

**University of Waterloo
Department of Architecture**

ARCH 342 Modern Architecture

Winter 2020

Tuesday 6:00-9:00 PM

Room ARC 1001 (Main lecture hall)

Wednesday 2:00 - 5:00 PM

Room Arc 1101 (e-classroom)



Instructor and T.A. Information

Instructor: Dr. Tara Bissett

Office: Room 3008

**Office Hours: Tue before class
Wed after class**

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If we reject the notion that modernism progresses along a singular plane, we begin to understand it as several potentials unfolding simultaneously. In this course, we will analyze these fragmented, but often connected modernisms, through various media: architectural texts, films, dance, music, and literary texts. Tracing major events and new global alignments since the industrial revolution in Europe, our class discussions will centre on the social and political forces for change associated with global modernity. This theme-based course is organized so as to consider modern life through specific lenses, including the perseverance of craft, the spectre of hygiene and illness, the imprint of psychoanalysis, and architecture by and for women. We will analyze the complex relationships between colonial powers in Europe and countries like Algeria, Morocco, Nigeria, Mexico, and India by considering how cultural information about housing, memory, and urban infrastructure is transferred and, sometimes, rejected in complex contexts. The role of political movements in Mexico, France, and America will take the focus of the latter part of the course. The course will finish with analysis and class discussion about the operation of architecture within increasingly globalized economies.

ASSIGNMENTS

Course Requirements and Assessment

| Assessment | Date of Evaluation | Weighting |
|------------------------|--------------------|-----------|
| Annotated Bibliography | Jan 29 | 15% |
| Short Essay | Feb 26 | 30% |
| Course Website | Apr 22 | 25% |
| Course Journal | Apr 1 | 20% |
| Participation | | 10% |

General Readings

There is no required textbook for the course. Readings for each week are posted under the modules below. The following are recommended for students who might need more general reading in the history of modern architecture:

Kenneth Frampton, *Modern Architecture: A Critical History* (London, 1992 [first edition 1980]).

Barry Bergdoll, *European Architecture, 1750-1890* (Oxford, 2000).

H. F. Mallgrave and Christina Contandriopoulos, eds., *Architectural Theory*, vols. I & II (Oxford, 2008).

Ulrich Conrads, ed., *Programs and Manifestoes on 20th-Century Architecture* (Cambridge, 1997 [first edition 1970]).

Manfredo Tafuri and Francesco Dal Co, *Modern Architecture*, vols. I & II (New York: 1979).

Francis Ching, Mark Jarzombek, Vikramaditya Prakash, *A Global History of Architecture*, second edition (Hoboken, NJ: Wiley, 2011).

Course Schedule

No Class January 7

Week 1 Jan 8 Modernisms

Charles Baudelaire, Excerpts from *The Painter of Modern Life*, Phaidon Press, Paris, 1863.

Walter Benjamin, "Paris, the Capital of the Nineteenth-Century," *The Arcades Project*. [1935] ed. Rolf Tiedemann, trans. Howard Eiland and Kevin McLaughlin (New York, 2002), pp. 3-13.

Week 2 Craft and Labour: England, Germany, Austria

Jan 14 Film: Metropolis, Fritz Lang, 1927

Jan 15 Lecture

Adolf Loos, "Ornament and Crime" [1908] reprinted in *Programs and Manifestoes on*

Feb 25 **Film: *La Guerre est Finie*, Alain Resnais, 1966**

Feb 26 **Lecture**

Octavio Paz, "Olympics and Tlatelolco," and "Mexico and the United States," in *The Labyrinth of Solitude*. Grove Press, Inc. NY: 1985 (221-238 & 355-376).

Roberto Bolaño, "Last Evenings on Earth," *Last Evenings on Earth*, New Directions Books, New York, 2006.

Feb 26 **Assignment Two: 30%**

Week 8 **Systems and Ecology**

Mar 3 ***Reyner Banham Loves Los Angeles, 1972***

Mar 4 **Lecture**

Esther da Costa Meyer, "Architectural History in the Anthropocene: Towards Methodology." In *The Journal of Architecture*. Vol. 21. No. 8.

Donella Meadows, "Introduction" and "Technology and the Limits to Growth," *The Limits to Growth*, (New York, Universe Books, 1972), 17-24 & 129-155.

Link: If the World were 100 People: <https://usm.maine.edu/international/if-world-were-village-100-0>

Week 9 **"Third Worlds"**

Mar 10 **In-Class Workshop**

Mar 11 **Lecture**

Rahul Mehrotra, "Negotiating the Static and Kinetic Cities." *Other cities, other worlds: urban imaginaries in a globalizing age*. Andreas Huyssen ed. Durham: Duke University Press, 2008, 205-221

Mark Jarzombek, & Hwangbo, Alfred B, "Global in a Not-so-Global World," *Journal of Architectural Education*. Pp. 59-65. (2011).

Duanfang Lu, "Introduction: architecture, modernity, and identity in the Third World," *Third World Modernism: Architecture, Development, and Identity*. Ed. Duanfang Lu. (New York: Routledge, 2009) 1-28.

Undergraduate Assignments

Assignment One: Annotated Bibliography and Description of Research Project

January 29 **15 %**

- 1) Choose your topic from the themes on the list.
- 2) Give your research project a provisional title.
- 3) Write 3-6 sentences describing your research project and how it reflects the theme on the list.
- 4) Generate a bibliography from a variety of sources:
 - A) At least 10 scholarly sources (journals and books from the library)
-Annotate 5 of these sources
 - B) 5 web sites and/or videos

Assignment Two: Short Research Essay

Feb 26 **30%**

Write an essay on a topic that interests you. In Assignment One, you will already have chosen your topic and provided a bibliography, title, and brief description of the subject.

I recommend that your topic include both a greater theme and a case-study or two. I.e, if your theme is Posthumanism, your case study might be the Eastgate Centre, Zimbabwe. Or if your theme is Death, your case study might be the city of Varanasi.

The essay should be 4-5 pages double-spaced (2000-2500 words, not including citations and illustrations).

Please include illustrations/ digital images/ photos.

Sources

1. Cite at least four academic sources. All other sources, including websites and others, must also be cited.
2. Source type: You may use traditional Endnotes/Footnotes or MLA style for citation.
3. You may use the course readings, but only if they are relevant to your topic.

Helpful writing guide: <https://advice.writing.utoronto.ca/using-sources/documentation/>

Content

1. Your goal in this project is to produce a paper from your research that speaks to important modern and contemporary themes in architecture.
2. Why is your topic interesting? Important?
3. Develop an angle. What is the state of current research on your topic? What have others written about it? Do you agree or disagree with their analyses?
4. Once you have read a few books and articles about your topic, create a list of the narratives about it that jump out at you. Choose one and follow it to make an exploratory argument. Note: you are not expected to make a persuasive argument or critique. This is an exploration.

Structure

1. Write your introduction last. Keep it short. It should read as a road map to your essay.
2. Develop themes for your paragraphs so that they fit together and speak to your overall argument.
3. Essay structuring guide: <https://advice.writing.utoronto.ca/planning/>

Assignment Three: Course Website (Instructions on LEARN)

Apr 22

25%

Journal Entries

April 1

20%

The guidelines for the Journal Entries are as follows.

- 1) In any type of media (notebook, computer) record the readings, lectures, and any other thoughts you have related to the course in the journals.
- 2) I recommend writing the lecture notes and the readings each week so you do not fall behind.
- 3) How many readings should you summarize? Aim for two readings per week.
- 4) How much writing? For each reading, aim for roughly 4-6 summarizing sentences. You may write more of course.

4) For the lecture notes: you can approach this a few ways. A) Hand in your own study notes that you've written in the class lecture. Or B) Summarize them at the end of each class.

5) Can be hand-written, messy, typed out...I don't care!

6) The goal of the course journals is to have you interacting with the course material in an active way.