

ARCHITECTURAL HISTORY 3

COURSE SYLLABUS

Fall 2025

Course Number: ARC3743

General Education Course: No

Credits: 3

Section	Meeting Times + Locations	Faculty	Grad Teaching Assistant
2661	M, W, F Period 3 (9:35am - 10:25am) Room: FAB 105	Peter Sprowls peter26@ufl.edu (352) 392-0205 Office: AH 232	Isaac Brown isaac.brown@ufl.edu

Office Hours: Tuesdays, 10:30am - 12:30pm, and by email appointment

Introduction and Course Goals

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.

Content Schedule

Week	Material	Book Topic	Assignment
1	Introduction: classic traditions vs. modernity, modern ideologies and postmodern criticism, revival of humanism, and survival of cultural identities.		
2	Art Nouveau: Arts and Crafts, Horta, Guimard, Gaudi, Mackintosh, Vienna Secession, Van de Velde, <i>Gesamutkunstwerk</i>	Chs. 1, 4, 5, 6, 9	
3	Adolf Loos: <i>Raumplan</i> and ornament; Wittgenstein house: analytic philosophy and abstraction architecture	Ch. 8; Leitner; Zou, "The Crystal Order"	
4	Sullivan, high-rise buildings, Art Deco	Chs. 2, 24	
5	Frank Lloyd Wright: Prairie and Usonian houses, Taliesin	Chs. 3, 21	
6	Modern manifestos: Futurism, Expressionism, De Stijl, Constructivism; Surrealism: dream, collage and poetical depth	Chs. 7, 13, 16, 19; Vesely	
7	Bauhaus: crafts and machines; Gropius: prefabrication; Mies: glass architecture; New Objectivity, International Style	Chs. 1, 12, 14, 15, 18, 26	
8	Le Corbusier: cubism, Five Points of New Architecture, mysticism	Chs. 17, 25; Tafuri	Paper 1 , on a topic of week 1-7 due on Canvas by 5 pm, 10/10, F
9	Rationalism: classical rationalism, Italian rationalism; monumentalization of technology: high tech, environmentalism; poetical or critical rationalism: Kahn, New York Five; brutalism	Chs. 2, 3, 11, 23, 27;	
10	Regionalism: state ideology; critical regionalism: Aalto, Siza, Barragan; East Asian modernism, African spaces, vernacular architecture movement, cross-cultural architecture	Chs. 5, 6, 22, 24; Bourdier; Zou, "Architectural Coincidence"	
11	Postmodernism: semiotics; Venturi, Graves, Rossi, Sterling, Isozaki	Ch. 4; Jencks	
12	Deconstruction and Fold: Derrida, Deleuze; Tschumi, Eisenman, Gehry, Zaha.		
13	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	
14	Urbanism: Howard's Garden City, Garnier's Industrial City, zoning, Corbusier's Ville Radieuse, Wright's Broadacre City, Fuller's geodesic dome,	Chs. 2, 4, 6, 10, 20, 21	

	Archigram, Metabolism, housing, K. Lynch, C. Alexander, J. Jacobs, Rossi, expos, Koolhaas, utopia and heterotopia, urban enclaves, poetical dwelling and pastoral cities		
15	No Class - Thanksgiving		
16	No Class - Paper #2		Paper 2 , on a topic of weeks 8-14, due on Canvas by 5 pm, 12/5, F

Course Resources and Textbook

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. 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.

Class and University Policy

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 chatting 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 students' 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 a replacement for the lecture class attendance and participation.

Grading:

- 1) Paper 1: 30%;
- 2) Paper 2: 40%;
- 3) Attendance: 30% (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.

Letter Grade:	Percentage Range:		Grade Points:
A	100 %	to 94.0%	4.0
A-	< 94.0 %	to 90.0%	3.67
B+	< 90.0 %	to 87.0%	3.33
B	< 87.0 %	to 84.0%	3.0
B-	< 84.0 %	to 80.0%	2.67
C+	< 80.0 %	to 77.0%	2.33
C	< 77.0 %	to 74.0%	2.0
C-	< 74.0 %	to 70.0%	1.67
D+	< 70.0 %	to 67.0%	1.33
D	< 67.0 %	to 64.0%	1.0
D-	< 64.0 %	to 61.0%	0.67
F	< 61.0 %	to 0.0%	0

Missing/Late Work:

Specific expectations and assessment criteria will be included as part of each individual assignment in separate handouts and announcements. Missing or late work will be graded down at 10% of final assessed grade per day. Work submitted later than 5 days will not be graded. If an assessment is missing or late due to an excused absence (see Attendance section of syllabus), it needs to be completed in a timely manner. Specific submission deadlines will be coordinated by the module instructor.

For a complete review of University of Florida Academic Policy, please use this link.

<https://go.ufl.edu/syllabuspolicies>