

ARCHITECTURAL HISTORY AND THEORY 3

Bachelor in Architectural Studies BAS SEP-2023 AHT3- AS.4.M.A

Area Architecture and Design

Number of sessions: 15

Academic year: 23-24

Degree course: FOURTH

Number of credits: 3.0

Semester: 1º

Category: COMPULSORY

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Associate Professor

Laura Martínez de Guereñu is an architect, design critic, and associate professor at IE University, Madrid-Segovia, Spain. She currently holds a Humboldt Research Fellowship for Experienced Researchers hosted by the TU Munich, Germany, and has also been a grantee of the first Lilly Reich Grant for Equality in Architecture (Mies van der Rohe Foundation) and a Leonardo Grant for Researchers and Cultural Creators (BBVA Foundation). She holds a Master in Design Studies with Distinction from Harvard University and a PhD in Architecture from the University of Navarra. Laura's essays have been published in a number of books and periodicals, including *Grey Room*, *Architectural Histories*, *Archivo Español de Arte*, *Massilia*, *Docomomo Journal*, *MAS Context*, *A+U*, *Architectural Record*, and *Arquitectura Viva*. She is author of *Lilly Reich in Barcelona* (forthcoming, 2023), *Re-enactment: Lilly Reich's Work Occupies the Barcelona Pavilion* (Fundació Mies van der Rohe, 2020; Finalist FAD Award 2021, Ephemeral Performances), editor of the journal issue "Who Designs Architecture? On Silenced and Superimposed Authorship" (RA, no. 23, 2021), and co-editor of *Bauhaus In and Out: Perspectives from Spain* (AhAU, 2019). She is currently writing a book on the design history of the German Representative Pavilion of Barcelona (1929), which will bring to light the input of many forgotten key players in the construction of the masterpiece.

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SUBJECT DESCRIPTION

The present course on History of Architecture is the fourth in the sequence of Architecture History and Theory as taught in the current study plan. It has to be understood in relation to Architecture Histories and Contexts (1^o BAS) and in chronological continuity to Architecture History and Theory 1 and 2 (3^o BAS), which covered the previous historical span from Prehistoric Cultures (before 3000 BCE) to the Origins of Modernity (in the 19th century). The whole aim of the new AHT sequence is to provide the students with relevant historical knowledge of past and present architectures and to help them develop a critical understanding of the construction of our built environment over time.

In AHT3, modernism in architecture, will be understood as the artistic and intellectual response to modernity (the experience of modernization, due to technological change). It will analyze modernism in architecture as a heterogeneous, discursive field of discussions about architecture's role in and relationship to modern life and its challenges. These discussions were handled through buildings, unbuilt projects, and written texts. By analyzing key moments of development of modernism and its debates, we will study "what modernism was" and how its international trend was born. We will also consider the heterogeneous and complex approaches to form and representation, political ideologies, and architecture's social role in modern life.

We will follow three basic approaches. First, we will closely examine singular buildings and sites, such as the German Representative Pavilion in Barcelona, several *Siedlungs* in Germany, or single family houses in France. This will allow us to analyze specific elements of design, form, structure, program, ornamentation, style, as well as construction materials and techniques, symbolic meanings, and issues of patronage and economics. Second, we will follow the development of "types"—for instance, the pavilion form or the social housing block. Here our focus will be on the social and cultural determinants of architecture. Third, we will consider the larger context of world history in order to examine the role of architecture in the making of cities, landscapes, and nations. We need to recognize that these three approaches have their limitations. By focusing on representative buildings, we will have relatively little time to explore everyday dwelling practices. Also, we need to have in mind that the fact that we are learning the architectural canon does not mean that we will accept it uncritically. This survey class is constructed with the conviction that it is necessary to know the canon to be able to critically respond to it and to challenge it. The course is organized chronologically as well as thematically.

LEARNING OBJECTIVES

2.1. Generic Objectives and Competencies (ORDEN ECI/3856/2007.BOE 312). RD 1393/2007

"General theories of form, composition, and architectural typologies"

Students should reach a satisfactory level in the knowledge of the systems of thought that feed aesthetics, the formal work of the architect, and the universal models on which it is supported.

"General architectural history"

Students should reach a general level in the series of events, movements, and key figures in the different phases of the development of architecture over time, especially those that most influence the contemporary scene.

“Method of study of the processes of symbolization, practical applications, and ergonomics”

Students should reach a sufficient level in acquiring a proficiency in abstract thought and its graphic implications, as well as the ability to interpret the parameters that make possible the adaptation of the human body to space.

“Methods of study of social needs, quality of life, habitability and the basic programs of housing”

Students should reach an adequate level in the knowledge of residential architecture, in its capacity as the minimum dwelling unit, as well as the motor of social, economic, and urban growth.

“Architectural, urban, and landscape traditions of western and global culture, as well as its technical, climatic, social, and ideological foundations”

Students should reach an adequate level in the habits of different cultures as they refer to the act of construction, and its technical and environmental implications.

“Aesthetics and the theory and history of fine and applied arts”

Students should, with a sufficient level, know the history and the present of the philosophy and practice of art, especially as it relates to architecture and the contemporary scene.

“The basis of vernacular architecture”

Students should reach a general level in the following: the principles that define the architecture of each place, paying special attention to the identification between local culture and constructed habits.

2.2. Objectives and Specific Competencies

The goal of this survey course is to provide the students with concepts and frameworks for understanding and interpreting the built environment. One of our primary missions will be to unpack the notions of “culture,” “globalization,” and “modernity” as they relate to architecture. We will analyze how architecture shapes ways of seeing the world and how it serves as a spatial tool of power and authority. And we will study how the world emerged as an interconnected space and what role architecture might have played in this process.

By the end of this course, students will be acquainted with the historical diversity in architectural expression and be able to interpret some of the wide-ranging conditions in which architecture is produced and experienced. Students will be able to analyze built form and examine the role of architecture in history and society. At the end of this course, students should be able to think, speak, and write about the built environment in a historical perspective and from a critical point of view.

TEACHING METHODOLOGY

IE University teaching method is defined by its collaborative, active, and applied nature. Students actively participate in the whole process to build their knowledge and sharpen their skills. Professor's main role is to lead and guide students to achieve the learning objectives of the course. This is done by engaging in a diverse range of teaching techniques and different types of learning activities such as the following:

Learning Activity	Weighting	Estimated time a student should dedicate to prepare for and participate in
Lectures	20.0 %	15.0 hours
Discussions	12.0 %	9.0 hours
Exercises in class, Asynchronous sessions, Field Work	26.67 %	20.0 hours
Group work	0.0 %	0.0 hours
Individual studying	41.33 %	31.0 hours
TOTAL	100.0 %	75.0 hours

PROGRAM

4.1. CONTENT

This course is a survey class of the history of modern architecture from a cross-cultural point of view. It will analyze specific case-studies, the development of "types," and the world history in which architecture has been shaped.

The class will have a length of 3 months. It will be structured into 6 single sessions, 4 double sessions and the exam. It will combine lectures and seminars (with discussions of the contents of the readings and the lectures). There will also be a working session with instructions for the development of the response paper/ visual analysis paper.

*Please see the course schedule and review your own schedule for the semester so that you can select the assignments carefully, taking into consideration your other commitments. This allows you to control your workload and your own schedule.

SESSION 1 (LIVE IN-PERSON)

INTRODUCTION: Why History?

(Short) Reading requirement: Beatriz Colomina, "Outrage: Blindness to Women turns out to be blindness to architecture itself" (2018)

Article: Outrage: Blindness to Women turns out to be blindness to architecture itself (Architectural Review, March 2018) (CED)

SESSION 2 (LIVE IN-PERSON)

LECTURE 1: America Rediscovered: The Chicago School, the Prairie Houses, the Skyscrapers

Reading requirement: Louis Sullivan, "The Tall Building Artistically Reconsidered" (1896)

Book Chapters: "The Tall Building Artistically Considered" in Kindergarten Chats and Other Writings; Dover Publications, Inc. New York 1979 (CED)

SESSIONS 3 - 4 (LIVE IN-PERSON)

LECTURE 2: The Search for Modern Form: Art Nouveau, Modernism, Sezession

Reading requirement: Adolf Loos, "Architecture" (1910)

WORKSHOP 1: Visual Analysis Paper

Recommended reading: Laura Martínez de Guereñu, "Plastic Fantastic: El B Auditorium and Congress Hall" (2011)

Book Chapters: "Architecture" in The Architecture of Adolf Loos: An Arts Council Exhibition (CED)

Article: Plastic Fantastic: El B Auditorium and Congress Hall (Architectural Record, July 2012, pp. 52-61) (CED)

Book Chapters: "Quartiers Modernes Frugès," "Centrosoyuz Headquarters," "Villa Savoye," "Cabanon" in Le Corbusier: Atlas of Modern Landscapes, The Museum of Modern Art, New York, 2013 (CED)

Book Chapters: "Corseaux: My Father Lived One Year in This House. The Scenery Fascinated Him" in Le Corbusier: Atlas of Modern Landscapes, The Museum of Modern Art, New York, 2013 (CED)

Book Chapters: "Neuilly: Maisons Jaoul and the Suburban Site" in Le Corbusier: Atlas of Modern Landscapes, The Museum of Modern Art, New York, 2013 (CED)

Other reading samples for the development of the visual analysis paper:

- Jean-Louis Cohen (ed.), *Le Corbusier: Atlas of Modern Landscapes, The Museum of Modern Art, New York, 2013* [published in conjunction with the exhibition at The Museum of Modern Art, New York, from June 15 to September 23, 2013].
- [Short visual analysis papers]: Jean-Louis Cohen, "Pessac: Quartiers Modernes Frugès, 1924-26," pp. 176-177; "Moscow: Centrosoyuz Headquarters, 1928-36"; "Poissy: Villa Savoye, 1928-31," pp. 266-67; "Roquebrune-Cap-Martin: Cabanon, 1951-52," pp. 222-23.
- [More extensive visual analysis papers]: Bruno Reichlin, "Corseaux: My Father Lived One Year in This House. The Scenery Fascinated Him", pp. 64-71; Caroline Maniaque-Benton, "Neuilly: Maisons Jaoul and the Suburban Site," pp. 292-297.

SESSION 5 (LIVE IN-PERSON)

LECTURE 3: New Production, New Aesthetic: The Deutscher Werkbund

Reading Requirement: Herman Muthesius/ Henry van de Velde, "Aims of the Werkbund" (1911)/ "Werkbund These and Antitheses" (1914)

Book Chapters: "Aims of the Werkbund" / "Werkbund Theses and Antitheses" in Programs and Manifestoes on 20th-century Architecture, The MIT Press, Cambridge, Massachusetts, 1970 (1964), pp. 26-27; 28-31) (CED)

SESSIONS 6 - 7 (LIVE IN-PERSON)

LECTURE 4: Modernism in Germany: From Paper Architecture to Exhibitions Commissions

Reading requirement: Magdalena Droste, "The Creative Pair: Lilly Reich and the Collaboration with Ludwig Mies van derRohe" (2017)

SEMINAR 1: Readings Discussion

Book Chapters: The Creative Pair: Lilly Reich and the Collaboration with Ludwig Mies van der Rohe (Over 100 Years of Women in Architecture, Wasmuth, Tübingen, 2017, pp. 105-111) (published in conjunction with the homonymous exhibition celebrated at the DAM. Deutschen Architekturmuseum,

Frankfurt, from September 30, 2017 to March 8, 2018) (CED)

SESSION 8 (LIVE IN-PERSON)

LECTURE 5: Avant-garde in Art and Architecture: Expressionism, Futurism, De Stijl, and Russia

Reading requirement: Marek Wieczorek, "A Modern Architecture, A Modern World: De Stijl's Impact on the Built Environment" (2020)

Book Chapters: A Modern Architecture, A Modern World: De Stijl's Impact on the Built Environment (Museo Reina Sofía, Madrid, 2020, pp. 150-159) (published in conjunction with the homonymous exhibition celebrated at the Museo Reina Sofía, from November 11, 2020 to March 1, 2021) (CED)

SESSIONS 9 - 10 (LIVE IN-PERSON)

LECTURE 6: Modernism in France: From the Machine Aesthetic to the Engagement with Landscape

Reading requirement: Barry Bergdoll, "From International to Territory: The Project of an Atlas" (2013)

WORKSHOP 2: Review of Visual Analysis Paper outline

Book Chapters: From International to Territory: The Project of an Atlas (Le Corbusier: An Atlas of Modern Landscapes, The Museum of Modern Art, New York, 2013, pp. 18-21) (published in conjunction with the homonymous exhibition celebrated at The Museum of Modern Art, New York, from June 15 to September 23, 2013) (CED)

SESSION 11 (LIVE IN-PERSON)

LECTURE 7: Architectural Education and Social Reform: Beaux-Arts, Bauhaus, Vkhutemas

Reading requirement: Walter Gropius, "Principles of Bauhaus Production" (1923) / Hannes Meyer, "Building" (1928) / Mies van der Rohe "Building" (1923), "Build Beautifully and Practically! Stop This Cold Functionality" (1930)

Book Chapters: "Principles of Bauhaus Production" / "Building" in Programs and Manifestoes on 20th-century Architecture, The MIT Press, Cambridge, Massachusetts, 1975 (1971), pp. 95-97; 117-120) (CED)

Book Chapters: "Building" / "Build Beautifully and Practically! Stop This Cold Functionality" in The Artless Word. Mies van der Rohe on the Building Art, The MIT Press, Cambridge, Massachusetts, 1991 (1986), pp. 242-243) (CED)

SESSIONS 12 - 13 (LIVE IN-PERSON)

LECTURE 8: Internationalization through Discourses and Networks: CIAM, Open-air and Museum Exhibitions

Reading requirement: Philip Johnson and Henry Russell Hitchcock Jr., "A Modern Architecture: International Exhibition" (1932)

SEMINAR 2: Readings Discussion

Book Chapters: Modern Architecture: International Exhibition (Modern Architecture: International Exhibition, The Museum of Modern Art, New York, 1969 (1932), pp. 12-17; 18-20; 21-24) (published in conjunction with the homonymous exhibition celebrated at The MoMa, New York, from February 10 to March 23, 1932) (CED)

SESSION 14 (LIVE IN-PERSON)

LECTURE 9: Modern Languages across the World: Architecture beyond Central-Europe

No reading requirement.

SESSION 15 (LIVE IN-PERSON)

FINAL EXAM

EVALUATION CRITERIA

Students will be evaluated based on their Visual Analysis Paper of one building or site of their selection (35%), a final in-class exam (45%), and their regular submissions of the reading summaries (10 %). Additionally their attendance and their commitment and active participation in class will also be evaluated (10%).

Academic Integrity: Express the ideas you use in your own words. Words or ideas that come from someplace or someone else must be cited: “A good rule of thumb is this: Whenever you consciously borrow any important element from someone else, any sentence, any colorful phrase or original term, any plan or idea—say so, either in a footnote, bibliography, or parenthesis” (from “Academic Honesty in the Writing of Essays and Other Papers,” Carleton College, 1990).

All the work you do for this course must meet the standards of academic integrity expressed by IE University’s Code of Ethics (Academic Rules/ Plagiarism). It is available at Blackboard IE.

Assignments and exams that fail to meet this standard receive a grade of 0 points and will be reported to the University administration. Repeated violations result not only in a failing grade for the course but may also be subject to further penalties, up to and including dismissal from the University.

criteria	percentage	Learning Objectives	Comments
Final Exam	45 %		Command of the subject matter
Visual Analysis Paper	35 %		Arguments and discussion of ideas
Paper Summaries	10 %		Reading summaries, quiz questions, and discussions
Class Participation	10 %		Notes of the professor

RE-SIT / RE-TAKE POLICY

Final Exam Grading (45%) [Based on a maximum score of 30 points]

Part 1: Choose 2 slides and write 2 short essays (aprox. 300-400 words for each) developing a consistent argument. [20 points]

Part 2: Read a given text, choose one or two sentences (or short paragraph) and write a short essay explaining briefly (aprox. 300-400 words) how that fragment relates with some of the ideas we have discussed in class, and what the relevance of those ideas is. [10 points]

Visual Analysis Paper Grading (35%) [Based on a maximum score of 20 points]

- Introduction, 3 points
- Visual analysis (form, structure, program, material/technology, ornament, style), 6 points

- Overall argumentation, 2 points
- Final interpretation (culture and historical context), 2 points
- Form (grammar, spelling, style), 2 points
- Photographs, 1 point
- Bibliographic sources, 1 point
- Outline (*mid-term submission), 3 points

Seminars (10%)

Readings summaries and quizzes on the contents of the lecture and readings

SECOND ENROLLMENT (extraordinary):

Students at a second enrollment will need to submit re-submit their response paper or visual analysis paper (50%) and write a final exam (50%).

THIRD AND FOURTH ENROLLMENTS:

Students at a third and fourth enrollment will need to write a new visual analysis paper (50%) as well as write a final exam (50%).

BIBLIOGRAPHY

Recommended

- Hilde Heynen. (1999). *Architecture and Modernity*. MIT Press. ISBN 9780262581899 (Printed)
- Alan Colquhoun. (2012). *Modern Architecture*. Oxford History of Art. ISBN 9780192842268 (Printed)
- Jean-Louis Cohen. (2012). *The Future of Architecture. Since 1889*. Phaidon. ISBN 9780714845982 (Printed)
- Alexandra Lange. (2012). *Writing About Architecture. Mastering the Language of Buildings and Cities*. Princeton Architectural Press. ISBN 9781616890537 (Digital)
- Alina Payne. (2012). *From Ornament to Object. Genealogies of Architectural Modernism*. Yale University Press. ISBN 9780300175332 (Printed)
- Kathleen James-Chakraborty. (2014). *Architecture since 1400*. University of Minnesota Press. ISBN 9780816673 (Printed)
- Kenneth Frampton. (2021). *The Other Modern Movement*. Yale University Press. ISBN 9780300238891 (Printed)
- Aggregate (ed.). (2021). *Writing Architectural History: Evidence and Narrative in the Twenty-First Century*. University of Pittsburgh Press. ISBN 9780822946847 (Digital)

BEHAVIOR RULES

Please, check the University's Code of Conduct [here](#). The Program Director may provide further indications.

ATTENDANCE POLICY

Please, check the University's Attendance Policy [here](#). The Program Director may provide further indications.

ETHICAL POLICY

Please, check the University's Ethics Code [here](#). The Program Director may provide further indications.

