

Architectural History 3
ARC3743, Fall 2024
School of Architecture
Dr. Hui Zou

Lecture/ MWF/ 9:35 am-10:25 am
Rm/ FAB105

The Critical History of Modern Architecture

3 credits

Introduction:

The 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 20th 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's 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 mid-century modern architecture regarding the representations of ideologies, efficient forms based on pragmatic functions, structural and environmental technologies, monumental materiality, and the pristine fundamental forms for expression of the singular self. The lectures then move into postmodern ages, introducing the critical regionalism, cross-cultural architecture, and the 1980s postmodernism as resistances against the homogenous International Style, and further revealing how the 1990s deconstructivism vs. phenomenological architecture shows their contrastive attitudes of history, but shares their critical philosophical approach by moving away from Cartesian space and the historicist pastiche of postmodernism. The lectures end with the topic of urbanism to emphasize that modern cities have stimulated architectural revolution and imagination throughout the 20th century but will continuously challenge architecture for its lack of sense of home, place and cultural identities in contemporary ages.

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 understanding of the related building forms and embodied ideas.

Students will be graded through two papers and attendance checks. 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 marked in the syllabus, and no late submission will be accepted.

Office Hour and Email Policy:

The student's questions about the course can be addressed in the class breaks, instructor's office hours or emailed individually to the GTA through Canvas. All questions about attendance and study documentation should be emailed directly to the GTA. Office hours and email communication can be used for quick or extended communication on certain issues related to the course but cannot be used as the replacement for the lecture class attendance and participation.

Course Evaluation:

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

Weekly Topics:

Week 1/ F (8/23)

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

Week 2/ MWF

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

Week 3/ WF (no class on 9/2, M)

Adolf Loos: *Raumplan* and ornament; Wittgenstein house: analytic philosophy and abstraction architecture (Part II: Ch. 8; Leitner; Zou, "The Crystal Order").

Week 4

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

Week 5

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

Week 6

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

Week 7

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 8

Le Corbusier: cubism, Five Points of New Architecture, mysticism (Part II: Chs. 17, 25; Tafuri). **(Paper 1, on a topic of weeks 2-7, due on Canvas by 5 pm, 10/11, F)**

Week 9/ MW (no class on 10/18, F)

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

Week 10

Regionalism: state ideology; critical regionalism: Aalto, Siza, Barragan; East Asian modernism, African spaces, vernacular architecture movement, cross-cultural architecture (Part II: Chs. 22, 24; Part III: Chs. 5, 6; Bourdier; Zou, “Architectural Coincidence”).

Week 11

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

Week 12

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

Week 13/ WF (no class on 11/11, M)

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, Weston).

Week 14

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, utopia and heterotopia, urban enclaves, poetical dwelling and pastoral cities (Part I: Ch. 2; Part II: Chs. 10, 20, 21; Part III: Chs. 4, 6).

Week 15 (no class, Thanksgiving)Week 16 (no class, writing the paper)

(Paper 2, on a topic of weeks 8-14, due on Canvas by 5 pm, 12/6, F)

Textbook: (required)

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

Selected References: (books at the Architecture & Art Library)

Jean-Paul Bourdier & Trinh T. Minh-ha, *African Spaces: Designs for Living in Upper Volta* (1985).

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

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

Le Corbusier, *Towards a New Architecture*, trans. F. Etchells (1986).

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

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

Dalibor Vesely, “Surrealism, Myth and Modernity,” in the journal *Architectural Design: AD*, 48.11 (London, 1978), p. 87–95.

Dagmar M. Weston, “Dalibor Vesely’s Flat,” *AA Files* 74 (2017) (free online access).

Hui Zou, “The Crystal Order That Is Most Concrete: The Wittgenstein House,” *Journal of Aesthetic Education* 39.3 (Fall 2005) (posted on Canvas; or e-article through UF library).

-----, “Architectural Coincidence: A Cross-Cultural Reflection,” *Vorkurs* 6 (2022) (posted on Canvas).

Recommended Movies and Videos:

Wittgenstein—Sea of Faith (part 1 of 2) (Youtube).

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 Clear Strong Vision, a film by Freida Lee Mock (1994).
Alvaro Siza - oPorto Architecture School | 02/23 (Youtube).
 David Leatherbarrow at EPA (video 4) (on Siza's work) (Youtube).
 Derrida: "What Comes Before the Question?" (Youtube).
 "Steven Holl Architects: Ex of In House" (Youtube).
Naked Spaces: Living Is Round, a film by Trinh T. Minh-ha (1985), on the rhythm and ritual life in rural West Africa.

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: 30%;
- 2) Paper 2: 30%;
- 3) Attendance: 40% (attendance check will take place each class)

The two papers will be graded by the GTA and the school-hired graduate grader. Academic integrity will be highly maintained, and no plagiarism is tolerated.

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
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:

8:30 am—12:35 pm, Thursday (email appointment appreciated for avoiding schedule conflicts among students)

Contact:

Dr Hui Zou, (Office) ARC134, (Phone) 352-294-1470, (Email) hzou@ufl.edu. Please use email for in-time contact.

GTA: Chang He, PhD candidate in architectural history & theory, (Email) hechang@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
- (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.