

Architectural Theory II SYLLABUS

Term: Fall 2018

Course Information

Course Title: VIA Architectural Theory II

Course Number: ARC 4220

Section Number: 0406

Credits: 3

Classroom Location: University of Florida, Vicenza Institute of Architecture, Contrà SS. Apostoli 51, Vicenza – Italy 3600

Meeting times: Mondays 2:45PM-5:15PM

Instructor: Alfonso Perez-Mendez

Instructor Email: Alfperez@ufl.edu

Office Hours: Due to the travelling nature of term, students will email instructor with a request for office time, when desired.

Office location: 3rd floor VIA building, Vicenza, Italy.

Course Description

The objective of this course is to continue the process (begun in Theory I) of reading, writing, and discussing intellectual precedents for contemporary architectural praxis. In Theory II, lectures, discussion sessions, and readings frame the problematics and poetics of architectural theory in the 20th and 21st centuries. The course seeks to foster the continued development of students as architectural critics, to prepare undergraduates for critical discourses encountered in graduate school, and to advance levels of discourse for graduate students.

Working chronologically, Theory II discusses how architectural theoretical ideas have evolved through the twentieth century, and how that evolution influences architectural work.

The class will focus analytically in two lines of thought,

First, using as a conceptual idea for the class Ignasi de Sola Morales dictum, that “Every architectural change in architectural theory direction was the result of historical events” the students will be asked to consider how the specific historical background of the exact moment in time during when the writing was completed, may have influenced the particular writing.

Second, the students will try to distinguish how diverse authors choose one or more themes for consideration. The basic theme categories that we will consider in the class are:

1. **City**
2. **House**
3. **Body**
4. **Senses**
5. **Technology**
6. **Culture**
7. **Humanism**

Course Format and Requirements

The course meets once a week on Monday afternoons from 2:45 to 5:15 PM.

In the first part of each session, the instructor will introduce the texts of the week briefly. Student-team groups will both present the historical and biographical context for the readings. A question and answer session, and then collective discussion will follow.

Apart from this direct engagement of student presentations, the course will have two required written components, one of them a formal paper, within the standard UF paper writing requirements.

Required Textbook

All readings will come from the required textbook, one that each student must purchase in advance to the trip to Italy and brought with you in your luggage:

Programs and Manifestoes on 20th-Century Architecture
by Ulrich Conrads (Editor)
MIT Press, Paperback: 192 pages ISBN-13: 978-0262530309.
(\$20 in Amazon)

Weekly Class Readings SCHEDULE

Class 01 WHAT IS ARCHITECTURAL THEORY

Page	Readings
11	Foreword of Programs and Manifestoes on 20th-Century Architecture, Ulrich Conrads

Part 1 The New Century

Class 02 LOOS and GERMAN WERKBUND

Page	Reading
19	1908 Adolf Loos: Ornament and crime
26	1911 Hermann Muthesius: Aims of the Werkbund
28	1914 Muthesius/Van de Velde: Werkbund theses and antiitheses

Class 03 FRANK LLOYD WRIGHT

Page	Reading
25	1910 Frank Lloyd Wright: Organic architecture
124	1931 Frank Lloyd Wright: Young architecture

Class 04 FUTURISM and EXPRESIONISM

Page	Reading
34	1914 Antonio Sant'Elia/Filippo Tommaso Marinetti: Futurist architecture
32	1914 Paul Scheerbart: Glass architecture

Part 2 After WWI

Class 05 DE STIJL

Page	Reading
39	1918 'De Stijl': Manifesto 1
66	1923 'De Stijl': Manifesto V
64	1922 'De Stijl': Creative demands
67	1923 Van Doesburg and van Eesteren: Towards collective building (Commentary on Manifesto V)

Class 06 RUSSIAN CONSTRUCTIVISM and AVANTGARDE

Page	Reading
56	1920 Naum Gabo/Antoine Pevsner: Basic principles of Constructivism
87	1924 Kasimir Malevich: Suprematist manifesto Unovis
121	1929 El Lissitzky: Ideological superstructure

Class 07 BAUHAUS

Page	Reading
46	1919 Gropius/Taut/Behne: New ideas on architecture
49	1919 Walter Gropius: Programme of the Staatliches Bauhaus in Weimar
74	1923 Ludwig Mies van der Rohe: Working theses
81	1924 Ludwig Mies van der Rohe: industrialized building
69	1923 Oskar Schlemmer: Manifesto for the first Bauhaus exhibition

Class 08 LE CORBUSIER and CIAM

Page	Reading
59	1920 Le Corbusier: Towards a new architecture: guiding principles
89	1925 Le Corbusier: Guiding principles of town planning
99	1926 Le Corbusier/Pierre Jeanneret: Five points towards a new architecture
109	1928 CIAM: La Sarraz Declaration
137	1933 CIAM: Charter of Athens: tenets

Part 3. After WWII

Class 09 RECONSIDERATIONS

Page	Reading
146	1943 Walter Gropius/Martin Wagner: A programme for city reconstruction

148	1947 A post-war appeal: fundamental demands
157	1958 Hundertwasser: Mould Manifesto against rationalism in architecture

Class 10 SITUATIONISM and SURREALISM

Page	Reading
161	1958 Constant/Debord: Situationist definitions
172	1960 'Situationists': International Manifesto
150	1947 Frederick Kiesler: Magical Architecture

Class 11 NEW MONUMENTALISM and ARTIST CREATIVITY

Page	Reading
169	1960 Louis I. Kahn: Order is
171	1960 Werner Ruhnau/Yves Klein: Project for an aerial architecture
175	1960 Eckhard Schulze-Fielitz: The Space City
177	1960 Constant: New Babylon

Class 12 ECOLOGY and HUMANISM

Page	Reading
179	1961 R. Buckminster Fuller: The architect as world planner
181	1962 Walter Pichler / Hans Hollein: Absolute architecture
183	1962 Yona Friedman: The ten principles of space town planning
185	1963 We demand

Student-Team Groups

Each class starting in class 02, a group of two (or three) students will prepare a presentation with both the historical and biographical context for the weekly readings. They will always consider in which of the following themes of the class the reading fits:

1. **City**
2. **House**
3. **Body**
4. **Senses**
5. **Technology**
6. **Culture**
7. **Humanism**

Required Weekly Questions

A question and answer session, and then collective discussion will follow. The Instructor will distribute the weekly class group assignments the first day of classes. Each student is required to come to class having fully read the text(s) and with three questions focusing on the conceptual structure of the readings. The questions will have in mind, again, which amongst the particular themes of the class the reading fits:

1. **City**
2. **House**
3. **Body**
4. **Senses**
5. **Technology**
6. **Culture**
7. **Humanism**

Written Exercises (Timeline and Paper)

Each student must individually complete two written exercises, one a conventional 4000-word paper, and the second the complex timeline described later in this syllabus. Both exercises will synthesize the material from the readings and class conversations, explaining the development of theoretical positions in 20th century architecture from 1900 to 1980. The objective of this written work is to provide a framework for students as architectural theorists, as active critics within the process of thinking about and making architecture. The students must not see the two papers as independent exercises, but as part of an interrelated unique presentation.

In the Timeline, in written and graphic form, the students will summarize CHRONOLOGICALLY by decades
The Readings from the class with the author
Contemporaneous Fundamental historical background figures and/or events
Contemporaneous Fundamental Buildings
Contemporaneous Essential ART pieces

In the Paper

The student will summarize all authors covered in the class, describing both the fundamental contribution to the author to architectural theory and for each, categorizing the main preoccupations of the particular author according to the concepts for the class

1. **City**
2. **House**
3. **Body**
4. **Senses**
5. **Technology**
6. **Culture**
7. **Humanism**

Attendance

There is no possibility to make up fully for a missed class session. Notes from other students will never account for the class interaction, and although a long conversation with a fellow student will help you begin to figure out what to do to prepare for the next session, it can never make up the learning. A session with your professor may or may not be possible and cannot duplicate the collective conversation. As a result, our policy on attendance, especially with the limitations of a study abroad term is extremely strict:

ANY justified absence must be explained, via email to your professor, explaining and documenting the circumstances, preferably before the class. It is your responsibility to get the assignments from your fellow students. Un-excused absences will adversely affect your grade and more than one unexcused absence can result in an incomplete or failing grade. The number of absences adversely affecting your grade is at the discretion of the professor. Lateness is not permitted, if not justified. Unless distressing circumstances, it is never permissible to be late or to leave early.

If something is seriously wrong, please do not hesitate to talk to your professor about it. The Professor will "always" make the necessary arrangements to cope with any student serious illness, family or personal crises.

Grading

20% = Group Presentation

20%= Class participation (Active involvement in discussion sessions, handing in written questions, and general attendance)

20% = Timeline

40% = Final Paper

Grading Scale

A Outstanding work only A- Close to outstanding B+ Very Good Work

B Good Work

B- Good work with some problems

C+ Slightly Above Average Work

C Average Work

C- Average Work with some problems

D+ Poor Work with some effort

D Poor Work

E Inadequate Work

Regarding accommodations for students with disabilities

"Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation