History of Architecture II

SYLLABUS

CONTENT
This course traces the history of Western Architecture from the late 16th century to the late 20th century. The various formal languages and theories that shaped the history of Western Architecture and culture within the specified time span will be explored through the close examination of a select group of buildings and the specific cultural, social, political and economic contexts of their design and construction.

OBJECTIVE
Treating the history of architecture as a history not of buildings per se, but of cultural beliefs and ideas, values and aesthetic ideals actualized through architectural forms and experiences, this course seeks to foster the students' ability to analyze and understand the unique formal vocabulary of architecture and its expressive potential, as well as the complex and instrumental dialogue between architecture and culture.

PREREQUISITE
History of Architecture I (ARCH 5220 or equivalent).

FORMAT
This course will meet twice a week on Mondays and Wednesdays from 11:00 to 12:15 PM for lecture, presentation, and discussion sessions.

READING
The required text for this course, available through the campus bookstore, is:

Marvin Trachtenberg & Isabelle Hyman:
The reading assignments for each week are listed in the Lecture Outline.

The lectures and the reading assignments do not necessarily cover the same material, nor do they necessarily follow the same sequence in presentation. Rather, they are intended to complement each other, provide different points of view on each subject, and aid the students in developing their own critical approach to the study of architecture and its history.

In addition to the required text for this course, you may wish to consult and review any of the following similar texts:

Francis D. K. Ching, Mark M. Jarzombek, Vikramaditya Prakash
*A Global History of Architecture*
John Wiley & Sons, 2010

Marian Moffett, Lawrence Wodehouse, Michael Fazio
*A World History of Architecture*

Leland M. Roth
*Understanding Architecture: Its Elements, History, And Meaning*

David Watkin
*A History of Western Architecture*
Laurence King Publishers, 2012

Dan Cruickshank (Editor)
*Sir Banister Fletcher’s A History of Architecture*
Architectural Press, 1996

Spiro Kostof, Gregory Castillo, Richard Tobias
*A History of Architecture: Settings and Rituals*
Oxford University Press, 1995

You may substitute any one of these texts for the required text at your own risk.

REQUIREMENTS

Your performance is evaluated on the bases of individual command of course material and the assigned readings as evidenced by effective synthesis of course material and completion of three online exams. You will complete each exam online at Canvas in class on the following dates:
Exam 1: Wednesday, September 27, 2017

Exam 2: Wednesday, November 8, 2017

Exam 3: Monday, December 11, 2017

In addition to the three exams, you are required to complete a research term paper on a building of your choice from a provided list of buildings. For a detailed description of this assignment please refer to the Term Paper Assignment appended to this syllabus. The Term paper will be due:

Term Paper: Wednesday, October 25, 2017

Please submit your term paper online at Canvas as a Microsoft word (.doc, .docx) or rich-text (.rtf) document. Please label your file using your name, e.g., JaneDoe.doc Please make certain your file is properly labeled.

All due dates should be strictly observed. In fairness to all, exceptions will only be made due to medical or personal emergencies.

The exams and the term paper will each count for 25% of the final grade for the course.

Your success in this class depends on constant and effective engagement with the course material. To this end, you are required to complete the assigned readings prior to each class and to write a one to two-page synopsis of the material covered in lectures and assigned readings for each week. These will be of great assistance to you in answering the exam questions. Please carefully read the detailed explanation of the exam requirements at the end of this syllabus.

EXTRA CREDIT

You may choose, at your own discretion, to take an extra credit exam covering the course content from the first and the second exams. This should be helpful to anyone who may not have done as well as hoped in the first two exams. The extra credit exam will be given on:

Wednesday, December 13, 2017

If you choose to take this extra credit exam, your final grade will be based on 4 exams and a paper, rather than 3 exams and a paper (20% each).
ATTENDANCE

You are required to attend every class and actively participate in class discussions. Every unexcused absence will result in the lowering of your final grade by a third of a numeric grade (for example, from C+ to C). Four or more unexcused absences will result in a failing grade for the course. Absences will be excused by prior and/or timely notice due to family emergencies, medial conditions, and established religious holidays.

ONLINE

You can access an electronic version of this syllabus online at Canvas or directly at Arch 5230.

Individual dates in the Lecture Outline of the online syllabus will be linked to a QuickTime movie of the visual material presented in class on that date.

You can download a list of buildings that may be covered in Lectures here: Building List

CONTACT

Please feel free to contact me or the Teaching Assistant by e-mail with any questions or concerns you may have, or to set up a time to meet at a mutually convenient time. My e-mail address is amir.ameri@ucdenver.edu. I will also be available to answer any questions you may have after each class. My office is in CU Building, room 515.

The Teaching Assistant for the class is Jenna McKnight. She can be reached at jenna.mcknight@ucdenver.edu

UNIVERSITY WIDE POLICIES

Please review the following university wide policies:

Student Code of Conduct
Accommodations
Academic Freedom
Family Educational Rights and Privacy Act (FERPA)
Attendance
Discrimination and Harassment Policy and Procedures
Grade Appeal Policy
# History of Architecture II

**LECTURE OUTLINE**

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<td>Trachtenberg/Hyman: pp. 315-371</td>
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History of Architecture II

Exams

Chartres is made of stone and glass. But it is not just stone and glass; it is a cathedral, and not only a cathedral, but a particular cathedral built at a particular time by certain members of a particular society. To understand what it means, to perceive it for what it is, you need to know rather more than the generic properties of stone and glass and rather more than what is common to all cathedrals. You need to understand also - and, in my opinion, most critically - the specific concepts of the relations among God, man, and architecture that, since they have governed its creation, it consequently embodies. (Clifford Geertz, The Interpretation of Cultures, Harper, New York, 1973)

To every work of architecture there is a what and there is a why. The what pertains to its tangible characteristics. The why pertains to the intangible reasons, ideas, beliefs, and ideals that condition every work of architecture and transform the work into a cultural artifact.

Every work of architecture is essentially a composition, i.e., it is comprised of distinct parts placed in a particular relationship to each other for a particular purpose. To understand a work of architecture requires, first and foremost, an analysis of the work. It entails separating and identifying its constituent parts and their specific relationship to each other and to the whole work, e.g., the specific relationship between solids and voids, horizontals and verticals, of the inside to the outside, of structure to skin, of the building to its site, ornamentation, articulation, etc. This is, however, merely a first step. The more important step in understanding a work of architecture is the why of the work.

From a certain vantage point, architecture is an impossible task. Faced with multiple possibilities, the architect has no ground for the delimitation of her/his options. The functions of an edifice suggest no one form and much less a direction. In deference to biological needs, function is nebulous and multi-directional. However, function assumes a trajectory and becomes highly prescriptive, when it is appropriated by culture and transformed into a ritual. Though by no means singular, a ritual is distinct
and unidirectional. It has unique spatial requirements. It demands a specific setting. It is this and similar prescriptive cultural appropriations that make architecture possible.

Every work of architecture points to a process of delimitation intended to give expression to a particular cultural proposition, theorem, or thesis. As such, every work of architecture serves to transform a culture's assumptions about the world into a factual experience of them. The work shapes the world, in other words, after our image of it. In this process economy, ecology, and technology play an important role. They make the realization of certain dreams possible and others not. The shape any work of architecture takes is invariably conditioned by the interaction of these three forces within the broader cultural context.

Therefore, to understand the why of any work of architecture is to understand the cultural rituals it is meant to provide for, the cultural experiences it is meant to instigate and the ideas, the ideals, the beliefs it is meant to embody and express.

Throughout the term, we will address both the what and the why of every work of architecture we examine. Lectures will specifically emphasize the why. Your aim throughout the term should be to understand architecture in the sense explained above. In this vain, the point and purpose of the four required exams for this course are not to test your command of the facts, names, dates, and places, per se. Although you are expected to be in full command of the facts as such, the intent of the exams is to test your understanding of architecture. Mere and passive acquisition and repetition of information is not what is at issue. What the exams are meant to test is your active engagement with and the ability to comprehend and effectively synthesize diverse bodies of information and points of view provided in the lectures and reading assignments. What they are meant to foster is your ability to effectively analyze and hierarchically organize this information into a coherent and multi-layered picture that encompasses both the what and the why of architecture.

For each exam, you’ll be presented with multiple questions and asked to ascertain the accuracy of each.

You will complete each exam online at Canvas in class on the following dates:
Exam 1: Wednesday, September 27, 2017
Exam 2: Wednesday, November 8, 2017
Exam 3: Monday, December 11, 2017

All due dates should be strictly observed. In fairness to all, exceptions will only be made due to medical or personal emergencies.

The exams will each count for one fourth of the final grade.

Your success in this class depends on constant and effective engagement with the course material. To this end, you are required to complete the assigned readings prior to each class and to write a one to two-page synopsis of the material covered in lectures and assigned readings for each week. These will be of great help to you in answering the exam questions. At all cost, make certain you do not fall behind in completing your weekly reading assignments. Given the complexity and scope of the material covered, you will not be able to comprehend and effectively answer the exam questions, if you do not complete your weekly assignments on time.

Exam Grade

If your exam score is 93 or higher, you will receive a grade of A for the exam. If your exam score is 89 to 92, you will receive a grade of A- for the exam. If your exam score is 85 to 88, you will receive a grade of B+ for the exam. If your exam score is 81 to 84, you will receive a grade of B for the exam. If your exam score is 78 to 80, you will receive a grade of B- for the exam. If your exam score is 75 to 77, you will receive a grade of C+ for the exam. If your exam score is 71 to 74, you will receive a grade of C for the exam. If your exam score is 68 to 70, you will receive a grade of C- for the exam. If your exam score is 65 to 67, you will receive a grade of D+ for the exam. If your exam score is 61 to 64, you will receive a grade of D for the exam. If your exam score is 58 to 60, you will receive a grade of D- for the exam. If your exam score is less than 58, you will receive a grade of F for the exam.
History of Architecture II

Term Paper

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From a certain vantage point, architecture is an impossible task. Faced with multiple possibilities, the architect has no ground for the delimitation of her/his options. The functions of an edifice suggest no one form and much less a direction. In deference to biological needs, function is nebulous and multi-directional. However, function assumes a trajectory and becomes highly prescriptive, when it is appropriated by culture and transformed into a ritual. Though by no means singular, a ritual is distinct
and unidirectional. It has unique spatial requirements. It demands a specific setting. It is this and similar prescriptive cultural appropriations that make architecture possible.

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Therefore, to understand the why of any work of architecture is to understand the cultural rituals it is meant to provide for, the cultural experiences it is meant to instigate and the ideas, the ideals, the beliefs it is meant to embody and express.

Throughout the term, we will address both the what and the why of every work of architecture we examine. Lectures will specifically emphasize the why. Your aim throughout the term should be to understand architecture in the sense explained above. In this vain, the point and purpose of the term paper is to give you an opportunity to acquire a more thorough understanding of the formal and theoretical issues and concerns, ideas and ideals of a generation of architects working within a specific cultural, social, political, and economic context that on the whole is of particular interest to you.

You are, therefore, to choose one of the following periods in the history of Western Architecture: Baroque, Neoclassicism, Eclecticism, Pre-war Modernism, Post-war Modernism, and Post Modernism. Within this period, you should choose an exemplary building that is of particular interest to you, from the provided list of buildings.

The task is then four fold:

1. Research the history of the development of the building and its design, including the various architectural issues and concerns, ideas and ideals that conditioned the design of this and other buildings of its generation.

2. Research the cultural, social, political and economic context within which and in response to which this building was developed.
3. Research and analyze the particular formal characteristics of the building you have chosen in light of the above research. This entails a careful analysis of the overall spatial organization, the relationship of parts to whole, of solids to voids, of volume to mass, of the inside to the outside, the particular expressions of structure and material, the particular articulation of surface, proportion, scale, etc.

4. Formulate and present a concise discussion of your research, whereby you clearly demonstrate the integral relationship between the formal attributes of the building you have chosen and the theoretical concerns, and ideals of its architect and his or her generation as this relationship is established and developed in response to the particular demands of a specific social, cultural, economic, and political context.

Your paper should be approximately 4500 words, excluding bibliography and images. It should, therefore, be well organized, concisely written and economically worded. Every quotation should be identified as such and properly credited. Quotations should not exceed 10% of the paper. Footnotes should appear on the same page and the bibliography on the last page, in MLA format. The paper, on the whole, should clearly demonstrate extensive research above and beyond the assigned readings and lecture material as well as a thorough understanding of the architectural period chosen.

Your research should be based exclusively on peer-reviewed academic journals and book publications. You research should not be based on nonacademic web sources, travel guides, etc.

The paper is due October 25, 2017.

Please submit your term paper online at Canvas as a Microsoft word (.doc or .docx) or rich-text (.rtf) document. Please label your file using your name, e.g., JaneDoe.doc. Please make certain your file is properly labeled.

Graded papers will be returned to you by the week of December 4, 2017.

Evaluation Criteria

Your paper will be evaluated based on the following criteria. Please make certain you effectively address each criterion in your paper.
1. How well does the paper evidence a clear understanding of the history of the development of the building and its design?

2. How well does the paper evidence a clear understanding and explanation of the various architectural issues and concerns, ideas and ideals that conditioned the design of this and other buildings of its generation?

3. How well does the paper evidence a clear understanding and explanation of the cultural, social, political and economic context within which and in response to which the building was developed?

4. How well does the paper provide a careful and analytical discussion of the formal attributes of the building?

5. How well does the paper demonstrate the integral relationship between the formal attributes of the building and the theoretical concerns, and ideals of its architect and his or her generation?

6. How well does the paper analyze and discuss the link between the formal and theoretical attributes of the building and the specific social, cultural, economic, and political context of the building development?

7. How well does the paper demonstrate extensive research above and beyond the assigned readings and lecture material?

8. Are there any errors of fact in the paper?

9. Are there grammatical and/or spelling errors?

The paper will be given a numeric grade from 1 to 5 for criteria 1 through 7. An excellent and exemplary response to a criterion will receive a grade of 5. A very good and comprehensive response will receive a grade of 4. A satisfactory response will receive a grade of 3. An incomplete response will receive a grade of 2. An unsatisfactory response will receive a grade of 1.

If the average of all the numeric grades is between 4.6 and 5, the paper will receive a grade of A. If the average of all the numeric grades is between 4.3 and 4.6, the paper will receive a grade of A-. If the average of all the numeric grades is between 4 and 4.3, the paper will receive a grade of B+. If the average of all the numeric grades is between 3.7 and 4, the paper will receive a grade of B. If the average of all the numeric grades is between 3.3 and 3.7, the paper will receive a grade of B-. If the average of all the numeric grades is between 3 and 3.3, the paper will receive a grade of C+. If the average of all the numeric grades is between 2.7 and 3, the paper will receive a grade of C. If the average of
all the numeric grades is between 2.3 and 2.7, the paper will receive a grade of C-. If the average of all the numeric grades is between 2 and 2.3, the paper will receive a grade of D+. If the average of all the numeric grades is between 1.7 and 2, the paper will receive a grade of D. If the average of all the numeric grades is between 1.3 and 1.7, the paper will receive a grade of D-. If the average of all the numeric grades is less than 1.7, the paper will receive a grade of F.
HISTORY OF ARCHITECTURE II

Building List for Term Paper

European and American Architecture, 1600-1750

Italy

Gianlorenzo Bernini:
St. Peter’s, Piazza, Vatican, Rome, Italy, 1656
S. Andrea al Quirinale, Rome, Italy, 1658-70

Francesco Borromini:
S. Carlo alle Quattro Fontane, Rome, Italy, 1638-39

Guarino Guarini:
S. Lorenzo, Turin, Italy, 1668-87
Cappella SS. Sindone, Italy, 1667-90

Pietro da Cortona:
Sta. Maria Della Pace, Rome, Italy, 1656-57

Carlo Rainaldi:
Sta. Maria in Campitelli, Rome, Italy, 1663-67

France

François Mansart:
Châteaus de Maisons, Paris, France, 1642-46

Louis Le Vau:
Châteaus, Vaux-le-Vicomte, France, 1657-61
Versailles Palace, Versailles, France, 1661-1756,

Jules Hardouin-Mansart:
Les Invalides, Paris, France, 1680
Place Vendôme, Paris, France, 1698

Germany & Austria

Johann Fischer von Erlach:
Karlskirche, Vienna, Austria, b. 1715

Johann Michael Fischer:
Abbey Church, Ottobeuren, W. Germany, 1744-67

Johann Balthasar Neumann:
Würzburg Residenz, Würzburg, W. Germany, 1737-42
Vierzehnheiligen, Staffelstein, W. Germany, 1743
England

Inigo Jones:
Queen's House, Greenwich, England, 1616-35

Christopher Wren:

James Gibbs:

Lord Burlington (Richard Boyle):

William Kent:
Holkham Hall, Norfolk, England, 1734

European and American Architecture, 1750-1800

England

Robert Adam:
Syon House, Middlesex, England, 1762-63

George Dance II:

Sir John Soane:

France

Jacques-Germain Soufflot:
Ste. Geneviève (Panthéon), Paris, France, 1756-90

Jacques Gondoin:
École de Médecine, Paris, France, 1769-75

Claude-Nicolas Ledoux:
Royal Saltworks, Arc-et-Senans, France, 1775-79
Barrière de la Villette, Paris, Franc, 1784-89

Étienne-Louis Boullée:
Newton’s Cenotaph
**U.S.A.**

William Thornton  
National Capitol, Washington, D.C., 1794, William Thornton

Thomas Jefferson  
University of Virginia, Charlottesville, Va., 1817-27

Benjamin Latrobe  
Bank of Pennsylvania, Philadelphia, PA, 1799-1801

**European and American Architecture, 1800-1850**

**Germany**

Karl Friedrich Schinkel:  
Altes Museum, Berlin, Germany, 1824-28

**England**

Robert Smirke:  

**France**

Alexandre-Pierre Vignon:  
Church of Madeleine, Paris, France, 1807-45

**U.S.A.**

Robert Mills  
Treasury Building, Washington, D.C., 1836-42

William Strickland  
Second Bank of United States, Philadelphia, PA, 1818

Thomas U. Walter  
Girard College, Philadelphia, PA, 1833-47
European and American Architecture, 1850-1900

England

Charles Barry

William Butterfield

George Gilbert Scott
Midland Grand Hotel, London, England, b.1861

Joseph Paxton

France

Henri Labrouste:
Bibliothèque Ste. Geneviève, Paris, France, 1842-50

Charles Garnier
Paris Opera House, Paris, France, 1861-75

U.S.A.

Frank Furness
Pennsylvania Academy of Fine Arts, Philadelphia, PA, 1871-76
Provident Life & Trust Co., Philadelphia, PA, 1879

A. B. Mullett
State, War & Navy building, Washington, D.C., 1871

Henry Hobson Richardson
Crane Memorial Library, Quincy, Mass, 1880-83
Marshall Field Wholesale Store, Chicago, Ill, 1885-87

Richard Morris Hunt:
Tribune Building, New York, NY, 1873-75
Griswold House, Newport, RI, 1862

McKim, Mead & White:
Boston Public Library, Boston, Mass, 1887-98
Villard House group, New York, NY, 1882-85

Burnham & Root:
Monadnock Building, Chicago, Ill, 1884-92
Reliance Building, Chicago, Ill, 1889-95

Louis Sullivan:
Wainwright Building, St. Louis, Miss., 1890-91, D. Adler
European and American Architecture, 1900-1920

**Victor Horta:**
Tassel House, Brussels, Belgium, 1892-93

**Hector Guimard:**
Métro Station, Paris, France, 1900

**Antoni Gaudi:**
Church of Sagrada Familia, Barcelona, Spain, 1884-1926
Casa Batlló, Barcelona, Spain, 1905-7

**Joseph Maria Olbrich:**
Secession Building, Vienna, Austria, 1898

**Otto Wagner:**
Post Office Savings Bank, Vienna, Austria, 1904-06

**Josef Hoffman:**
Palais Stoclet, Brussels, Belgium, 1905

**Auguste Perret:**
Garage, 51 Rue de Ponthieu, Paris, France, 1905

**Charles Francis Voysey:**
Broadleys, Lancs., England, 1898

**Charles Rennie Mackintosh:**
Glasgow School of Art, Glasgow, Scotland, 1897-1909

**Frank Lloyd Wright:**
Larkin Building, Buffalo, NY, U.S.A., 1903
Unity Temple, Oak Park, IL, U.S.A., 1904-06
Frederick C. Robie House, Chicago, Ill, U.S.A., 1906-1908

**Greene & Greene**
David B. Gamble House, Pasadena, CA, 1907-08

**Irving Gill**
Walter Luther Dodge House, Los Angeles, CA, 1914-16

**Bernard Maybeck**
First Church of Christ Scientist, Berkeley, CA, 1909-11

**Cass Gilbert:**
Woolworth Building, New York, NY, 1910-13

**Adolf Loos:**
Steiner House, Vienna, Austria, 1910
Henry van de Velde:
Werkbund Exhibition Theater, Cologne, Germany, 1914

Peter Behrens:
AEG Turbine Factory, Berlin, Germany, 1908-09

Walter Gropius:
Fagus Factory, with Adolf Meyer, Alfeld-an-der-Leine, Germany, 1911
Werkbund Pavilion, Cologne, Germany, 1914

Bruno Taut:
Glass Pavilion, Cologne, Germany, 1914

Antonio Sant’ Ellia:
La Città Nuova, Italy, 1914

Erich Mendelsohn:
Einstein Tower, Potsdam, Germany, 1919-22

European and American Architecture, 1920-1940

Frank Lloyd Wright
George M. Millard House, "La Miniatura", Pasadena, CA, 1923

Gerrit Thomas Reitveld:
Schröder-Schräder House, Utrecht, Holland, 1923-4

Ludwig Mies van der Rohe:
Weissenhofsiedlung, Stuttgart, Germany, 1927
Barcelona Pavilion, Barcelona, Spain, 1929

Walter Gropius:
Bauhaus Building, Dessau, Germany, 1926

Charles Edouard Jeanneret, Le Corbusier:
Maison La Roche/Jeanneret, Auteuil, Paris, France, 1923
Villa Stein, Garches, Paris, France, 1926-27
Villa Savoye, Poissy, France, 1928-29

Johannes A. Brinckmann:
Van Nelle Factory, Rotterdam, Holland, 1927-29, with Vlugt & Mart Stam.

Rudolph Schindler
Lovell Beach House, Newport Beach, CA, 1925-26

Richard Neutra
Lovell House, Los Angeles, CA, 1927-29

Konstantin Melnikov:
USSR Pavilion, Exposition des Arts Décoratifs, Paris, France, 1925
Rusakov Workers’ Club, Moscow, U.S.S.R., 1927-28

Howe & Lescaze
Philadelphia Savings Fund Society, Philadelphia, PA, 1929-32

Raymond Hood:
McGraw-Hill Building, New York, NY, 1929-30

William Van Alen:
Chrysler Building, New York, U.S.A., 1928-30

Guiseppe Terragni:
Casa del Fascio, Como, Italy, 1934

Charles Edouard Jeanneret, Le Corbusier:
Pavillon Suisse, Cité Universitaire, Paris, France, 1930-31

Erich Mendelsohn:
Schoken Store, Chemnitz, Germany, 1928-30

Erick Gunnar Asplund:
Crematorium at Enskede, Stockholm, Sweden, 1939

Frank Lloyd Wright
E. J. Kaufmann House, “Fallingwater”, Bear Run, PA, 1936-38
Johnson Wax Building, Racine, Wisconsin, 1936-39

Alvar Aalto:
Paimio Sanatorium, Finland, 1929-32
Villa Mairea, Noormarkku, Finland, 1938-39

European and American Architecture, 1940-1960

Frank Lloyd Wright
Solomon R. Guggenheim Museum, New York, NY, 1944-57

Harrison & Abramovitz:

Walter Gropius:
Gropius House, Lincoln, MA, 1938
Harkness Commons Dormitories, Cambridge, MA, 1948

Ludwig Mies van der Rohe:
Edith Farnsworth House, Plano, IL, 1946-50
Illinois Institute of Technology, Chicago, IL, 1942-46/50-56
Lake Shore Apartments, Chicago, IL, 1948-51
Seagram Building, New York, NY, 1954-58 (Philip Johnson)

Skidmore, Owings & Merrill
Lever House, New York, NY, 1951-51, Gordon Bunshaft
Philip Johnson:
Glass House, New Canaan, CT, 1945-49

Charles Edouard Jeanneret, Le Corbusier
Notre-Dame-du-Haut, Ronchamp, France, 1950-54
La Tourette Monastery, eveyx, Lyon, France, 1955
Unité d'Habitation, Marseilles, France, 1947-53

European and American Architecture, 1960 -

Louis I. Kahn
Jonas B. Salk Institute, La Jolla, CA, 1959-65
Kimbell Art Museum, Fort Worth, Texas, 1967-72

Paul Rudolph
Art and Architecture Building, Yale University, New Haven, CT, 1958-64

I. M. Pei
East Building, National Gallery of Art, Washington, D. C., 1974-78
Louvre Pyramid, Paris, France, 1984-89

Robert Venturi
Venturi House, Chestnut Hill, Philadelphia, PA, 1962

Charles Moore
Sea Ranch, North of San Francisco, CA, 1965-72, (Moore, Lyndon, Tumbull & Whitaker)
Kresge College, U.C. Santa Cruz, Santa Cruz, CA, 1972-74, (Moore & Tumbull)

James Stirling
Neue Staatsgalerie, Stuttgart, Germany, 1977-83

Michael Graves
Portland Public Services Building, Portland, OR, 1980-82
Denver Public Library, Denver, CO, 1990-95

Norman Foster
Hong Kong and Shanghai Bank, Hong Kong, 1979-86

Peter Eisenman
Wexner Center for the Arts, Columbus, OH, 1982-89

Richard Meier
The Atheneum, New Harmony, IN, 1979
High Museum of Art, Atlanta, GA, 1983

Bernard Tschumi
Parc de la Villette, Paris, France, 1982
Renzo Piano
Kansai Airport, Kansai, Japan, 1988-94

Tadao Ando
Chikatsu-Asuka Historical Museum, Minami-Kawachi, Japan, 1990-94

Frank Gehry
Guggenheim Museum, Bilbao, Spain, 1991-97

Daniel Libeskind
Jewish Museum, Berlin, Germany, 1989-98

Zaha Hadid
Vitra Fire Station, Weil am Rhein, Germany, 1994