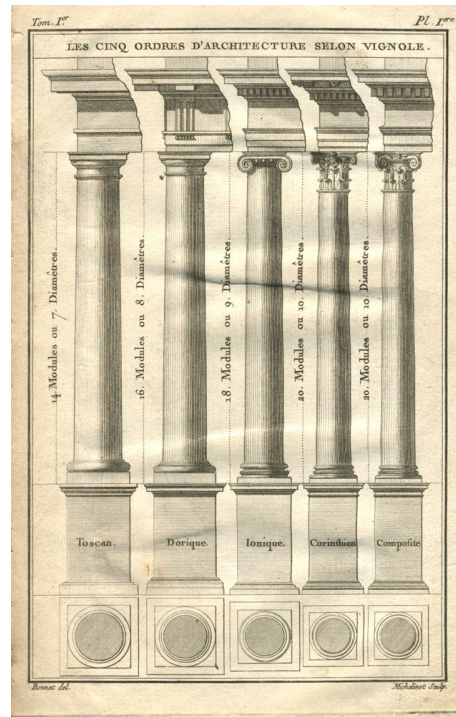


University of Southern California School of Architecture
ARCH 514B | SPRING 2016
Global History of Architecture 1500 A.D. to the Present



Jacques-François Blondel,
The Five Orders of Architecture, 1771.

Instructor:

Rebecca Choi

Office Hours: Thursdays 10:00-11:00

Harris Hall 101, 8:30-9:50 Tue, Thu

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Introduction:

Courses in the history of architecture have typically focused on the Western tradition, following a predictable pattern of covering those civilizations that have been considered instrumental in the formation of Western culture. Architecture 514B is part of two-part Global History of Architecture Series offered by the University of Southern California School of Architecture, and has been designed to broaden the conventional architecture survey course by providing a world-wide perspective. This course chronologically surveys the history of architecture from 1500 to the present and will introduce students to key developments that have informed the discipline of architecture.

Course Goals and Objectives

1. To cultivate verbal and visual literacy in the theories, topics, names, terms and ideas of 16th to 21st century architecture
2. To provide a framework for students to understand architecture as a cultural product
3. To introduce a world history of architecture that expands from the conventional Eurocentric histories of architecture.

Textbooks for this Course:

- *A Global History of Architecture*, Francis D.K. Ching, Mark M Jarzombek, Vikramaditya Prakash, John Wiley and Sons, New York, 2007
- Conrads, Ulrich ed. *Programs and Manifestoes on 20th Century Architecture*
- Readings loaded to Blackboard

Course Schedule:**Week 1:**

Tu. 12. Introduction to the course

Th. 14 The Renaissance

Readings:

- *A Global History of Architecture*, Ching, Jarzombek, Prakash. pgs 444-62.

Week 2:

Tu. 19 The Baroque

Th. 21 Introduction to the Enlightenment

Readings:

- Heinrich Wofflin. *Renaissance and Baroque*, 1888 (Ithaca, N.Y: Cornell University Press, 1966), 15–17, 58–65.
- Ching et al, pgs: 485 to 499, 502 to 508, 531 to 534, 563, 564.
NEW EDITION PP 528-543, 548-50, 560-5, 568-70, 578-9

Week 3:

Tu. 26 The Enlightenment & Visionary Architecture

Th. 28 Neoclassicism

Readings:

- Ching et al, pgs 544-53, 593-97, 715-16
- Frampton, Kenneth. "Cultural transformations: Neo-Classical architecture 1750-1900." *Modern architecture: a critical history*. New York: Oxford University Press.1980
NEW EDITION pp 582, 605-14, 618-21

Optional Further Reading:

Marc-Antoine Laugier (1711-69), *Essai sur l'architecture*, (1753)

FEBRUARY**Week 4:**

Tu. 2 Romanticism and the Picturesque

Th. 4 Idea of Type

Readings:

- Naginski, Erika "Romanticism's Piranesi," *The Built Surface Volume 1: Architecture and the pictorial arts from Antiquity to the Enlightenment* (Aldershot: Ashgate, 2002), 237-259.
- de Quincy, Quatremère. "Type" (1825), in K. Michael Hays (ed.), *The Oppositions Reader. Selected Readings from A Journal for Ideas and Criticism in Architecture 1973-1984*, MIT Press, Cambridge MA and London 1998, pp. 617-620.

Optional Further Reading:

- Edmund Burke, excerpt from *Philosophical Inquiry into ... Our Ideas of the Sublime and the Beautiful* (1756)

Week 5:

Tu. 9 Gothic Revival, French Rational

Th. 11 Early Industrial City, New Materials, and “Style”

Readings:

- John Ruskin, “The Opening of the Crystal Palace Considered in some of its Relations to the Progress of Art,” *On the Old Road* (London: George Allen, 1885) pp 349- 370.
- Carl Bötticher, excerpt from “The Principles of the Hellenic and Germanic Ways of Building...” In *What Style Should We Build? The German Debate on Architectural Style*, intro and translation by Wolfgang Hermann (Los Angeles: Getty Center for the History of Art and the Humanities, 1992) pp 147-167.

Week 6: Term Paper Distributed and Discussed

Tu. 16 Arts and Crafts

Th. 18 Art Nouveau, Vienna Secession

Readings:

- Ching et al. pp. 631-33, 644-5, 650
- Pevsner, Nikolaus, “Theories of Art from Morris to Gropius”, p. 19-39, in *Pioneers of Modern Design: From William Morris to Walter Gropius*, Penguin Books, 1991

Optional Further Reading:

Henry van de Velde, “Programme” and “Credo”

Week 7:

Tu. 23 Introduction to European Avant-Garde: Italian Futurism, German Expressionism

Th. 25 Avante-Garde (cont.) Russian avant-garde, De Stijl

Readings:

- Ching et al. 666-7, 682-3, 678, 692, 696-7, 718
- Antonio Sant’Elia and F.T. Marinetti. “Futurist Architecture” in Conrads, Ulrich ed. *Programs and Manifestoes on 20th Century Architecture*” 34-39.

Optional Further Reading:

Hermann Muthesius, “Aims of the Werkbund”

MARCH

Week 8:

Tu. 1 Modernism in America

Th. 3 The Chicago School

Readings:

- Frank Lloyd Wright, “Organic Architecture” in Conrads, Ulrich ed. *Programs and Manifestoes on 20th Century Architecture*”

- Sullivan, Luis. "The Tall Building Artistically Considered." in Conrads, Ulrich ed. *Programs and Manifestoes on 20th Century Architecture*

Week 9:

Tu. 8 High Modernism

Th. 10 Modernism II

Readings:

- Ciam: Charter of Athens (1933) in Conrads, Ulrich ed. *Programs and Manifestoes on 20th Century Architecture* 137-45
- Ching et al. pgs 684-86, 690, 693, 696, 703.

SPRING BREAK:

Tu. 15 Mid-Century Modernism to Brutalism

Th. 17 Post-War America

- Fuller, Buckminster, *Universal Architecture* (1932) and *The architect as world planner* (1961), in Conrads, Ulrich ed. *Programs and Manifestoes on 20th Century Architecture* pp. 128-136, 179-80
- Banham, Reyner. "The New Brutalism," *The Architectural Review*, 118, 1955, pp. 54-361.

Week 11:

Tu. 22 REVIEW

Th. 24 MID-TERM EXAM

Week 12:

Tu. 5 The Sixties and Radical Architecture

Th. 7 Post-68

Readings:

- Celant, Germano. "Radical Architecture." In *Italy: The New Domestic Landscape Achievements and Problems of Italian Design*, edited by Emilio Ambasz. New York: Museum of Modern Art. 1972. pp. 380-387.

APRIL

Week 13:

Tu. 29 Post-Modernism

Th. 31 Learning from Pop

Readings:

- Jameson, Fredric. "Postmodernism, or the Cultural Logic of Late Capitalism," *New Left Review* 146, 1984, pp.53-92
- Venturi, Robert. "Complexity and Contradiction in Architecture: Selections from a Forthcoming Book," *Perspecta*, vol. 9, 1965, pp. 17-56.

Week 14:

Tu. 12 Deconstructivism

Th. 14 Conceptual Architecture

Readings:

- Jacuqeline Gargus, “The Late 20th Century: Architecture in the Post-Industrial Age” in *Ideas of Order*
- Peter Eisenman, “Notes on Conceptual Architecture,” *Design Quarterly* (No. 78/79), 1970.

Week 15:

Tu. 19 Contemporary Moment Asia

Th. 21 Contemporary Moment Asia and Near East

Readings:

- Wigley, Mark “Whatever Happened to Total Design?” *Harvard Design Magazine*, Summer 1998, 18-25.
- Preston Scott Cohen, “Regular Anomalies: The Case of the Tubular Embrasure at the Sacristy of San Carlo ai Catinari”, *AA Files* 41, Fall 2000.

Week 16:

Tu. 26 REVIEW

Th. 28 LAST CLASS: FINAL REVIEW FOR EXAM & SUBMIT TERM PAPER

Course Requirements and Grading:

Mid-Term Exam, 30% **Thursday, March 24**

Term paper, 25% **Thursday, April 28**

Final Exam, 30% **Finals Week**

Class Participation, 10%

Attendance Policy

If arriving late, a student must be respectful and do everything possible to minimize the disruption caused by a late arrival. It is always the student’s responsibility to make up work missed due to absences, not the instructor’s.

Missing more than the equivalent of one week of class (two absences) will have a significant effect on the student’s grade. Unless due to exigent circumstances, late papers shall not be accepted, and a mark of F shall given for that assignment.

Statement for Students with Disabilities

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. The phone number for DSP is (213) 740-0776.

Statement on Academic Integrity

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one’s own academic work from misuse by others as well as to avoid using another’s work as one’s own. All students are expected to understand and abide by these

principles.

Scampus, the Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located in Appendix A:

<http://www.usc.edu/dept/publications/SCAMPUS/gov/>. Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty. The Review process can be found at:
<http://www.usc.edu/student-affairs/SJACS/>.

“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.”