ARCHITECTURAL HISTORY AND THEORY 3

IE University
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Academic year: 22-23
Degree course: FOURTH
Semester: 1º
Category: COMPULSORY
Number of credits: 3.0
Language: English

PREREQUISITES
Architecture History and Theory 3-Modernism (AHT3) will chronologically continue the historical span covered in Architecture History and Theory 1 (AHT1) and Architecture History and Theory 2 (AHT2). There is no required previous knowledge for the correct development of this class. However, it is highly recommended to have similar competencies to those acquired in AHT1 and AHT2, as well as in Architecture Histories and Contexts (AHC). Likewise, basic analytic and writing skills are assumed on the part of the student, so that the class can focus on the development of strategies for critical interpretation and the learning of argumentative skills.

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 (1º BAS) and in chronological continuity to Architecture History and Theory 1 and 2 (3º 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 Siedlungen 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.

OBJECTIVES AND SKILLS


“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.

METHODOLOGY

3.1. TEACHING METHOD

The course will consist on 10 lectures, 2 seminars, 2 working sessions, and 1 final exam. The content of the lectures will be discussed together with the reading assignments for each class. There will be one mandatory reading for each class; it may be a primary source (written by a modernist architect her or himself) or a secondary source (an assessment written by a historian). Comparing them, and analyzing the distinct value of each of these sources, will be fundamental for a thorough understanding of architectural history and its construction over time. One of the main objectives of this class is to teach the canon, so that students can learn it and feel ready to challenge it. The construction of history will always be seen from the present. Students will understand the contemporary relevance of the questions that architects discussed during modernism and will be ready to make a critical reading of it today.

The class will have a series of accompanying textbooks for independent study that will be on-reserve at the library (see bibliography). However, required readings for each class (and seminar discussions) will come from other sources and will be linked to the syllabus and provided in PDF. Students are required to do the reading(s) in preparation for each class, to be able to engage in discussions, both during the lectures and the seminars.

This course offers a range of performance assessments. The goal is to evaluate the student’s learning in diverse and challenging ways. The take-home assignment and the exam are designed to help the students develop strategies for critical interpretation.
3.2. ASSIGNMENTS:

Readings (for 8 classes): 8 of the lecture-sessions (all of them except for the last lecture) will have a reading requirement, which will need to be prepared in advance. Their understanding will be assessed through one of these 2 choices: (1) a 100-words summary text submitted before midnight the previous night to the class or (2) a selection of one or two key sentences (or short paragraph) from the given text with a short elaboration of 200-words explaining how that fragment relates to what we discussed in class, which will be submitted before midnight after the class.

Readings will be generally short. Assignments, and what is expected on the part of the students while confronting the reading, will always be explained in the previous class.

Visual Analysis Paper: A 800-1000 words visual analysis paper of a selected building or site students are planning to visit (several times) during the current semester.

* There will be one working session devoted to a thorough explanation of the Visual Analysis Paper, with sample presentations.
** There will be a mid-term submission of the outline of the Visual Analysis Paper.
*** The Visual Analysis Paper must be turned in on during the day of session 14.

Hand in the assignments via IE Blackboard. No email or hard copy will be accepted!

Exam: There will be only one in class (no open book) exam at the end of the semester. Please remind that the exams are not just meant to test your ability to reproduce information. You will be asked to discuss different perspectives and ideas. The goal is to evaluate your ability to interpret and to analyze the course material, which includes both lectures and readings.

Details about the format of the exam and sample exam questions will be discussed in class.

3.3. CLASS ATTENDANCE AND PARTICIPATION:

It is the student’s responsibility to keep up with the class whether or not he/she is present. If a student misses a class, he/she should contact classmates for notes, assignments, instructions, and any other material distributed or discussed in class. If unforeseen or other important circumstances require the student to miss three or more classes, please contact the professor as soon as possible so that, together with the student’s academic advisor, a way of procedure can be discussed.

3.4. CLASS ELECTRONIC REQUIREMENTS:

This subject does not require the use of a laptop in class; nevertheless, computers may be used for taking notes and specified in-class activities, not for instant messaging, email or other distractions. Cell phones must be turned off and are not to be visible at any time during class unless specifically directed by the instructor.

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<thead>
<tr>
<th>Teaching methodology</th>
<th>Weighting</th>
<th>Estimated time a student should dedicate to prepare for and participate in</th>
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<tbody>
<tr>
<td>Lectures</td>
<td>20.0 %</td>
<td>15 hours</td>
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<tr>
<td>Discussions</td>
<td>12.0 %</td>
<td>9 hours</td>
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<tr>
<td>Exercises</td>
<td>26.67 %</td>
<td>20 hours</td>
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<tr>
<td>Group work</td>
<td>0.0 %</td>
<td>0 hours</td>
</tr>
<tr>
<td>Other individual studying</td>
<td>41.33 %</td>
<td>31 hours</td>
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<tr>
<td>TOTAL</td>
<td>100.0 %</td>
<td>75 hours</td>
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PROGRAM

20th July 2022
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 5 double sessions, 4 single 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:
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:
Book Chapters: The Tall Building Artistically Considered (Kindergarten Chats and Other Writings, Dover, New York, 1979 (1947), pp. 202-213) (CED)

SESSION 3 (LIVE IN-PERSON)
LECTURE 2: The Search for Modern Form: Art Nouveau, Modernism, Sezession
Reading requirement:

SESSION 4 (LIVE IN-PERSON)
WORKSHOP 1: Visual Analysis Paper
Recommended reading:
Laura Martínez de Guereñu, "Plastic Fantastic: El B Auditorium and Congress Hall"
Article: Plastic Fantastic: El B Auditorium and Congress Hall (Architectural Record, July 2012, pp. 52-61) (CED)
Book Chapters: Corseaux: My Father Lived One Year in This House. The Scenery Fascinated Him (2013, CED)
Book Chapters: Neuilly: Maisons Jaoul and the Suburban Site (2013, CED)
Other reading samples for the development of the visual analysis paper:

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SESSION 5 (LIVE IN-PERSON)

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

Reading Requirement:


SESSION 6 (LIVE IN-PERSON)

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

Reading requirement:

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 7 (LIVE IN-PERSON)

SEMINAR 1: Readings Discussion

SESSION 8 (LIVE IN-PERSON)

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

Reading requirement:


SESSION 9 (LIVE IN-PERSON)

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

Reading requirement:

conjunction with the homonymous exhibition celebrated at The Museum of Modern Art, New York, from June 15 to September 23, 2013) (CED)

SESSION 10 (LIVE IN-PERSON)

WORKSHOP 2: Review of Visual Analysis Paper outline

SESSION 11 (LIVE IN-PERSON)

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

SESSION 12 (LIVE IN-PERSON)

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

SESSION 13 (LIVE IN-PERSON)

SEMINAR 2: Readings Discussion

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

BIBLIOGRAPHY

Recommended

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**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.

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<thead>
<tr>
<th>Criteria</th>
<th>Percentage</th>
<th>Comments</th>
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<tbody>
<tr>
<td>Final Exam</td>
<td>45 %</td>
<td>Command of the subject matter</td>
</tr>
<tr>
<td>Visual Analysis Paper</td>
<td>35 %</td>
<td>Arguments and discussion of ideas</td>
</tr>
<tr>
<td>Paper Summaries</td>
<td>10 %</td>
<td>Reading summaries, quiz questions, and discussions</td>
</tr>
<tr>
<td>Class Participation</td>
<td>10 %</td>
<td>Notes of the professor</td>
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**Final Exam Grading (45%)** [Based on a maximum score of 30 points]

Part 1: Choose 2 slides and write 2 short essays (approx. 300-400 words 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

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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%).

PROFESSOR BIO

Professor: LAURA MARTINEZ DE GUEREÑU ELORZA
E-mail: lguerenu@faculty.ie.edu

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 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, and the crucial contribution of the partner in the project Lilly Reich.

OTHER INFORMATION