**Architectural Theory II SYLLABUS**

**Term**: Fall 2024

**Course Information**

**Course Title**: **VIA Architectural Theory II**

**Course Number**: ARC

**Section Number**: tbd

**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**: Stephen Belton

**Instructor Email**: sbelton@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 l) 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 antitheses

**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: ldeological 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': lnternational Manifesto

150 1947 Frederick Kiesler: Magical Architecture

**Class 11 NEW MONUMENTALISM and ARTIST CREATIVITY**

Page Reading

169 1960 Louis l. 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