

University of Southern California
School of Architecture
Fall Semester 2015

Arch 214bg

World History of Architecture

Part II: 1500 A.D. to the Present.

Harris Hall 101, Tuesday and Thursday 4:30 P.M. to 5:50 P.M.

*This course carries General Education credit for the GE-A: The Arts category for students who begin the Bachelor of Architecture degree program in Fall 2015 or later at USC. Both ARCH 214a and 214b are required for GE credit.

Faculty:

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Office hours: Tuesdays and Thursdays 10:00-12:00, and by appointment

Course Coordinator:

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Office Hours: Tuesdays 1:00 – 2:00, and by appointment

Introduction:

Arch 214 B presents an overview of the history of architecture from the middle of the 16th Century up to the present from a global perspective. It is based on a five-part structure to ensure complete coverage. In alphabetical order, this is: (1) Africa (2) Asia (3) Europe (4) The Americas (5) West Asia. For clarity, this part of the survey will be divided into chronologically coherent groupings, related to discernable similarities, as well as seven distinct sections, which are entitled:

- I. The New Humanism.
- II. The Scientific Revolution, the Enlightenment and the Rationalist Tradition
- III. The Industrial Revolution and the Arts and Crafts Response
- IV. The Rise of Positivism
- V. The Search for Meaning
- VI. The Eastern Tradition
- VII. The Parametric Revolution
- VIII. The Environmental Imperative

Learning Objectives:

1. To make students familiar with the history of the architecture of a wide cross section of global cultural traditions, including the way in which architecture was or is practiced, institutions were established and operated, and ideas were disseminated. To do so, it is necessary to make students aware of the fact that architecture is the product of social, cultural, religious and political forces and cannot be understood without introducing those issues and studying their place in the civilization or national history being analyzed. At any given point of time in the past, great cultures and civilizations have existed all over the world. These cultures and civilizations interacted and were interconnected. This means that there is a great deal more texture and complexity to world history that has typically been conveyed by the more conventional, Eurocentric history course offered in the past.
2. To allow students to understand how these traditions, practices and institutions were or are historically transmitted.
3. To have students become familiar with the significant architects and theoreticians, groups and leaders of each culture and tradition, and to provide students with a fundamental level of literacy in the topics, names, terms and ideas of the historical period being studied.
4. Read and analyze the significant texts that are a part of each of these histories and traditions.

5. Understand the continuity between the past examples of each tradition and their later manifestations.
6. To make students aware of the integral connection between architecture and the environment and the fact that people in the past had a more finely attuned relationship with the natural environment and their local context than we do today. They built in direct response to these factors. We have a great deal to learn from this traditional wisdom, and must approach the study of it with respect, rather than dismissing it as quaint and primitive.

To achieve these objectives, student will:

1. Cover materials from a substantially long period that includes both originating works and institutions and the later works that were influenced by them.
2. Read primary sources.
3. Address the ways in which new cultural and historical contexts affect the development of ideas, practices and institutions.
4. Explore the different perspectives by which works and ideas have been analyzed in different eras, countries and cultural contexts.

The textbook for the course:

Kenneth Frampton: *Modern Architecture: A Critical History*: Thames and Hudson, Fourth Edition, World of Art Series, 2007.

Course Schedule:

Session I: The New Humanism

1. 8/25/15: The Renaissance Background.

Read: Kenneth Bartlett: *The Renaissance*, Notes transcribed by James Steele from: The Great Courses. Audiotape, Will be distributed.

2. 8/27/15: Renaissance Rome.

3. 9/1/15: Renaissance Venice and Palladio.

4. 9/3/15: The Baroque.

Session II: The Scientific Revolution, the Enlightenment and the Rationalist Tradition

1. 9/8/15: The Enlightenment.

Read: Frampton: Cultural transformations: Neo-Classical architecture 1750-1900. Pp 12-20.

2. 9/10/15: Rationalism.

Read: Frampton: Structural Rationalism and the influence of Viollet-le-Duc: Gaudi, Horta, Guimard and Berlage, 1880-1910. Pp. 64-71.

Giuseppe Terragni and the architecture of Italian Rationalism 1926-43. Pp.203-209.

Antonio Sant'Elia and Futurist architecture 1909-14. Pp. 84-89.

9/15/15: Review for Midterm Examination #1.

9/17/15: Midterm Examination #1 on Sessions I, II.

Session III. The Industrial Revolution and the Arts and Crafts Response.

1. 9/22/15: The Industrial Revolution.

Read: Frampton: Territorial transformations: urban developments 1800-1909 Pp. 20-28.

Technical transformations: structural engineering 1775-1939 Pp. 29-41.

News from Nowhere: England 1836-1924. Pp. 42-50.

2. 9/24/15: Arts and Crafts Response.

Read: Frampton: Charles Rennie Mackintosh and the Glasgow School 1896-1916. Pp. 74-77.

Session IV. The Rise of Positivism.

1. 9/29/15: Vienna.

Read: Frampton: The Sacred Spring: Wagner, Olbrich and Hoffmann 1886-1912, Pp.78-83.
Adolf Loos and the crisis of culture 1896-1931. Pp. 90-95.

2. 10/1/15: Germany.

Read: Frampton: Henry van de Velde and the abstraction of empathy 1895-1914. Pp. 96-99.
The Deutsche Werkbund 1898-1927. Pp. 109-115.

The Glass Chain: European architectural Expressionism 1910-25. Pp.116-122.

The Bauhaus: the evolution of an idea 1919-32. Pp.123 -129.

The New Objectivity: Germany, Holland and Switzerland 1923-33. Pp. 130-141.

De Stijl: the evolution and dissolution of Neo-Plasticism 1917-31. Pp.142-148.

Mies van der Rohe and the significance of fact 1921-33. Pp.161-166.

Mies van der Rohe and the monumentalization of technique 1933-67. Pp.231-7.

Handout on the rise of Modernism in Germany, James Steele

3. 10/6/15: France I.

Read: Frampton. Tony Garnier and the Industrial City 1899-1918. Pp. 100-104.

Auguste Perret: the evolution of Classical Rationalism 1899-1925. Pp.105-108.

Le Corbusier and the Esprit Nouveau 1907-31. Pp.149-160.

Le Corbusier and the Ville Radieuse 1928-46. Pp. 178-185.

4. 10/8/15: France II.

Read: Frampton: Le Corbusier and the monumentalization of the vernacular 1930-60. Pp. 224-230.

5. 10/13/15: The United States.

Read: Frampton: Adler and Sullivan: the Auditorium and the high rise 1886-95. Pp. 51-56.

Frank Lloyd Wright and the myth of the Prairie 1890-1916. Pp. 57-63.

Frank Lloyd Wright and the Disappearing City 1929-63. Pp.186-191.

10/15/15: Review for Midterm Examination #2.

10/20/15: Midterm Examination #2 on Sessions III, IV.

Session V. The Search for Meaning.

1. 10/22/15: Critical Regionalism.

Read: Frampton: The International Style: theme and variations 1925-65. Pp. 248-261.

Critical Regionalism: modern architecture and cultural identity. Pp. 314-327.

The vicissitudes of ideology: CIAM and Team X, critique and counter-critique 1928-68. Pp. 269-279.

Alvar Aalto and the Nordic tradition: National Romanticism and the Doricist sensibility 1895-1957.

Pp.192-202.

2. 10/27/15: Louis Kahn.

Read: Frampton: The Eclipse of the New Deal: Buckminster Fuller, Philip Johnson and Louis Kahn 1934-64. Pp. 238-246.

3. 10/29/15: Post-Modernism.

Read: Handout by James Steele: Chapter from *Architecture Today*, Phaidon Press, 1997.

Session VI. The Eastern Tradition

1. 11/3/15: Contemporary Islamic Architecture.

Read: handout by James Steele: Chapters in Architecture: The Whole Story, Denna Jones. Ed. Thames and Hudson, London, 2014.

2. 11/5/15: Contemporary Chinese Architecture.

Read: Christian Dubrau and Arno Sighart Schmid, *Contemporary Architecture in China: Buildings and Projects 2000-2020*, DOM, 2010.

3. 11/10/15: Contemporary Japanese Architecture.

Read: handout by James Steele: Chapters in *Contemporary Japanese Architecture: Tracing the Next Generation*, Routledge London, Forthcoming.

11/12/15: Review for Midterm Examination #3.

11/17/15: Midterm Examination #3 on Sessions V, VI.

Session VII : The Parametric Revolution.

1. 11/19/15: Constructivism and Deconstructivism.

Read: Frampton: *The New Collectivity: art and architecture in the Soviet Union 1918-32*. Pp.167-177.

Session VIII. The Environmental Imperative.

1. 11/24/15: Sustainability.

11/26/15: No Class: Thanksgiving Holiday.

12/1/15: Review for Final Exam.

12/3/15: Review for Final Exam.

Course Requirements and Grading;

Examination 1:	15%
Examination 2:	15%
Examination 3:	15%
Term Project and paper:	15%
Final Examination:	30%
Quizzes and Class Participation:	10%

Attendance Policy / Quizzes and Class Participation

Any student not in class within the first 10 minutes is considered absent, and any student absent (in any form including sleep, technological distraction, or by leaving mid class for a long bathroom/water break) for more than 1/3 of the class time can be considered fully absent. If arriving late, a student must be respectful of a class in session and do everything possible to minimize the disruption caused by a late arrival.

Quizzes are given as a means of evaluating student understanding of the lectures as well as recording attendance. Two missed quizzes (unexcused absences) are allowed without penalty. Except in the case of extenuating circumstances, makeup quizzes will not be given.

Missing more than the equivalent of one week of class (two absences) will have a significant effect on the student's grade.

Class Participation is based on involvement in the three discussion sessions noted on the Course Schedule, as well as other opportunities for class discussion that arise.

Term Project:

The Term Project, which includes both writing and making, involves the assignment of a specific building included in this course to each student for background research, critical analysis and description, using primary sources of investigation. These examples will be chosen from historical traditions, including contemporary examples, that have taken place over a substantially long period of time, and include both originating works and institutions as well as later works influenced by them. The goal of this project is to address the ways in which new cultural and historical contexts affect the development of ideas, cultural practices and institutions.

To explore the different perspectives by which works and ideas have been analyzed in different eras or in different countries and cultural contexts, this project will include both a written portion and a physical model.

The specific requirements of the project will be distributed on the first day of class.

General rule:

Anything that detracts from a fellow student's learning experience or ability to assimilate the information being presented, such as talking during lectures, disruptive behavior, eating during class, talking on cellphones and so on, will result in a request to leave the class.

Grade Scale

- 4.0 = 97.0 - 100 = A+ (grade of A and Commendation)
- 4.0 = 93.0 - 96.9 = A
- 3.7 = 90.0 - 92.9 = A-
- 3.3 = 87.0 - 89.9 = B+
- 3.0 = 83.0 - 86.9 = B
- 2.7 = 80.0 - 82.9 = B-
- 2.3 = 77.0 - 79.9 = C+
- 2.0 = 73.0 - 76.9 = C
- 1.7 = 70.0 - 72.9 = C-
- 1.3 = 67.0 - 69.9 = D+
- 1.0 = 63.0 - 66.9 = D
- 0.7 = 60.0 - 62.9 = D-
- 0 = <60.0 = F

NAAB Student Performance Criteria Addressed

- A.7 Use of Precedents
 - A.9 Historic Traditions and Global Culture
 - A.10 Cultural Diversity
- Student mastery of SPCs constitutes 80% of student grade in all areas listed above.

Statement on Academic Conduct and Support Systems

Academic Conduct

Plagiarism – presenting someone else's ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Section 11, *Behavior Violating University Standards* <https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/>. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct/>.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the *Office of Equity and Diversity* <http://equity.usc.edu/> or to the *Department of Public Safety* <http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us>. This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. *The Center for Women and Men* <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support,

and the sexual assault resource center webpage sarc@usc.edu describes reporting options and other resources.

Support Systems

A number of USC's schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the *American Language Institute* <http://dornsife.usc.edu/ali>, which sponsors courses and workshops specifically for international graduate students. *The Office of Disability Services and Programs* http://sait.usc.edu/academicssupport/centerprograms/dsp/home_index.html provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information* <http://emergency.usc.edu/> will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.

“The USC School of Architecture’s five year BARCH degree and the two year M.ARCH degree are accredited professional architectural degree programs. All students can access and review the NAAB Conditions of Accreditation (including the Student Performance Criteria) on the NAAB Website, http://www.naab.org/accreditation/2004_Conditions.aspx.”

Bibliography:

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