

HISTORY AND THEORY STUDIES THIRD YEAR

Autumn and Spring Terms 16 CANONICAL BUILDINGS AND TEXTS, 1901-2010 CHRISTOPHER PIERCE AND BRETT STEELE Assisted by Eva Eylers and Emanuel de Sousa

This course will tackle head-on the canonic architectural projects and theories in the twentieth and twenty-first century. From the Amsterdam Stock Exchange to CCTV we will closely scrutinize the buildings and texts that have defined modern and contemporary architecture. On a week-by-week basis you will come to understand and interpret the key texts and to decipher their different terms and issues. At the same time, you will learn ways to comprehend and analyze some of the most important architectural projects and to consider and question the constantly changing role of the architect in practice. Between design and architectural theory there is a constant exchange of categories and you will become knowledgeable in these and the wide range of debates and practices defining this period. In short, this course will make the discourse of modern and contemporary architecture more intelligible and ground the idea of an experimental or critical modern/contemporary practice and the relationship between architectural theories and projects.

The basis of the course will stem from the rise of modern architecture in Western Europe. The autumn term will chart the arrival of modern architecture at the start of the 20thc to post-World War II and the spring term will trace the expanding nature and geography of this architectural discourse up to the present. You will gain a clear and rigorous historical sense of the emergence of contemporary practice and develop a robust knowledge of the history and theory necessary for the practice, analysis and interpretation of contemporary architecture and urbanism.

AUTUMN TERM

1901-1950

Session 1 Reading
Session 1 Project

Hermann Muthesius – “New Ornament and New Art” (1901)
Hendrik P. Berlage, Stock Exchange, Amsterdam (1898-1903)

Session 2 Reading
Session 2 Project

Adolf Loos, “Ornament and Crime” (1908)
Peter Behrens, AEG Turbine Factory, Berlin (1908-1909)

Session 3 Reading
Session 3 Project

Antonio Sant’Elia / Filippo Tommaso Marinetti, “Futurist Architecture” (1914)
Erich Mendelsohn, Einstein Tower, Potsdam (1917-1921)

Session 4 Reading
Session 4 Project

Theo van Doesburg, “Towards a Plastic Architecture” (1924)
Ivan Illich Leonidov, Lenin Institute, Moscow (1927)

Session 5 Reading
Session 5 Project

Walter Gropius, “Principles of Bauhaus Production [Dessau]” (1926)
Walter Gropius, Bauhaus, Dessau (1926)

Session 6 Reading
Session 6 Project

Werner Oechslin, “*Raumplan* versus *Plan libre*”
Adolf Loos, Moller House, Vienna (1928) and LeCorbusier, Villa Savoye, Poissy (1928-1931)

Session 7 Reading
Session 7 Project

José Luis Sert, Fernand Léger, Sigfried Giedion, “Nine Points on Monumentality” (1943)
Giuseppe Terrangi, Casa del Fascio, Como (1932-1936)

Session 8 Reading
Session 8 Project

Frank Lloyd Wright, “In the Nature of Materials: A Philosophy” (1943)
Ludwig Mies van der Rohe, Farnsworth House, Plano, Illinois (1945-1950)

10 Key Source Texts

Banham, Reyner, *Theory and Design in the First Machine Age* (London: Architectural Press, 1960)

- Conrads, Ulrich, ed., *Programs and Manifestoes on 20th-Century Architecture* (Cambridge, MA: The MIT Press, 1970)
- Frampton, Kenneth, *Modern Architecture: A Critical History*, 3rd rev. and enl. ed. (London: Thames & Hudson, 1992)
- Giedion, Sigfried, *Space, Time and Architecture: The Growth of a New Tradition* (1941) (Cambridge, MA: Harvard University Press, 1968)
- Hitchcock, Henry-Russell and Philip Johnson, *The International Style* (1922) (New York: W. W. Norton, 1995)
- Le Corbusier, *Towards a New Architecture*, tr. Frederick Etchells (London: Architectural Press, 1948)
- Mallgrave, Harry Francis and Christina Contandriopoulos, eds., *Architectural Theory, Volume 2: An Anthology from 1871-2005* (Malden, MA: Blackwell Publishing, 2008)
- Mallgrave, Harry Francis, *Modern Architectural Theory: A Historical Survey, 1673–1968* (Cambridge: Cambridge University Press, 2005)
- Ockman, Joan, ed., *Architecture and Culture 1943-1968: A Documentary Anthology* (New York: Rizzoli International Publications, Inc., 1993)
- Pevsner, Nikolaus, *Pioneers of Modern Design: From William Morris to Walter Gropius* (Yale: Yale University Press, 2005)

SPRING TERM 1955-2010

- Session 9** Reading Colin Rowe and Robert Slutzky, "Transparency: Literal and Phenomenal" (1955-56)
- Session 9** Project Frank Lloyd Wright, Solomon R. Guggenheim Museum, NY (1943-1959)
- Session 10** Reading "'Situationists': International Manifesto" (1960)
- Session 10** Project Ludwig Mies van der Rohe, Seagram Building, NY (1954-1958)
- Session 11** Reading Denise Scott Brown and Robert Venturi, "On Ducks and Decoration" (1968)
- Session 11** Project Robert Venturi, Vanna Venturi House, Chestnut Hill, PA (1959-1964)
- Session 12** Reading Manfredo Tafuri, "L'Architecture dans le Boudoir: The Language of Criticism and the Criticism of Language" (1974)
- Session 12** Project Oscar Niemeyer, Brasilia (1956-1963)
- Session 13** Reading Kenneth Frampton, "Towards a Critical Regionalism: Six Points for an Architecture of Resistance" (1983)
- Session 13** Project Richard Rogers and Renzo Piano, Centre Georges Pompidou, Paris, France (1972-1977)
- Session 14** Reading Jacques Derrida, "Point de folie – Maintenant l'architecture" (1985)
- Session 14** Project Daniel Libeskind, Jewish Museum, Berlin (1989-2001)
- Session 15** Reading Ignasi de Solà-Morales, "Weak Architecture" (1987)
- Session 15** Project Frank Gehry, Guggenheim Museum, Bilbao (1993-1997)
- Session 16** Reading Rem Koolhaas, "Junkspace" (2002)
- Session 16** Project Rem Koolhaas, CCTV, Beijing, China (2002-2010)

10 Key Source Texts

- Five Architects: Eisenman, Graves, Gwathmey, Hejduk, Meier* (New York: Oxford University Press, 1975)
- Hays, K. Michael, ed., *Architecture Theory since 1968* (Cambridge, MA: The MIT Press, 2000)
- Koolhaas, Rem, *Delirious New York: A Retroactive Manifesto for Manhattan* (New York: The Monacelli Press, 1994)
- Koolhaas, Rem, *S,M,L,XL* (New York: The Monacelli Press, 1995)
- Nesbitt, Kate, ed., *Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory 1965-1995* (New York: Princeton Architectural Press, 1996)
- Rossi, Aldo, *The Architecture of the City*, 1982
- Tafuri, Manfredo, *Architecture and Utopia: Design and Capitalist Development*, tr. Barbara Luigia La Penta (Cambridge, MA: The MIT Press, 1976)
- Tafuri, Manfredo and Francesco Dal Co, *Modern Architecture*, tr. Robert Erich Wolf, 2 vols. (London:

Faber, 1986)
Venturi, Robert, *Complexity and Contradiction in Architecture* (New York: Museum of Modern Art, 1968)
Wigley, Mark, *The Architecture of Deconstruction: Derrida's Haunt* (Cambridge, MA: The MIT Press, 1993)

Submissions

Students will be required to produce a submission each term. The submission, which will be discussed in group and individual tutorials, is to develop a in-depth understanding of a specific project or building, or text not directly addressed in the course. The essay should show how these works relate to the categories under discussion. Students will be expected to present their initial ideas to the rest of the group. The form of the final submission will normally be a written submission. However we are willing to accept submissions in other forms e.g. drawing etc.