



Neoclassicism: A Lens for the Interpretation and Creation of Nationalistic Architecture and the Built Environment

By Robert Pinkston, 2015 CTI Fellow
William Amos Hough High School

This curriculum unit is recommended for Interior Design I, II, Interior Applications, FACS Advanced Studies, American History, World History, Civics and Economics, Architecture, Psychology, Sociology

Keywords: Architecture, Built Environment, Nationalism, National Discourse, Neo-Classicism, National/State Identity, Nazi Architecture, Palladianism, Monument, American National Architecture, Civic Architecture, Architectural Expression, Modernism, Classical Civilization, Internationalism

Teaching Standards: See [Appendix I](#) for teaching standards addressed in this unit.

Synopsis: Architecture and the built environment are powerful tools in the hands of those who are skillful at wielding them to their purpose. Architecture conveys ideals and philosophies and when used effectively, dialogs with those that interact with it. The early Greeks and Romans successfully synthesized their quest for world domination, power and strength into their architectural form which was revitalized by Palladio and spread throughout Europe. It was recognized as Neoclassicism and became the model for government buildings throughout Europe and the United States. This unit explores the neoclassic architectural form and its connections to nationalism and national identity by tracing it back to its source and examining the expressions of it in the United States and later in Nazi Germany.

I plan to teach this unit during the coming year to 150 students in Interior Design I & II and Interior Applications.

I give permission for Charlotte Teachers Institute to publish my curriculum unit in print and online. I understand that I will be credited as the author of my work.

Architecture and the built environment are powerful tools. They speak to the soul of humankind by influencing the ways we think, view life and interact with space and each other. They color our interpretation of others and sway our thinking on issues. They impact the way we feel while giving voice to regimes, movements, propaganda and perceptions of beauty and order.

We have also created a host of traditions, rituals and schemes to remind us of significant events or to legitimize and memorialize individuals. Over thousands of years, we have become skilled at crafting stylistic references while manipulating our environments to communicate a host of ideas, philosophies and biases.

Earth's earliest residents, namely cave and cliff dwellers, left evidence of significant events scribed onto the walls of their dwellings. Ancient cultures demonstrated their reverence of deity in their creation of temples and monuments to their gods. These were sacred spaces that perpetuated the stories and traditions associated with their spiritual mentors and subjects of their worship. The Judeo-Christian community and Muslim faiths certainly understood the concepts of temples and sacred spaces constructed to honor and facilitate worship to God. Rituals, tradition and symbolism have always been a vital part of the built environment.

As humans, we have the need to be reminded of significant events in our history, important people who have shaped the past and present and the apparent desire to be "awed" by something. We recognize the power of symbols to speak sometimes indescribable mysteries to our souls. We not only react intellectually to them but also emotionally. This power is recognizable to those in power and those wishing to manipulate the way we think, perceive social constructs, and dictate behavior.

When we consider Nationalism and the pride and honor that surround it, it is no surprise we have created traditions, rituals and spaces to help us express and comprehend that sense of national pride and belonging. The political/opinion leaders among us want to engage all our senses, to have us fully "in", expressing agreement and support as recognition of national unity. Perhaps, this is precisely what most citizens want. We want to feel, respond and be part of something that is bigger than ourselves. If we consider a definition of nationalism to be a sense of loyalty and pride in one's nation (one that is better than most other countries), then we are able to grasp the intellectual, emotional and life sacrificing implications that we associate with it.

As citizens of a nation-state, we are part of the national discourse. We are constantly responding to it as we interact with space around us. We may not always be in agreement with the political leaders or climate of the time and may be longing for dramatically radical changes in that structure and philosophy of the government, but we maintain a strong sense of national identity and ideal. The built environment, especially nationalistic expressions in civic architecture, speaks to us, silently whispering that we are a nation of grounded, intelligent individuals. We are reminded of the foundations of democratic ideals and freedom that our Founding Fathers built this country upon. These silent conversations between citizen and the built environment are not confined to the US. We need only look around the world to view how in every culture throughout time, mankind has used architecture and spaces to impact citizens

and inhabitants both consciously and subconsciously. Perhaps, that is why it is such a powerful tool.

Seminar Contributions

As I considered applying to be a CTI fellow and examined the seminars, “What Makes a Nation” stood out to me. It was my first choice because I saw it as a great vehicle to explore architecture, the built environment and design. It would allow me to consider the implications of Nationalism and its expressions through architecture.

As a result of the seminars, I have gleaned a great deal from my fellow colleagues and learned about nationalism, national discourse, its creation and expression through the writings of theorists like Gellner¹, Smith² and Anderson³. The seminars have challenged my thought processes as we discussed Anderson’s, *Imagined Communities*⁴, the development of social and civic identities and theories, revolving around Ethnic and Civic Nationalism. Perceptions and intentional expression directly impact architecture and the built environment, especially as nations and communities attempt to establish identity.

Because a large number of fellows in my seminar teach American and European History or Civics and Economics, I have been exposed to relevant content in the context of National Discourse as countries developed and created political, social and civic identities. Realizing how communities and countries express their nationalistic attitudes has helped me develop a valuable lens as I write this unit.

Our discussions in seminar have helped me understand the undercurrents that flow through society based on political influence, including nationalistic dialogue and the need for social, political and national identity. I suppose I have given some consideration to those elements that are part of the construct of a community or nation, but their significance has been underscored, especially as I give attention to the tensions that exist between the perceived national identity and the ethnic groups with their specific languages, cultures and practices with their own ethno-nationalistic identity. The groups see the nation as a “homeland”⁵, however we have seen throughout history these groups splinter from the national identity. Often times these fraction groups form the foundation of a new political order. The cycle of national identity begins again with fresh expressions.

Narrative

Scholars interested in the built environment have developed complex ideas for understanding how architecture and design help to promote and reinforce national identity.⁶

According to Didiano, “the built environment is subconsciously constructed as a common image that reminds the public of ownership and values accepted by the state. The values are either forced or encouraged through architecture to strengthen the nation.”⁷

Ancient Greek and Roman Architecture

The constructed environments of ancient Greece and Rome demonstrate the strong ties between social, political and religious values and the use of architecture to reinforce them. From 850 BC to 476 AD, this “Classical” style of architecture was built with great attention to precise rules of proportion and order known as “The Classical Orders”. The orders included defined column styles, arches, pediments and the use of the golden mean in the understanding of correct and pleasing proportions. This strong sense of order and discipline was an appropriate expression as the Greeks created the Parthenon as a temple to honor the goddess Athena and the Roman’s construction of the Pantheon. These structures have become architectural icons in their demonstration of skills in design, engineering and conveyance of philosophy and values.⁸ ([See Figure 1.](#))

The Romans continued to integrate the technological and engineering expertise of the Greeks and contributed their innovative processes in the creation of colosseum structures throughout Italy with the most notable being the great Colosseum in the center of Rome. Created as an elliptical amphitheater, it was a prime venue for demonstrating the Roman values of strength and domination. These architectural feats were designed intentionally to hold vast numbers of spectators and to “classify” the inhabitants based on the seating locations. Their design included subterranean “staging/holding” areas and were great venues for gladiatorial events. The physical location (center of Rome) indicated a high value of providing environments for social and commercial interaction by the Romans. Their heavy use of arches (used in Colosseum construction) extended to their public works projects such as the Pont du Gard in the South of France. This massive aqueduct was just one of many innovative structures created to “better the life” of the citizens in the Roman Empire. We still associate the innovative contributions of Greek and Roman architecture with the long standing values of strength, dominion, intellect, government, religion and commerce.⁹ The Greek and Roman cultures created a very strong, identifiable national architecture that has proven to be stylistically reproducible by other nation/states wishing to create a visible identity with political and social links to the past.

This correlation between architecture and a “national spirit” had its birth in the 16th century. Prior to this, boundaries were defined by walls or by large armies that “guarded” territories from invaders. During the 18th century, the creation of maps that accurately defined boundaries made Anderson’s notions of imagined communities more prevalent.¹⁰ Land was identifiable by topography and its recognition was acknowledged within the nation/state and by its neighbors. Within these areas, expressions of nationalism and identity could be propagated. As these groups developed identities, expressions of their values were visible in their built environments, whether borrowed or innovated.

Other catalysts that brought together Nationalism and architecture were books integrating text and illustrations that were being circulated throughout Europe. Because content was being composed in the vernacular of the people rather than Latin, there was more reader access.

Anderson develops the idea that print, namely books, was a key contributor to the process of Nationalistic development. The elevation of these vernaculars made them the languages-of power that were more widely understood by the masses. They laid the foundation for biases of national consciousness because the people developed the ability to understand each other based on the written word rather than the conversational word.¹¹ Gellner proposed the importance of education and literacy in the process.¹² If you were unable to read the books, then they were of little value, however as education spread, so did reading. As reading became more common, more people had access to information about both the nation and its built environment.

Antonio Palladio

The work of Palladio was crucial in propagating the early architectural styling and philosophy of the Greek and Roman classical period. This revival of expression and styling would be dubbed ‘Neo-Classic’ or new classicism by the mid 1700’s. His humble beginnings as an apprenticed stone mason and sculptor in his early teen years would prove to be helpful as his practical understanding of the use stone construction of structures would elevate him to greatness in years to come. While Palladio was in his mid- twenties, he was working as a mason on the reconstruction of a villa at Cricoli outside Vicenza for Count Gian Giorgio Trissino, a Humanist poet and scholar. Trissino took note of the young mason and began mentoring and tutoring him. This Humanist education was to provide practical experience for Palladio. Trissino envisioned the villa as a place to house his pupils studying math, music, philosophy and the classical writers. He appreciated the work of the Roman Architect and Theorist Vitruvius and wanted the villa to reflect the style and dignity of his early (46-30 BC) works. Trissino (overseeing Palladio’s architectural studies) took the young Palladio to Rome where he studied the work of Vitruvius in detail, measuring, studying and sketching Roman architectural ruins. Palladio was a true disciple of the ancient architect Vitruvius and his research of the early building sites during these study excursions would yield valuable insight as Palladio sought to revive Villa Trissino for a new humanist age. His studies also fueled a significant treatise on architecture, *The Four Books of Architecture*, 1571, which set the vocabulary of architectural pattern, proportion and ornament for much of the world’s domestic architecture. Its influence has been felt globally and has impacted structures throughout Europe and the Americas. It was Palladio’s early work that helped transform civic architecture into a State/National form through the use of pediments, columns, ordered-arched windows and other neoclassic details.¹³ He was inventive in his use of combined elements that utilized the principals of the classical orders that stayed true to the spirit of classical architecture while modifying them to create innovative solutions for his time period. [\(See Figure 2.\)](#)

Palladianism became the universal, canonized Architectural language in Europe for the creation of civic, institutional and residential environments. Neoclassic architecture and variations on it would soon become the vernacular for civic construction of a young nation striving to proclaim its national identity through architecture, The United States. It was the earliest form of adopted Nationalistic architecture in the US in the 19th century and flourished because it referenced the notion of political centrality through the 16th century representation of Roman and Greek civility and democracy.¹⁴ [\(See Figure 3.\)](#)

In Britain, this new-classicism rose as an architectural expression because Gothic was no longer considered an appropriate expression of modern civility (mankind thinking for himself). The church was losing its grasp on the populous and the architectural styles associated with it were falling out of style.¹⁵

According to Quek, “Palladio not only left a theoretical tomé that could be correlated to his work, but he also clearly distilled many of the ideals of the Roman architecture for a Civic architecture.”¹⁶

Palladio’s publications provided a visual vocabulary for architects, power brokers and the aristocracy, especially in Great Britain. His books, *Antiquities of Rome*, 1554, which became a principal guidebook to Roman ruins for hundreds of years and the *Four Books*, a thorough and practical builders manual were referenced by historians and designers and also by those desiring a knowledge of classical ways of thinking and creating. The learned and cultured gentlemen of Britain developed a keen interest in Palladio’s treatises as they felt the need for architecture that elevated them and their social status.

Sir Henry Wotton’s, *The Elements of Architecture*, 1624, was another sourcebook promoting Palladianism. He was a former ambassador to the Venetian Republic and wrote to an audience of cultured laypersons, explaining the basic concepts of Palladio’s new classic renaissance which helped drive the adoption of his stylistic architectural language to the burgeoning democracies of 18th and 19th century Northern Europe.¹⁷ Palladio’s publications, the work of Sir Henry Wotton and numerous architects throughout Europe propagated not only the stylistic exterior facades of early Greek and Roman architecture but also Palladio’s systematic layout of interior spaces with a central hall and rooms on either side that were highly functional.¹⁸ Inigo Jones, an English architect who was heavily patronized by the English Royal Court, was a true disciple of Palladio and was absorbed by his writing and early works. He shared Palladio’s philosophy that classical models should not be imitated to the letter but rather be elaborated to create architecture that was functional and innovative for the time.

The adoption of Palladianism was only partial in England and did not become a dominant force in architecture until Lord Burlington began promoting it on the heels of civil war. Upheavals of the war and restoration produced an altered social climate where Palladianism flourished. The court ceased to be the absolute, the epicenter of national and political life. The aristocracy, prosperous gentlemen of taste, were in search of expressions that linked them to culture, learning, history and social importance. They wished to recreate the villa designs of Palladio, created for Italian aristocracy on their own country estates in England. The works of Wren, a famous architect of noble standing in England further promoted the stylings of Palladio in England.¹⁹ ([See Figure 4.](#))

Continued changes in social and political life throughout Europe gave rise to a demand for new types of public buildings, even in Holland. The gospel of Palladio was being expressed in domestic and civic architecture there. Campen’s Amsterdam Town Hall (now Royal Palace on the Dam) drew on Palladio’s designs for re-conception of the never constructed Doge’s Palace. Germany was much slower to accept the classical style due to its leadership’s conservative, “folk” leanings and its lack of large commercial cities like London or Amsterdam to urge the

show and celebration of commercial wealth and national pride. It was not until Frederick the Great, a leader steeped in Italian classicism, came into power that Germany saw neoclassic inspirations emerge. He was determined to catch up with the rest of Europe and created Potsdam, a permanent military headquarters and administrative center and as the author describes a “walk-on picture book”.²⁰ In 1751, Frederick’s Venetian advisor, Algarotti declared Potsdam not only a school for the art of architecture but also a school for the art of war. This statement would hold profound meaning in years to come. It was nearly destroyed in the struggle against Hitler.²¹ ([See Figure 5.](#))

Thomas Jefferson as Architect

This language of Palladianism gave voice to mercantile wealth, civic, political and national pride. It spoke of domination, strength and democracy. It reminds us of the timelessness and enduring legacy of ancient societies. Its use of volumed, soaring spaces implied aspiration and assertiveness. These ideals were surely in the hearts of the Founding Fathers of the United States. The great desire to be free from the rule of England and to establish a democracy that represented the people was a strong motivation for the new country. It was Thomas Jefferson, self-taught architect, ambassador, statesman, governor, vice –president and 3rd president of the United States that forged many social and political highways for the new nation. This writer of The Declaration of Independence was a renaissance man.

He studied the writings and art forms of classical civilizations, loved music and believed strongly that the architecture and environment of a community intentionally communicated the values of it. Speaking to fellow statesman, James Madison, Jefferson stated, “How is a taste in this beautiful art (architecture) to be formed in our countrymen unless we avail ourselves of every occasion when public buildings are to be erected, of presenting to them models for study and imitation?”²² Jefferson saw architecture as a way to influence the masses of the new country with “models of taste” based on antique, classical models. He felt the ideals of civilization, elegance and virtue should be invested with new forms of physical expression to be true to the aesthetic and moral vision of a modern democracy.²³

According to Quek, “Nationalism in an Architectural context resonates with its political definitions. Rather than the political and national unit being in line, the architectural unit correlates with the national one”.²⁴

Jefferson’s ideals of Democracy, Academia and his appreciation of the contributions of classical civilizations undergirded his desire to create a national identity for the United States. The young country needed a political prophet who could interpret and give voice the silent longings of its citizens and create expressions of their philosophies and dreams. Jefferson was a man of intellect and understanding. His readings and studies acquainted him with the written works of Palladio. He greatly admired the architect’s designs that found their origins in classical Greek and Roman structures and utilized the classical orders of scale and definitive proportion as

markers of neoclassical styling. He designed Monticello (with its many revisions), the University of Virginia, country homes and plantations in the American South and the design for the new capital city of Washington. It was because of Jefferson's influence that Neoclassicism would be the dominant style of US government buildings then and into the future. Their strength and connection to the past would send a strong message to those who interacted with the structures that the United States embraced the ideals of democracy and freedom, was free from the tyranny of England and was a nation that could stand on its own, free thinking ideals. This was an assertive, confident nation quickly developing its national and political identity among the nations of the world. The architectural forms reminded its citizenry of these key ideals. One can only imagine the Washington, DC of Jefferson's era and recognize the impact these iconic buildings with their soaring height, imposing facades and Parthenon-like colonnades might have on the citizens of this young nation. These were buildings crafted out of stone implying permanence and stability, displaying great craftsmanship and at great cost to the democracy. It is no wonder that they inspired a robust nationalistic pride, especially to the more common man who might not have ever experienced architecture of this stature or elegance. The Neoclassic styling of the architecture of Washington and Virginia would become the new form for civic, educational and government buildings throughout the country.²⁵([See Figure 6.](#))

This adopted architectural form allowed states to participate as part of the greater nation as materials were sourced from throughout the country for the construction of the buildings. Granite and marble might be supplied from Georgia while limestone might be sourced from Pennsylvania. In this way, everyone felt they made a contribution to the visible identity of the nation. Not only did Neoclassicism speak to the conveyance of strong American ideals but it was the fashionable style of those with power and influence. It displayed an understanding of economic wealth, intellect and appreciation of the classical ways of thinking. These were but a few of the ideals with which the new nation chose to identify itself.

Adolph Hitler as Architect and Nazi Architecture

Conflict and struggle also impact the need for national identity. A change in regime or conflict of identity demands re-establishing or reinforcing the way the citizens of a nation express their ideals. It corresponds to a rewriting of who we are via our space and physical expressions.²⁶ Adolph Hitler and his Nazi regime were masters of creating a new nationalistic model in architecture and expression. Hitler's desire was to construct the built environment as an agent to control and manipulate the people. He wanted to imitate Imperial Rome by creating monumental architecture in a realm that would rival the Caesars. Secondly, he wished to "rewrite" Germany's painful past. The country was being crippled by the sanctions of the Treaty of Versailles following the First World War and bitterness was high in the country. Following the Wall Street crash of 1929, the United States called its loans to Germany and the country's economy collapsed. Unemployment was high and the economic and political climate was ripe for change. During this crisis, the German citizens were looking for someone to blame and a savior to lead. In Hitler they found both. He blamed the Jews for much of the long term economic strife in Germany and marketed the idea of revitalizing, perhaps even reinventing Germany as a nation of pure race, pure blooded people. He wished to cleanse the population (of Jews) and reinvigorate the Aryan heritage. He saw the Aryans as bearers of human cultural development though they

had diluted their purity through the blending and racial mixing with others. He sought to reestablish a racially pure community and saw it as a responsibility of the new government.²⁷ Hitler was a driven man who believed he had been called by God to lead Germany and have dominion over the world. He envisioned a German-dominated Europe that would elevate the importance of the German citizens. Because he was persuasive and competent as a speaker many of his countrymen embraced his philosophy. Their general disapproval of the political and economic situation in Germany made the decision easier. In January of 1933, Hitler was made chancellor of Germany. Shortly after, in March of 1933, the Reichstag adopted The Enabling Act of 1933 which would ultimately be the vehicle through which Hitler would be able to constitutionally exercise dictatorial power over Germany. Upon the death of President Paul von Hindenburg, he assumed total leadership over the country and ushered in a new regime. The stage was now set for him to re-imagine Germany and to propagate his National Socialist ideologies.²⁸

Hitler had grown up as a young man appreciating the arts, music and architecture. He often drew up plans for buildings and was an artist. He enjoyed all art forms and was especially fond of Wagner as a composer. This love of the arts and culture and his understanding of the theater were especially helpful to Hitler and his regime as he sought to reinvent Germany. He often borrowed from his Wagnerian opera experiences, the familiar liturgical-style practices of the church and oratory as vehicles by which he could establish the philosophy of his regime especially in the party rallies.²⁹

Hitler seemed to always be scheming, thinking of ways to establish Germany as a nation of greatness and himself as the dominant world leader. Hitler, like many other national leaders, admired imperial Rome but he believed that early Germans shared ancestry with the Romans. He believed they were part of the early fabric that was the Roman Empire. He considered the Romans early Aryans, their seed very much a part of Roman heritage. This was a grand scheme on his part to make a political and historical connection between the ancients of Rome, the Aryans and modern day Germany. He imported political and social symbols from Roman culture into his own modifications of classical architecture to legitimize the connection of Aryans to Germany and Rome. His motive was to use architecture to connect his regime to what he saw as the superior race of people.³⁰ Nazi Germany's architectural styling employed a rigid, imposing style borrowed from neoclassical roots but much more edited. There was a staunchness implied with Hitler's interpretation of the classical form. It dismissed much of the customary ornamentation and emphasized the raw, muscular elements of the architectural form. This intentional exaggeration of the elements portrayed the desired image of Germany as a strong, warlike state.³¹

Hitler made numerous philosophical connections to the iconic structures of classical Rome. He wished to elevate himself as the founder of a thousand-year reign and equated that eternity with the great Coliseum in Rome. He envisioned all future Olympic games to be held in Germany at the Deutsches Stadium which was constructed in a manner consistent with the Roman Coliseum. He wanted to dominate every part of society as an outgrowth of his serious cravings for control. Hitler desired to make Munich the "metropolis for German art". To that end he ordered the building of national museums and during his reign filled them with art that was

“appropriate” to a sense of national community. Hitler did not see the modern works of Kandinsky, Klee, Dix and other Modernists as supporting the moral life and values of the nation. He had 70 works by these and many other modern artists removed from the Schlossmuseum in Weimar. Un-German cultural elements were to be purged and in their place pure German works assembled.³² He dismantled and repurposed the Bauhaus (a German Modern Design Movement that influenced art, architecture and furniture design) because he felt that modernist expressions in the arts were destructive, narcissistic and products of individualism.³³ In time, Hitler amassed large art collections, partly as a source of pride as he felt these expressions spoke to the intellect and social wealth of the people. Hitler saw this as a great success because he viewed the purging of un-German elements as another step toward restoring Germany to its pure heritage.³⁴

Hitler’s early exposure to and eventual love of Wagnerian opera became a catalyst for the “stage settings” he would create as backdrops to propagandize the German people. In the earliest days of the Fuhrer’s reign, the existing collection of structures in the neoclassical style was expanded and he engaged the German architect, Albert Speer, to be the architect for the new regime. Speer recognized from Hitler’s sketch book that the leader’s political mission and passion for architecture were inseparable.³⁵ Hitler saw himself as a skilled concept-architect and together they sought to create architecture as a method of blending art form, function and political philosophy. Oftentimes, celebrations such as May Day would be used as a vehicle to link the German heritage to Nazi principles. In time, the nature and setting of the celebrations would morph to reinforce the current political and social culture. Hitler had the Zeppelinfeld constructed as a venue for the party rallies.³⁶ It resembled a stage set, a presentational social space to espouse the philosophy of the regime through a time-honored tradition. The banners used in gatherings would now present the symbolic swastika and Nazi eagle as symbols of German Nationalism and pride. Anthems would be sung and the gathering took on the feel of a church service with the structure of the party rallies following familiar liturgical models in the Catholic Church. As time continued, the regime would continue to distance itself from the symbols of royal Berlin. There was still a link between the new order and the country’s classical past but the message was clear. The new order was paramount.³⁷

The Nazi’s, under Speer’s architectural direction, would become masters in the creation of spaces that brought the community together for the common purpose. Nazi philosophy and its author demanded venues that would give voice to and magnify the importance of the message. There could be nothing mundane or common and the symbolism and expressions had to serve the Third Reich. Hitler saw part of the government’s role to be a political purifier through a moral purging of “the body corporate of the nation”. He chose to accomplish this through the promotion of a culture rooted in a symbolic past, a revival of personal work ethic and the continuity of a man’s inner life to the nation’s will to live. There was limited space for individualism.

The National Socialists did have some problems as they viewed their politically correct architecture. Nazi architecture borrowed from neoclassical roots but squared off many of its features. On occasion, they would add romanticized elements from the past to mimic medieval influences. (Wewelsburg Castle). They might draw from the volkish style in more rural settings for community structures and construction of watchtowers. It would seem they were somewhat

inconsistent in the stylistic interpretations of some of their buildings. However, the important urban and state or party structures were in statement, grand and imposing neoclassical examples. Their sheer size was to convey a message of strength and the power of the Third Reich. Constructed environments like the Zeppelin Field in Nuremberg, the master plan for Berlin or even the Cathedral of Light (ordered columns of searchlights used at the Nuremberg Party Rallies) were amazing theatrical sets in Neoclassical style that sought to convey a reinvented German Nationalism and pride.³⁸ (See Figure 7.) German propaganda movies demonstrate the power of these venues and the rallies that occurred in them to move the masses toward the “Savior Hitler’s” cause.

As a part of Hitler’s massive construction campaign, He and Speer created a monumental master plan in which his re-imagined Berlin became an idealistic and iconic statement to the nation and the world of Germany’s power and his domination of the planet. It would replicate and draw inspiration from iconic Roman structures like the domed Pantheon and take on the ancient city structures with key built elements at the northern and southern axis points. It would announce to all that a new empire had emerged that would dominate the world.³⁹ (See Figure 8.)

Though Hitler and Germany never saw this re-imagined Berlin, the vision for it was ambitious. Before it could be constructed, The Third Reich fell and Hitler committed suicide.⁴⁰ Though the motive behind its construction might have been completely ego-centered and self-serving, it evidenced the power of architecture and constructed environments to communicate strong messages to the people that interacted with it. It reinforced through its borrowing of iconic and familiar elements, connections with the past that resonated with the populous as they sought to find legitimate leadership and identity as part of their nation-state. It evidenced Even now, those who recognize its power and manipulate it effectively exercise great influence over the masses.

It is rather ironic that Hitler’s “repurposing” of the Bauhaus Movement and the departure of those in its community led to greatness and influence they might never have realized in Germany. While Walter Gropius, Ludwig Mies van der Rohe, and LeCorbusier fled Germany to escape Hitler’s oppression, they found a new audience in the United States. They were responsible for introducing The International style of architecture, which even in the 1930’s, was well received. Their large structures for industry and commerce sought to expose the structural framework of the building that was then clad in glass. This re-thinking of space and creating transparent environments was a drastic departure from the enclosed stone and steel structures, especially neoclassic designs that were the dominant government and civic architectural form. Gradually, we have shifted from more classical forms to concepts that challenge our perceptions of their use and appropriateness for our cities. The tall skyscraper still speaks of dignity and importance and the engineering challenges certainly make us applaud the intellect and problem solving skills of its designers.

Emerging Expressions of Nationalism

As the world continues to change and its perceptions of identity morph, we are forced to revisit and re-imagine the ideals and their expressions that constitute the identity of a nation. Paul

Ricoeur wrote in 1955 that civilization is formed by a cultural nucleus or core surrounded by successive layers like customs and traditions. To get through to the core, you have to dissect, cutting through the layers of images and symbols that comprise the basic ideals of the nation.⁴¹ The question for design professionals, urban planners and end users has become more challenging as they attempt to establish norms for new civic architecture. How will they represent and communicate the core ideals and philosophies for new generations? How will those involved in the development of these architectural forms determine what layers to retain and which to dismiss? How will the public accept these emergent expressions since they may often lack the familiar elements they are accustomed to seeing? Mark Kushner in his presentation for TED Talks discusses the importance of end users weighing in on the design of new spaces as part of the design process. This idea acknowledges the importance of architectural forms resonating with the aesthetic and philosophical views of its end users.⁴²

As new and innovative architectural forms have appeared, complex issues such as the impact of Internationalism and Modernism have emerged, pushing the limits on expressions that convey the pulse of a community/nation.⁴³ Overt symbols once used to convey democracy and strength, symbols borrowed from classicism such as tall, imposing columns and pediments are replaced with emergent expressions of strength and stability like massive stone monoliths or transparency expressed through the use of glass walls. Technological innovations in construction, site planning and an edited vision of appropriate use of space are driving the design of new spaces. Modern architects are engaging us and our opinions as they seek our input on structures while they are in the conceptual stage. Design leaders recognize that public venues carry an economic liability and if the populous can't relate to them, they will be unsuccessful.⁴⁴ Great attention is being given to the way we interact with space and the emotions we feel as we experience it. Spaces are interactive and organically take us to a place of remembrance. The impact is the same, sometimes deeper, while the form is dramatically different. The use of transparent elements, dramatic geometry in form and strategic lighting are but a few of the hallmarks of emerging movements affecting architectural expression. We are revisiting how space affects us and advances in technology and engineering are allowing designers to push materials to their limits to create new expressions of identity. We are still proud of our heritage, still full of nationalistic fervor, yet we experience it through a different lens. It may be the monolithic spread of names carved in stone that seems to go for eternity at The Vietnam Memorial in DC. It might be the reflecting pools with water gently spilling over minimalistic box structures at the 9/11 Memorial in New York that could signify a lethargic cleansing process. We are being invited by these creations to appreciate them as works of art, as social statements of remembrance, as celebrations of human ingenuity and promise.

As I stated in the beginning of the narrative, "Architecture and the built environment are powerful tools. They speak to the soul of humankind by influencing the ways we think, view life and interact with space and each other."

Strategies and Culture

As a teacher who entered the profession via a lateral entry program, I bring a set of values, prejudices, assets and liabilities to the classroom. I have always considered myself a

teacher/mentor even before I claimed the formal title or assembled the credentials to legally teach. I have always been an “equipper” which I translate to mean someone behind the scenes who plants seeds of inspiration and aids in their growth and development by imparting skill sets that deepen the understanding and discovery of insights. In my industry, Interior Design, Interior Architecture and Space Planning, I am charged with the task of helping other professionals “think outside the box” as a necessity in the creation of innovative solutions for practical spaces to facilitate positive human interaction.

My desire is to create in the classroom an orderly, respectful environment that “inspires intellect” by fostering innovative thought and processes, exploration, discovery and creativity. I desire to help my students consider not only the aesthetic components of a space but also its psychosocial implications. I have always chosen a variety of vehicles to instruct and lead in my classroom. I recognized many years ago that anytime I can engage all the senses of my students, their learning outcomes will be deeper and longer lasting. This is of critical importance to me and my program since I teach four levels of Interior Design and Space Planning with each level building on the foundation of the one previous. If I have not equipped my students adequately with the most important concepts and techniques to help them process, I will be required to re-loop and thus lose valuable time, stealing from new content.

I have found utilizing design videos from YouTube, short seminars from Ted Talks and clips from film to be a great bridge-strategy as students acquire new concepts. I think one of the most pressing challenges educators face is making content relevant. As a visual learner, it helps me a great deal if I can not only hear it but see it and experience it as well. The use of these visual tools helps me accomplish these tasks in the classroom. I have found that utilizing case studies helps my students develop deeper analysis skills. For students of design, deconstruction and analysis helps them understand the composition of a successful design, assimilating strategic design process skills.

I have been successful using these vehicles and recognize their importance as they promote a shift in the learning environment. The teacher is no longer the primary information source. He or she is no longer the focus of attention, the “go to”. The attention is shifted to the student who is empowered to research and discover, draw conclusions and inferences and take ownership of their learning.

Place

I have been teaching at Hough High School for the past 6 years and was one of the original educators to open the school. Prior to that, I taught Design disciplines at Hopewell High School for 3 years. My first classroom experience was at Hopewell. At Hough, I face challenges that may be a bit more distinctive than the average school at CMS. Our student population is less diverse and generally from a higher social-economic strata.

Hough High School is located in Cornelius, NC outside of Charlotte. Cornelius is considered an upscale community and part of a larger Lake Norman community. Lake Norman was created in 1963 when the Catawba River was dammed. Cornelius has 70 miles of shoreline, more than any of the other municipalities on the lake. Based on 2010 census statistics, the largest age

demographic was adults from age 40-60 at 54.3%. The median income was \$83,789 and the principal employer was CMS schools with 406 employees.⁴⁵ Hough High School opened in August of 2010 and offers a traditional North Carolina educational program. The school boasts multiple Honors and Advance Placement Courses in most disciplines and an Occupational Course of Studies for students with disabilities.⁴⁶ The graduation rate for Hough for the 2014-2015 school year rose to just under 94%, far above the district, state and national averages. Based on the chart below, our student demographic is primarily White, non-Hispanic followed by 12% Black, non-Hispanic and 7% Hispanic. The balance of students is multiracial, Asian, Native American or Alaskan in origin. Our school serves approximately 2500 students for the 2015-2016 school year.

Ethnicity	School	District
White, Non-Hispanic	77%	32%
Hispanic	7%	18%
Multiracial	2%	3%
Asian	2%	5%
Black, Non-Hispanic	12%	42%
American Indian/Alaskan Native	0.5%	0.5%
Native American/Native Alaskan	0.4%	0.5%
Pacific Islander	0%	0%
Native Hawaiian or other Pacific Islander ^{47/48}	0%	0%

Based on this demographic, Hough serves a population that is primarily white, non-Hispanic from the neighboring communities: Cornelius, Davidson & Huntersville. All these communities are marked by higher socio-economic households with high expectations of the educational community. The area is also served by a number of charter schools and private preparatory schools.

The Audience/Participants

In Level 1, most of my students will be freshmen or sophomores who will be taking the class as an introduction to Interior Design. They may have chosen the elective or been placed in the class which may account for entry engagement. Level II students are exposed to similar but deeper content and participate in more “interior specific” projects and continue to develop professional techniques. The third level, known as Interior Applications is focused primarily on applying the principles and concepts from earlier courses to create professional, industry specific examples of spaces to meet client needs. Level four or advanced studies provide an environment where students are self-paced and choose their own content in the fields of Design and Architecture. They research, compose and create final projects as artifacts demonstrating content knowledge and skill.

This unit is constructed so that it can be used in part or whole depending on the literacy and skill level of the participants. It is cross-curricular in content and can be used in multiple disciplines. As I approach the strategies I will utilize for this unit, I want to ensure a balance between teacher led and student driven activities. One of our big focus points in the school is establishing a culture of literacy. This unit will involve cultural literacy, information literacy, computer/technical literacy, visual literacy and global literacy. We will employ several resources to assist in delivery of relevant content and examples including technological research, online seminars, speeches, case studies, film and articles as well as lecture. Students will have the opportunity to photo journal on location and reflect as a part of specific assignments. I find choice to be a powerful tool as well since a large part of engagement hinges on student interest. I plan to offer a broad selection of case study options and project categories to meet this need.

To introduce the unit, I plan to discuss more common, vernacular topics to help students form links between the familiar and abstract. I will continue to build rigor as the unit progresses with more analytical content and activities and culminate the unit with a final project that is cumulative in nature.

Activities

Activity 1:

Goal: Help students establish links between traditions and ways they think about established family norms and their emotional connections to them.

Students will consider a tradition in their family, reflect on its origins and significance (to themselves and others) and how it may have possibly changed over the years. They are to consider how it makes them feel and whether they will pass this tradition down to further generations (why or why not). They are to write a short reflection piece discussing the tradition based on the criteria. The reflections will be shared randomly in the class for discussion. (Have students use their student ID for identification on the piece rather than their name to allow for anonymity). I suggest redistributing the essays in class so that they stay anonymous. (Letting the students know this ahead of time may allow them to be more transparent in their writing.)

As a class, discuss the similarities in the traditions, factors that would facilitate or prohibit their continuation and the common feelings people share about traditions.

EQ: What is it about a tradition that prompts us emotionally?

Activity 2

Goal: Begin to help students comprehend the concept of family, community identity and nationalism as they consider their families, their neighbors and school/faith community and the United States.

Students will begin by taking a sheet of paper and dividing it into 4 columns across the top. They will label them: Family, Community, Country, Similarities of all. In the left side margin write these categories, allowing 4 or 5 lines for each: My feelings about it, love most, what I am the most proud of, dislike most, wish I could change. They are to fill out this sheet, again staying anonymous. Take up sheets and randomly redistribute. Have students go to large sheets around the room writing the answers from the papers on the sheets. Each sheet should be one category with each community type in columns.

Have students discuss the findings from the sheets and lead them into a discussion based on their responses to their school or faith community. What are their feelings and how do they express them? What are the facts or perceptions that generate those feelings? How much impact do things like sports or any “communal activity” impact their feelings of pride and identity?

Move the discussion toward the country.

EQ: What does it mean to be patriotic? Are you proud to be associated with this country? Even if there are things you would like to see changed, do you still maintain pride towards it? What are some ways people demonstrate their nationalistic devotion? How does a crisis impact the way people feel about their homeland?

Activity 3

Goal: Help students create a working definition of Nationalism through which they can interpret the concepts of National identity.

Have students research the topic of nationalism in the on a broad scale while focusing on The United States, having them capture the points that stand out to them personally. Have them work in groups to craft a statement that defines nationalism and its characteristics (“We the People”). They should create large banners (maybe flags) to express their statements.

In a bowl, write down the names of several countries: United States, Germany, Russia, France, England, South Africa, USSR, Australia, Switzerland and Belgium. As students enter the classroom, have them draw a name from the bowl and assemble as a group by the country selected (10 countries with 3 students in each group). They are to:

- Research the national anthem of the country and its origins.
- Research the background of what was happening in the country at the time of its writing.
- Consider the identity statement the country wishes to reinforce.
- Determine if they feel the statement is still relevant.

They will present their findings to the class in a 2-3 minute oral presentation. Have the group presenting the United States present LAST. On a large poster, have each group collectively categorize the key identity statements (Is it a call to arms, appreciation of the motherland, call for national unity etc).

As they have considered Nationalism, the ways countries wish to reinforce it and its public expressions around the world, have students work in smaller groups of 5 or 6 to re-craft an anthem for the United States. They can draw from their research on Nationalism, the presentations of their classmates or the categorized identity statements on the poster. If some groups finish early, suggest they create a flag or banner that supports the content of their anthem.

EQ: Why is it important for the people of a nation to feel national pride and how might they express it? What are ways the government might choose to reinforce those feelings of devotion and commitment to the nation-state?

Activity 4

Goal: Continue to build on the idea of the nation reinforcing and underscoring nationalism through its promotion of holidays and its use of buildings and memorials to bring us to remembrance

General discussion: What is your favorite national holiday and why? Choose your holiday and Google it to find out its origins. Why does this holiday continue to be relevant?

How do you think this holiday relates to nationalism?

Choose a memorial: 9.11 in New York, World War II in DC, Vietnam Veterans in DC or another of your choice. What elements did the designers of the memorial include to impact the viewers/participants? What were some of the verbal cues they employed to take us back to a place of remembrance? If you were a foreigner with no “national connection” to the event, how might you respond and why?

EQ: How and why does a nation utilize structures to commemorate significant events and perpetuate its ideals?

Activity 5

Goal: Continue the discussion of the built environment as a tool for reinforcing the ideals of nationalism and civic pride. Introduce the idea that people respond to verbal cues around us, especially in buildings. Help students comprehend the importance of being aware of spaces around them and their meanings.

Show the TED Talks presentation “The First Secret of Design Is Noticing” by Tony Fadell. Have students use a simple viewing guide to help them categorize the content using the “What I Know” and “What I Learned” categories. After the viewing, engage the class in a discussion concerning the challenges of awareness, the things that distract us and some basic student-created solutions drawn from the video presentation.

Take the time personally to be aware of the built environment on the campus. Look at various buildings on the campus and determine their purposes. What are the cues that help you realize that?

Create a short building scavenger hunt to help students dissect their spaces on campus by having them look at the cues that clue us in to the purpose of a space. Have them locate at least 5 spaces, identify the cues that helped them comprehend the use of the space and then discuss their findings. (Consider media areas, sports complex facilities, cafeteria and administrative areas). How do architects and designers help us determine the subtle meanings and uses of space (Large, open spaces are used for gathering, smaller spaces for intimate conversation and reflection, horizontal surfaces for work, signage etc)? What has been used around the campus, especially in the sports areas, to create a sense of team/ school pride, accomplishment and expectation? How might it be more effective in establishing a positive and healthy school culture?

How do professional sports teams accomplish this? (The building of iconic stadiums, team branding by logo, colors and marketing and establishing a connection between the team and its location to the region to promote the acceptance and support of the fans).

EQ: How does the built environment communicate its use and message to the people interacting with it? How do we train ourselves to be aware of the spaces around us?

Activity 6

Goal: Students will continue to develop an understanding of the dialog between constructed environments and users, specifically in the examples from Classical civilizations. They will begin to use case studies as an analysis tool to help them recognize elements that promote and underscore nationalism and civic/social pride.

Students will read the article on Ancient Greece and Rome, “Ancient Greek and Roman Architecture” from the bibliography to grasp a basic understanding of classical elements and their use in built environments. Students will pay close attention to the following elements:

Columns, Porticos, Pediments, Friezes, Domes and Proportion

Students will sketch or locate online an example of each element with the desired perception the creator wished to elicit from its viewers. For example, “What was the message of long rows of imposing columns?” Another sample question to scaffold students in the assignment might include, “Why did the frieze become an important element on ancient structures?”

Case study analysis: Have the students work in teams of 3 and assign each a building from a classical civilization. These might include the Coliseum in Rome, The Parthenon, The Pantheon, buildings of the Acropolis or other structures of the period. They are to identify:

- The origin and specific designed use of the building.
- The elements utilized on each structure and how they establish a dialog with the users of the building.
- The original materials used to construct the building and where they came from.
- The motivation of the government at the time to construct the building.

An image of the structure along with the above information will be included as an entry in a classroom portfolio cataloging the origins and development of classical/neoclassical architecture.

Students will gather in “round table format” to discuss their findings with each other.

EQ: How did ancient cultures communicate their democratic ideals and worship of deities through their architecture?

Activity 7

Goal: Continue the exploration of classical architecture and its renaissance in 15th century Europe, especially in Italy, with the work of Antonio Palladio. Establish the factors that were involved in the migration of Neoclassicism to neighboring regions in Europe and beyond.

In an effort to assist students in understanding the concept of “renaissance”, discuss clothing as a fashion statement and some of the styles that we see revisited, from eyewear to garments. Discuss the idea that certain styles are classic and survive time with a few modifications while others come and go relatively short periods of time. Why do classic styles seem to survive the test of time? The same principles are at work in architecture. It is a style driven discipline and is fluid over time with trends and fads, just like clothing and apparel.

Have students read the text from the narrative in the unit on Antonio Palladio and his contributions to the spread of classical forms in architecture. They can go deeper by reading the articles listed in the bibliography concerning Palladio and neoclassic architecture.

Use the following questions as talking points to discuss Palladio’s contributions:

- How did Palladio become interested in architecture? What influences assisted his development?
- What was the role of observation in Palladio’s life as an architect?
- Why was the invention of the printing press significant in Palladio’s career and how did it influence the migration of neoclassicism?
- What perceptions did he wish those interacting with his architecture to have?
- Was there room for “personal interpretation” in his renaissance of classical architectural forms?
- What were the ultimate guidelines for Palladio as he revived classical architecture?
- If you were to identify one factor that contributed to Palladio’s success, what might it be?

Case Study: Have students break into groups, researching some of the famous works of Palladio. Have them choose one and identify the architectural elements he utilized in the design of the building and the importance of each in the Nationalistic dialog between building and end users. They will create a page for entry in the class portfolio and briefly share their findings with the class.

EQ: Palladio looked to the past to inform his present and the future of architectural forms. What methods did he employ to identify and revive the use of classical forms in architecture?

Activity 8

Goal: Students need to grasp an understanding of how Palladio's work, dubbed Neoclassicism, migrated from 16th century Italy to other parts of Europe and finally to the United States and who the key players were in its movement.

Students should read the articles from the bibliography concerning Palladio, Thomas Jefferson and Neoclassicism utilizing the information to create a chronological timeline of the spread of Neoclassicism. They should be able to answer the following questions:

- Who were the key players, especially in England, that propagated the neoclassic form of architecture?
- Why was neoclassic architecture popular with the nobles and learned citizens of Europe?
- Why would adoption of an architectural style become a status symbol for the Gentry of 17th and 18th century England?
- What was Jefferson's role in Nationalistic architecture and what was his motivation?
- What was the inspiration for Jefferson?
- What ideals did neoclassic architecture convey to Jefferson and the young US?
- Why was it important to source the materials for the construction of neoclassic government buildings from multiple states?

EQ: How did neoclassic architecture spread from Europe and how/why was it given voice in the United States?

Activity 9

Goal: Students will examine public structures, especially in Washington, DC, Monticello, The University of Virginia and possible local examples for the impact of Neoclassicism in their design.

Case Study: Students can start the assignment by using the image sources in the bibliography or researching online various examples of neoclassic architecture. They are to identify the components used to create the structures, identify the use of the building and why they think neoclassical forms were used in the execution of the building. They will print out the image of the building and include their analysis on the sheet and use it as an entry in the class portfolio.

An extension of this assignment is to have students photo journal by walking around their community, taking images of neoclassic architecture and gathering the same information as above. They are to print these off and create entries for the class portfolio.

EQ: How extensively has neoclassic architectural form been used in the community and what was the original intent for the use of the structure?

Activity 10

Goal: Assist students in assessing the impact of neoclassic architecture in Germany during the Third Reich and Adolph Hitler's intent to utilize it as a propaganda form to undergird his totalitarian message.

Students should begin the assignment by considering what they know about Hitler, Nazi Germany and the regime. Have them think, pair, share with each group putting individual statements and perceptions on a poster labeled with 3 columns: Hitler, Nazi Germany and the Third Reich. They can write their perceptions in each appropriate column. This can be used to provide talking points as you introduce this section of content.

(It will be important not to focus on the Holocaust at this point; address it only as part of Hitler's way to rid the German society of what he saw as a pestilence, namely the Jewish population. It will be good to introduce his ideas of creating a pure-blooded race here. This connection with Aryans will be beneficial as you go deeper into this assignment.)

Have students read the articles on Nazi architecture and Adolph Hitler from the bibliography and listen to the BBC podcast, also referenced in the bibliography. Have them view Hitler's propaganda film, "Triumph of the Will" by filmmaker Leni Riefenstahl and draw conclusions about Hitler, his ideology and the methods he employed to propagate his National Socialist movement, making connections between what they read in the articles and saw in the film. Utilize these scaffolding questions:

- What were some of the events prior to Hitler's rise to power that made life in Germany so difficult?
- Why was Germany so hungry for new leadership and a change in their government?
- What methods did Hitler use to propagandize the citizens of Germany?
- What do you think the source was for some of his methodology?
- How did Hitler view the contributions of architecture, the arts and music to society and especially German culture?
- What was his response to things he viewed as un-German?
- Hitler employed neoclassic architecture as he sought to create his totalitarian regime. What was his motivation behind that?
- How did Hitler attempt to make the connection between the ancient civilizations and Germany?
- Hitler saw Himself as the ultimate world leader and wanted Germany to be the seat of the new world government. How did he try to "face lift" Germany to make this a visible reality?
- Nazi Architecture replicated many elements of neoclassical style. How did Hitler and his Architect, Albert Speer, modify the architecture to convey the regime's specific ideologies?

- Hitler and Speer proposed a very ambitious project that would be the seat of his new world order. What was it and was it ever realized?
- As Hitler sought to construct buildings and monuments, what message was he trying to send to his people and the world as they viewed them?

Case Study: Choose an example of architecture built by the Third Reich and trace its origins back to a similar structure in Ancient Greece or Rome. Print off the two images and use these questions to guide your analysis of the Nazi architecture:

- How did Hitler modify it to speak of his own ideology?
- What was the intended purpose of the structure Hitler created?
- How do you think it related back to Hitler's ultimate philosophy of power and dominion over the world?

EQ: Why did Hitler choose the neoclassic form of architecture to convey the message of his regime?

Activity 11

Goal: Over time, we have seen the language of architecture morph. Students should understand the reasons why and some of the emergent expressions that architects and planners use to convey the national and cultural rhetoric. Since architecture is used as a tool to communicate ideals and philosophies, students will develop an understanding of some modern emergent forms and discuss possible meanings.

Students should watch the TED Talks videos listed in the Bibliography to grasp an understanding of the ways architects and end users view the purposes of the built environment. A discussion should be led using the following talking points:

- How do many architects view their roles in the creation of structures that “speak” to the population?
- How might the developers and designers of public buildings and spaces gain insight from the public about forms that will be accepted (or not)?
- What are some of the emergent elements you have experienced in the built environment in your community? Do you embrace them or not?

Case Study: Have students research a modern building or space of significance. This might be a government building, a memorial (9.11 Memorial or Vietnam Memorial In Washington, DC) or a park (Centennial Park in Chicago). While the space may not have the traditional architectural

forms associated with it, the architect communicates a message to its users/viewers. Use these questions to guide the analysis:

- What are the materials used in the construction of the architectural form?
- How does the material differ from buildings created in neoclassic style?
- What terms come to mind when you view the structure?
- What messages do you think the architect was trying to convey?
- What elements do the architects use to draw you into the message?
- New and emergent technologies are often employed to help these spaces be “interactive”. What are some of these?
- How effective is the structure in communicating the message being conveyed?

EQ: How do architects peel away the layers of perception to create spaces that speak to the core of an issue?

Final Project and Assessment

Goal: The final assignment is an assessment project or tool to help students tie the concepts of the unit together. It will assimilate all the basic goals with the project demonstrating their understanding of the basic concept of architecture and its dialog with its users.

Create a space: The built environment students will design should be associated with nationalism or something dealing with civic or social concern. This might be a courthouse, a memorial addressing a social issue or a space for commemoration of a significant state or national event. Students will:

- Determine a location for the structure to be placed that is appropriate to its end use.
- Identify who the user demographic might be.
- Identify the elements that will be included in the construction of the space and their meanings (tall monolithic structures for strength, lots of steps suggesting raising ones-self to the occasion etc)
- Conceptualize the statements the structure should convey and begin sketching the structure for the purpose of teacher review.
- Upon review, re-evaluate ideas and create a final sketch, labeling its components.
- Write a brief about the space created, its location and why it was positioned there, the meanings behind the elements chosen to create the space and who the end users might be.
- Compare and contrast this new space to the neoclassic architecture studied in the unit.
- On a sheet, present the image and the brief and include them in the class portfolio.

EQ: What messages can we send with architecture and how effective is that communication to the people that interact with it?

Final Question for Thought:

How do you think the message of nationalism Thomas Jefferson wished to convey through architecture was different from that of Adolph Hitler?

Resources

List of Materials for Classroom Use

Binder containing copies of articles from Bibliography for student use.

A large binder with tabs to serve as a class portfolio to gather research and documentation

Sheets of poster board or bulletin board paper for charting and cataloguing discussion topics.

Multiple colors of markers for group identification when charting

An assortment of teacher chosen images of neoclassic architectural forms as reference.

Either laptops or tablets for students to use as they engage in research individually or in groups.

Access to a television and internet access for viewing TED Talks in class.

Set up a photo journaling experience like a field trip to community sites that exemplify neoclassical architecture (The Davidson College campus has many good examples)

Bibliography for Students

Why the Buildings of the Future Will Be Shaped by You. Performed by Marc Kushner.

TED Talks. Accessed September 19, 2015. www.ted.com.

Kushner as an Architect believes that architecture and the built environment are all about visceral emotions. He discusses the move toward user driven spaces with the users providing input before the space is built, during its conception stages.

My Architectural Philosophy? Bring the Community into the Process. Performed by Alejandro

Aravena. TED Talks. Accessed September 19, 2015. www.ted.com.

Aravena as an architect discusses the strength of users participating in the design process. If there is "any power in design it is power of synthesis".

A Secret Memorial for Civilian Casualties. Performed by Matt Kenyan. TED Talks. Accessed September 20, 2015. www.ted.com.

Matt Kenyan, an artist, discusses his tribute to the thousands of civilian casualties in Iraq using a common instrument: yellow legal pads.

The First Secret of Design Is Noticing. Performed by Tony Fadell. TED Talks. Accessed September 21, 2015. www.ted.com.

Fadell discusses the concept of habituation and the way we notice the world around us. He challenges viewers to: Look broader, Look closer, Think younger so that we can stay beginners.

Gates, Theaster. "How to Revive a Neighborhood: with Imagination, Beauty and Art." TED Talks. Accessed September 22, 2015. <http://www.ted.com/>.

Theaster Gates is a potter turned activist turned developer. He saw the blight of his city and chose to re-imagine his community. His discourse describes the challenges and successes and the future plans to continue the transformation.

BBC - GCSE Bitesize - Hitler's Rise to Power." *BBC - Homepage*. Web. 13 Oct. 2015.

<<http://www.bbc.co.uk/schools/gcsebitesize/history/mwh/germany/hitlerpowerrev1.shtml>>
This interesting dialog debates Hitler's motivation and effectiveness in his quest to dominate the world.

Craven, Jackie. "Andrea Palladio - Renaissance Architect Andrea Palladio." *Architecture and House Styles - Architecture and House Styles Facts and Photos*. Web. 19 Oct. 2015.

The author offers great insights into Palladio's life and work.

Craven, Jackie. "Neoclassical Architecture." *Architecture and House Styles - Architecture and House Styles Facts and Photos*. Web. 12 Oct. 2015.

<http://architecture.about.com/od/neoclassical/Neoclassical_Architecture.htm>.

The author is an expert on architectural styles and provides good background information about neoclassical forms and their origins.

Hoffman, Matthew. "Architecture: Hail to the Chief of Neo-Classicism: Thomas Jefferson's Ideals Laid the Foundations of Architecture for the US, as Well as Its Constitution." *The Independent*. 20 Jan. 1993. Web. 28 Oct. 2015. <<http://www.independent.co.uk/arts-entertainment/art/news/architecture-hail-to-the-chief-of-neoclassicism>>.

Hoffman offers a concise but thorough discussion of the contributions of Thomas Jefferson in establishing a direction for building styles in the United States.

Bibliography for Educators

Why the Buildings of the Future Will Be Shaped by You. Performed by Marc Kushner. TED Talks. Accessed September 19, 2015. www.ted.com.

Kushner as an Architect believes that architecture and the built environment are all about visceral emotions. He discusses the move toward user driven spaces with the users providing input before the space is built, during its conception stages.

My Architectural Philosophy? Bring the Community into the Process. Performed by Alejandro Aravena. TED Talks. Accessed September 19, 2015. www.ted.com.
Aravena as an architect discusses the strength of users participating in the design process. If there is "any power in design it is power of synthesis".

A Secret Memorial for Civilian Casualties. Performed by Matt Kenyan. TED Talks. Accessed September 20, 2015. www.ted.com.
Matt Kenyan, an artist, discusses his tribute to the thousands of civilian casualties in Iraq using a common instrument: yellow legal pads.

The First Secret of Design Is Noticing. Performed by Tony Fadell. TED Talks. Accessed September 21, 2015. www.ted.com.
Fadell discusses the concept of habituation and the way we notice the world around us. He challenges viewers to: Look broader, Look closer, Think younger so that we can stay beginners.

Gates, Theaster. "How to Revive a Neighborhood: with Imagination, Beauty and Art." TED Talks. Accessed September 22, 2015. <http://www.ted.com/>.
Theaster Gates is a potter turned activist turned developer. He saw the blight of his city and chose to re-imagine his community. His discourse describes the challenges and successes and the future plans to continue the transformation.

Ancient Greek and Roman Architecture | NeoClassic. Neoclassical. Web. 12 Oct. 2015.

Andrea Palladio. *Infoplease.com*. 2007. Web. 19 Oct. 2015.

Characteristics of Architecture | NeoClassic." *Neoclassical*. Web. 12 Oct. 2015.
<<http://www.neoclassic.com/characteristics-of-neoclassical-architecture.html>>.

China Turns To More Modern Architecture : NPR. NPR : National Public Radio : News & Analysis, World, US, Music & Arts : NPR. Web. 12 Oct. 2015.
Discussion of emergent architectural forms in China and public response.

CLARE, JOHN D. "Why Did Hitler Come to Power?" *Hitler's Rise to Power*. 2008. Web. 13 Oct. 2015. <<http://www.johndclare.net/Weimar7.htm>>.

Craven, Jackie. "Andrea Palladio - Renaissance Architect Andrea Palladio." *Architecture and House Styles - Architecture and House Styles Facts and Photos*. Web. 19 Oct. 2015.

Craven, Jackie. "Neoclassical Architecture." *Architecture and House Styles - Architecture and House Styles Facts and Photos*. Web. 12 Oct. 2015.
<http://architecture.about.com/od/neoclassical/Neoclassical_Architecture.htm>.

Craven, Jackie. "Neoclassical Architecture." *Architecture and House Styles - Architecture and House Styles Facts and Photos*. Web. 15 Oct. 2015.

Hoffman, Matthew. "Architecture: Hail to the Chief of Neo-Classicism: Thomas Jefferson's Ideals Laid the Foundations of Architecture for the US, as Well as Its Constitution." *The Independent*. 20 Jan. 1993. Web. 28 Oct. 2015. <<http://www.independent.co.uk/arts-entertainment/art/news/architecture-hail-to-the-chief-of-neoclassicism>.

Journal Psychology: Psychology of Architecture. *Cre8iveThings*. Web. 26 Oct. 2015.

Quek, Raymond, Darren Deane, and Sarah Butler. "An Introduction." Introduction to *Nationalism and Architecture*

Ricœur, Paul. *History and Truth*; . Evanston: Northwestern UP, 1965. 280. Print.

The Rise of Neoclassical Architecture | NeoClassic. *Neoclassical*. Web. 15 Oct. 2015.

Zalampas, Sherree O. Adolf Hitler: A Psychological Interpretation of His Views on Architecture, Art, and Music. Popular, 1990. Print.
Great in-depth analysis of Hitler's early life, the influences that fueled his later life and his rise to power.

Additional Resources of Interest

News Photos, Video, Tech Reviews - TIME.com. Web. 13 Oct. 2015.
<<http://www.time.com/time/photogallery/0,29307,1707887,00.html>>.

Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London: Verso, 1993. Print.

<http://architecture.about.com/od/neoclassical/Neoclassical_Architecture.htm>.

Dyckhoff, Tom. "Mies and the Nazis | Art and Design | The Guardian." *Latest News, Comment and Reviews from the Guardian | Guardian.co.uk*. 30 Nov. 2002. Web. 12 Oct. 2015.
<<http://www.guardian.co.uk/artanddesign/2002/nov/30/architecture.artsfeatures>>.

Hugh, Pearman. "How I Spent a Few Days in Palladio's World." *The Wall Street Journal*. 3 Mar. 2009. Web. 19 Oct. 2015.

"The Lincoln Memorial (1916) and Lincoln's Statue (1920)." *Ann T. Hathaway*. Web. 12 Oct. 2015. <<http://auntiehathaway.blogspot.com/2010/06/lincoln-memorial-1916-and-lincolns.html>>.

www.bluffton.edu/~sullivanm/virginia/jeffersonarchitecture.html

"Neo-Classical Architecture - Great Buildings Online." *Architecture Design Images History 3D Models and More - ArchitectureWeek Great Buildings*. Web. 12 Oct. 2015.
<<http://www.greatbuildings.com/types/styles/neo-classical.html>>."Neoclassical

"Neoclassical Architecture." *Wikipedia*. Web. 15 Oct. 2015.

- "The Psychology of Architecture." *Wired.com*. Web. 26 Oct. 2015. The author cites several studies that correlate color and the perception of space to cognitive activities.
- "The Rise of Neoclassical Architecture | NeoClassic." *Neoclassical*. Web. 15 Oct. 2015.
- "San Giorgio Maggiore - Andrea Palladio - Great Buildings Online." *Architecture Design Images History 3D Models and More - ArchitectureWeek Great Buildings*. Web. 19 Oct. 2015.
- "Spread and Adaptation of Neoclassical Architecture in Different Countries | NeoClassic." *Neoclassical*. 21 June 2009. Web. 15 Oct. 2015.
- "Top Ten Nazi Architecture." *World Architecture Images- Germany*. Web. 12 Oct. 2015. <<http://www.german-architecture.info/GERMANY/TEN/TEN-NS.htm>>.
- "US Capitol Building in Washington DC." *Architecture and House Styles and Building Design*. Web. 12 Oct. 2015. <<http://architecture.about.com/od/usa/ig/Washington-DC/US-Capitol-Building.htm>>.
- "US Supreme Court Building - US Supreme Court Building by Cass Gilbert." *Architecture and House Styles - Architecture and House Styles Facts and Photos*. Web. 12 Oct. 2015. <<http://architecture.about.com/od/greatbuildings/ss/SupremeCourt.htm>>.
- "What Is Neoclassical Architecture." *Architecture and House Styles and Building Design*. Web. 12 Oct. 2015. <<http://architecture.about.com/od/neoclassical/a/What-Is-Neoclassical-Architecture.htm>>.

Notes

- ¹ "Ernest Gellner." Nationalism Studies. October 09, 2013. Accessed September 24, 2015. <https://nationalismstudies.wordpress.com/2013/10/09/ernest-gellner-2/>.
- ² "Anthony D. Smith." Nationalism Studies. October 15, 2012. Accessed September 24, 2015. <https://nationalismstudies.wordpress.com/2012/10/15/anthony-d-smith/>.
- ³ "Benedict Anderson." Nationalism Studies. October 24, 2012. Accessed September 24, 2015. <https://nationalismstudies.wordpress.com/2012/10/24/benedict-anderson>.
- ⁴ Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London: Verso, 1993.
- ⁵ Quek, Raymond, Darren Deane, and Sarah Butler. "An Introduction." Introduction to *Nationalism and Architecture*, 2-11.
- ⁶ Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London: Verso, 1993.
- ⁷ Didiano, Gabriel. "Nationalism and Architecture:How the Built Environment Is Manipulated by National Discourse." Master's thesis.
- ⁸ Craven, Jackie. "Neoclassical Architecture." *Architecture and House Styles - Architecture and House Styles Facts and Photos*. Web. 12 Oct. 2015. <http://architecture.about.com/od/neoclassical/Neoclassical_Architecture.htm>.
- ⁹ Didiano, Gabriel. "Nationalism and Architecture:How the Built Environment Is Manipulated by National Discourse." Master's thesis.
- ¹⁰ Quek, Raymond, Darren Deane, and Sarah Butler. "An Introduction." Introduction to *Nationalism and Architecture*, 2-11.
- ¹¹ "Benedict Anderson." Nationalism Studies. October 24, 2012. Accessed September 24, 2015. <https://nationalismstudies.wordpress.com/2012/10/24/benedict-anderson>.
- ¹² "Ernest Gellner." Nationalism Studies. October 09, 2013. Accessed September 24, 2015. <https://nationalismstudies.wordpress.com/2013/10/09/ernest-gellner-2/>.
- ¹³ Craven, Jackie. "Andrea Palladio - Renaissance Architect Andrea Palladio." *Architecture and House Styles - Architecture and House Styles Facts and Photos*. Web. 19 Oct. 2015.
- ¹⁴ "PALLADIO, Andrea." *EBSCOhost*. Web. 19 Oct. 2015.
- ¹⁵ Quek, Raymond, Darren Deane, and Sarah Butler. "An Introduction." Introduction to *Nationalism and Architecture*, 2-11.

-
- ¹⁶ Ibid 7
- ¹⁷ "Andrea Palladio." *Infoplease.com*. 2007. Web. 19 Oct. 2015.
- ¹⁸ Craven, Jackie. "Andrea Palladio - Renaissance Architect Andrea Palladio." *Architecture and House Styles - Architecture and House Styles Facts and Photos*. Web. 19 Oct. 2015.
- ¹⁹ "Andrea Palladio." *Infoplease.com*. 2007. Web. 19 Oct. 2015.
- ²⁰ "Andrea Palladio." *Infoplease.com*. 2007. Web. 19 Oct. 2015.
- ²¹ Ibid
- ²² Hoffman, Matthew. "Architecture: Hail to the Chief of Neo-Classicism: Thomas Jefferson's Ideals Laid the Foundations of Architecture for the US, as Well as Its Constitution." *The Independent*. 20 Jan. 1993. Web. 28 Oct. 2015. <<http://www.independent.co.uk/arts-entertainment/art/news/architecture-hail-to-the-chief-of-neoclassicism>.
- ²³ Ibid
- ²⁴ Quek, Raymond, Darren Deane, and Sarah Butler. "An Introduction." *Introduction to Nationalism and Architecture*, 2-11
- ²⁵ Hoffman, Matthew. "Architecture: Hail to the Chief of Neo-Classicism: Thomas Jefferson's Ideals Laid the Foundations of Architecture for the US, as Well as Its Constitution." *The Independent*. 20 Jan. 1993. Web. 28 Oct. 2015. <<http://www.independent.co.uk/arts-entertainment/art/news/architecture-hail-to-the-chief-of-neoclassicism>.
- ²⁶ Quek, Raymond, Darren Deane, and Sarah Butler. "An Introduction." *Introduction to Nationalism and Architecture*, 11
- ²⁷ Zalampas, Sherree O. *Adolf Hitler: A Psychological Interpretation of His Views on Architecture, Art, and Music*. Popular, 1990. Print. 63
- ²⁸ Nazi Architecture, wikipedia
- ²⁹ Ibid
- ³⁰ Zalampas, Sherree O. *Adolf Hitler: A Psychological Interpretation of His Views on Architecture, Art, and Music*. Popular, 1990. Print. 64
- ³¹ Nazi Architecture, wikipedia

-
- ³² Zalampas, Sherree O. *Adolf Hitler: A Psychological Interpretation of His Views on Architecture, Art, and Music*. Popular, 1990. Print. 67
- ³³ Ibid 54-55
- ³⁴ Nazi Architecture, wikipedia
- ³⁵ Zalampas, Sherree O. *Adolf Hitler: A Psychological Interpretation of His Views on Architecture, Art, and Music*. Popular, 1990. Print. 53
- ³⁶ Nazi Architecture, wikipedia
- ³⁷ Zalampas, Sherree O. *Adolf Hitler: A Psychological Interpretation of His Views on Architecture, Art, and Music*. Popular, 1990. Print. 53
- ³⁸ Nazi Architecture, wikipedia
- ³⁹ Ibid
- ⁴⁰ Zalampas, Sherree O. *Adolf Hitler: A Psychological Interpretation of His Views on Architecture, Art, and Music*. Popular, 1990. Print. 53
- ⁴¹ Ricœur, Paul. *History and Truth*; . Evanston: Northwestern University Press, 1965. 280.
- ⁴² *Why the Buildings of the Future Will Be Shaped by You*. Performed by Marc Kushner. TED Talks. Accessed September 19, 2015. www.ted.com.
- ⁴³ Quek, Raymond, Darren Deane, and Sarah Butler. "An Introduction." *Introduction to Nationalism and Architecture*, 11
- ⁴⁴ *Why the Buildings of the Future Will Be Shaped by You*. Perf. Marc Kushner. *TED Talks*. Web. 19 Sept. 2015.
- ⁴⁵ www.cornelius.org/demographics.
- ⁴⁶ Accessed September 23, 2015. <http://schools.cms.k12.nc.us/williamamoshoughHS>.
- ⁴⁷ "Ratings and Reviews for Davidson NC's Best Schools | Zillow." Zillow. Accessed September 24, 2015. <http://www.zillow.com/davidson-nc/schools/william-amos-hough-high>.
- ⁴⁸ Accessed September 15, 2015. www.carolinaschoolhub/william-amos-hough-high-school-cornelius-nc.

Appendix 1: Implementing Teaching Standards

I am referencing selected American History Course II and World History standards for this unit. The standards for each course will be labeled side by side

AH2.H.1.1/ WH.H.1.1

Use Chronological thinking: to comprehend the long term impact of ancient architecture and its connections with national identity.

AH2.H.1.2/WH.H.1.2

Use Historical Comprehension: to analyze the links between the past and their impacts throughout architectural evolution.

AH2.H.1.3/WH.H.1.3

Use Historical Analysis and Interpretation: to comprehend the impact of ancient cultures and recently past cultures on nationalistic expressions.

AH2.H.1.4/WH.H.1.4

Use Historical Research: to establish the validity of past cultures and their influence.

WH.H.2.9

Evaluate the achievements of ancient civilizations in terms of their enduring impact: in expressing nationalistic fervor and providing templates of National symbolism.

WH.H.4.2

Explain the political, social and economic reasons for the rise of powerful centralized nation-states and empires: related to the development of Nationalism in the United States and Nazi Germany

WH.H.7.1

Evaluate key turning points of the modern era in terms of their lasting impact: as related to evolution of modern architectural forms

WH.H.7.6

Explain how economic crisis contributed to the growth of various political and economic movements: especially in the US in the 18th century and in Nazi Germany in the early to mid 20th century.

Appendix II: Images Gallery



Figure 1 The Parthenon on the Acropolis in Greece

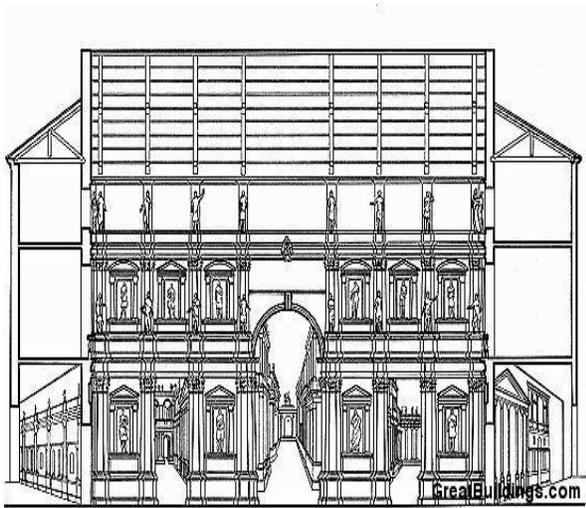


Figure 2 Early example of Palladio structure demonstrating the Classical Orders (source: Wikipedia)



Figure 3 Chambers Hall, Davidson College, Davidson NC



Figure 4 English Palladian Bridge Design. Source: Architectural Design Images. <http://www.greatbuildings.com>



Figure 5 Potsdam in ruins. Source: Wikipedia

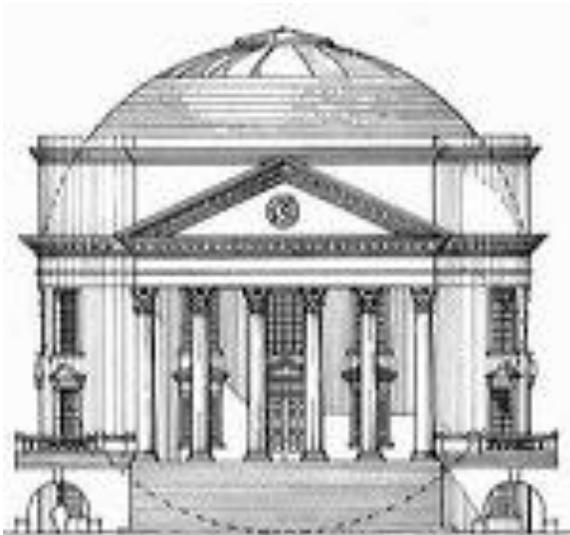


Figure 6 Jeffersonian Design at University of Virginia. Source: Wikipedia



Das Deutsche Stadion Nürnberg

Figure 7 Zeppelin Field, Nuremberg Germany. Source: Wikipedia



Figure 8 Speers Master Plan for Berlin. Source: Wikipedia