ART HISTORY 358

EUROPEAN ARCHITECTURE: THE MODERN MOVEMENTS, 1900-1933

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In this course we shall not investigate the praxis of the modern movements of architecture (such a thing would be impossible) but of the individual architects who have been singled out as the most prominent by an ongoing scholarship now some three quarters of a century old.

In the ancient Greek language, the word *praxis* referred to activity engaged in by free men. To us, it is something that goes beyond practices, actions, or behavior. Today it is seen as a combination of reflection and action. Praxis, then, defines the historicity of the human person—that is, the place of each person in history. History, seen this way, becomes the combined result of individual historicities, each depending on individual praxis. Historical literature, in turn, is the result of the praxis of historians.

In the method we shall follow, the “reflection and action that realizes pragmatically the historicity of human persons” become, respectively, the iconology and iconography individually created by each architect. But created is here a relative term. *Praxis* usually results from transmuted co-optations of thoughts and works of others which the *poeisis* of the architect synthesizes and transforms into a metaphorical self-portrait.

While our aim will be to discover through analysis these metaphorical self-portraits to the extent that we can in each case, the methodological constraints of a course such as this force us into a contradiction; we have to consider the subject matter collectively, arranged within “movements and trends,” if you will.

So, following the traditional manner, I have divided the subject matter into three phases: beginning, middle, and end, each comprising several subjects. As historical contrasts, the art and architecture of the Stalinist Soviet Union and of Nazi Germany have been included. However, at all times we shall endeavor to consider the individual minds of the architects covered as our main subject of study.

The semester grade will be the average of two examinations, one at mid-term and the other at the end of the semester. The second examination will not be cumulative and each will be worth 50 percent of the final grade.
Students who would prefer to write a semester-long paper of about 20 pages may do so provided I accept them into this option after having read an example of their critical writing they have submitted to me. The subject of the paper is chosen by the student but requires my approval. Once a subject has been approved, the student will present a short paragraph indicating the title of the paper and explaining the thesis the student will develop. A minimal bibliography of ten titles or so will be included as well. The second step will comprise of an elaborate précis and an extended annotated bibliography. A thematic outline of the paper will come next (about eight pages or so), and the final copy of the paper will be presented at the end of the semester.

Graduate art students may submit a work of art based on what they have learned in the course. As in the case of students submitting a paper, the entry of a graduate art student will done in stages.

Fourth-credit students will write reviews on three books on topics covered in the course. The books will be chosen in consultation with the instructor. Each review will address the subject matter critically and objectively and will be from four to five pages in length. Submission due dates to be discussed at the first fourth-credit meeting.


ART HISTORY 358: SECTION ONE

1-A. TRENDS IN GERMAN ARCHITECTURE, 1900-1914

A. Peter Behrens (1868-1940): The early years
   The Kiss, color woodcut, 1896-1897
   Lamp, 1902
   Ein Dokument Deutscher Kunst, Die Astellung der Künstler Kolonie, poster, Darmstadt, 1901
   Poster for Kunstlerkolonie exhibition: Ein Dokument Deutscher Kunst, lithograph, 1901
   Behrens House, Kunstlerkolonie, Darmstadt, 1900-1901
   Oldenburg: Northwest German Art Exhibition Building, 1905
   Crematorium, Delstern, 1906-1907.
   AEG Pavilion, Shipbuilding Exposition, Berlin, 1908.

English Influences in German Suburbs.

*The Red House*, Phillip Webb and William Morris, Bexleyheath, Kent, 1859

*Leyswood*, Sussex, Richard Norman Shaw, 1870

*Bedford Park*, Richard Norman Shaw, 1881

*The Orchard*, C. F. A. Voysey, Chorley Woods, Herts., 1900

Ferdinand Springer House, Alfred Messel, Zehlendorf (West Berlin), 1901-1902

Comparison: *Loch House*, C. F. A. Voysey, Oxshott, ca. 1898, with Peter Behrens, Obenauer House, Saarbrucken, 1905

C. Ludwig Mies van der Rohe (1886-1969).  The Early Years: 1910-1914

Riehl house, Neubabelsberg, 1907

Kröller-Müller house, project, The Hague, 1912

Bismarck Monument, project, Bingen on the Rhine, 1914

**Comparisons**

Jacob Prandtauer, Melk Abbey, Begun 1702.

Bruno Schmitz and Franz Mezner, Monument to the Battle of the Nations, Leipzig, 1913

Karl Friedrich Schinkel, Schloss Charlottenhof, Potsdam, 1826-28

Karl Friedrich Schinkel, Military Prison, Berlin, 1817-1818

Karl Friedrich Schinkel, Neue Wache, Berlin, 1816-1817

Karl Friedrich Schinkel, Schloss Charlottenhof, Potsdam, 1826-1828

D. Hermann Muthesius (1861-1927); the Deutscher Werkbund (1906-1914)

Villa at Winklerstraße No.11, Grunewald (Western Berlin), 1906

Cramer house, Pacelliallee 18, Zehlendorf (Berlin suburb), 1912-13

Interior design projects, date unknown

Radio Transmitter Station, Nauen, 1906

*Tuteur Haus* office building, Berlin, 1912-1913. (Compared with Alfred Messel’s Wertheim Department Store, Berlin, ca. 1906)

E. Peter Behrens, 1907-1913

AEG advertisements and goods, 1906; 1907; 1908-1913. AEG is the *Allgemeine Elektrizitäts Gesellschaft* (General–or Universal–Electric Company)

Street lamps for AEG

Berlin: AEG Turbine Factory, 1908-1909

Berlin-Dahlem, Theodor Wiegand house, 1911-1912

Berlin: AEG Small Motors Factory, 1910-1913

St. Petersbourg: German Embassy, 1911-1912

F. Walter Gropius (1883-1969): The early years

Alfeld: Fagus Shoelast Factory, 1911-1912
Diesel locomotive for German Railways, 1913
Sleeping car for German Railways, 1914

*Mitropa* dining railway car, ca. 1914

G. The **Deutscher Werkbund** Cologne exhibition, 1914
   Posters, Peter Behrens and Richard Riemerschmidt
   Austrian Pavilion, Josef Hoffmann (compared with Palais Stoclet, Brussels, 1905-1911)
   Peter Behrens, Festival Hall
   Office Building and Factory, Walter Gropius. (Compared one with Frank Lloyd Wright, Winslow house, River Forest, Illinois, 1893, and the other with City National Bank Building and Hotel, Mason City, Iowa, Frank Lloyd Wright, 1909)
   Diesel Motors Hall, Walter Gropius (at rear of Office Bldg.)
   Theater, Henry van de Velde

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1-B. GERMAN EXPRESSIONISM BEFORE WORLD WAR I

   A. Hans Poelzig (1869-1936)
      Posen (now Poznan, Poland): Water Tower, 1910-1911

   B. Max Berg (1870-1947)
      Breslau (now Wroclaw, Poland): Jahrhunderthalle, 1910-1913

   C. The theories of Paul Scheerbart (1863-1915): *Glasarchitektur*, 1914; *Graues tuch und zehn Prozent weiss* (The gray cloth and ten percent white), 1914.

   D. Bruno Taut (1880-1938)
      Leipzig: Steel Pavilion, 1913
      *Alpine Architecture*, 1919
      Werkbund Cologne Exhibition: Glass Pavilion, 1914

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1-C. EXPRESSIONISM IN GERMANY AFTER WORLD WAR ONE: THE NOVEMBERGRUPPE (1918-1925) AND THE ARBEITSRAT FÜR KUNST (1918-1921)

   A. Introductory material

   B. Wenzel Hablik (1881-1934)
      *Exhibition Building*, project, 1920

   C. Hans Poelzig,
      Grosses Schauspielhaus, Berlin, 1919 (demolished 1988)
D. Peter Behrens
   Höchst: I. G. Farben Office Building, 1920-1924

E. Hans Poelzig
   Berlin, Großes Schauspielhaus, 1919 (demolished ca. 1980)

F. Eric Mendelsohn (1887-1953): 1915-1924
   Fantasy Projects (1915-1919)
   Einstein Tower, Potsdam, 1919-1924. [Compare with Le Désert de Monsieur de Monville, Retz (outside of Paris), François Barbier and Hubert Robert, 1771]
   **Berliner Tageblatt** Building, Berlin, 1921-1923

G. Otto Bartning (1883-1959)
   *Die Stern Kirche (The Star Church)*, project, 1922

H. Rudolf Steiner (1861-1925)
   Goetheanum, Dornach, Switzerland, 1924-28

I. Walter Gropius
   Monument to the Victims of the Kapp Putsch, Weimar, 1922

J. Ludwig Mies van der Rohe: 1921-1928
   Monument to Karl Liebknecht and Rosa Luxemburg, Berlin, 1926
   Friedrichstrasse office building project, Berlin, 1921
   Glass skyscraper project, Berlin, 1922
   Leipzigstrasse office building project, Berlin, 1928

K. Chicago Tribune Building Competition, 1922
   Entries by Walter Gropius, Bernard Bijvoet & Johannes Duiker, Adolf Loos, Eliel Saarinen, H. W. Kruger & Hermann Zess, and Max Taut
   Winning design by John Mead Howells & Raymond Hood, compared with Rouen Cathedral, Butter Tower, 15th - 17th centuries

1-D. THE BAUHAUS AT WEIMAR

A. Antecedents:

   Henry van de Velde (1863-1957)
   *Höhe Pappeln (Lofty Poplars)*, [his house in Weimar], 1908
   Kunstschule and Kunstgewerbeschule bldgs., Weimar, 1906. (Henry van de Velde
Director of the Kunstgewerbeschule 1906-1915)

B. The Weimar Bauhaus, 1919-1925

Lyonel Feininger (1871-1956)
   Cathedral of Socialism, 1919. (Illustration to Gropius’ Bauhaus Manifesto)

Bauhaus curriculum

Oskar Schlemmer (1888-1943)
   Bauhaus emblem, 1922
   Murals in entrance hall and staircase of the Weimar Bauhaus (former Kunstgewerbeschule), 1922-1923

Views of workshops

   Johannes Itten (1888-1967)
   The Red Tower, 1918
   Announcement of Utopia, 1920

   Teaching aids:
   Color wheel
   Scale of light intensity
   Balanced primaries
   Balanced complementaries
   Personality of color depends on background (2 examples)

   Itten’s Vorkurs
   Scales of proportion
   Large/small - High/low - Thin/thick - Broad/narrow
   Light/dark - Soft/hard - Light/heavy
   Point - line - plane - volume
   Transparent/opaque - Smooth/rough - Rest/motion - Much/little

   Vorkurs student work:
   Study of materials and composition
   Materials study
   Textures in wood achieved with different knives
   Texture on damp paper (india ink and pen)
   Study in cubic character
   Relief composition of textured materials
   Structure with forces in balance: wood, glass, wire
   Study for mechanical display; window sculpture
Formenbaum (plaster, straw, and metal)

Lyonel Feininger (1871-1956)
   Town Hall, Zottelstedt, 2, 1918
   Villa on the Shore, 4, 1920
   Oberweimar, 1921

Paul Klee (1879-1940)
   Vessels of Aphrodite, 1921
   Twittering Machine, 1922
   North Sea, 1923
   Heavenly and Earthly Time, 1927

Joost Schmidt (1893-1948)
   Location of Planes in Relation to Each Other and to Their Directions of Movement, lithograph.
   Advertisement for Bauhaus-produced chessboard, 1923
   Bauhaus Exhibition lithographic posters, Weimar, 1923

Gerhard Marcks (1889-1981)
   Poster for Bauhaus exhibition, 1923

Georg Muche (1895-1986)
   Composition for textile, 1921
   Haus am Horn, 1923 (with Marcel Breuer)

Marcel Breuer (1902-1981)
   Dressing table with movable mirrors, 1923
   Kitchen, 1923

Carl Jacob Jucker and Wilhelm Wagenfeld
   Lamp, 1924

Walter Gropius
   Berlin/Dahlem, Adolf Sommerfeld house, 1921 (compare with Winslow house, River Forest, Illinois, Frank Lloyd Wright, 1893); glass windows by Josef Albers; woodwork and bas reliefs in vestibule by Joost Schmidt.

1-E. DUTCH EXPRESSIONISM (THE AMSTERDAM SCHOOL)

   Jan Vermeer, View of Delft and Street in Delft, both of ca. 1658.

   A. Antecedents
Petrus Josephus Hubertus (P. J. H.) Cuypers (1827-1921)  
Rijksmuseum, Amsterdam, 1877-1885  
Central Station, Amsterdam, 1885-1889

Hendrikus Petrus Berlage (1856-1934)  
Amsterdam Beurs (Stock Exchange), 1897-1903

B. The Amsterdam School

Amsterdam: Scheepvaarthuis (Ship Speed House), J. M. van der Mey in collaboration with Michel de Klerk and Piet Kramer, 1912-1916.  
Amsterdam: De Dageraad (The Dawn) Housing Complex, Michel de Klerk, 1918-1923.  
Amsterdam: Eigen Haard (Our Hearth) Housing Complex, Michel de Klerk, 1913  
Amsterdam, Ronnerplein (Henriëtte Ronner Square) Housing Complex, Michel de Klerk, 1920.

ART HISTORY 358: SECTION TWO

2-A. FUTURISM

A. Manifestos:

Filippo Tommaso Marinetti (1876-1944), Futurist Manifesto, *Le Figaro* (Paris), 20 February 1909  
Umberto Boccioni, Carlo Carrà, Luigi Russolo, Giacomo Balla, and Gino Severini, Manifesto of the Futurist Painters, *Poesia* (Milan), 11 February 1910  
Umberto Boccioni, Technical Manifesto of Futurist Sculpture, *Poesia* (Milan), 11 February 1912  
Antonio Sant’Elia (and F. T. Marinetti?), Manifesto of Futurist Architecture, Catalogue of the *Nuove Tendenze* exhibition, Milan, 11 July 1914; amplified and published in *Lacerba* (Florence), 1 August 1914

B. Poetry

Filippo Tommaso Marinetti (1876-1944)  
*Zang Tumb Tumb*, 1914  
*Paroles en libertà*, 1915
C. Sculpture

Umberto Boccioni (1882-1916)

- *Dynamic Development of a Bottle in Space*, 1910
- *Unique Forms of Continuity in Space*, 1913
- *Dynamism of a Speeding Horse*, 1914-1915

D. Painting

Umberto Boccioni (1882-1916)

- *Dynamism of a Cyclist*, 1910
- *Dinamismo de un footballer*, 1913
- *States of Mind*
- *Caricature of a Futurist Evening in Milan*, 1911

Giacomo Balla (1871-1958)

- *The Streetlight*, 1909
- *Dynamism of a Dog on a Leash*, 1912
- *Flight of the Swifts*, 1913 version
- *Flight of the Swifts*, 1918 version
- *Abstract Speed: The Car Has Passed*, 1913
- *City of Dynamism*, ca. 1914
- *Mercury Passing in Front of the Sun*, 1914
- *Pessimism and Optimism*, ca. 1923

Carlo Carrà (1881-1966)

- *Funeral of the Anarchist Galli*, sketch, 1910
- *Funeral of the Anarchist Galli*, 1911
- *Patriotic Celebration*, 1914

Luigi Russolo (1885-1947)

- *The Art of Noise*
- *Revolt*, 1911
- *Dynamism of a Train*, 1912
- *Automobile at Speed*, 1913
- *Memory of a Night*, 1912
- *Music*, 1911

Gino Severini (1883-1966)

- *Danseuse à Pigalle*
- *Spherical Expansion of Light*, 1914
- *Train in the Country*, 1913
Armored Train, 1915

E. Architecture

Antonio Sant’Elia (1888-1916)

La città nuova drawings, 1914

2-B THE SOVIET UNION, 1918-1930

A. Organizations

1918: The Free Workshops, founded from the merger of two pre-Revolutionary art schools, the Stroganof School and the Moscow School of Painting

1920: The Free Workshops become the VKhUTEMAS (acronym for Higher Artistic and Technical Workshops)

INKhUK (Institute of Artistic Culture), provided theoretical direction for VKhUTEMAS. In the early 1920s, at INKhUK, the Working Group began to exhibit architectural sketches, both in Russia and Germany (1922)

1923: The nucleus of the Working Group, including Nikolai Ladovskii, Vladimir Krinskii, Nikolai Dokuchaev, and for a time, El Lissitzky established ASNOVA (Association of New Architects) “to establish general principles in architecture ad its liberation from atrophied forms”

1925: VKhUTEMAS is reorganized as VKhUTEIN (Higher Artistic and Technical Institute); was closed down in 1930

B. Painting

Kasimir Malevitch (1878-1935)

Airplane Flying, 1914

Eight Red Rectangles, 1915

Black Suprematist Square, 1914-1915

Composition: White on White, ca. 1918

Black Square and Red Square, 1915

Arkhitecton, 1924

El Lissitzky (1890-1941)

Lenin Tribune, 1920-1924

Proun, ca, 1925

Proun, 1923

Proun99, 1923

Prounenraum, n.d.

Architecture at Vkhutemas (book cover), 1927
C. Sculpture

Naum Gabo (1890-1977)

*Column* (plastic, wood, and metal), 1923
*Construction in Relief* (plastic; work is lost), 1920
*Torsion* (plastic), 1929
*Construction in Space: Arch*, 1929-1937
*Translucent Variation on Spheric Theme* (plastic; form is series of hyperbolic paraboloids), 1951

Antoine Pevsner (1886-1962)

*Construction en rond*, 1925

D. Other media

Alexander Rodchenko (1891-1956)

Constructivist clothes, 1925
*Composition 86: Destiny and Gravity*, 1919; sculpture
*Red and Yellow*, painting
*Young Guard*, 1924; poster
*Books!* 1924; poster
*Portrai of Lily Brik*, 1924; photograph
*Stepanova with a Cigarette*, 1924; photograph
*Woman and Child Ascending Stairs*, (?) photograph
*Planes Dropping Explosive Men*, (?) photograph
*Street Scene from Above*, (?) photograph
*Portrait of the poet Vladimir Mayakowsky*, 1924; photograph

D. Architecture

Vladimir Tatlin (1885-1953)

Monument to the Third International, 1919

Nikolai Ladowsky (1881-1941)

*Collective Housing*, sketch, 1920

Vladimir Shukhof (1853-1939)

Shabolovka Radio Tower, Moscow, 1922

Grigorii Barkhin (1880-1969)

*Izvestiia* Bldg., Moscow, 1927
Ilia Golosov (1883-1945)
   Zuev Club, Moscow, 1927-1929

Boris Velikovskii
   GOSTORG (State Trade Agency), Moscow, 1925-1927

Ivan Leonidov
   Lenin Institute of Librarianship, Moscow, 1927, project

Moisei Ginzburg and Ivan Milinis
   Apartment house for the People’s Commissariat of Finance
   (NARKOMFIN), 1928-30

Aleksei Shchusev (1873-1949)
   Commisariat of Agriculture Headquarters, Moscow, 1929-1933

The Vesnin brothers (Alexander, Leonid, and Viktor)
   Project for the Palace of Labor, Moscow, 1923
   Competition for the Pravda Building, 1924
   Commisariat of Heavy Industry, Moscow, competition entry, 1934
   Mostorg Department Store, Moscow, 1927-1929

Konstantin Melnikov (1890-1974)
   Soviet Pavilion for the Exposition des Arts Décoratifs, Paris, 1925
   Rusakov Club (Russian Workers’ Club), Moscow, 1927-1928
   Project for a parking garage, Paris, 1925
   First study “of the house,” 1922
   Melnikov House, Moscow, 1929
   Intourist Garage, Moscow, 1933
   GOSPLAN (State Planning Commission) Garage, Moscow, 1934-36
   Commisariat of Heavy Industry, Moscow, 1934, project

E. The Stalinist (and Nazi) Reaction

Painting
   Boris Eremeevich Vladimirski, Female Worker
   Ivan Alekseevich Vladimirov, In a Girls’ School

Architecture
   Boris Mikhailovic Iofan, Palace of the Soviets, Moscow, 1931, competition
   entry
Exposition Internationale des Ars et Techniques dans la Vie Moderne,
Paris, 1937
B. M. Iofan, Soviet Pavilion
Albert Speer, German Pavilion

2-C. DE STIJL

A. Frank Lloyd Wright Influences in the Netherlands

Robert van’t Hoff (1887-1979)
Villa Verloop, Huis ter Heide (near Utrecht), 1915-1916
Villa Henny, Huis ter Heide (near Utrecht), 1915-1916

Jan Wils (1891-1972)
Café-restaurant De Dubbele Sleutel (The Duplicate Key), Woerden, 1918-1919

B. De Stijl: Painting

Piet Mondrian (1872-1944)
Self-Portrait, ca. 1900
Composition II in Red, Blue, and Yellow, 1930
Composition with Yellow, Blue, and Red, 1921

Theo van Doesburg (1883-1931)
Cover of first issue of De Stijl, 1917
Composition XI, 1916
Composition/The Cow, 1917
Composition, 1917
Female Nude with Hand on Her Head, 1917
Russian Dance, 1917-1918
Composition in Discords, 1918
Counter-Composition V, 1924
Counter-Composition XIII, 1925-1926

C. De Stijl: Architecture

Theo Van Doesburg
Café Aubette, Strasbourg, 1929-1931. (With Hans Arp and Sophie Tauber-Arp)
Van Doesburg house, Meudon, 1931
Model of the Maison d’Artiste, 1923
Axonometrical study, 1923
(With Cornelis van Eesteren), *Contra-Construction*, project, 1923
Axonometric drawing of a *Hôtel Particulier*, 1923
(With Gerrit Rietveld), *Interior*, 1919

Gerrit Rietveld (1888-1964)
Red-Blue Chair, 1918
Buffet, 1919
Furnishings for doctor’s office, Maarssen, 1922
Schröder house, Utrecht, 1924

E. J. J. P. (Jacobus Johannes Pieter) Oud (1890-1963)
Siedlung Tusschendijken, Rotterdam, 1920
Housing estate Oud-Mathenesse, Rotterdam, 1923-1924 (demolished)
*Café De Unie*, Rotterdam, 1925

2-D. THE BAUHAUS AT DESSAU -1: ARCHITECTURE, FURNITURE, HOUSEHOLD GOODS, AND AUTOMOBILE DESIGN

**Locations:** Weimar, April 1919-1924; Dessau, 1925-1932; Berlin, 1 Oct. 1932-2 July 1933

**Directors:** Walter Gropius, April 1919-4 Feb. 1928; Hannes Meyer, 1 April 1928-1 April 1930; Mies van der Rohe, 1 April 1930-2 July 1933

**Vorkurs Teachers:** Johannes Itten, 1919-1923; Lazlo Moholy-Nagy, 1924-1928; Josef Albers, 1928-1933

A. Architecture

Walter Gropius
Bauhaus, Dessau, 1925
Houses for Director and Masters, Dessau, 1925-1926
Total Theater (project), 1927

B. Furniture and House Goods

Moholy-Nagy house, Dessau, 1925-1926. Studio

Marcel Breuer (1902-1981)
*Wassily* Chair, 1925
Chair B 32, 1929
Furniture for Feder Stores, Berlin, 1927
*Werkbund* Exhibition, Paris, 1930
Gymnasium, Building Exhibition, Berlin, 1931
Marianne Brandt (1893-1983)
Metal tea sets
_Kamem_ desk lamp, 1928
“Touch” desk lamp

C. Automobile design

Walter Gropius
Adler cabriolet, 1930
Adler Standard 6, 1931
Adler Standard 8, 1931

2-E. THE BAUHAUS AT DESSAU - 2: PAINTING, PHOTOGRAPHY, AND STAGE DESIGN

A. Painting

Vassily Kandinsky (1866-1944)
_United, watercolor, 1922
Inside Boiling, watercolor, 1925
_Brown Spot, watercolor, 1923
Swinging, 1925

B. Photography

László Moholy-Nagy (1895-1946)
Moholy-Nagy photography
Student work

C. Stage design

Oskar Schlemmer (1888-1943)
_Bauhaus Staircase, 1932 (painting)
Oskar Schlemmer and Paul Hindemith (1895-1963)
_Das Triadische Ballett (The Triadic Ballet), 1924-1926

**ART HISTORY 358: SECTION THREE**

3-A. LUDWIG MIES VAN DER ROHE, 1926-1931
Wolf house, Guben (Gubin, Poland), 1926. (Destroyed in World War II)
Esters house, Krefeld, 1928
Hermann Lange house, Krefeld, 1928
Silk Exhibit of the Exposition de la Mode, Berlin, 1927
Glass Industry Exhibit of the Werkbund Exposition, Stuttgart, 1927
Tugendhat house, Brno, Slovakia, 1930
Berlin Building Exposition House, 1931

3-B. CHARLES-ÉDOUARD JEanneret-Gris: The Years of La Chaux-de-Fonds, 1905-1916

Villa Fallet, La Chaux-de-Fonds, Switzerland, 1905-1907
Villa Stotzer, La Chaux-de-Fonds, 1907-1908
Maison Jeanneret-Perret (La Maison Blanche), La Chaux-de-Fonds, 1912
Villa Favre-Jacot, Le Locle, 1912
Villa Schwob, La Chaux-de-Fonds, 1916. (Compare with Frank Lloyd Wright, Thomas P. Hardy House, Racine, Wis., 1906, and Warren Hickox House, Kankakee, Ill., 1900)

3-C. Le Corbusier: Paris, 1914-1925

A. Purism: Paintings by Amedée Ozenfant and Le Corbusier

Amedée Ozenfant

Guitar and Bottles, 1920
Nacres, ca. 1926
Still Life (L’Esprit Nouveau II), 1920

Le Corbusier

Still Life, 1920
Still Life, 1920-1921
Still Life with Numerous Objects, 1923
Vertical Still Life, 1922

B. Residential Prototypes
Dom-ino House, 1914
“Monol” House, 1919
“Citrohan” House, 1920

C. Theory

*L’Esprit Nouveau*, 1920-1925
*Vers une architecture*, trans.as Towards a New Architecture, 1923
The Modulor

D. Architecture

Ozenfant house and studio, Paris, 1922
Design for a Contemporary City, 1922
Plan Voisin for Paris, 1925
Villa La Roche-Jeanneret, Auteuil (Paris), 1923-24
Villa Besnus, Vaucresson, 1922-1923
(Reconstructed in Bologna, Italy)

3-D. LE CORBUSIER: PARIS, 1926-1933

Villa Cook, Boulogne-sur-Mer, 1926
Villa De Monzie-Stein, Garches, 1926-1927
Villa Savoye, Poissy-sur-Seine, 1929-1930
Swiss Pavilion, Cité Universitaire, Paris, 1929-1933

3-E. THE SIEDLUNGEN

Törten Housing Development, Dessau, Gropius, 1926-1928
Dammerstock Siedlung, Karlsruhe, Gropius, 1927-1928
Megastructure project, Gropius, 1928
Slab apartment block project, Gropius, 1929
Siemensstadt Housing Development, Gropius (and others), 1929-1930
Weissenhofsdiedlung, Stuttgart, Deutscher Werkbund, 1927 (33 bldgs., 63 units)
  Master plan: Mies van der Rohe
  Buildings 1-4: Mies van der Rohe (24 units)
  Buildings 5-9: J. J. P. Oud (5 units)
  Building 10: Victor Bourgeois (1 unit)
  Buildings 11-12: Adolf G. Schneck (2 units)
Buildings 13-15: Le Corbusier (3 units)
Buildings 16-17: Gropius (2 units)
Building 18: Ludwig Hilberseimer (1 unit)
Building 19: Bruno Taut (1 unit)
Building 20: Hans Poelzig (1 unit)
Buildings 21-22: Richard Döcker (2 units)
Buildings 23-24: Max Taut (2 units)
Building 25: Adolf Rading (1 unit)
Buildings 26-27: Josef Frank (2 units)
Buildings 28-30: Mart Stam (3 units)
Buildings 31-32: Peter Behrens (12 units)
Building 33: Hans Scharoun (1 unit)

ART HISTORY 358: BIBLIOGRAPHY

NOTE: Titles preceded by an asterisk (*) are on reserve in the Kohler Art Library. All other titles are in open stacks.

I. DICTIONARIES AND ENCYCLOPEDIAS


II. SURVEYS

* Banham, Reyner.  Theory and Design in the First Machine Age.  London:


III. MONOGRAPHS ON TRENDS, MOVEMENTS, AND PERIODS

Amsterdam School


The Bauhaus


De Stijl


Deutscher Werkbund


Expressionism


Futurism and Italian Fascism


Soviet Architecture


**Weimar Republic**


**IV. MONOGRAPHS ON ARCHITECTS**

**Peter Behrens (1868-1940)**


**Hendrik Petrus Berlage (1856-1934)**


**Walter Gropius (1883-1969)**


**Josef Hoffmann (1870-1956)**


Le Corbusier (Charles Edouard Jeanneret) (1887-1966)


1975.


**Erich Mendelsohn (1887-1953)**


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