



CIEE Global Institute – Berlin

Course name: German Architectural History and Theory
Course number: ARCH 3002 BRGE / URBS 3001 BRGE
Programs offering course: Berlin Global Architecture and Design, Open Campus
(Language, Literature, and Culture Track)
Language of instruction: English
U.S. semester credits: 3
Contact hours: 45
Term: 2018 Spring

Course Description

This course provides students with fundamental knowledge of the German architectural tradition through a historical survey of key buildings and urban spaces. Political, cultural, historical and technological factors will be closely studied as influences on the process of design and final built forms. Throughout the course, representative architectural examples in Berlin will also be studied. As the German art critic and journalist Karl Scheffler wrote in 1910, “Berlin is a city condemned forever to becoming and never to being.” As those words indicate, the city is a particularly rich site to observe how numerous competing political visions and social movements influenced German architecture and urban development.

Learning Objectives

By the end of this course, students should be able to:

- Discuss and critique architectural styles and periods and align them with important events in German political, economic, and social history.
- Know the names of influential German architects and have a critical overview of their contributions to the field.
- Demonstrate a strong knowledge of leading movements in German architectural history.
- Position specific architecture examples within the broader German cultural and historical context.

Course Prerequisites



None.

Methods of Instruction

This course is taught through lectures, discussion of the assigned readings, and the study of images and architectural plans. Excursions will offer the opportunity to visit some of the most significant buildings from the historical periods covered. Student responses to readings and sites contribute significantly to discussion.

Excursion dates and locations are in the course calendar. These are required elements of the course.

Course Materials:

All readings are available as electronic copies accessed through Canvas. Students will also receive a printed copy of *Berlin – The Architecture Guide* to use for the duration of the program. Please note that this book must be returned at the end of session.

Assessment and Final Grade

Participation & Preparation	20%
Written Assignments	30%
Midterm Exam	25%
Presentation	25%

Course Requirements

Participation

Each student is required to attend all sessions of the course and to participate actively in class discussions and during excursions. Active participation includes careful preparation of all assigned materials, thoughtful contributions to discussions in class, on excursions, on Canvas, and punctual attendance. (See the section on attendance below.) Your participation grade will also include in-class quizzes based



on course material.

Written Assignments

Students are required to submit four short essay topics or summary arguments based on readings. Assignments will also include observations about excursions. These 250-500 word assignments are shared with everyone in the class. Your submission can only be on the upcoming class session's topic and late work will not be given credit. Assignments will be graded according to thoughtfulness of analysis and argument, engagement with the material, as well as grammar, spelling, and style. In order to count for credit, assignments must be submitted on Canvas **by 12:30 pm on the day of class** (unless otherwise noted).

Midterm Exam

In-class, written exam. Mix of short-answer and essay responses. The midterm exam will consist of material covered during the first three weeks of class, including the readings assigned for those weeks and the in-class discussions. You will be asked to identify and explain the significance of several architects or architectural styles selected from a larger list of options. For architects, your answer should include at least two buildings (with dates); for architectural styles or associations, your answer should refer to at least three representative buildings, including dates. You will also select essays from a list of topics. Your response should include at least two paragraphs. The first identifies pertinent facts and dates to situate the architecture, architects, or styles to be discussed in their respective historical contexts. The second paragraph is analytical in nature and should include any arguments, theoretical concepts, or relevant articles to support your analysis.

Presentation

The "final" will be a project, conducted in teams assigned by the instructor, wherein the students will identify an architectural project (realized or not) that, for them, embodies an important aspect of German architectural history or theory. The teams will research the project and architect and make a presentation in the final week of the course that provides: a) the historical background of their choice, b) the importance of the structure historically and culturally, c) the relationship of the architect's work to any of the theories discussed in previously assigned course readings, d) analysis and interpretation of the project's significance. Each presentation must include a bibliography of readings recommended to fellow students



in order to gain a fuller sense of the structure or project in context. This assignment will be graded on thoroughness of research, skill of presentation and responding to student / instructor questioning, and peer evaluation.

Incompletes

All incomplete work will receive no credit and cannot be made up. Students with verified medical or other excused absences may have opportunities to make up missing work according to CIEE policies.

Participation

As part of your work in this course, students should demonstrate learning beyond the submission of written assignments or presentations. As such, all students receive grades based upon participation.

Participation is valued as meaningful contribution in the digital and tangible classroom, utilizing the resources and materials presented to students as part of the course. Students receive grades based upon their contributions both in the classroom and in the Canvas course.

Meaningful contribution requires students to be prepared, as directed by the Instructor, in advance of each class session. Students must clearly demonstrate they have engaged with the materials where directed.

This includes valued or informed engagement in, for example, small group discussions, online discussion boards, peer-to-peer feedback (after presentations), interaction with guest speakers, and attentiveness on co-curricular and outside-of-classroom activities.

Attendance Policy

Regular class attendance is required throughout the program, and all unexcused absences will result in a lower participation grade for any affected CIEE course. Due to the intensive schedules for Open Campus and Short Term programs, unexcused absences that constitute more than 10% of the total course sessions will also result in a lower final grade.

Students who transfer from one CIEE class to another during the add/drop period will not be considered absent from the first session(s) of their new class, provided they



were marked present for the first session(s) of their original class. Otherwise, the absence(s) from the original class carry over to the new class and count against the grade in that class.

For CIEE classes, excessively tardy (over 15 minutes late) students must be marked absent. Attendance policies also apply to any required co-curricular class excursion or event, as well as to Internship, Service Learning, or required field placement. Students who miss class for personal travel will be marked as absent and unexcused. No make-up or re-sit opportunity will be provided.

An absence in a CIEE course will only be considered excused if:

- a doctor's note is provided
- a CIEE staff member verifies that the student was too ill to attend class
- satisfactory evidence is provided of a family emergency

Attendance policies also apply to any required class excursion, with the exception that some class excursions cannot accommodate any tardiness, and students risk being marked as absent if they fail to be present at the appointed time.

Unexcused absences will lead to the following penalties:

<i>Percentage of Total Course Hours Missed</i>	<i>Equivalent Number of Open Campus Semester classes</i>	<i>Minimum Penalty</i>
Up to 10%	1	No academic penalty
10 – 20%	2	Reduction of final grade
More than 20%	3 content classes, or 4 language classes	Automatic course failure, and possible expulsion



Weekly Schedule

For each class session, a theme is listed, followed by required readings, which must be completed **BEFORE** class. Written assignments will be shared with everyone in the class and should be submitted on Canvas **by 12:30 pm on the day of class** (unless otherwise noted).

Week 1

Class 1

Berlin Beginnings: Andreas Schlüter and the Baroque in Berlin Overview of the course and urban history of Berlin

- Recommended Reading:
Ladd, *Ghosts of Berlin*, 1–5, 41–58.
Adrian von Buttlar, “Berlin’s Castle Versus Palace: A Proper Past for Germany’s Future?” *Future Anterior: Journal of Historic Preservation, History, Theory, and Criticism* 4, no. 1 (Summer 2007): 12–29.
Braun, *Berlin Architecture*, 20–21, 29.
Torisson, “The Berliner Stadtschloss,” in *Berlin – Matter of Memory*, 31–41.

Co-Curricular Walking Tour

Week 2

Class 2

Neoclassical Berlin and Karl Friedrich Schinkel

- Reading:
Cramer et al., *Karl Friedrich Schinkel. Guide to His Buildings*, pp. 9-19;
Bergdoll, “The *Rundbogenstil* in Germany,” “Schinkel’s natural history of architecture,” in *European Architecture*, 184–95;
Alex Potts, “Schinkel’s Architectural Theory,” in Snodin, *Schinkel: A Universal Man*, 47–56;
Braun, *Berlin Architecture*, 34–35, 38–39, 43.

Recommended:

Mallgrave, “The Rise of German Theory,” chap. 5 in *Architectural Theory*, 91–113. See in particular the discussion of Schinkel, 93–102.

Theodore Ziolkowski, “Schinkel’s Museum: The Romantic



Temple of Art," *Proceedings of the American Philosophical Society* 131, no. 4 (December 1987): 367–77.

Class 3

Historicism

- Writing Assignment:
Based on Alex Potts's essay, how would you characterize Schinkel's architectural practice, considering such factors as his selection of materials, use of form, and his relationship to past architectural styles?

- Reading:
Hübsch, from "In What Style Should We Build?," Wiegmann, "Remarks on the Book: In What Style Should We Build?," Schinkel, "Notes for a Textbook on Architecture," Wiegmann, from "Thoughts on the Development of a National Architectural Style for the Present," in *Architectural Theory*, ed. Mallgrave, 407–17.

Maiken Umbach, "Memory and Historicism: Reading Between the Lines of the Built Environment, Germany c. 1900," *Representations* 88 (Fall 2004): 26–54.
Braun, *Berlin Architecture*, 54–55, 64–65, 72–73, 90–91.

Recommended:

Mallgrave, "Competing Directions at Midcentury," chap. 6 in *Architectural Theory*, 114–39. See esp. "Gottfried Semper and the Idea of Style," 130–39.

Schwarzer, "The Industry of Tradition," chap. 2 in *German Architectural Theory*, 88–127.

Week 3

Class 4

Peter Behrens and the Deutscher Werkbund

- Reading:
Campbell, "The Founding of the Werkbund" and "Cologne 1914," chap. 1 and 3 in *The German Werkbund*, 9–32, 57–81. [We'll divide this reading assignment. Half the class will read chap. 1 and the other half will read chap. 3; each group reports back to the other.]
Anderson, "Modern Architecture and Industry, a Cultural Policy



of Historical Determinism” and “Architecture for Industry, the AEG Factories,” chap. 5 and 7 in *Behrens*, 95–112, 129–164. Braun, *Berlin Architecture*, 96, 103.

Recommended:

Schwarzer, “Unity and Schism at the Turn of the Century,” chap 5. In *German Architectural Theory*, 215–60.

- In-Class Reading & Discussion:
Muthesius, “Aims of the Werkbund (excerpt)” and Muthesius/Van de Velde, “Werkbund theses and antitheses,” in *Programs and Manifestoes*, ed. Conrads, 26–31.

Class 5 Bruno Taut and Social Building Reforms

- Writing Assignment:
The Deutscher Werkbund was founded as an association of architects, designers, and industrialists. What were their objectives? What were their social and political concerns? How would you account for their prolonged influence?
- Reading:
Frank Trommler, “The Creation of a Culture of *Sachlichkeit*” in Eley, *Society, Culture, and State*, 465–85.
Taut, “The Earth is a Good Dwelling,” “The New Dwelling: The Woman as Creator,” Steinicke, “A Visit to a New Apartment,” Brod, “Women and the New Objectivity,” Hermann “This is the New Woman,” in *Weimar Republic Sourcebook*, ed. Kaes et al., 454–62, 471–3.
Braun, *Berlin Architecture*, 77, 112–13, 116–17, 123.
- In-Class Reading & Discussion:
Scheerbart, “Glass architecture” and Taut, “A programme for architecture” and “*Frühlicht* (Daybreak),” in *Programs and Manifestoes*, ed. Conrads, 32–33, 41–43, 63.

Week 4 Walter Gropius and the Bauhaus **Class 6**



- Writing Assignment:
Based on the readings in the course so far, if you had to reduce, or simplify, the issues confronting late-19th-century and early-20th-century architects down to a single pair of terms, what would they be and why? Use evidence and examples from specific readings to make your argument.
- Reading:
Walter Gropius, "Programme of the Staatliches Bauhaus in Weimar," "Principles of Bauhaus production [Dessau] (excerpt)"; Oskar Schlemmer, "Manifesto for the first Bauhaus exhibition"; Ludwig Mies van der Rohe, "On form in architecture," in *Programs and Manifestoes*, ed. Conrads, 49–53, 68–70, 95–97, 102.
Ludwig Mies van der Rohe, "Architecture and the Will of the Age"; Walter Gropius and Paul Schultze-Naumberg, "Who is Right? Traditional Architecture or Building in New Forms?," in *Weimar Republic Sourcebook*, ed. Kaes et al., 438–45, 450–53.

Recommended:
Mallgrave, "European Modernism 1917–1933," chap. 11 in *Architectural Theory*, 235–78.

Class 7 Midterm Exam

Co-Curricular Saturday Excursion to the Bauhaus and *Meisterhäuser* in Dessau
Meeting Time & Location: 8:45 AM at Friedrichstraße Station (Track 4)

- Recommended:
Relph, "Modernism and Internationalism in Architecture: 1900-40," chap. 6 in *The Modern Urban Landscape*, pp. 98-118;
Mallgrave, "Excursus on a Few of the Conceptual Foundations of Twentieth-Century German Modernism," chap. 9 in *Architectural Theory*, 195–203.

Week 5 Class 8 Erich Mendelsohn and Dynamic Functionalism



- Writing Assignment:
Discuss how concepts from Gropius's founding manifesto and educational program for the Bauhaus are reflected in the architecture of the school building completed in Dessau. Offer examples of how the building's layout or architectural elements reflected the curriculum's objectives.
- Reading:
James, "An Architecture of the Metropolis," chap. 4 in *Mendelsohn and the Architecture of German Modernism*, 108–39.
Recommended:
James, "The Docking of the Mauretania and Other Experiments in 'Style Mendelsohn'," chap. 3 in *Mendelsohn and the Architecture of German Modernism*, 78–107.
- In-Class Reading & Discussion:
Mendelsohn, "The problem of a new architecture" and "Dynamics and function," in *Programs and Manifestoes*, ed. Conrads, 54–55, 72–73.

Class 9 Albert Speer and National Socialist Architecture

- Preparation:
Find two photos of architecture or building plans for the Third Reich. Upload the image files to the assignment area on Canvas. Be prepared to discuss why you selected those images and what you see in them. Discuss the source of the photos as well (i.e. book, website, etc.).
- Writing Assignment:
Mendelsohn's architecture incorporated stylistic experimentation, constructional innovation, and contemporary cultural influences. Select a building by Mendelsohn and discuss how specific design elements, building materials, and cultural sources were used in order to create an architectural form that synthesized some of the contradictions and disparate aspects of modern life.
- Reading:



Balfour, "Hitler," chap. 3 in *Berlin: The Politics of Order*, pp. 70–106;
Taylor, "Post-Modernism in the Third Reich" in *The Nazification of Art*, pp. 128–41;
James-Chakraborty, "The Drama of Illumination" in Etlin, *Art, Culture, and Media under the Third Reich*, pp. 181–98;
Braun, *Berlin Architecture*, pp. 138–41

Recommended:

Mallgrave, "Depression, War, and Aftermath 1934–1958," chap. 13 in *Architectural Theory*, pp. 305–354

Week 6
Class 10

Competing Modernities in the Divided City - West and East Berlin

- Reading:
Balfour, "Kulturforum," chap. 7 in *Berlin: The Politics of Order*, 213–44;
Florian Urban, "Recovering Essence through Demolition: The 'Organic' City in Postwar West Berlin," *Journal of the Society of Architectural Historians*, Vol. 63, No. 3 (Sep. 2004), 354–69;
Thomas Flierl, Karl-Marx-Allee and "Interbau 1957". *Berlin Postwar Heritage between Confrontation and Co-evolution, in: Socialist Realism and Socialist Modernism. World Heritage Proposals from Central and eastern Europe* [= ICOMOS Journals of the German National Committee LVIII], pp. 62-65.
Braun, *Berlin Architecture*, 162–63, 172–73, 191, 202–3.

Recommended:

Mallgrave, "Challenges to Modernism in Europe, 1959–1967," chap. 14 in *Architectural Theory*, 355–379;
Strom, "Central City Planning and Development," chap. 3 in *Building the New Berlin*, 39–52;
Relph, "Planning the Segregated City: 1945-75," chap. 8 in *The Modern Urban Landscape*, 138-165.

- In-Class Reading & Discussion:
Conrads, *Programs and Manifestoes*: Gropius/Wagner, "A programme for city reconstruction;" German architects, "A post-war appeal: fundamental demands;" Mies van der Rohe, "Technology and architecture," 146–9, 154.



Class 11 Reunification & the “Starchitect” + Final Presentations

- Writing Assignment:
During the 1990s, Berlin embraced an urban planning vision called “Critical Reconstruction.” This synthetic building plan endeavored to “critically” bring back the past by combining contemporary architecture with historical elements. Or in the words of Hans Stimmann, who was Berlin’s Senate Director of Building Affairs, “Berlin must look like Berlin.” Using the Berlin Architecture Guide, choose one building designed after reunification. Analyze the degree to which Critical Reconstruction affected the realized building. How, in particular, do urban planning concerns, as well as historical and political considerations, affect or contribute to the structure’s form and appearance?
- Reading:
Strom, “Experts, Aesthetes, and the Built Environment” and “Planning the National Capital,” chap. 8–9 in *Building the New Berlin*, 135–54, 159–73. Günter Schlusche, “Die Parlaments- und Regierungsbauten des Bundes im Kontext der Berliner Stadtentwicklung” [“The Parliamentary and Government Buildings of the Federal Government in the Context of the Urban Development of Berlin”], Aus *Politik und Zeitgeschichte*, B 34–35, 2001. Braun, *Berlin Architecture*, 236, 261, 285.

Recommended:

Libeskind, “Berlin Letter,” *ANY: Architecture New York*, no. 6 (May/June 1994), 48–51.

Readings (selections from)

Anderson, Stanford. *Peter Behrens and a New Architecture for the Twentieth Century*. Cambridge, MA: MIT Press, 2000.

Balfour, Alan. *Berlin: The Politics of Order*. New York: Rizolli, 1990.



Bergdoll, Barry. *European Architecture 1750–1890*. Oxford: Oxford University Press, 2000.

Braun, Markus Sebastian, ed. *Berlin – The Architecture Guide*. 2nd ed. Berlin: Verlagshaus Braun, 2012.

Campbell, Joan. *The German Werkbund: The Politics of Reform in the Applied Arts*. Princeton, NJ: Princeton University Press, 1978.

Conrads, Ulrich, ed. *Programs and Manifestoes on 20th-Century Architecture*. Cambridge, MA: MIT Press, 1971.

Cramer, Johannes, Ulrike Laible, Hans-Dieter Nägelke and Andreas Bernhard. *Karl Friedrich Schinkel. Guide to His Buildings. Part 1: Berlin and Potsdam*. Munich: Deutscher Kunstverlag, 2007.

Eley, Geoff, ed. *Society, Culture, and State in Germany, 1870–1930*. Ann Arbor: University of Michigan Press, 1998.

Etlin, Richard A., ed. *Art, Culture, and Media under the Third Reich*. Chicago: University of Chicago Press, 2002.

James, Kathleen. *Erich Mendelsohn and the Architecture of German Modernism*. Cambridge: Cambridge University Press, 1997.

Kaes, Anton, Martin Jay, and Edward Dimendberg, eds. *The Weimar Republic Sourcebook*. Berkeley: University of California Press, 1995.

Ladd, Bryan. *The Ghosts of Berlin: Confronting German History in the Urban Landscape*. Chicago: University of Chicago Press, 1998.



Mallgrave, Harry Francis. *Architectural Theory: An Anthology from Vitruvius to 1870*. Malden, MA: Blackwell, 2006.

Relph, Edward. *The Modern Urban Landscape*. Baltimore, MD: Johns Hopkins University Press, 1987.

Snodin, Michael, ed. *Karl Friedrich Schinkel: A Universal Man*. New Haven, CT: Yale University Press, 1991.

Strom, Elizabeth A. *Building the New Berlin*. Lanham: Lexington Books, 2001.

Taylor, Brandon A. and Winifred van der Will, eds. *The Nazification of Art: Art, Design, Music, Architecture and Film in the Third Reich*. Winchester: Winchester Press, 1990.

Useful resources, including an architectural glossary, can be found with the course materials on Canvas. In addition, relevant chapters from the following reference texts will be listed as recommended reading along with the assignments:

Mallgrave, Harry Francis. *Modern Architectural Theory: A Historical Survey, 1673–1968*. 1st ed. Cambridge: Cambridge University Press, 2005.

Schwarzer, Mitchell. *German Architectural Theory and the Search for Modern Identity*. Cambridge: Cambridge University Press, 1995.