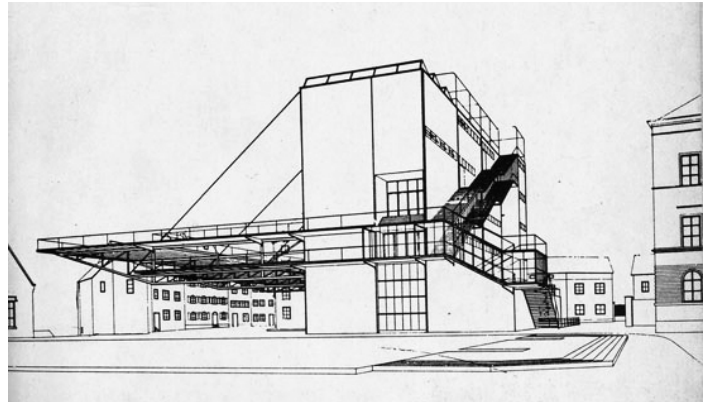
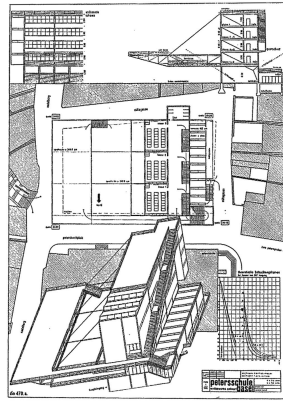
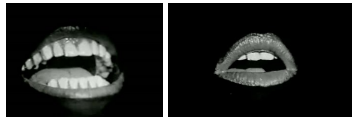


grain elevators



Hannes Meyer, Hans Wittwer, Peterschule proposal, Basel, 1926

modernism arch 342-642 2019 outline —architecture, urbanism, aesthetics, building, media
 instructor M-P Macdonald TA: Naeimehsadat Hosseinineh and Alireza Taghipoor @uwaterloo.ca office 300x
 ARCH 342- 642 Tuesday - Friday 10:00am–1:00pm
 course texts: Kenneth Frampton, *Modern Architecture, a critical history*. London: Thames and Hudson 1985
 Ulrich Conrads, *Programs and Manifestoes on 20th Century Architecture*. MIT Press, 1970
 Jeff Wallace, *Beginning Modernism*- optional



Re-thinking reworking re-inventing modernity

Not I, monologue, Samuel Beckett, 1973

Baudelaire first used the word modernity in 1846, writing, 'to distill the eternal from the transitory ... By modernity I mean the ephemeral, the fugitive, the contingent, the half of art whose other half is the eternal and the immutable ... This transitory, fugitive element whose metamorphoses are so rapid,...' In 1924 Virginia Woolf identified a decisive interval for modernism in 1910, writing,

On or about December 1910, human character changed. I am not saying that one went out, as one might into a garden, and there saw that a rose had flowered, or that a hen had laid an egg. The change was not sudden and definite like that. But a change there was, nevertheless; and, since one must be arbitrary, let us date it about the year 1910. The first signs of it are recorded in the books of Samuel Butler, in the *Way of All Flesh* in particular; the plays of Bernard Shaw continue to record it. [...] All human relations have shifted— those between masters and servants, husbands and wives, parents and children. And when human relations change there is at the same time a change in religion, conduct, politics and literature.

Historian Erwin Panofsky characterized developing knowledge as a constellation or archipelago of ideas. Panofsky's oft-quoted comment observed that in-progress work 'tends to resemble an archipelago of little islands forming, perhaps, a coherent pattern when viewed from an airplane...' [Erwin Panofsky, *Meaning in the Visual Arts, Papers in and on Art History* (1955) p 340.]

This in turn recalls philosopher Jurgen Habermas' phrase and position—he described modernity as an unfinished or incomplete project. This contrasted with the views of another philosopher connected with the term post-modernity, Jean-François Lyotard, who disagreed with the idea of modernity as an unfinished or incomplete project—he wrote of a multi-layered idea, of re-writing modernity, in an essay entitled '*Réécrire la modernité*'. The contemporary reworking and re-enacting of key moments of modernity present challenges to identifying what is authentically modern.

French writer Jacques Attali reflected on the meaning of the term modern, declaring the word's meaning to be inherently unstable, continuously changing over time. Concepts and practices of the modern evolve constantly. The Bauhaus is perceived as an original site of production of modern form. Yet the Bauhaus began in the context of the arts and crafts movement, connected with German Expressionism. Gropius realigned with the New Objectivist (*Neue Sachlichkeit*) movement. Moholy-Nagy claimed he remotely ordered enamel works of art in 1923, presaging the technocratic 'New Realist' art of Yves Klein in the 1950s, and widespread conceptualism of the 1960s.

Modern architecture and urbanism issued from inter-acting sources. In the European context, the 1851 Crystal Palace by Joseph Paxton, a large temporary glass edifice, an assemblage of dry construction,

demonstrated new, rapid, effective ways to create built form to house and display industrially produced wares. At the scale of the metropolis, Haussmann led a team that restructured Paris from 1853 to 1870, slicing through existing city, at grade, and below ground, restructuring the monumental axes to work with a radio-concentric, centralized form, and installing infrastructure to make collective space liveable and inhabitable. The population of nineteenth century Paris swelled and filled with small-scale, artisanal industry. Novelist Emile Zola described how the city teemed with artisans' workshops and studios for painting, sculpture and photography.

In America, the Great Chicago Fire of 1871 created vacant, buildable lots in the city centre of Chicago. A building boom after a depression (1873-9), created new, block-scaled footprints for outstanding new tall urban buildings with elevators, such as the Monadnock block of 1891, its north half by Burnham and Root, and the south end by Holabird and Roche, and the Reliance building of 1890 by Daniel Burnham. The structure of the first tall building, by William LeBaron Jenney, the Home Insurance building of 1885, used steel rather than cast iron, the Montauk building by Daniel Burnham and John Wellborn Root, Sr., 1882-3, used structural steel glass and terra cotta skin.

Albert Kahn practiced with his brother Julius, designing vast factories in Detroit, beginning with the reinforced concrete Packard Motor Car Company of 1903, and continuing with Ford factories. Gropius published photographs and wrote, in 'The Development of Industrial Buildings', of the formal qualities of reinforced concrete North American grain elevators in 1913,

America, the Motherland of Industry, possesses some majestic original constructions which far outstrip anything of a similar kind achieved in Germany. The compelling monumentality of the Canadian and South America grain elevators, the coaling bunkers built for the leading railway companies and the newest work halls of the great North American industrial trusts can almost bear comparison with the work of the ancient Egyptians in their overwhelming monumental power. [T]he impact of these buildings seems to lie in the fact that American builders have retained a natural feeling for large compact forms fresh and intact. Our own architects might take this as a valuable hint and refuse to pay any more attention to those fits of historicist nostalgia and other intellectual fancies under which European creativity still lingers and which frustrate our true artistic naiveté. Walter Gropius, "The Development of Modern Industrial Architecture," from the *Jahrbuch des Deutschen Werkbundes*, 1913.

Georgia O'Keefe, as a young painter, studied a book on abstraction by Kandinsky in 1913. French architect Tony Garnier proposed an Industrial City for 35,000, called *Une cité industrielle*, exhibited in 1904, and published later in 1918.

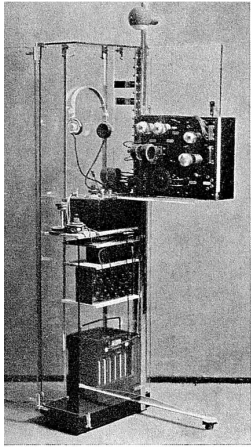
Film, photography and modernity are closely linked. Walter Benjamin described mass 'collective reception' as connecting cinema and architecture. Daniela Angelucci wrote, the 'notion of modernity ... has been associated with the very origins of cinema.' Lázló Moholy-Nagy's 1930 proposal, a 'Room of Now' fused architecture and media in an early multimedia installation, possibly influenced by film projection in the 1927 sets of Berlin director Erwin Piscator. A modern relation of colonialism to native culture was documented in an early film of 1912 in British Columbia. Ethnographic photographer Edward Curtis used Kwakiutl North Americans of the Charlotte Strait to narrate life on the west coast. First titled when released in 1914, 'In the Land of the Head Hunters', it is now known as 'In the Land of the War Canoes.'

Avant-garde aesthetic and architectural and urban movements

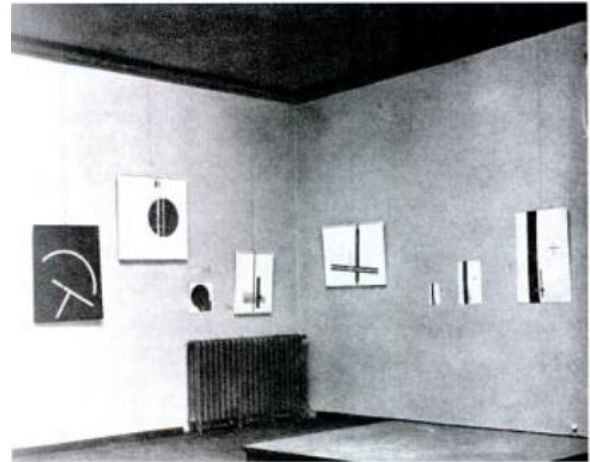
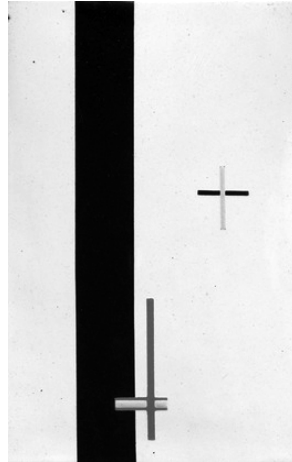
Exodus from the countryside and social crises refocused architectural programming from traditional, classic Beaux-Arts aristocratic themes of villas and palaces, to urban and socio-political needs— mass housing, education, railway stations, clinics, hospitals. The impact on architectural form was a powerful fusion of movements—from Cubism, the quasi-abstraction and sense of volume and movement on the picture plane, and sculptural assemblages by Picasso, Braque, then later Julio González; from Wassily Kandinsky, the impetus of a pure abstraction circa 1910; from Kazimir Malevich, the abstract geometric figure-ground of the Black Square and Rectangle painting series and the tectons; from Vladimir Tatlin, the assemblage of the corner counter reliefs from 1913 on, spatially positioned in upper corners; from Aleksandr Rodchenko, the monochrome triptych, Red, Blue, Yellow of 1921 signaled for him an endgame for painting and launch into design as agit-prop; from de Stijl, refinement and translation of painterly colour and form into proposals for tectonic spaces; from Surrealism, radically inspired by photographs, especially of a subjective dream world—the city at night—a celebration of the unconscious and the libido—a psychological urban experience.

The careers of many members of the avant-garde movements outlasted any experimental period. After a

flush of tendencies—cubism, dadaism, futurism, expressionism, constructivism and suprematism, de stijl, surrealism, New Objectivity (*Neue Sachlichkeit*), came post world war dispersion, then a post-war return of abstraction—abstract expressionism, situationism, Fluxus, Pop Art, Minimalism, Post-minimalism, Gutai, Conceptualism, etc. Typically architectural movements remained slightly out of synch—Purism, Bauhaus, CIAM, Archigram, etc.—with respect to aesthetic movements.



Gerrit Rietveld with Truus Schröder-Schröder Radio ca



Gerrit Reitveld + Truus Schröder, glass radio housing, 1926; Lazlo Moholy-Nagy Enamel Painting ordered over the counter, Berlin, 1923

weekly topics schedule

week 0 Tuesday 8 Jan. - Friday 11 Jan

Introduction: Re-enactment- excerpts from Jean-Luc Godard's *Pierrot le fou* of 1965, and Wim Wenders' *Kings of the Road* of 1976, from his *Road Movie Trilogy*, Discussion on urban migration and rural exodus, Marx and Engels' critique of working class housing, Peter Collins on *New Planning Problems* and John Summerson on *'The Case for a Theory of Modern Architecture'*. From Baudelaire and the Industrial Revolution, Marx and Engels, to Haussmann and the *Crystal Palace* by Joseph Paxton, 1851, through to the Chicago School, to *Detroit Factories*, to the *Palais des Machines* of the *Exposition Universelle* of 1889 by Contamin and Dutert, to urban proposals by Geddes and Eugène Hénard to avant garde.

week 1 Tuesday 15- Friday 18 Jan.

Vienna- the Vienna Secession of 1897, the Wiener Werkstätte, established in 1903, Adolf Loos, Arnold Schönberg, [*Drei Klavierstücke*, Op. 11 1909, *Webern, Berg*] Gaudi, the German Werkbund, Peter Behrens, Expressionism [Erich Mendelsohn, Bruno Taut, Hans Poelzig] Bauhaus, headed by Gropius, Hannes Meyer, Mies van der Rohe, with influence of Johannes Itten, Wassily Kandinsky, Marcel Breuer, Paul Klee, Ludwig Hilberseimer, Lazlo Moholy-Nagy; New Objectivist (*Neue Sachlichkeit*) and Minimum Dwelling [Karel Teige] ...

week 2 Tuesday 22 Jan. Friday 25 Jan.

Parisian and European Avant-gardes Aesthetic Architectural movements, Cubism, [Pablo Picasso, Georges Braque, Juan Gris], De Stijl [Theo van Doesburg, Corelius Van Esteren, Piet Mondrian...] Futurism [Giacomo Balla, Umberto Boccioni, Filippo Tommaso Marinetti, Luigi Russolo, Sant'Elia], Italian Rationalism [Giuseppe Terragni], Franco Albini, Luigi Moretti, August Perret, Robert Mallet Stevens, André Lurçat, Le Corbusier, Pierre Jeanneret, Charlotte Perriand, Eileen Gray, Pierre Chareau and Bernard Bijvoet, Duiker, Wells Coates...

week 3 Tuesday 29 Jan.-Friday 1 Feb. Presentation by Effie Patelos?

Photography and the City, Dada, [Picabia] Brancusi, Surrealism and Dissident Surrealists, Walter Benjamin, Alberto Giacometti, Joan Miró, and Soviet Architecture, Suprematism, Constructivism, Kazimir Malevich, Alexandr Rodchenko, Varvara Stepanova, Konstantin Melnikov, Vladimir Tatlin, and Liubov Popova and influence on Hadid and OMA. Aelita Queen of Mars <https://www.youtube.com/watch?v=je1blhS-7G8>

week 4 Tuesday 5 Feb.- Presentation by Effie Patelos? Friday 8 Feb.

American Modernism, Frank Lloyd Wright, Nordic Modernism- Alvar Aalto, Reima Pietilä, Aarno Ruusuvuori [Huutoniemi Church, Vaasa, Finland, 1961-4 AR], so-called Degenerate Art

week 5 Tues. 12 Feb. – Fri. 15 Feb. pecha kucha 1 (20 slides - 6 minutes groups of 3-6) on avant-garde movements

- reading week no classes Tuesday 18 Feb – Friday 22 Feb.

week 6 Tuesday 26 Feb.- Friday 1 Mar.

Spanish and South American Modernism. Sert [Josep Lluís Sert i López], Oscar Niemeyer, Lucio Costa, Brasilia, Affonso Eduardo Reidy, Luis Barragan, Carlos Raúl Villanueva, João Batista Vilanova Artigas, Paulo Mendes da Rocha, Lina Bo Bardi, Alejandro de la Sota [Martínez], Alvaro Siza, Rafael Moneo... and Le Corbusier, Pierre Jeanneret, Maxwell Frye and Jane Drew, Chandigarh; Carlo Scarpa, Jean Prouvé, Louis Kahn

week 7 5 Mar. – Friday 8 Mar.

CIAM, Team X, English Modernism, James Stirling, Stirling and Gowan, Alison and Peter Smithson, and Brutalism, The Smithson's Charged Void, Ron Thom, Arthur Erickson, Metabolism, Buckminster Fuller; 1964 Venice Charter art 1, 'the concept of a historic monument embraces not only the single architectural work but also the urban or rural setting in which is found the evidence of a particular civilization, a significant development or a historic event. This applies not only to great works of art but also to more modest works of the past...'

week 8 Tuesday 12 Mar. – Friday 15 Mar. Group Presentations – Monographic Analysis

week 9 Tuesday 19 Mar. – Friday 16 Mar.

Pop Art and Architecture, Archigram, Fluxus [George Maciunas] Minimalism, Conceptualism [Sol Lewitt], Cedric Price, Superstudio and Archizoom, Robert Venturi and Denise Scott Brown, Expo 1964 (Saarinen, Eames, IBM pavilion) and Expo 1967, Land Art, Appropriation, Re-enactment, Piano and Rogers.

week 10 Tuesday 26 Mar. – Friday 29 Mar.

Mainstream, Corporate and West Coast modernism: Charles and Ray Eames, Eero Saarinen, Pierre Koenig, Craig Ellwood, Paul Revere Williams, Frank Gehry, Patkau, John B. Parkin, Mies van der Rohe. Jacques Villeglé, Louise Bourgeois, Paul Revere Williams <https://www.laconservancy.org/architects/paul-r-williams>

week 11 Tuesday 2 Apr. – **Friday 5 Apr. classes end**

Modern Structures – Robert Maillart, Félix Candela, Pier Luigi Nervi, Cecil Balmond; Contemporary architecture - Herzog and de Meuron, David Chipperfield, David Adjaye, Diller Scofidio Renfro, Sou Fujimoto, Junya Ishigami, Kengo Kuma, Jun Aoki, Toyo Ito, Kazuyo Sejima, SANAA, Sauerbruch Hutton, Wang Shu Amateur Zaha Hadid; Pavilions and temporary architecture and urbanism; Transgressive and abject architecture and urbanism.

assignments schedule – format : PDF titled with last name, then first name

8, 11 Jan week 0 discuss assignments and assign urban haiku: 8 Jan., hand-in urban haiku- due 11 Jan. or 15 Jan.

15, 18 Jan week-1 15 jan due: haiku. discuss and assign collage, papier collé, photomontage – theme open with suggestion of subject of a head – see Hitchcock's image of a head from the 1929 film Blackmail.

22, 25 Jan week-2 22 Jan Hand-in collage, papier collé, photomontage. discuss and assign assemblage-photo of a sculptural maquette or involuntary sculpture- theme open with suggested subject of a still life – see Brassai photos.

29 Jan.-1 Feb. week-3: 29 Jan due: assemblage- photo of a sculptural maquette-involuntary sculpture. discuss and assign pecha kucha on avant garde movements. part 1, part 2 (20 slides 6 minutes) groups of 3-5, topic : avant garde movements - from Cubism, Dadism, Surrealism to conceptual art and post-minimalism.

5 Feb - 8 Feb week-4. no submission;

12 Feb. - Friday 15 Feb week 5. Pecha Kucha presentations. discuss and assign: Précis. 300 word précis drawn from texts, choice of short text by journalist Oliver Wainwright on Seoul; long essay by poet Elizabeth Bishop on Brasilia; New Yorker profile of Zaha Hadid by John Seabrook from 2009; an essay by theorist/historian Walter Benjamin on Mechanical Reproduction/Reproducibility; 6p. text by Yuval Harari from Sapiens [on Learn] pp 408-14

Tuesday 26 Feb.- Friday 1 Mar. week-6. Précis due 19 or 26 Feb. Discuss and assign Monographic analysis with bibliographic note [bibliography of book, article, film or video, image source]. Groups of 3-6.

18-22 Feb. reading week

5 Mar. – Friday 8 Mar. week 7 Review and catch-up with any as-yet un-submitted assignments.

12 Mar. – Friday 15 Mar. week-8 Group Presentations: Monographic analyses with bibliography.

19 Mar.– 16 Mar. week-9 no submission. Review-catch-up with any as-yet un-submitted assignments.
26, 29 Mar. week-10 no submission. Review and catch-up with any as-yet un-submitted assignments.
2-5 April week-11; Tuesday 2 April - Classes end 5 April. submit compilation by 5 April.

final submission due date by April 5, 2018: collect all assignments, revise and collate and submit into ten-15 page PDF document linked by graphic consistency (undergraduate), by overarching theme (graduate).

COURSE EVALUATION: Late submissions may have marks deducted if submitted after the deadline.

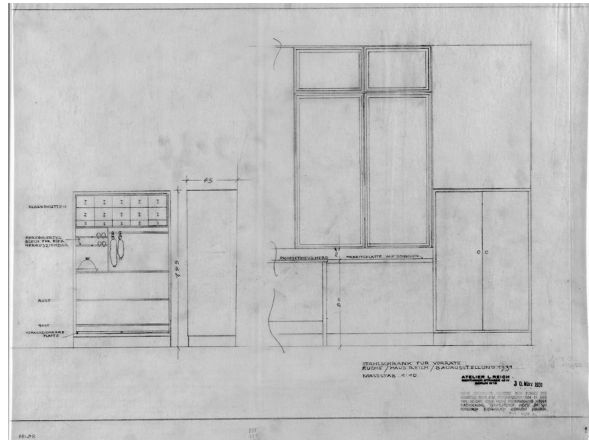
Weekly submission 5% x 6 + 10% pecha kucha, monographic analysis

Attendance and participation 5%

Final submission 50% re-edited with an overarching theme and graphic schema

Evaluation criteria: Relevance to the topic of the modern in architecture and urbanism, originality, accuracy, intellectual vitality. Work will be evaluated on scope, ambition, depth and perceptiveness of research, clarity and conciseness of argument, as well as impact of presentation.

Course Objectives: generate a broad knowledge of elements of modern architecture, urbanism and landscape design, identify key issues in territorial and infrastructural design and planning, extend to include a wide scope from visionary propositions for 'new societies' to aspects of detail design of building components and furniture elements as related to issues of contemporary environmental design. Relate developments in architectural design to social movements, technological innovations, politico-economic shifts, and environmental issues.



Lilly Reich, Apartment for a Single Person - Boarding House, *Die Wohnung unserer Zeit* (The Dwelling of Our Time), German Building Exhibition, Berlin, Germany, view of living room, kitchenette drawing, 1931. Mies van der Rohe Archive

course texts

Ulrich Conrad, *Program and Manifestoes on 20th Century Architecture*.

Kenneth Frampton, *Modern Architecture, a Critical History* London: Thames and Hudson c 1980

Recommended: Jeff Wallace, *Beginning Modernism*. Manchester University Press 2010

further bibliography

Jacques Attali, *Histoire de la modernité*. Paris: Robert Laffont 2013.

Charles Baudelaire IV Modernity page 12-13, 1859-1860, in Baudelaire, Charles. *The Painter of Modern Life and Other Essays*, ed. and transl. by Jonathan Mayne. London: Phaidon Press. 1964.

Adolf Loos, *Spoken into the Void*, published in 1900

additional books and articles

Hannah Arendt, Chapter 11, The Totalitarian Movement, I: Totalitarian Propaganda, in *The Origins of Totalitarianism*. Cleveland World Publishing Co. 1951. <https://archive.org/details/originsoftotalit00aren>

Georges Bataille, 'The Notion of Expenditure', 1933

Benjamin H. D. Buchloh, 'The Primary Colours for the Second Time', 1986.

Benjamin H. D. Buchloh, 'From Faktura to Factography', 1984. On Constructivism and productivism.

Françoise Choay, On Démolition, in *Métamorphoses parisiennes*, English: architectureinphilosophy.wikispaces.com
<http://architectureinphilosophy.wikispaces.com/file/view/ChoayFran%C3%A7oisedelademolition.pdf>

Jonathan Crary, *Techniques of the Observer, On Vision and Modernity in the 19th C*. MIT Press, 1988, 1992.

—, *24/7: Late Capitalism and the Ends of Sleep*. London: Verso 2014. - erosion of the day/night distinction

Peter Collins, 'New Planning Problems', in *Changing Ideals in Modern Architecture, 1750-1950*. McGill-Queen's University Press c 1965, 2003. pp 218-239.

Walter Benjamin, 'The Work of Art in Age of Mechanical Reproduction', [or '...Technical Reproducibility']

Guy Debord, *The Society of the Spectacle*

Friedrich Engels, 'The Condition of the Working Class in England', 1845 [1887 in English],

<http://www.gutenberg.org/files/17306/17306-h/17306-h.htm>

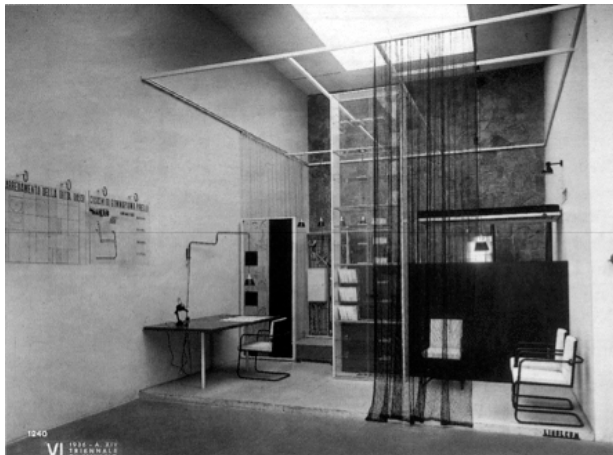
<https://www.marxists.org/archive/marx/works/download/pdf/condition-working-class-england.pdf>

Friedrich Kittler, 'The City is a Medium'

Adolph Loos, *Spoken into the Void*. [includes 'Poor Little Rich Man', 1900]

Georg Simmel, 'The Metropolis and Mental Life'

John Summerson, 'The Case for a Theory of Modern Architecture', *RIBA Journal*, London, June 1957 pp.307-303. Reprinted in Joan Ockman, *Architecture Culture 1943-1968*.



Franco Albini, 'Room for a Man' design, VI Triennale di Milano, 1936 Albini also exhibited an apartment for four people.

additional references

Reyner Banham, *The Architecture of the Well-Tempered Environment*, University of Chicago Press 1984

Bauhaus Collection, Harvard <http://www.harvardartmuseums.org/tour/the-bauhaus>

<http://www.harvardartmuseums.org/collections/special-collections/the-bauhaus?group=The+Bauhaus&sort=objectnumber.exact>

Bauhaus Bücher www.monoskop.org [all the Bauhaus publications]

Tim Benton, *The Villas of Le Corbusier and Pierre Jeanneret 1920-1930*. Springer, 2007

Andrea Deplazes *Constructing Architecture: Materials, Processes, Structures* Birkhäuser Architecture; 2nd ed. 2008.

Françoise Choay, *Urbanism: utopias and realities*

Edward Ford, *The Details of Modern Architecture 1928 to 1988*. 2 vols. MIT Press 2003

Noam M. Elcott Rooms of our time: Laszlo Moholy-Nagy and ... multimedia museums

<http://www.columbia.edu/cu/arthistory/faculty/Elcott/Elcott-2011-Rooms-of-Our-Time.pdf>

and <http://www.jstor.org/stable/info/10.1525/jsah.2010.69.2.265>

Kenneth Frampton, *Studies in Tectonic Culture*. MIT Press 2001

Diane Ghirardo, *Architecture after modernism*. Thames and Hudson 1996

Rem Koolhaas *Delirious New York, a Retroactive Manifesto for Manhattan*. NY: Monacelli Press ©1978, 1997

Rem Koolhaas, Hans Ulrich Obrist, *Project Japan. Metabolism Talks* Taschen 2011.

Joan Ockman, *Architecture Culture 1943-1968*. Columbia Books Architecture/Rizzoli 1993.

Denise Scott Brown, Robert Venturi, *Learning from Las Vegas*

Gottfried Semper (1803-79, German architect, critic, architecture professor) *The Four Elements of Architecture*, 1851

John Summerson, 'The Case for a Theory of Modern Architecture', in Joan Ockman, *Architecture Culture 1943-1968*

Manfredo Tafuri, *Architecture and Utopia: Design and Capitalist Development*

Manfredo Tafuri, Francesco Dal Co, *Modern Architecture*. Electa/Rizzoli 1987

Leslie Topp, An Architecture for Modern Nerves: Josef Hoffmann's Purkersdorf Sanatorium. *Journal of the Society of Architectural Historians*, Vol. 56, No. 4 (Dec. 1997), pp. 414-437. <http://www.jstor.org/stable/991312>

Anthony Vidler, 'The Modern Acropolis, Tony Garnier from *La Cité Antique* to *Une Cité Industrielle*,' in *The Scenes of the Street and Other Essays*, p 258

film and video excerpts

1914 Land of the War Canoes, director Edward S. Curtis, with local actors from Kwakwaka'wakw (Kwakiutl) communities, BC

1913 Coco Chanel, Igor Stravinsky, *Rite of Spring*, 13 May, 1913, in Theatre Des Champs-Élysées, designed by August Perret,

Igor Stravinsky premiered 'The Rite Of Spring' for Sergei Diaghlev's Ballet Russes, choreography by Vaslav Nijinsky. (Firebird 1910, Petrushka 1911) [Atonality, dissonance] re-enacted for Chanel-financed film of 2009.

Paris Bright lights James Fox: Mondrian studio Le Corbusier studio; trailer: https://www.youtube.com/watch?v=g_FyA52HPIU

192 Walter Ruttmann, Berlin: Symphony of a City

1925 Sergei Eisenstein, Battleship Potempkin, Odessa steps scene

1929 Dziga Vertov, Man with a Movie Camera, <http://www.youtube.com/watch?v=7ZkvjWIEcoU>

1923-9 Man Ray films: Return to Reason, 1923, Anemic Cinema, 1926, Les Mystères du Château de Dé, 1929

http://www.openculture.com/2012/04/man_ray_and_the_icinema_puri_four_surrealist_films_from_the_1920s.html

1930 Pierre Chenal, film script with Le Corbusier and others, *L'architecture d'aujourd'hui*, (Villa Stein at 5 min.)

<https://vimeo.com/67793221>

1940 Charlie Chaplin, *The Great Dictator*, Kevin Brownlow, Michael Kloft, documentary, 'The Tramp and the Dictator', on Chaplin and Hitler (who were born a few days apart) and an account of *The Great Dictator's* production.

1962 Luis Buñuel, *Exterminating Angel*; Opera version: music composed by Thomas Adès

1950 *D.O.A.*, a *film noir* drama directed by Rudolph Maté

1955 *Kiss Me Deadly*, film noir produced and by Robert Aldrich, expressing anxiety and fear of nuclear radiation.

1958 Le Corbusier in his studio at age 71 circa 1958. https://www.youtube.com/watch?v=2qtsL3o5W_U

1964 *The Pawnbroker*, drama, directed by Sidney Lumet

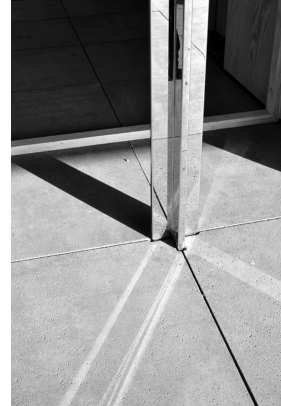
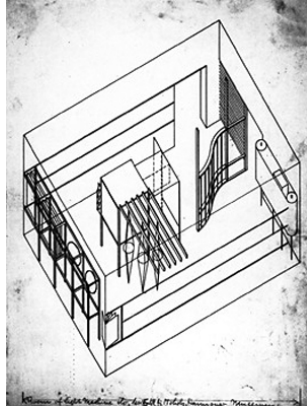
1967 *2 or 3 Things I Know About Her (2 ou 3 choses que je sais d'elle)* dir. Jean-Luc Godard, 1967, *La Chinoise*, young revolutionaries in Paris.

1972 'Not I', short dramatic monologue written in 1972 by Samuel Beckett, a minimalist monologue 1995 *Scream*

2001 *De/From Duchamp au/to Pop- Duchamp* Yves Klein Warhol, Art Arte Video

2010 'Picasso and Braque go to the Movies', director Arne Glimcher, 2010; Technological influence on cubist painting

2015 *Big Eyes* Dir. T. Burton 2016; *Afterimage*, director Andrzej Wajda on Polish Wladyslaw Strzeminski, Lodz [Katarzyna Kobro]



Lazlo Moholy-Nagy, Reconstruction of a 1927 project for a media installation, *Raum der Gegenwart - Room of Now*; Mies — 1929 cruciform column

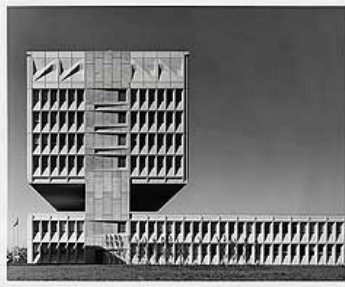
Note: Academic Integrity, Grievance, Discipline, Appeals and Note for Students with Disabilities: see www.uwaterloo.ca/accountability/documents/courseoutlinesmths.pdf. The text for this web site is listed below: Academic Integrity: In order to maintain a culture of academic integrity, members of the University of Waterloo community are expected to promote honesty, trust, fairness, respect and responsibility. [Check www.uwaterloo.ca/academicintegrity/ for more information.]

Grievance: A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read Policy 70, Student Petitions and Grievances, Section 4, www.adm.uwaterloo.ca/infosec/Policies/policy70.htm. When in doubt please contact the department's administrative assistant who will provide further assistance. Discipline: A student is expected to know what constitutes academic integrity [check www.uwaterloo.ca/academicintegrity/] to avoid committing an academic offence, and to take responsibility for his/her actions. A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences (e.g., plagiarism, cheating) or about "rules" for group work/collaboration should seek guidance from the course instructor, academic advisor, or the undergraduate Associate Dean. For information on categories of offences and types of penalties, students should refer to Policy 71, Student Discipline, www.adm.uwaterloo.ca/infosec/Policies/policy71.htm. For typical penalties check Guidelines for the Assessment of Penalties, www.adm.uwaterloo.ca/infosec/guidelines/penaltyguidelines.htm.

Appeals: A decision made or penalty imposed under Policy 70 (Student Petitions and Grievances) (other than a petition) or Policy 71 (Student Discipline) may be appealed if there is a ground. A student who believes he/she has a ground for an appeal should refer to Policy 72 (Student Appeals) www.adm.uwaterloo.ca/infosec/Policies/policy72.htm. Note for Students with Disabilities: The Office for persons with Disabilities (OPD), located in Needles Hall, Room 1132, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with the OPD at the beginning of each academic term.



Margarete [Grete] Schütte-Lihotzky, *Frankfurter Küche - Kitchen*; 1925 Margarete [Grete] Schütte-Lihotzky—*Bedsitter*



Marcel Breuer 1968-9 Pirelli -Armstrong Rubber Co., New Haven - partially demolished by Ikea to maximize parking area.



Hitchcock 1929 Blackmail

Assignment List:

Week 0 Assignment: Urban Haiku: write an urban Haiku- Two translations of haiku: 'sound of conversation' or 'chit chat'; poetry of mood that notes seasonal beauty- 'a 3-line observation of a fleeting moment involving nature'.

Week 1 Assignment: collage, papier collé, or photomontage – subject – head- nose etc.

Week 2 Assignment: assemblage- photo of a sculptural maquette or involuntary sculpture- subject see Brassai.

Week 3 assemblage due

Week 4

Week 5 Assignment: pecha kucha avant garde movements. - from Cubism, Dadaism, Expressionism, New Objectivism, and Surrealism to abstract expressionism, conceptual art, minimalism and post-minimalism, including variants of expressionism [Der Blaue Reiter - Blue Rider, Munich], pop, fluxus, situationism, post-modernism, brutalism, Gutai, Harlem Renaissance, Mexican muralists, Vorticism, etc.

Week 6 Assignment: Précis -1 page position statement. Options: choice of texts -300 word précis drawn from a choice of : short text by journalist Oliver Wainwright on Seoul; long essay by poet Elizabeth Bishop on Brasilia; New Yorker profile of Zaha Hadid by John Seabrook from 2009; an essay by theorist/historian Walter Benjamin on Mechanical Reproduction/Reproducibility; 6 p text by J Harari from Sapiens [on Learn] pp.408-16

Week 6 Assignment: Monographic analysis, including a brief bibliography. 5-6 diagrammes explaining a complex modern built form. See list below.

Week 8 Group Presentations : Monographic Analysis

Week 12 - resubmission by April 5



1921 Mies Glass Tower 1957 SOM Gordon Bunshaft, Inland Steel, Chicago, SOM Natalie du Blois, Pepsi Cola HQ, 500 Park Ave, NY

Monographic Analysis

Analyze an example of the complex built form of the 20 and 21 century with 3-5 simple diagrammes addressing structure, mechanical, urban context, and optional choice of 2 more [i.e programme, parti, etc.] Working in teams of 3-5, preferably the same teams as Pecha Kucha, prepare 5 or 6 drawings to explain the building: urban context before and after, an exploded axonometric illustrating the form and/or programme, structural diagramme, mechanical diagramme, wall section showing ground to roof. Explain the scheme in a 200 word text. Present in 10 minute presentation.

Monographic Analysis: Choose from the list below, or propose a building [mid-rise in height and at the scale of an urban block].

2018 Alvaro Siza, 611 West 56 St , NY

<https://www.dezeen.com/2016/01/26/alvaro-siza-611-west-56th-street-new-york-luxury-condo-tower-apartments/>

2018 Kengo Kuma Hans Christian Anderson Museum of Fairy Tales, Odense, Denmark

<http://kkaa.co.jp/works/architecture/the-h-c-andersens-house-of-fairy-tales-in-odense/>

2017 Kengo Kuma Museum Modern Art Odunpazari Eskisehir, Turkey
<http://kkaa.co.jp/works/architecture/the-odunpazari-modern-art-museum/>

2016 Lacaton & Vassal Grand Parc, Bordeaux. 'Never demolish, never remove or replace – always add, transform, and reuse!' This is the rallying cry of Lacaton & Vassal and Frédéric Druot, masters of estate refurbishment, who transformed three concrete slab blocks in a 1960s estate in Bordeaux with economy of means. They wrapped the existing buildings with new, deep facades, extending the flats by four metres, with full-height windows – on a budget of €65,000 per home. A model for how postwar estates could be renovated.
<https://www.theguardian.com/artanddesign/2016/dec/05/top-10-buildings-of-2016-oliver-wainwright>

2016 Herzog & de Meuron, Hamburg Elbepilharmonie

2015 Henning Larson, Harpa Reykjavik

2015 Michael Maltzan One Santa Fe housing, Los Angeles <https://www.architectural-review.com/today/one-santa-fe-housing-complex-in-los-angeles-usa-by-michael-maltzan/8686180.article>

2011 David Chipperfield Hepworth Wakefield [35 million] <https://www.architectural-review.com/today/the-hepworth-wakefield-by-david-chipperfield-architects-yorkshire-uk/8616599.article?blocktitle=Chipperfield-buildings-exclude-5&contentID=16644>

2011-2004 La Lira Public Theater Space 2004-2011, RCR Arquitectes- Rafael Aranda, Carme Pigem and Ramon Vilalta, and Joan Puigcorb , in Ripoll. <http://architectureindevelopment.org/project.php?id=221>

2010 Bing Thom, Arena Stage theater complex, Washington <http://www.nytimes.com/2010/10/10/arts/design/10thom.html>

2009 Michael Maltzan Inner-City Arts campus Los Angeles <https://www.mmaltzan.com/projects/inner-city-arts>

2009 Max Dudler, Jacob and Wilhelm Grimm Centre. Berlin Humboldt University. Max Dudler Architekt Open stacks central library in the centre of Berlin, near museum island and Friedrichstrasse station brings together – for the first time in the university's 200-year history – collections previously housed in separate libraries strewn throughout the city. <https://divisare.com/projects/308458-max-dudler-architekt-stefan-muller-george-messaritakis-jacob-and-wilhelm-grimm-centre-berlin>

2006 Diamond Schmidt Four Seasons Centre for the Performing Arts. Opera, Toronto

2003-8 Wang Shu, Lu Wenyu, Amateur Architecture Studio Ningbo History Museum, 2003-2008
<https://www.architectural-review.com/buildings/ningbo-museum-by-pritzker-prize-winner-wang-shu/5218020.article>

2005 Zaha Hadid, Phaeno Science Centre, Wolfsburg, Germany

2000 Toyo Ito Sendai Mediatheque

1986 Richard Rogers, Lloyds of London

1985 Fumiko Maki, Spiral house, Aoyama, Tokyo, Japan [Client: lingerie company Wacoal]

1977 Lina Bo Bardi, Centro de Lazer F brica da *Pom pia* (*Pom pia* Factory) Sao Paulo, w Marcelo Ferraz, Andr  Vainer
<http://www.plataformaarquitectura.cl/cl/02-90181/clasicos-de-arquitectura-sesc-pompeia-lina-bo-bardi>
<http://linabobarditogether.com/2012/08/03/the-making-of-sesc-pompeia-by-marcelo-ferraz/>

1977 Ziedler Partnership, Toronto Eaton Centre or McMaster Hospital, Hamilton

1976 Arthur Erickson, Roy Thomson Hall, Toronto [renovated 1982]

1974-78 Norman Foster, Sainsbury Centre for the Visual Arts University of East Anglia, Norwich
<http://www.bdonline.co.uk/stephen-hodder%E2%80%99s-inspiration-sainsbury-centre-norwich/5029920.article>

1972 Herman Hertzberger, Centraal Beheer Apeldoorn

1972 Patrick Hodgkinson, Brunswick Centre, [Levitt Bernstein renovation]
<http://www.levittbernstein.co.uk/project-stories/brunswick-centre/>

1971 Piano and Rogers, Centre Pompidou, <https://www.architecture.com/Explore/Buildings/CentrePompidou.aspx>

1970 Marcel Breuer Pirelli Tire Building

1968 Neave Brown, architect, Alexandra & Ainsworth Estate, London

1967 Mies van der Rohe Westmount Square, Montreal

1965 -1972 Patrick Hodgkinson, Brunswick Centre, - design by Patrick Hodgkinson in the mid-1960s, based on studies by Leslie Martin [1990s early 00s - Levitt Bernstein renovation]
<https://www.mimoo.eu/projects/United%20Kingdom/London/The%20Brunswick%20Centre/>

1965 Jose Luis Sert Peabody Terrace, three-spire complex of graduate-student housing, Harvard

1964 Jose Luis Sert, Sert, Jackson Assoc., University of Guelph Campus Plan, Guelph Library, Residence. etc.

1962-1982 Louis Kahn. National Assembly Building of Bangladesh, Dhaka

1961-68 Jo o Batista Vilanova Artigas, Carlos Cascaldi, Facultad de Arquitectura y Urbanismo, Universidad de Sao Paulo (FAU-USP)

1960 Denys Lasdun University of East Anglia, Norwich <http://www.bdonline.co.uk/revisiting-denys-lasdun%E2%80%99s-uea/5010945.article>

1960 Eero Saarinen, US Embassy, Grosvenor Square, London

1957 SOM Gordon Bunshaft, Inland Steel, Chicago

1956 SOM Natalie du Blois, Pepsi Cola Headquarters, 500 Park Avenue, New York

1950s Barbican Estate by Chamberlin, Powell and Bon [Peter Chamberlin, Geoffrey Powell, Christoph Bon] 3- 43-storey towers – known as Shakespeare, Cromwell and Lauderdale – and a series of 13 -7-storey blocks
<https://www.dezeen.com/2014/09/13/brutalist-buildings-barbican-estate-chamberlin-powell-bon/>

1951 Sir Leslie Martin, Royal Festival Hall, London

1934 Wells Coates, Isokon, London

1928 Jan Duiker with Bernard Bijvoet and Jan Gerko, Wiebenga, Sanatorium Zonestraal, Hilversum