

ARCHITECTURAL HISTORY AND THEORY 4

**Bachelor in Architectural Studies BAS SEP-2023 AHT4-
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: 2º

Category: COMPULSORY

Language: English

Professor: **LAURA MARTINEZ DE GUEREÑU ELORZA**

E-mail: lguerenu@faculty.ie.edu

Associate Professor

Laura Martínez de Guereñu is an architect, design critic, and associate professor at IE University, Madrid-Segovia, Spain. Laura is author of the book *Lilly Reich in Barcelona: The Materialization of a Neglected Authorship* (forthcoming) and the art intervention *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). Her 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*.

Laura's research has been supported by a number of competitive fellowships: Humboldt Research Fellowship for Experienced Researchers (2021-2023, hosted by the TU Munich, Germany), Lilly Reich Grant for Equality in Architecture (2018, Inaugural Recipient, Mies van der Rohe Foundation) and a Leonardo Grant for Researchers and Cultural Creators (2015, BBVA Foundation), among others. 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. She holds a Master in Design Studies with Distinction from Harvard University and a PhD in Architecture from the University of Navarra. At IE School of Architecture and Design she is eager to teach the students that researching and writing is an engaged and critical way of practicing architecture.

Office Hours

Office hours will be on request. Please contact at:

lguerenu@faculty.ie.edu

SUBJECT DESCRIPTION

The present course on History of Architecture is the fifth in the sequence of Architecture History and Theory as taught in the current study plan. It has to be understood in continuity to Architecture History and Contexts (which presents architectural elements and its contexts in the first year), Architecture History and Theory 1 and 2 (which covered from Prehistoric Cultures (before 3000 BCE) to the Origins of Modernity (in the 19th century) in the third year), 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.

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	21.33 %	16.0 hours
Discussions	18.67 %	14.0 hours
Exercises in class, Asynchronous sessions, Field Work	26.67 %	20.0 hours
Individual studying	33.33 %	25.0 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 4 months. It will be structured into 11 weeks, with 1 lecture and 1 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. These 3 days there will be a double session.

*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)

Sustainability Topics:

- Governance
- Social Challenge
- Economic Development

Introduction + Working Session: Collective Project/Individual Paper Assignment

Lecture 1: Architecture of War

Other / Complementary Documentation: Short Watching: Mies Goes Future I Jean-Louis Cohen (2021) (12' 30") (Youtube)

SESSION 3 (LIVE IN-PERSON)

Sustainability Topics:

- Social Challenge
- Economic Development

Lecture 2: Reconstruction and Alternatives 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)

Sustainability Topics:

- Governance
- Social Challenge

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)

Sustainability Topics:

- Environment

Lecture 4: Global Le Corbusier and Brutalism

Reading 3:

Book Chapters: Modern Architecture: The Rise of a Heritage (CED)

SESSION 6 (LIVE IN-PERSON)

Sustainability Topics:

- Environment
- Social Challenge

Lecture 5: Realism and 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)

Sustainability Topics:

- Social Challenge

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

Reading 5:

Book Chapters: *Architecture. A Place for Women* (CED)

Submission and discussion of Collective (Critical Analysis) Project proposal

SESSION 9 (LIVE IN-PERSON)

Sustainability Topics:

- Environment

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

Reading 6: Excerpts (to be indicated in class) from:

Also Rossi, *A Scientific Autobiography* (Cambridge, Mass: MIT Press, 1981)

SESSION 10 (LIVE IN-PERSON)

Sustainability Topics:

- Environment
- Social Challenge

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

Reading 7: Excerpts (to be indicated in class) from:

Lea-Catherine Szacka: *Exhibiting the Postmodern: The 1980 Venice Architecture Biennale* (Venice: Marsilio, 2018).

SESSIONS 11 - 12 (LIVE IN-PERSON)

Sustainability Topics:

- Governance
- Social Challenge

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

Reading 8:

Article: *Guard Everything Appropriately and All Will be Well* (*Revista de Arquitectura*, vol. 23, 2021, Special issue "Who Designs Architecture? On Silenced and Superimposed Authorship," pp. 18-31)
(CED)

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)

Sustainability Topics:

- Environment
- Governance
- Social Challenge
- Economic Development

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

SESSION 15 (LIVE IN-PERSON)

Sustainability Topics:

- Environment
- Governance
- Social Challenge
- Economic Development

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

EVALUATION CRITERIA

Students will be evaluated based on: 8 regular submissions of reading comments (24%), 1 Group presentation of a Critical Analysis of a Theme (26 %), 1 Individual Written Paper (40%). Additionally the attendance, commitment, and active participation in class will count another 10%.

- **Individual Paper Writing (40%)** [Based on the development of the argument and the quality of the writing]
- **Group Presentation (26%)** [Based on the selection of the theme, and the different added perspectives]
- **Readings Summaries Grading (24%)** [Based on 8 readings, 3% each]
- **Attendance and Participation (10%)**

Grading

- **Sobresaliente/Outstanding: 9.0-10.0 (A to A+)** - Consistently produces work of the highest quality and craft; exhibits notable progress and development over the course of the semester; meets all course objectives at highest level; attendance is near-perfect, and contributions to course discussions are extremely valuable.
- **Notable: 7.0-8.9 (B to B+)** - Completes all assignments with work of above-average quality and craft; exhibits significant progress and development; meets most course objectives; attendance and participation are very good.
- **Aprobado: 6.0-7.0 (C to C+)** - Completes all assignments with work of acceptable quality and craft; exhibits some progress and development; meets a majority of course objectives. Attendance and participation are acceptable.
- **Aprobado: 5.0-6.0 (D)** - Assignments are delivered but are incomplete and/or of low quality and craft; exhibits little progress and development; meets few course objectives. Attendance and participation are poor, but absences do not total more than 30%.
- **Suspense: 0-4.9 (F)** - Work is incomplete, missing, or does not meet course objectives.

Attendance and participation are poor.

- Automatic Failure/Suspension: 0 (F) - Please note that a student who misses 20% or more of the scheduled sessions receives an automatic 0.0, and loses his or her right to the second enrollment.

criteria	percentage	Learning Objectives	Comments
Individual Presentation	40 %		Command of the subject matter
Group Presentation	26 %		Critical thinking
Reading Summaries	24 %		Ability for argumentation
Attendance and Participation	10 %		Engagement and commitment

RE-SIT / RE-TAKE POLICY

SECOND ENROLLMENT (extraordinary):

Students at a second enrollment will need to 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 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 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.

BIBLIOGRAPHY

Recommended

- Lucia Allais. (2018). *Designs of Destruction: the Making of Monuments in the Twentieth Century*. The University of Chicago Press, Chicago. ISBN 9780226286556 (Printed)
- Daniel A. Barber. (2020). *Modern Architecture and Climate. Design Before Air Conditioning*. Princeton University Press. ISBN 9780691170039 (Printed)
- Jean-Louis Cohen. (2011). *Architecture in Uniform: Designing and Buildings for the Second World War*. Yale University Press, New Haven. ISBN 9780920785928 (Printed)
- C. Greig Crysler, Stephen Cairns, Hilde Heynen (eds.). (2012). *The SAGE Handbook of Architectural Theory*. SAGE. ISBN 9781784021280 (Printed)
- Adrian Forty. (2000). *Worlds and Buildings*. Thames & Hudson, London. ISBN

9780500284704 (Printed)

- Sarah Williams Goldhagen and Réjean Legault (ed.). (2000). *Anxious Modernisms: Experimentation in Postwar Architecture Culture*. The MIT Press, Cambridge, Massachusetts. ISBN 0262072084 (Printed)

- K. Michael Hays (ed.). (1998). *Architecture Theory since 1968*. The MIT Press, Cambridge, Massachusetts. ISBN 0262082616 (Printed)

- Alexandra Lange. (2012). *Writing About Architecture. Mastering the Language of Buildings and Cities*. Princeton Architectural Press, New York. ISBN

9781616890530 (Printed)

- Ann Lui, Ana Miljacki. (2022). *Coauthoring. Log*. ISBN 9781736500729 (Printed)
Journal issue

- Joan Ockman (ed.). (1993). *Architecture Culture 1943-1968. A Documentary Anthology*. Columbia Books of Architecture/ Rizzoli, New York. ISBN 0847815110 (Printed)

- Aldo Rossi. (1966). *The Architecture of the City*. The MIT Press. ISBN 9780262181010 (Printed)

- Hashim Sarkis, Gabriel Kozlowski, Roy Salgueiro. (2020). *The World as an Architectural Project*. The MIT Press. ISBN 9780262043960 (Printed)

- Léa-Catherine Szacka. (2017). *1980 Venice Architecture Biennale: Exhibiting the Postmodern*. 1st. Marsilio. ISBN 9788831726726 (Printed)

- Robert Venturi. (1966). *Complexity and Contradiction in Architecture*. New York :. The Museum of Modern Art, 1977.. ISBN 9780870702822 (Printed)

- Robert Venturi, Denise Scott Brown, Steven Izenour. (1977). *Learning from Las Vegas: the Forgotten Symbol of Architectural Form*. (1993). MIT Press. ISBN 978026272006 (Printed)

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.