

Last updated: October 22nd, 2007

**MODERNISM IN ARCHITECTURE AND DESIGN IN COMPARATIVE PERSPECTIVE
AH/AT324**

DESCRIPTION:

This course will look at Modernism as an international movement in architecture and design. Beginning with a discussion of Modernism in the arts, the course will focus upon developments in architecture and design in Europe and North America between 1880 and 1920 (Jugendstil, Art Nouveau, Secession, etc.) Special attention will be paid to Gaudí and *Modernisme* in Barcelona, and several relevant field visits will be made. (3 credits)

PREREQUISITE:

None.

LANGUAGE OF PRESENTATION:

English

PROFESSOR:

A. VIÑAMATA

STUDENT OUTCOMES / LEARNING MEANS / METHOD OF ASSESSMENT

By the end of the course students will be able to:	Type of Outcome	Competence	Learning Means/ Method of Assessment
1) Recognize the main issues of Modernism in Architecture and Design, in the city of Barcelona and in other American and European cities.	Knowledge	Identify Recognize Contrast	- Discussions of required readings. - Participation in class. - Midterm and final exams.
2) Distinguish the features and ideas in Architecture and Design in Catalan, European and American contexts.	Knowledge	Recognize, Distinguish	- Discussions of required readings. - Participation in class. - Midterm and final exams.
3) Identify relevant Architectural and Design issues through meaningful arguments.	Knowledge Skills	Identify Analyze Synthesize	- Research paper. - Participation in class. - Discussions with classmates.
4) Develop critical thinking towards Modernism in Barcelona, by comparing this with other European and American examples.	Values Skills	Analyse Evaluate Create	- Research paper. - Participation in class. - Discussions with classmates
5) Prove their adaptation skills and to integrate their experience abroad into their own creative process.	Skills	Interact Synthesize Create	- Research paper. - Public oral defense of their paper

METHOD OF ASSESSMENT:

- Midterm exam (30%)
- Final exam (30%)
- Research paper (15%)
- Oral presentation (10%)
- Class participation (15%)

All required readings can be found in the course reading packet. The readings listed for a particular session must be completed BEFORE coming to class that day.

IES Barcelona – Syllabus

IES is compliant with international and US copyright laws. It obtains permission from publishers to reproduce materials in electronic format or in course readers. Please, note that the copyright for this syllabus is retained both by the instructor and IES Barcelona.

COURSE CONTENT

SESSION 1	Jan. 22, 2008	Class content: Introduction. Basic concepts to look at architecture and design.
SESSION 2	Jan. 24, 2008	Class content: Changing times: social and cultural frame. The roots of modernism: England. The Design Reformers (Henry Cole, John Ruskin, William Morris). The Arts and Crafts. Required readings: Greenhalgh, pp. 127-145
SESSION 3	Jan. 29, 2008	Class content: Modernism key concepts: nature, symbolism, literature, Japonisme, Arabesques. Required readings: Greenhalgh, pp. 15-32
SESSION 4	Jan. 31, 2008	Class content: Barcelona a city in expansion. New political, social and cultural conditions: La Reinaxença. General characteristics of Modernism in comparison with contemporary European developments. Required readings: Hughes, pp. 343-373
SESSION 5	Feb. 5, 2008	Class content: Modernista architecture in Barcelona: Lluís Domènech i Montaner and Josep Puig i Cadafalch. Required readings: Hughes, pp. 395-411
SESSION 6	Feb. 7, 2008	Class content: Field study: Palau de la Música Catalana/Hospital de Sant Pau
SESSION 7	Feb. 12, 2008	Class content: Field study: Block of Discord. Passeig de Gràcia.
SESSION 8	Feb. 14, 2008	Class content: Antoni Gaudí: Main Themes in his works: medievalism, orientalism, catalanism, religion, nature, structure. Required readings: Hughes, pp. 464-477
SESSION 9	Feb. 19, 2008	Class content: Antoni Gaudí: Chronological survey of his main works (architecture and design). Required readings: Hughes, pp. 477-500
SESSION 10	Feb. 21, 2008	Class content: Antoni Gaudí: Chronological survey of his main works (architecture and design). Required readings: Hughes, pp. 500-541
SESSION 11	Feb. 26, 2008	Class content: Field study: La Sagrada Família Required readings:

		Van Hensbergen, pp. 244-270
SESSION 12	Feb. 28, 2008	Class content: Field study: Casa Milá. "La Pedrera" Required readings: Van Hensbergen, pp. 159-183
SESSION 13	Mar. 4, 2008	Class content: Other modernista architects and designers (Jujol, Martinell, Moncunill...) Required readings: Loyer, pp. 203-217
SESSION 14	Mar. 6, 2008	Midterm exam
SESSION 15	Mar. 11, 2008	Class content: Art Nouveau in France. Paris or the emergence of a modern style where new architectural solutions meet ornamental design: Hector Guimard. Nancy, or the beauty of the ornament: Émile Gallé Required readings: Weisberg, pp. 265-273
SESSION 16	Mar. 13, 2008	Class content: Art Nouveau in Belgium. Architecture: Victor Horta. In search of a total "work of art": Henri Van de Velde Required readings: Aubry, pp. 275-285
	SPRING BREAK	
	SPRING BREAK	
SESSION 17	Mar. 25, 2008	Class content: Glasgow Style: the triumph of geometry. Charles Rennie Mackintosh. Required readings: Schama, pp. 110-114
SESSION 18	Mar. 27, 2008	Class content: Art Nouveau architecture in America: Louis H. Sullivan, between nature and modernity. Art Nouveau design and decorative arts in America: Louis Comfort Tiffany. Required readings: Cooney Frelinghuysen, pp. 398-411
SESSION 19	Apr. 1, 2008	Class content: Munich's cultural modernization: Secession and Jugendstil. The move from the ornamental concern to functionalism: the <i>Deutscher Werkbund</i> . Darmstadt artists colony. Required readings: Naylor, pp. 286-297
SESSION 20	Apr. 3, 2008	Class content: Secession in Vienna: free art, modern art. Architecture: Otto Wagner, Joseph Maria Olbrich, Joseph Hoffmann. Adolf Loos. Viennese Secession design: The Wiener Werkstätte. Palais Stoclet. Required readings: Vergo, pp. 132-142

IES Barcelona – Syllabus

SESSION 21	Apr. 8, 2008	Class content: Class presentations
SESSION 22	Apr. 10, 2008	Class content: Class presentations
SESSION 23	Apr. 15, 2008	Class content: Class presentations
SESSION 24	Apr. 17, 2008	Class content: Class presentations
FINAL EXAM	Apr. 24, 2008	Final Exam

LIST OF SELF-GUIDED VISITS, FIELD STUDIES, CLASSES ON-SITE, GUEST SPEAKERS OR FILM VIEWINGS

SESSION	DATE	ACTIVITY	DESCRIPTION
Session 6	Feb. 7, 2008	Class on site	Palau de la Música Catalana/Hospital de S. Pau
Session 7	Feb.12, 2008	Class on site	Block of Discord
Session 11	Feb.26, 2008	Class on site	La Sagrada Familia
Session 12	Feb.28, 2008	Class on site	Casa Milá "La Pedrera"

REQUIRED READINGS

- Aubry, Françoise. "Victor Horta and Brussels", in Art Nouveau 1890-1914. Ed. Paul Greenhalgh. London: V&A Publications, 2000. Pp. 275-285.
- Cooney Frelinghuysen, Alice. "Louis Comfort Tiffany and New York", in Art Nouveau 1890-1914. Ed. Paul Greenhalgh. London: V&A Publications, 2000. Pp. 398-411.
- Greenhalgh, Paul, "The Style and the Age", in Art Nouveau 1890-1914. Ed. Paul Greenhalgh. London: V&A Publications, 2000. Pp. 15-32.
- Greenhalgh, Paul, "Le Style Anglais: English Roots of the New Art", in Art Nouveau 1890-1914. Ed. Paul Greenhalgh. London: V&A Publications, 2000. Pp. 127-
- Hensbergen, Gijs van. Gaudí. London: Harper Collins, 2001.
- Hughes, Robert. Barcelona. London: Harvill, 1992.
- Loyer, François. Art Nouveau in Catalonia. Köln: Evergreen, 1997.
- Naylor, Gillian. "Munich: Secession and Jugendstil", in Art Nouveau 1890-1914. Ed. Paul Greenhalgh. London: V&A Publications, 2000. Pp. 286-297.
- Schama, Simon. "The Trellis and the Rose", in The New Yorker, December 16, 1996. Pp. 110-114.
- Vergo, Peter. Art in Vienna 1898-1918. London: Phaidon Press, 1975. Pp. 132-142.
- Weisberg, Gabriel P. "The Parisian Situation: Hector Guimard and the Emergence of Art Nouveau", in Art Nouveau 1890-1914. Ed. Paul Greenhalgh. London: V&A Publications, 2000. Pp. 265-273.

IES Barcelona – Syllabus

RECOMMENDED READINGS

Duncan, Alastair. Art Nouveau. London: Thames and Hudson, 1994.

Pevsner, Nikolaus. Pioneers of Modern Design: from William Morris to Walter Gropius. Rev. Ed. London: Penguin, 1960.