ARCHITECTURE 4821: MODERN AND CONTEMPORARY ARCHITECTURAL THEORY AND CRITICISM

T/TH 1:35-2:55
Arch E 223
Office hours: 9-10 am W

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This course explores modern and contemporary architectural theory and criticism in order to introduce students to the ways architects and critics talk about built space. In the postwar era especially, architectural theory has delved into broad areas of intellectual inquiry—political economy, semiotics, gender, power— in order to develop a critical position to call its own. We will look at how these different theoretical excursions influence the way we value, speak, and learn about architecture. Throughout the semester we will attempt to answer a set of key questions: Do theory and criticism illuminate architecture? Or do they cloud our vision? What role should theory and criticism have in the process of architectural creation and in studio culture? Finally, what is the relationship between what we see and what we know?

READINGS

Books

Below are the REQUIRED readings for the course; all should be available for purchase in the GaTech Bookstore, and are readily available from numerous online sellers as well.

John Berger. *Ways of Seeing* (London, 1972)

Ulrich Conrads, ed. *Programs and Manifestoes on 20th Century Architecture* (Cambridge, MA, 1975)

K. Michael Hays, *Architecture Theory Since 1968* (Cambridge, MA, 1998)

Mark Lamster, ed. *Architecture and Film* (New York, 2000)

David Leatherbarrow and Mohsen Mostafavi. *Surface Architecture* (Cambridge, MA, 2002)

Joan Ockman, ed. *Architecture Culture, 1943-1968* (New York, 1993)

John Summerson. *The Classical Language of Architecture* (Cambridge, MA, 1966)

Articles/Chapters (those preceded by an * are optional):

Juan Pablo Bonta, "Meaning and Being in Architecture," in Bonta, *Architecture and its Interpretation: A Study of Expressive Systems in Architecture* (New York, 1979)

C. Greig Crysler, "Strategies of Distrubance and the 'Generation of Theory,'" in Crysler, *Writing Spaces: Discourses of Architecture, Urbanism, and the Built Environment, 1960-2000* (New York, London, 2003)

Adrian Forty, "On Difference: Masculine and Feminine," in Forty, *Words and Buildings: A Vocabulary of Modern Architecture* (London, 2000)

David Harvey, "The New Urbanism and the Communitarian Trap," *Harvard Design Magazine* (Winter/Spring 1997), 68-69

K. Michael Hays, "Reproduction and Negation: The Cognitive Project of the Avant-Garde," in Beatriz Colomina, ed., *ArchitectureReproduction* (New York, 1988)

Henry-Russell Hitchcock, "The Architectural Historian as Critic and Connoisseur," in Elizabeth Blair McDougall, ed., *The Architectural Historian in America* (London, 1990)

Henry-Russell Hitchcock, "The Architecture of Bureaucracy and the Architecture of Genius," *Architectural Review* 101 (January 1947), 3-6

*Sandy Isenstadt, "Richard Neutra and the Psychology of Architectural Consumption," in Sarah Williams Goldhagen and Réjean Legault, eds., *Anxious Modernisms* (Cambridge, 2001), 97-102

Mark Jarzombek, "'Good-Life Modernism' and Beyond: The American House in the 1950s-1960s," *Cornell Journal of Architecture* 4 (Fall 1990), 76-93

Carlos Jimenez, "On Luis Barragán," in Susan Gray, ed., *Architects on Architects* (New York, 2002)

Jill Lever and Margaret Richardson, "Introduction," in Lever and Richardson, *The Architect as Artist* (New York, 1984)

Larry L. Ligo, "Historical Background," in Ligo, *The Concept of Function in Twentieth-Century Architectural Criticism* (Ann Arbor, MI, 1984)

*Richard W. Longstreth, "Academic Eclecticism in American Architecture," *Winterthur Portfolio* (Spring 1982), 55-82

*Elizabeth Mock, *Built in USA*, 1932 (New York, 1945), pp. 9-47

Michel Ragon, "The Mortiferous Architects," in Ragon, *The Space of Death: A Study of Funerary Architecture, Decoration, and Urbanism* (Charlottesville, VA, 1983) [Translated by Alan Sheridan]

Colin Rowe and John Hejduk, "Lockhart, Texas," in *Architectural Record*, v. 121 (March 1957), 201-206

Mitchell Schwarzer, "Modern Architectural Ideology in Cold War America," in Martha Pollak, ed., *The Education of the Architect* (Cambridge, 1997), pp. 87-109

John Summerson, "Architecture, Painting, and Le Corbusier," in Summerson, *Heavenly Mansions* (New York, 1963)

Reference Works

You may find it useful to procure the following reference sources if you do not own them already.

James Stevens Curl, *A Dictionary of Architecture* (Oxford, 1999)

John Fleming, Hugh Honour, and Nikolaus Pevsner, *The Penguin Dictionary of Architecture* (Baltimore, 2000)

Edward Lucie-Smith, *The Thames and Hudson Dictionary of Art Terms* (London, 1984)

Tom Porter, *ArchiSpeak: An Illustrated Guide to Architectural Terms* (London, 2004)

Raymond Williams, *Keywords: A Vocabulary of Culture and Society* (New York, 1985)

ASSIGNMENTS

For all the Critical Exercises, you should regard the readings as potential guides/models. As with your guide authors, you want your analysis to combine text and images in the most effective possible manner. Don't use images where words are needed and vice-versa.

Critical Exercise 1: compose a short critical analysis of a building or set of buildings using Summerson, Berger, and Rowe/Hejduk as models/guides (3-5 pages).

Critical Exercise 2: Pick a building, write a critical review of it and assess whether it is good or bad architecture (however it may be that you chose to define "good" and "bad") (3-5 pages).

Critical Exercise 3: Generation of form. Choose a building, illustrate its precedents and buildings which were in turn later informed by it. Present your findings as an in-class presentation.

Take Home Final:
Part 1: Write a 3-5 page paper that posits an answer to the question: What is the point of architecture criticism and theory? What uses does it serve? How does it affect your studio culture, if at all?

Part 2: Identify the following buildings and their architects.

Grading: attendance (10%), in-class presentations (20%), short written assignments (30%), take-home final (40%).

CLASS SCHEDULE

T	8.22		Course introduction
TH	8.24		Lecture
T	8.29	Summerson:	"The Essentials of Classicism" (7-12) "The Grammar of Antiquity" (13-19) "Sixteenth-Century Linguistics" (20-26)
TH	8.31	Summerson:	"The Rhetoric of the Baroque" (27-33) "The Light of Reason—and of Archaeology" (34-39) "Classical into Modern" (40-46)
T	9.05	Berger:	1 (7-34) 2 (35-44) 3 (45-64)

			4 (65-82)

TH	9.07	Berger:	5 (83-112)
			6 (113-128)
			7 (129-155)

T	9.12	Article:	Rowe and Hejduk, "Lockhart, Texas,"

TH	9.14		Critical Exercise 1

T	9.19	Conrads:	Henry van de Velde, "Forms" (152-153)

Mies van der Rohe, "Technology and Architecture (154)
Jacques Fillon, "New Games!" (155)
Konrad Wachsmann, "Seven Theses" (156)
Hundertwasser, "Mould Manifesto Against Rationalism in Architecture (157-160)
Constant/Debord, "Situanionist Definitions" (161-162)
William Katavolos, "Organics" (163-164)
GEAM, "Programme for a Mobile Architecture" (167-168)
Louis Kahn, "Order Is" (169-170)
Werner Ruhnau/Yves Klein, "Project for an Aerial Architecture" (171)

TH	9.21	Conrads:	Situationist International, "International Manifesto" (172-174)

Exkhard Schulze-Fielitz, "The Space City" (175-176)
Constant, "New Babylon" (177-178)
R. Buckminster Fuller, "The Architect as World Planner" (179-180)
Walter Pichler/Hans Hollein, "Absolute Architecture" (181-182)
Yona Friedman, "The Ten Principles of Space Town Planning" (184-184)
Max Bächer et al., "We Demand" (185-186)

T	9.26	Ockman:	Robert Moses, "Mr. Moses Dissects the :Long-Haired Planners" (55-63)

Le Corbusier, "Ineffable Space" (64-67)
Laszlo Moholy-Nagy, "New Education—Organic Approach" (93-99)
Gaston Bachelard, "The Oneiric House" (110-113)
Helena Syrkus, "[Art Belongs to the People]" (120-124)
German Democratic Republic, ""Sixteen Principles for the Restructuring of Cities" (125-128)
Henry-Russell Hitchcock, "The International Style Twenty Years After" (137-148)
Matthew Nowicki, "Origins and Trends in Modern Architecture" (149-156)

TH	9.28	Ockman:	Max Bill, "Education and Design" (157-162)

Ludwig Mies van der Rohe, "[With Infinite Slowness Arises the Great Form]" (163-166)
Walter Gropius, "Eight Steps toward a Solid Architecture" (176-180)
Nikita Khrushchev, "Remove Shortcomings in Design, Improve Work of Architects" (184-188)
Philip Johnson, "The Seven Crutches of Modern Architecture" (189-192)

John Summerson, "The Case for a Theory of Modern Architecture" (226-236)
Alison and Peter Smithson, "The New Brutalism" (240-241)
Giulio Carlo Argan, "Architecture and Ideology" (253-259)

T   10.03   Ockman:

Gio Ponti, "The Architect, the Artist" (260-265)
Louis Kahn, "Architecture is the Thoughtful Making of Spaces" (270-272)
Ernesto Nathan Rogers, "The Evolution of Architecture: Reply to the Custodian of Frigidaires" (300-307)
Oscar Niemeyer, "Form and Function in Architecture" (308)
Jane Jacobs, excerpt from *The Death and Life of Great American Cities* (338-340)
O.M. Ungers, "The City as a Work of Art" (361-364)
Reyner Banham, "A Home Is Not a House" (370-378)
Christopher Alexander, "A City is Not a Tree (Part 2)" (379-388)

TH   10.05   Ockman:

Aldo Rossi, excerpt from *The Architecture of the City* (392-398)
Arata Isozaki, "Invisible City" (402-407)
Roland Barthes, "Semiology and Urbanism" (412-417)
Superstudio, "Invention Design and Evasion Design" (437-441)
Paul Davidoff, "Democratic Planning" (442-445)
Denise Scott Brown and Robert Venturi, "On Ducks and Decoration" (446-448)
Strike Committee, École des Beaux-Arts, "Motion of May 15" (456-458)
Hans Hollein, "Everything is Architecture" (459-462)

T   10.10   Hays:

Introduction (x-xv)
Manfredo Tafuri, "Toward a Critique of Architectural Ideology" (2-35)
Mario Gandelsonas, "Linguistics in Architecture" (112-123)
Henri Lefebvre, excerpt from *The Production of Space* (174-189)
Diana Agrest, "Design versus Non-Design" (198-213)
Bernard Tschumi, "The Architectural Paradox" (214-229)

TH   10.12 Hays:

Peter Eisenman, "Post-Functionalism" (234-239)
Robert A.M. Stern, "Gray Architecture as Post-Modernism, or, Up and Down from Orthodoxy" (240-245)
Anthony Vidler, "The Third Typology" (284-295)
Georges Teyssot, "Heterotopias and the History of Spaces" (296-305)
Charles Jencks, "Post-Modern Architecture" (306-319)

T   10.17   Hays:

Rem Koolhaas, "Life in the Metropolis" (320-331)
Alan Colquhoun, "From Bricolage to Myth, or How to Put Humpty-Dumpty Together Again" (332-347)
Maurice Culot and Leon Krier, "The Only Path for Architecture" (348-355)
José Quetglas, "Loss of Synthesis: Mies's Pavilion" (382-391)
Jürgen Habermas, "Modern and Post-Modern Architecture" (412-427)
Fredric Jameson, "Architecture and the Critique of Ideology" (440-461)

Critical Exercise 2

TH	10.19	Hays:	Jean-Louis Cohen, "The Italophiles at Work" (506-521)
			Jacques Derrida, "Point de folie—Maintenant l'architecture" (566-581)
			Beatriz Colomina, "L'Esprit Nouveau: Architecture and *Publicité*" (624-641)
			Catherine Ingraham, "The Burdens of Linearity: Donkey Urbanism" (642-657)
			Mary McLeod, "Architecture and Politics in the Reagan Era: From Postmodernism to Deconstructivism" (6778-703)
			Jennifer Bloomer, "Abodes of Theory and Flesh: Tabbles of Bower" (758-779)
T	10.24	Lamster:	Mark Lamster, "Introduction" (1-7)
			Nancy Levinson, "Tall Buildings, Tall Tales: On Architects in the Movies" (11-48)
TH	10.26		Movie
T	10.31	Lamster:	Philip Nobel, "Who Built Mr. Blandings' Dream House?" (49-88)
TH	11.02		Movie
T	11.07	*Surface Arch.:*	"Introduction: Why Surface Architecture" (1-8)
			"Framing Containmet" (9-38)
			"Window/Wall" (39-78)
TH	11.09	*Surface Arch.:*	"The Appearance of Covering" (79-130)
			"Adjusting Standards" (131-164)
			"Premade—Remade" (165-198)
			"Technique and Appearance: The Task of the Present" (199-214)
T	11.14	Article:	Jarzombek, "'Good-Life Modernism' and Beyond"
TH	11.16		Critical Exercise 3
T	11.21	Article:	Schwarzer, "Modern Architectural Ideology in Cold War America,"
TH	11.23		No Class: Thanksgiving Holiday
T	11.28		TBA
TH	11.30		Take-Home Final Distributed

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