ARCHITECTURAL HISTORY AND THEORY 4

IE University
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Academic year: 22-23
Degree course: FOURTH
Semester: 2º
Category: COMPULSORY
Number of credits: 3.0
Language: English

PREREQUISITES
Architecture History and Theory 4-After WWII (AHT4) will chronologically continue the historical span covered in Architecture History and Theory 1 (AHT1), Architecture History and Theory 2 (AHT2), and Architecture History and Theory 3 (AHT3). 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, AHT2, and AHT3. 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 chronological continuity to Architecture History and Theory 1 and 2, which covered from Prehistoric Cultures (before 3000 BCE) to the Origins of Modernity (in the 19th century), and Architecture History and Theory 3, which covered the immediately previous historical span, from America Rediscovered: The Chicago School, the Prairie Houses, the Skyscrapers to Modern Languages Across the World: Architecture beyond Central Europe. The whole aim of the 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 AHT4, starting with the study of the Architecture of War, modernism in architecture will still be understood as the artistic and intellectual response to modernity (the experience of modernization, due to technological change). AHT4 (After WWII) 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. As it happened in AHT3, AHT4 will foreground that 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 and developed. 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, the Pentagon (1943), the United Nations Headquarters-New York (1948), the Northland Shopping Center (1954), UNESCO Building-Paris (1958), etc. 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 global institution or the shopping mall. 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, even if we will study the emergence of the vernacular during the 1960s.

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 of 9 lectures, 1 introductory session with instruction for the development of both a Collective (Critical Analysis) Project and an Individual (Critical Analysis) Paper, 2 workshops to review the Collective Project and the Individual Paper development, 2 sessions with Students Collective (Critical Analysis) Projects Presentation and 1 Final Feedback session. 8 of the lectures (all of them except for the first one) will have a reading assignment, which will be discussed in class.

Students are required to do the reading(s) in preparation for each class, to be able to engage in discussions during the lectures. Students will choose a sentence (or short paragraph) from each of the readings assigned for each class and will explain briefly (approx. 200-300 words) how that fragment relates with some of the ideas that are being discussed in class, and what the relevance of those ideas is. The goal of these selection-and-reaction comments is to collectively expand the critical framework in which the built and unbuilt projects are being analyzed in class, so that they can be valuable for the development of both the Collective (Critical Analysis) Project and the Individual (Critical Analysis) Paper. Comparing critically the readings 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.

These selection-and-reaction comments (both the page with the underlined part and the 200-300 words text) will be submitted in a discussion thread, before 23:59h of the previous day to class. *All comments submitted later will not be taken into account or graded*

The class is organized in 3 subsequent weeks: Each week there will be 3 lectures (each one with a reading assignment), and 1 working session. The 4th week students will present their Collective (Critical Analysis) Projects. And the 5th week students will present their Individual (Critical Analysis) Papers.

One of the main objectives of this class is to offer a critical view of the canon, so that students can learn it and feel ready to challenge it (for example, as we will see explicitly in the last reading). The construction of history will always be seen from the present. Students will understand the contemporary relevance of the questions that architects discussed after WWII and will be ready to make a critical reading of them today.

The class will have a series of accompanying textbooks for independent study that will be on reserve at the library (see bibliography). Required readings for each class are uploaded in the syllabus in PDF.

This course offers a range of performance assessments. The goal is to evaluate the student’s learning in diverse and challenging ways. The Critical Analaysis Project assignment and the Individual Paper are designed to help the students develop strategies for critical interpretation, while preparing them for the Capstone Project to be developed in the 5º BAS.

3.2. ASSIGNMENTS:

- **Reading Assignments (for 8 classes):** The following lecture-sessions of the first week (S3, S4), second week (S5, S6, S7), third week (S9, S10, S11) will have a reading requirement.

- **Collective Critical Analysis Project:** The students will present their Critical Analysis Projects in a pre-recorded 10-minute voiced powerpoint presentation, covering as many critical points as possible. They will be followed by a discussion.

- **Individual Critical Analysis Paper:** There will be a 800-100 words Critical Analysis Paper

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requirement, which students will elaborate starting from one of the critical perspectives they have developed collectively.

* There will be three working sessions devoted to a thorough explanation and progress revision of both the Collective Critical Analysis Project and the Individual Critical Analysis Paper.

** The proposal for the Collective Critical Analysis Project will be submitted before Session 7 (to be discussed during that session). The Collective Critical Analysis Project will be presented on Session 13 or 14. The Individual Critical Analysis Paper will be submitted one week later.

*** Assignments will be submitted via Blackboard ultra. No email or hard copy will be accepted.

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 (both during the live in-person and the live on-line sessions). 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.

<table>
<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>21.33 %</td>
<td>16 hours</td>
</tr>
<tr>
<td>Discussions</td>
<td>18.67 %</td>
<td>14 hours</td>
</tr>
<tr>
<td>Exercises</td>
<td>26.67 %</td>
<td>20 hours</td>
</tr>
<tr>
<td>Group work</td>
<td>0.0 %</td>
<td>0 hours</td>
</tr>
<tr>
<td>Other individual studying</td>
<td>33.33 %</td>
<td>25 hours</td>
</tr>
<tr>
<td>TOTAL</td>
<td>100.0 %</td>
<td>75 hours</td>
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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 1 month. It will be structured into 3 weeks, with 3 lectures and 3 reading assignment per week. Beyond the submitted reading responses, readings will be discussed as part of the lectures. There will also be an introductory session with instructions for the development of the Collective Critical Analysis Project and the Individual Critical Analysis Paper, as well as two other working sessions.

*Please see the course schedule, the reading assignments, and the Critical Analysis Project assignment and review your own schedule for the semester. This will allow you to control your workload and your own schedule.

SESSIONS 1 - 2 (LIVE IN-PERSON)
Introduction + Working Session: **Collective Project/Individual Paper Assignment**

**Lecture 1:** Architecture of War

**SESSION 3 (LIVE IN-PERSON)**

**Lecture 2:** Reconstruction and Alternative to the Modern Movement

Short Reading 1:

*Article: Architecture Culture 1943-1968: A Documentary Anthology* (pp. 27-30; *Nine Points on Monumentality*” (1943) (CED)

**SESSION 4 (LIVE IN-PERSON)**

**Lecture 3:** American Hegemony: The Genius and the Corporate

Reading 2:

*Article: Seeking Other Solidarities (Journal of Architectural Education, Vol. 74:2 (Othering), 2020, pp. 319-323) (CED)*

**SESSION 5 (LIVE IN-PERSON)**

**Lecture 4:** Global Le Corbusier and Brutalism

Reading 3:


**SESSION 6 (LIVE IN-PERSON)**

**Lecture 5:** Realism or the New Utopia

Short Reading 4:

*Article: Architecture Culture 1943-1968 (“It’s Not Geniuses We Need Now” 1961; pp. 335-337) (CED)*

**SESSIONS 7 - 8 (LIVE IN-PERSON)**

**Lecture 6:** White versus Grays, and Venturi/ Scott Brown

Reading 5:


Submission and discussion of Collective (Critical Analysis) Project proposal

**SESSION 9 (LIVE IN-PERSON)**

**Lecture 7:** The Architecture of the City

Reading 6:

*Article: On Typology (Oppositions 13, Summer, 1978, pp. 23-45) (CED)*

**SESSION 10 (LIVE IN-PERSON)**

**Lecture 8:** Postmodernism and the Materialization of the Sign
Reading 7:


SESSIONS 11 - 12 (LIVE IN-PERSON)

Lecture 9: High Tech, the Star Architects, and the Extolling Institutions

Reading 8:


Article: [Translation into Spanish]: “Guárdalo todo como es debido y todo irá bien” (Revista de Arquitectura, vol. 23, 2021) (CED)

Readings discussion and review of Collective (Critical Analysis) Projects

SESSIONS 13 - 14 (LIVE IN-PERSON)

Workshop/seminar: Student's Collective (Critical Analysis) Project Presentations: 1, 2, 3, 4, 5, 6, 7, 8.

SESSION 15 (LIVE ONLINE)

Seminar: Final Feedback of Collective (Critical Analysis) Projects and Individual Paper Assignments

BIBLIOGRAPHY

Recommended


Cambridge, Massachusetts. ISBN 0262082616 (Printed)

EVALUATION CRITERIA

Students will be evaluated based on: 9 regular submissions of reading comments (27%), 1 Group presentation of a Critical Analysis of a Building (33%), 1 Individual Written Paper (30%). Additionally the attendance, commitment, and active participation in class will count another 10%.

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<thead>
<tr>
<th>Criteria</th>
<th>Percentage</th>
<th>Comments</th>
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<tbody>
<tr>
<td>Individual Presentation</td>
<td>30 %</td>
<td>Command of the subject matter</td>
</tr>
<tr>
<td>Group Presentation</td>
<td>33 %</td>
<td>Ability for argumentation</td>
</tr>
<tr>
<td>Reading Summaries</td>
<td>27 %</td>
<td>Critical thinking</td>
</tr>
<tr>
<td>Attendance and Participation</td>
<td>10 %</td>
<td>Engagement and commitment</td>
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- **Individual Paper Writing (30%)** [Based on the development of the argument and the quality of the writing]
- **Group Presentation (33%)** [Based on the selection of the building, and the different added perspectives]
- **Readings Summaries Grading (27%)** [Based on 9 readings, 3% each]
- **Attendance and Participation (10%)**

SECOND ENROLLMENT (extraordinary):

Students at a second enrollment will need to submit re-submit their Individually Written (50%) and write an exam with the subject matter of the subject (50%).

THIRD AND FOURTH ENROLLMENTS:

Students at a third and fourth enrollment will need to do the same assignments of the rest of the class in their first enrollment.

*Academic Integrity: Express the ideas you use in your own words. Words or ideas that come from 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 Ultra. 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.

PROFESSOR BIO

Professor: LAURA MARTINEZ DE GUEREÑU ELORZA
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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, Architectural Record, and Arquitectura Viva; and her work has been featured in a+u: architecture and urbanism, Architectura: Die Zeitschrift für Geschichte der Baukunst, and West 86th: A Journal of Decorative Arts, Design History, and Material Culture. 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 Interventions), guest-editor of the journal issue "Who Designs Architecture? On Silenced and Superimposed Authorship" (RA. Revista de Arquitectura, v. 23, 2021), co-editor of Bauhaus In and Out: Perspectives from Spain (AhAU, 2019) and Josef Albers. An Anthology 1924-1978 (Fundación Juan March, 2014), as well as editor of Rafael Moneo: Remarks on 21 Works (The Monacelli Press, 2010). She is eager to teach the students that to research and to write is a critical way of practicing architecture.

OTHER INFORMATION

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