

"The artist lives in fascination and with a sense of lack that s/he seeks to remedy." -- Maurice Merleau-Ponty

Course description. Three hours lecture/discussion. Survey of modern architecture. The survey includes proto-modern, modern, and postmodern architecture, spanning from the late 19th century through the early 21st century.

Course organization. This course investigates the formation, development, and global continuation of modern architecture as grounded in philosophical and cultural modernity. Rather than passively recording lecture information and restating it on exams, you will engage online lecture content through class discussions and homework questions that require synthetic thinking and will deepen your understanding of the architectural practice of modernity through two historical research projects. You will use the online lectures, course texts, and other sources as needed to answer homework questions and further your historical research. You will produce a journal for each research project that chronicles your process.

Discussion and crit groups. You will be assigned to a weekly discussion group and a weekly crit group, and you are expected to participate at your assigned time for discussion and pin-ups.

Texts.

Moffett, Fazio, and Wodehouse, *Buildings across Time*, 2004.

William J.R. Curtis, *Modern Architecture since 1900*, 1996. (on permanent reserve in SARC library)

Hilde Heynen, *Architecture and Modernity: A Critique*, 1999. (selected readings on reserve in the SARC library)

Homework. You will turn in a homework assignment at the beginning of every lecture discussion. Answer the questions in bullet form or whole sentences as required, typewritten (preferred) or neatly printed. You may discuss strategies for the answers with your classmates, but each final answer should be your own. The final homework score will count 35% of your final grade.

Historical searches. You will complete two historical searches as outlined on the accompanying handout. Each journal is to be 11" x 17" with removable pages, and it should be crafted with the same care that you put into any presentation of your work. Journal #1 will count 35% of your final grade. Journal #2 will count 30%.

Self-motivation. In a university setting, you should be learning because you want to. To succeed in this course, you will need to possess the self-discipline to keep up a steady pace of work, a passion for learning, and a willingness to chart your own course. This is an opportunity for you to tailor your history course to your own interests. Because of the large class size, there will be little time for lengthy one-on-one crits, and you will need to present your information clearly and concisely. Many times you will leave a crit session with unanswered questions. You must learn to live with the uncertainty of not receiving quick and easy answers and be willing to work through the uncertainty with a good degree of self-direction.

Attendance policy. Since you are attending class only twice a week, each unexcused absence will count as ½ week's absence. Each 2 tardies also count as ½ week's absence. The first week's unexcused absence has no penalty, but on the first unexcused absence or tardy after that, your final grade will be lowered by one letter grade. An additional final letter grade will be deducted for each additional week missed. Excused absences (as defined by university policy) may be made up on one of the other discussion days or crit days that week and will not lower your final grade.

Academic misconduct. Occurrences of academic misconduct will be handled in accordance with guidelines and procedures outlined in the university's Academic Misconduct Policy. You may view this policy on the university website at <http://ww.msstate.edu/web/security.html>.

Contact information. 325-2543 v 325-8872 f rmccann@caad.msstate.edu
Office hours: 9-10 Wed or by appointment.

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HISTORICAL SEARCH #1

(5 weeks)

due 21 February

Framing the question. Choose an architect from the list below. The signup list will be posted at the entrance to the main office Tuesday at noon. Have alternate choices ready in case someone else signs up for your architect.

transitional	early	mature	post
H.H. Richardson	Adolf Loos	Alvar Aalto	Venturi Rausch &
Louis Sullivan	Henri van de Velde	Jørn Utzon	Scott Brown
Frank Lloyd Wright	Bruno Taut	Eero Saarinen	Charles Moore
Irving Gill	Hans Pölzig	Charles and Ray Eames	Michael Graves
Greene and Greene	Hans Scharoun	Louis Kahn	
Bernard Maybeck	Erich Mendelsohn	Luis Barragán	
William Morris	H.P. Berlage	Richard Meier	
C.F.A. Voysey	Michel de Klerk	R. Buckminster Fuller	
Charles Rennie Mackintosh	Piet Kramer	Piano and Rogers	
Victor Horta	Eliel Saarinen	Archigram	
Hector Guimard	Margaret Kropholler	Superstudio	
Antonio Gaudi	Antonio Sant'Elia	Kenzo Tange	
Otto Wagner	Vladimir Tatlin	Arata Isosaki	
Joseph Maria Olbrich	Konstantin Melnikov	Carlo Scarpa	
Josef Hoffman	J.J.P. Oud	Richard Neutra	
	Gerrit Rietveld	Marcel Breuer	
	Auguste Perret	Pierre Koenig	
	Peter Behrens		
	Walter Gropius		
	Ludwig Mies van der Rohe		
	Eileen Gray		
	Le Corbusier		

Over the course of six weeks, address these issues in relationship to the thought and work of your chosen architect: modernism/abstraction/authenticity—technology/materials—neoclassicism/postmodernism. You may frame your discussion around one seminal building, or choose to incorporate more than one building. It may help you to approach each topic in the form of a question. (What makes this architect modern? How does this architect use abstraction, technology, materials? How is the architect's work authentic or inauthentic? Is this architect still neoclassical or revivalist in any way? Does the architect challenge modernism with postmodern ideas?) Note that space, light, proportion, experience, and other terms, although not on the list of issues, are central to your understanding of these issues. You must link larger issues and ideas to the physical and spatial qualities of one or more buildings.

Pursuing and documenting the search. Use a combination of found text and original writing, found images and original drawings and models to answer your question. Choose the combination that best advances your search. You will have plenty of opportunity to ask questions along the way in your weekly crits, although they will be group pin-ups with a good bit of general discussion.

The object of your journal is to record your search process—you may paste in text and highlight points you want to follow up, ask questions in the margins, do analytical diagrams overlaying found images.

Be thorough in your search, bringing in points as needed from the course lectures, texts, and library and internet sources. You must use a minimum of 5 library sources. Identify the source for every idea that is not your own, even if

it is not in direct quotes. Failure to do this constitutes plagiarism, a form of academic dishonesty that may result in you being expelled from the university.

The course requires 9 hours of work a week, including meeting times. Some of that time will be spent in lecture/discussion preparation, and your journal needs to show the remaining hours, usually around 6-8, to receive an average grade. The week each journal is due usually requires twice that much time. Some of your time will be spent reading, but you can document your reading by including the marked-up text. If you spend time looking for source material, indicate that time spent in a note. (Note that you have no research due for the last 4 weeks of class in deference to the final studio charrette.)

Remember that the journal is to be useful to others as well as to you. Intersperse text with drawings to make your search more quickly accessible to others, and organize your information so that viewers can grasp it quickly.

Drawing a conclusion. In the final week, pull together your search into a 4 page graphic/written summary of what you've found out. Turn in the final journal with title page, bibliography, 4 page graphic/written summary, preliminary work divided into weeks, and a CD with pdfs of your final pages and your best images. See the grading rubric for evaluation criteria.

Schedule.

WEEK 1	Fri 17 Jan	Topic selection due.
WEEK 2	Fri 24 Jan	1-week progress pinup.
WEEK 3	Fri 31 Jan	2-week progress pinup.
WEEK 4	Fri 07 Feb	3-week progress pinup.
WEEK 5	Fri 14 Feb	4-week progress pinup.
WEEK 6	Fri 21 Feb	FINAL JOURNAL DUE. 1-hour research discussion.

HISTORICAL SEARCH #2

(4 weeks)

due 28 Mar

Choose a 21st-century building and analyze it spatially and formally, addressing the following issues: neoclassicism—modernism—postmodernism, thoroughly evaluating the historical lineage of your chosen building. The research will include comparisons to older buildings and movements.

The format and process parallels that of the first search. Use journals, the web, or the *Phaidon Atlas of World Architecture* to select a building. For lesser known buildings, you will need to rely more on your own analytical abilities. In the absence of someone telling who or what has influenced a currently practicing architect, you will need to be sufficiently aware of the major modernist architects and issues to identify their influences in the space and forms of the building you are analyzing. Because you won't be able to footnote as much information in this category, you will need to explain your grounds for what you assert to be true for the building. Your journal will likely include images of other buildings to help you make your case.

Schedule. (Exact due date will fall on your assigned crit day.)

WEEK 7	Fri 28 Feb	Topic selection due.
WEEK 8	Fri 24 Jan	1-week progress pin-up.
WEEK 9	Fri 07 Mar	2-week progress pin-up.
WEEK 10	Fri 21 Mar	3-week progress pin-up.
WEEK 11	Fri 28 Mar	FINAL JOURNAL DUE. 1-hour research discussion.

ARC 3323	semester calendar
Jan 17 last day to drop a course without a grade 20 MLK holiday 21 last day to register or add a course 21 last day for undergraduate academic forgiveness	13-17 WEEK 1 Course Introduction. Lecture 01: Modernity. <i>Lecture 01 homework due Wed and Fri. Lecture 02 online. Divide into discussion / pin-up sections. Research topic #1 due.</i>
	22-24 WEEK 2 MON = HOLIDAY. Lecture on Wed. Lecture 02 discussion: Richardson and Sullivan. <i>Lecture 02 homework due. Lecture 03 online. 1-week journal pinups.</i>
	27-31 WEEK 3 Lecture 03 discussion: Wright, American Arts and Crafts. <i>Lecture 03 homework due. Lecture 04 online. 2-week journal pinups.</i>
Feb 24 last day to drop a course with a W grade	03-07 WEEK 4 Lecture 04 discussion: English Arts and Crafts, Art Nouveau. <i>Lecture 04 homework due. Lecture 05 online. 3-week journal pinups.</i>
	10-14 WEEK 5 Lecture 05 discussion: Vienna Secession, Loos. <i>Lecture 05 homework due. Lecture 06 online. 4-week journal pinups.</i>
	17-21 WEEK 6 Lecture 06 discussion: Werkbund, Expressionism. <i>Lecture 06 homework due. Lecture 07 online. Journal #1 due. 1-hr research disc.</i>
	24-28 WEEK 7 [alt: lecture/hw 07 and 08] Lecture 07 discussion: Russian Constructivism, DeStijl, Bauhaus, International Style. <i>Lecture 07 homework due. Lecture 08 online. Research topic #2 due.</i>
Mar 07 midterm grades due	03-07 WEEK 8 [alt: lecture/hw 09] Lecture 08: Le Corbusier. <i>Lecture 08 homework due. Lecture 09 online. 1-week journal pinups.</i>
	S P R I N G B R E A K
	17-21 WEEK 9 [alt: lecture/hw 10] Lecture 09: Modernism/vision—Eames, Kahn, Barragan. <i>Lecture 09 homework due. Lecture 10 online. 2-week journal pinups.</i>
	24-28 WEEK 10 [alt: lecture/hw 11] Lecture 10 discussion: Modernism/touch—Aalto, Scarpa. <i>Lecture 10 homework due. Lecture 11 online. 3-week journal pinups.</i>
	Apr 15 last day to withdraw from MSU 18 Good Friday holiday
07-11 WEEK 12 [alt: lecture/hw 13, 14, 15] Lecture 12 discussion: Modernism/text—populism, post-modernism, deconstructivism. <i>Lecture 12 homework due. Lecture 13 online.</i>	
14-17 WEEK 13 FRI = HOLIDAY Lecture 13 discussion: current streams/chaos—OMA, ScoginElam, Gehry, Spuybroek. <i>Lecture 13 homework due. Lecture 14 online.</i>	
21-25 WEEK 14 Lecture 14 discussion: current streams/new modernism—Murcutt, Godsell, Ban, Sejima. <i>Lecture 14 homework due. Lecture 15 online.</i>	
28-30 WEEK 15 Jury Week WED = last day of classes Lecture 15 discussion: current streams/phenomenology—Holl, Pallasmaa, Zumthor, DuvallDecker-WagonBurriss. <i>Lecture 15 homework due.</i>	
03 FINAL EXAM Thursday 08 May 12-3 pm Modern/postmodern debate.	