

Architectural History 3 (ARC3743)  
 Fall 2018, Dr. Hui Zou  
 School of Architecture

FLG 260  
 T/ Periods 2-4 (8:30am-11:30am)

## **Critical History of Modern Architecture**

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3 credits

### **Introduction:**

This course provides a survey of the critical history of modern architecture. It demonstrates the sharp conflicts between tradition and modernity, the divergence between the modern and postmodern in the 20<sup>th</sup> century and enlightens the hope for 21st-century architecture from a critical historical perspective. In the first half of the course, the lectures start from the issue of ornament in the transition from the classic to the modern, introduce Adolf Loos' radical theoretical shift from "ornament" to "space," identify the rise of American modern architecture through Sullivan and FL Wright's practice, present theoretical manifestos of multiple *avant garde* groups during the 1920s-30s, analyze the influence of Bauhaus to modern architectural education and its relationship to German modernism and the International Style, and use Le Corbusier as a case study to reveal the philosophical change of his mind within the context of thriving modernism. In the second half of the course, the lectures highlight the dominance of rational design in modern architecture regarding the representation of ideology, efficient forms based on functions, structural and environmental technologies, monumental materiality, and pristine fundamental forms for expression of singular self. The lectures then introduce the critical regionalism and the 1980s postmodernism as resistances towards the technically based homogenous International Style, and further reveal how the 1990s deconstructivism and phenomenological architecture show their contrastive attitudes of history but share the desire for poetical depth to resist the cynical historicism of postmodernism. The lectures end with the topic of urbanism to emphasize that cities have seriously challenged architectural imagination throughout the 20<sup>th</sup> century and will continuously do so in the contemporary age.

The majority of class time will be utilized by lectures, slides and video presentations, but questions are encouraged if time allows. The in-class instruction has its own structure, which does not follow verbatim the chapters of the textbook. The notes from the class are crucial for students to utilize the instruction provided. The slides shown in each lecture are highly selective and closely related to the lecture topic. After each lecture, students need to read the corresponding chapter(s) of the textbook and other selected references to deepen their understandings of the related building images and embodied ideas.

Students will be graded through two short papers and periodic attendance check. Each paper explores a topic selected by the student from a different semester half of the lecture series. A detailed outline of the paper assignment will be provided in class.

### **Class Regulations:**

Constant preparation, attendance, participation and interest are expected. Keeping a quiet class environment is important for the success of the whole class. No eating food, use of cell phones (including the ringing of phones) or chattering will be tolerated in the classroom. In addition, you are expected to be in the classroom on time and remain in the classroom until the completion of the lecture. You are responsible for your own class attendance. The dates of the paper submissions are clearly marked in the syllabus, and no late submission will be accepted.

**Email Policy:**

For email security, all email communication to the instructor should go through the UF gatorlink accounts. Email can be used for quick and simple communication on a certain issue related to the course but cannot be used as the replacement for face-to-face discussions with the instructor and, most importantly, the class attendance.

**Weekly Topics:**

Week 1 (no class available)

Week 2

Introduction: tradition vs. modernity, modern ideologies and postmodern criticism, revival of humanism and the survival of cultural identities

Week 3

Art Nouveau: Arts and Crafts, Horta, Guimard, Gaudi, Mackintosh, Vienna Secession, Van de Velde (Part I: Ch. 1; Part II: Chs. 1, 4, 5, 6, 9)

Week 4

Adolf Loos: Raumplan and ornament; Wittgenstein: analytic philosophy and abstraction architecture (Part II: Ch. 8; Leitner; Zou)

Week 5

Sullivan, high-rise buildings, Art Deco (Part II: Chs. 2, 24)

Week 6

Frank Lloyd Wright: Prairie and Usonian houses, Taliesin (Part II: Chs. 3, 21)

Week 7

Modern manifestos: Futurism, Expressionism, De Stijl, Constructivism; Surrealism: dream, collage and poetical depth (Part II: Chs. 7, 13, 16, 19; Vesely, Perez-Gomez)

Week 8

Bauhaus: crafts and machines; Gropius: prefabrication; Mies: glass architecture; New Objectivity, International Style (Part II: Chs. 12, 14, 15, 18, 26; Part III: Ch. 1)

Week 9

Le Corbusier: cubism, Five Points, mysticism (Part II: Chs. 17, 25; Tafuri)

**(Paper 1, covering a topic of weeks 3-8, due on Canvas by 5pm, 10/18/2018, Thu)**

Week 10

Rationalism: classical rationalism, Italian rationalism; monumentalization of technology: high tech, environmentalism; autonomous fundamentalism: Kahn, New York Five; brutalism (Part I: Ch. 3; Part II: Chs. 11, 23, 27; Part III: Chs. 2, 3)

Week 11

Regionalism: state ideology; critical regionalism: Aalto, Siza, Barragan; East Asian modernism, cross-cultural architecture (Part II: Chs. 22, 24; Part III: Chs. 5, 6; Zou)

Week 12

Postmodernism: semiotics; Venturi, Graves, Rossi, Sterling, Isozaki (Part III: Ch. 4; Jencks)

Week 13

Deconstruction and Fold: Derrida, Deleuze; Tschumi, Eisenman, Gehry

Week 14

Phenomenological architecture: Heidegger, Merleau-Ponty; place, perception, embodiment, craftsmanship, memory, hermeneutics, poetical resistance, landscape approach; Scarpa, Hejduk, Vesely, Fehn, Pérez-Gómez, Holl, Libeskind (Pérez-Gómez)

Week 15

Urbanism: Howard's Garden City, Garnier's Industrial City, zoning, Corbusier's Ville Radieuse, Wright's Broadacre City, Fuller's geodesic dome, Archigram, Metabolism, housing, K. Lynch,

C. Alexander, J. Jacobs, Rossi, expos, Koolhaas, heterotopia, urban enclaves, poetical dwelling and pastoral cities (Part I: Ch. 2; Part II: Chs. 10, 20, 21; Part III: Chs. 4, 6; Alexander)

Week 16

(Paper 2, covering a topic of weeks 9-15, due on Canvas by 5pm, 12/6/2018, Thu)

**Textbook (required):**

Kenneth Frampton, *Modern Architecture: A Critical History* (1992 edition or other reprints).

**Selected References (books at the Architecture and Art Library):**

Charles Jencks, *The Language of Post-Modern Architecture* (1977).

Bernhard Leitner, *The Wittgenstein House* (2000).

Alberto Pérez-Gómez et al., *Questions of Perceptions: Phenomenology of Architecture* (1994).

----- et al., *Celebrating the Marvellous: Surrealism in Architecture* (a special issue of *AD* journal by Academy Press, 2018).

Manfredo Tafuri, *The Sphere and the Labyrinth: Avant-Gardes and Architecture from Piranesi to the 1970s* (1990).

Dalibor Vesely's articles on surrealism and architecture.

Hui Zou, "A Narrative Structure of Cross-Cultural Architecture" (2011) (posted on Canvas).

-----, "Poetical Meandering of Comparative Architecture" (2015) (posted on Canvas).

-----, "The Crystal Order That Is Most Concrete: The Wittgenstein House" (2005) (posted on Canvas).

**Recommended Movies and Videos:**

*White: A History of Three Colors*, episodes 3/4 and 4/4 (Youtube).

*The Architecture of Doom*, a film by Peter Cohen (1991).

*My Architect*, a film by Nathaniel Kahn (2003).

*Maya Lin*, a film by Freida Lee Mock (1995).

*Alvaro Siza - oPorto Architecture School | 02/23* (Youtube).

David Leatherbarrow at EPA (video 4) (on Siza's work) (Youtube).

**Images:**

The slideshows in the lectures will be organized in accordance with each lecture topic. These slides are carefully selected and arranged based on the instructor's research and will not be accessible after the lecture. The students will also need to review the building images in the textbook, selected references, and rich online sources on modern architecture. Importantly, true understanding of building images should be established through a student's devoted learning, research and contemplation for embodied historical meanings.

**Grading:**

- 1) Paper 1: 35% (covering a topic of weeks 3-9);
- 2) Paper 2: 35% (covering a topic of weeks 10-15);
- 3) Attendance: 30% (periodic check)

You can find the university grading policy at:

<http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html>

Grading Scale:

Letter Grade	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E
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Numeric Grade	95	90	87	83	80	77	73	70	67	63	60	0
Quality Points	4.0	3.67	3.33	3.0	2.67	2.33	2.0	1.67	1.33	1.0	0.67	0.0

**Office Hours:** 9:30am-11:30am, Thu (please email for appointment)

**Contact:**

Office: ARC252

Email: hzou@ufl.edu

**GTA:** Sung-Keun Hong (sungkeunhong@ufl.edu)

**Disclaimer:** This syllabus represents my current plans and objectives. As we go through the semester, those plans may need to change to enhance the class learning opportunity. Such changes, communicated clearly, are not unusual and should be expected.

**UF Policies:**

University Policy on Accommodating Students with Disabilities: Students requesting accommodation for disabilities must first register with the Dean of Students Office (<http://www.dso.ufl.edu/drc/>). The Dean of Students Office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation. You must submit this documentation prior to submitting assignments or taking the quizzes or exams. Accommodations are not retroactive, therefore, students should contact the office as soon as possible in the term for which they are seeking accommodations.

University Policy on Academic Misconduct: Academic honesty and integrity are fundamental values of the University community. Students should be sure that they understand the UF Student Honor Code at <https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>.

Netiquette: Communication Courtesy: All members of the class are expected to follow rules of common courtesy in all email messages, threaded discussions and chats. Refer to the university policy at: <http://teach.ufl.edu/wp-content/uploads/2012/08/NetiquetteGuideforOnlineCourses.pdf>

Sakai Help: For issues with technical difficulties for E-learning in Sakai, please contact the UF Help Desk at:

- [Learning-support@ufl.edu](mailto:Learning-support@ufl.edu)
- (352) 392-HELP - select option 2
- <https://lss.at.ufl.edu/help.shtml>

Other resources are available at <http://www.distance.ufl.edu/getting-help> for:

- Counseling and Wellness resources
- Disability resources
- Resources for handling student concerns and complaints
- Library Help Desk support

Should you have any complaints with your experience in this course please visit <http://www.distance.ufl.edu/student-complaints> to submit a complaint.