

Questions in Architectural History II

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Teaching Fellow (TF): Eva Schreiner

Teaching Assistant (TA): Valerie Lechene

Class – Wednesday 11AM-1PM – Ware Lounge

Discussion Session – Thursday 9AM-10AM & 10AM-11AM – Avery 412 Columbia

GSAPP – Spring 2017

MODERNIZATION AND THE MODERN PROJECT

This lecture/seminar format arises out of a decision to reformulate the teaching of history/theory within the GSAPP M.Arch curriculum and to replace the previous two semester sequence by a two semester sequence of lectures/seminars taught Fall and Spring by various members of the history faculty. This represents a new way of approaching the long haul of the modern period from 1750 to the present in terms of both material conditions and opposing ideological formations. Such an approach entails accepting that substantial gaps will necessarily separate different historical moments. Underlying this account of the Modern Movement is the belief that there is no objective history and that all history is interpretive. This confirms E.H. Carr's contention that each age writes its own history, that is to say it creates an interpretation of historical evolution that is pertinent to the predicament of its own historical moment.

Bibliography

An outline of the material covered in this course is given in my book text Modern Architecture: a Critical History 4th Edition, Thames & Hudson, 2007 (abbreviated as MACH). In addition, there are two other texts by me which will be occasionally referred to, Studies in Tectonic Culture, MIT Press, 1995 (STC), and Labor, Work and Architecture, Phaidon, 2002, (LWA). To purvey the zeitgeist of any specific moment in the period covered by the course will be placed on reserve The Oxford History of the Twentieth Century, Oxford University Press, New York, 1998. The last fifty pages of the book issues a chronological chart detailing major political, economic, technological and cultural events per year.

The required reading for each week is available on the Canvas website (formerly Courseworks).

Many visual materials related to the course may be found in an online database maintained by the GSAPP Visual Resource Collection (VRC). These are available only to GSAPP students and faculty through login. Additional visual materials are available online at Artstor.org.

Schedule

The first three lectures and the last lecture of this seminar sequence will be given by the instructor, with the remainder being given by 3 to 4-person student research teams. These teams will develop their presentations via two successive tutorials with the instructor who will participate in the class discussion at each presentation. Each team will be expected to submit a record of their presentation comprising notes, bibliography, images, etc. and this summation will be eventually made available to the class as a whole.

Course Requirements

In addition to completing the required readings for each week and participating actively in class discussions, students are required to give a presentation in teams, as well as submitting a final paper of 3000 to 5000 words on a topic drawn from the material covered in each respective research team. All assignments should be uploaded to Turnitin as MSWord-compatible files (each student will be emailed a link for this at the beginning of the semester).

Students with limited experience in writing research papers or writing in academic English are strongly encouraged to seek support at the Columbia College Writing Center: <http://www.college.columbia.edu/core/uwp/writing-center> Students should adhere to standard guidelines regarding academic honesty, such as those described in the GSAS Statement on Academic Honesty, available at: <http://www.columbia.edu/cu/gsas/rules/chapter-9/pages/honesty/index.html>

Tutorial Scheduling

Since the enrollment for this course comes to 32 students in total, the class will be divided into 10, 3-4 person research teams. Although students may elect to swap places from one team to another, after the initial allocation by the instructor, for reasons of efficiency this option should be exercised and completed by January 20 with the initial briefing tutorials for the first two presentations being held by instructor on Monday January 23 (for Topic 4 at 10:00am and 11:00am for Topic 5). Since there will be no class on January 25 the first two student presentations will be on February 15 & February 22

respectively. Each briefing tutorial will be followed by a presentation tutorial before the presentation to the class. A schedule of the tutorials for the entire class will be issued on February 8.

In the lecture schedule that follows the sequence of tutorials for each student research team will be shown by the code T1 and T2 indicating the first and second tutorials in relation to the weeks in which they should occur. In order to meet with everyone's schedule each respective team must contact the professor to set the appointment for these tutorials. The week

Topic 1 Introduction: The Modern Project and the Enlightenment
(Jan 18 / W1)

A strain of thought running through the German Enlightenment dating back to Schiller may be said to underlie the liberative trajectory of the Modern Project, extending from Schiller's essays on The Aesthetic Education of Man (1794) to The Communist Manifesto by Karl Marx and Friedrich Engels of 1848 and more recently Jurgen Habermas' text Towards a Rational Society, published in 1968.

Readings

"On the Predicament of Architecture at the Turn of the Century," LWA, pp. 9-19.
Arendt, H., "The Status of Man and the Status of his Objects," 1954, in Frampton, K., LWA, pp. 25-42. Habermas, J., Towards a Rational Society, 1970, pp. TBA

(Jan 25) No Wednesday lecture, Discussion Session meets Thursday

Topic 2 European Millenianism and the Revolutionary Avant-Garde; Italy & Russia 1909-1932
(Feb 1 / W2)

Nine years after the millennium in 1909 Filippo Tomaso Marinetti published the Futurist Manifesto in 1909 which in its wide impact exerted a certain influence on the Russian artistic avant-garde from 1912 onwards leading to a succession of interrelated '-isms' such as Cubo Futurism, Productivism, Realism, Suprematism. All of these manifestos owed something of their origin to the Italian manifesto. This same avant-garde was further transformed and energized by the Russian Revolution of October 1917.

Readings

Marinetti, F.T., Futurist Manifesto, 1909.
Frampton, K., MACH 4th Edition, 2007, Part II, Chapters 7 & 19.
Bann, Steven, The Tradition of Constructivism, New York, Viking, pp. 3-4, 113-115 & 127 & 132.
Frampton, K., LWA, "The Pursuit of an Elusive Sensibility" pp. 150-167.
Banham, R., Theory & Design in the First Machine Age, Architectural Press, 1960. Chapters 8 & 10.

Topic 3 Neoplasticism, Purism & Constructivism Holland, France & German 1917-1931
(Feb 8 / W3)

Stimulated by the Russian Revolution and the trauma of the first industrialized war (WWI 1914-1918) the European AvantGarde sought redemption in a *tabula rasa* approach to the future of culture. The Dutch Neoplasticists saw the war as symptomatic of the conflict between the universal and the individual whereas Le Corbusier's purism was as much a theory of civilization as it was a plastic aesthetic. In this context, constructivism inherited from the Soviets, may be read as the middle term.

Readings

MACH, Part II, Chapters 15, 16, 17.
LWA, "The Humanist versus the Utilitarian Ideal," pp. 108-119.

Topic 4 Mies van der Rohe: Avant-Garde & Continuity Germany & USA 1919-1968 (T2 / W3)
(Feb 15 / W4)

Throughout the two distinct phases of Mies van der Rohe's career divided between Germany and the USA on either side of WW2, there is a discernible tension between the dematerialized avant-gardism of the first period and the latent classism of the second, although they are also clearly interrelated. Underlying both there is the idea of an optimized technology which is seen as both the substance of a transcendent culture and a threat.

Readings

Frampton, K., MACH, Part II, Chapters 18 & 26.
Frampton, K., STC, pp. 159-207.
Meyer, F., The Artless World, pp. TBA.

Topic 5 CIAM & Team 10, Polemic & Critique Europe 1928-1945 (T2 / W4)
(Feb 22 / W5)

The 1928 CIAM declaration, signed by 24 architects from 7 countries in Western Europe (excluding the UK & Scandinavia), denounced the maximization of profit under capitalism and called instead of normative standards, a planned economy and efficient production methods in order to increase the output of the building industry. The counter-critique of Team X came into being in 1953, 8 years after the end of WWII.

Readings

MACH, Part II, Chapters 20 & 26.
LWA, "The Other Le Corbusier: Primitive Form & the Linear City," pp. 219-223.

Topic 6 Frank Lloyd Wright on the Architecture of Democracy USA 1901-1959 (T1 / W3, T2 / W5)
(Mar 1 / W6)

The emergence of the so called Prairie Style coincided with Wright's famous Hull House lecture, the Art & Craft of the Machine of 1901. The crash of 1929 will influence Wright to posit his concept of the new suburban, utopian house, the so called Usonian House which led to his 1934 plan for Broadacre City.

Readings

MACH, Part II, Chapters 3 & 21.
STC, pp. 209-246.

Topic 7 Louis Kahn, Buckminster Fuller & the New Monumentality USA 1943-1963 (T1 / W5, T2 / W6)
(Mar 8 / W7)

Nine Points of Monumentality of 1943 by Sert, Leger & Giedon and the direct impact that this had on the mature career of Louis Kahn.

Readings

MACH, Part II, Chapters 24 & 25.

(Spring Break)

Topic 8 Asplund, Aalto & the Architecture of Social Democracy Sweden, Finland & Denmark 1930-1970 (T1/W5, T2/W7)
(Mar 22 / W8)

Stockholm 1930 organized and designed under the leadership of Gunnar Asplund and Gregor Paulsen both inaugurated Scandinavian democracy and had a lasting influence on the work of Alvar Aalto.

Readings

MACH, Part II, Chapter 22.

LWA, "The Legacy of Alvar Aalto," pp. 234-253.

Topic 9 Post-Imperial Architecture in South Asia India, Bangladesh, Pakistan & Sri-Lanka 1947 (T1 / W6, T2 / W8)
(Mar 29 / W9)

Beginning with the development of modern architecture in India following its independence in 1947 Nehru directly patronized the Modern Movement as embodying the modernization of a new state.

Studio Mumbai, 2003-2011 El Croquis edited by Fernando Maquez Cecilla & Richard Levine

An Architecture of Independence: the Making of Modern South Asia; Charles Correa, Balkrishna Doshi, Mazharul Islari, Achyut Ramvinde, Kazi Ashraf et al, Introduction by Kenneth Frampton, Architectural League, New York, 1998

William Curtis, Balkrishna Doshi: an Architecture for India, New York, Rizzoli, 1998

Kenneth Frampton, Charles Correll

Brian Brace Taylor, Raj Rewal

Topic 10 Latin American Modernism Brazil & Argentina 1929-2002 (T1 / W6, T2 / W8)
(April 1 / W9; Make-Up)

The Brazilian Modern Movement begins with Gregori Warchawchik's whereas we may date the movement in Argentina with Antonio Bonet's migration to Buenos Aires from Spain via Le Corbusier's Paris studio in 1938, building his first work there in that year.

Jorge Francisco Liernur "Architectures for Progress: Latin America, 1955-1980" pp. 69-89 in Latin America in Construction Architecture 1955-1980, Museum of Modern Art, New York, 2015

Carlos Eduardo Comas "The Poetics of Development: Notes on Two Brazilian Schools" pp 40-65 in Latin America in Construction Architecture 1955-1980, MoMA 2015

Topic 11 Chinese Architecture and the Legacy of Liang Sicheng (T1 / W9, T2 / W10)
(April 5 / W11)

Kenneth Frampton "The Architect as Amateur: The Studio of Wang Shu & Lu Wenyu in Wang Shu Amateur Studio, Lars Muller & Louisiana Museum, 2017 pp.11-16

Wang Shu Amateur Architecture op.cit. pp 61-63

Li Xiangning "China: Building a New Tradition" in Arquitectura Niva 180, 12/ 2015. Timeless China, Building a New Tradition

Jianfei Shu "A Third Path Between State & Market. China Critical Exchanges with the West" in Atlas. Asia Pacific Editor Luis Fernandez Galianco, BBVA, Madrid 2010, pp.80-153

Wilma Fairbank Liang and Lin. Partners in Exploring China's Architectural Past University of Pennsylvania Press, 1994

Topic 12 Colonialism and Post-Colonialism, the Case of Algeria (T1 / W9, T2 / W11)
(Apr 12 / W12)

The session focuses on the particular passage from Algeria as the cove of French Colonialism to the struggle for Algerian independence and its aftermath.

Readings

Mary McLeod, "Le Corbusier and Algiers," *Oppositions* 19/20 (Winter/Spring 1980), pp. 53-85; reprinted in Michael Hays, ed., *Oppositions Reader* (New York: Princeton Architectural Press, 1998), pp. 487-519.

Jean-Louis Cohen and Monique Eleb, Casablanca: Colonial Myths, Architectural Ventures, New York, 2003, pages TBA.
Zeynep Çelik, Urban Forms and Colonial Confrontations: Algiers under French Rule, Berkeley, Los Angeles, and London, 1997, pp. 113-179.

Monique Eleb, "An Alternative to Functional Universalism" in Sarah Williams Goldhagen and Réjean Legault, eds., Anxious Modernisms, Montreal, Cambridge, and London, 2000, pp. 35-73.

Maristela Casciato, Casablanca & Chandigarh CCA, Exhibition Catalogue

Topic 13 Critical Regionalism & the Postmodern Condition 1980-2000
(Apr 19 / W13)

1980 is the date of the first Venice Biennale with its patently postmodern slogan; "the end of prohibition and the presence of the past," Critical Regionalism may be seen as a reaction to the spectacular as represented by the Biennale.

Readings

MACH, Part III, Chapter 5.

Foster, H., The Anti-Aesthetic Essays in Postmodern Culture, 1983, pp. 3-30.

Habermas, J., Towards a Rational Society, 1971