
AH/AT324 MODERNISM IN ARCHITECTURE AND DESIGN
IES Barcelona Syllabus – Last updated: March 27th, 2008

DESCRIPTION: This course looks 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 is paid to Gaudí and *Modernisme* in Barcelona, and several relevant field visits will be made. (3 credits)

INSTRUCTOR: Suzanne Strum

METHOD OF PRESENTATION: Lectures, field studies, film excerpts and student presentations

LANGUAGE OF PRESENTATION: English

REQUIRED WORK AND FORM OF ASSESSMENT: Midterm exam (30%); final exam (30%); research paper (15%); oral presentation (10%); participation (15%)

EXAMS: The midterm and final exam will be composed of slide identifications and descriptions, key words and concepts definitions, and essay questions.

TERM PAPER: Each student will work individually to develop a 7 page paper plus bibliography and images. The teacher will provide a selection of suggested topics and provide information about study resources. This paper will serve as the basis of the class presentation.

CLASS PRESENTATION: students must discuss their research during 10 minutes, to the rest of the class, using a PowerPoint with essential images.

PARTICIPATION: this includes attendance and participation in class.

LEARNING OUTCOMES: By the end of the course students are able to:

- Recognize the main issues of Modernism in Architecture and Design, in the city of Barcelona and in other American and European cities.
- Distinguish the features and ideas in Architecture and Design in Catalan, European and American contexts.
- Identify relevant Architectural and Design issues through meaningful arguments.
- Develop critical thinking towards Modernism in Barcelona, by comparing this with other European and American examples.
- Prove their adaptation skills and to integrate their experience abroad into their own creative process.

IES Attendance Policy

Attendance is mandatory for all IES classes, including field studies. Students are permitted 3 absences in IES area studies courses and 5 absences in IES Spanish language with no impact on the final grade. These include absences due to illness, delayed flights, interviews, family celebrations, or any other personal commitments. Beyond these absences, one half of a letter grade will be deducted from the final grade for each additional absence. If a student is absent more than 7 times for area studies courses or 10 times for language courses, the student will receive an F for the course.

CONTENT:

Session 1: Introduction. The period just prior to Modernisme. Reactions to Industrialisation: territorial transformations, new materials, structures and building programs.

Session 2: 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: Modernism key concepts: nature, symbolism, literature, Japonisme, Arabesques. Excerpts from the film "Mr. Bing and l'art nouveau".

Required readings:

Greenhalgh, pp. 15-32

Session 4: 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: Modernista architecture in Barcelona: Lluís Domènech i Montaner and Josep Puig i Cadafalch.

Required readings:

Hughes, pp. 395-411

Session 6: Field study: Palau de la Música Catalana

Session 7: Field study: Palau Güell

Session 8: Antoni Gaudí: Main Themes in his works: medievalism, orientalism, Catalanism, religion, nature, structure.

Required readings:

Hughes, pp. 464-477

Session 9: Antoni Gaudí: Chronological survey of his main works (architecture and design).

Required readings:

Hughes, pp. 477-500

Session 10: Antoni Gaudí: Chronological survey of his main works (architecture and design).

Required readings:

Hughes, pp. 500-541

Session 11: Field study: La Sagrada Família

Required readings:

Van Hensbergen, pp. 244-270

Session 12: Field study: Casa Milá. "La Pedrera"

Required readings:

Van Hensbergen, pp. 159-183

Session 13: Other modernista architects and designers (Jujol, Martinell, Moncunill...)

Required readings:

Loyer, pp. 203-217

Session 14: Midterm exam

Session 15: Field Visit to Casaramona factory (CaixaForum) on Montjuic or Hospital San Pau

Session 16: 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 17: 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

Session 18: Glasgow Style: the triumph of geometry. Charles Rennie Mackintosh.

Excerpts from the film "Charles Rennie Mackintosh: A Modern Man".

Required readings:
Schama, pp. 110-114

Session 19: 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 20: Munich's cultural modernization: Secession and Jugendstil. The move from the ornamental concern to functionalism: the *Deutscher Werkbund*. Darmstadt artists' colony.

Required readings:
Naylor, pp. 286-297

Session 21: 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

Session 22: Film viewing: Frank Lloyd Wright

Session 23: After Modernisme and Class presentations

Session 24: Class presentations

Research paper due**Final Exam****REQUIRED READING:**

Aubry, Françoise. (2000). Victor Horta and Brussels, in *Art Nouveau 1890-1914*. Paul Greenhalgh. (ed.), pp. 275-285. London: V&A Publications.

Cooney Frelinghuysen, Alice. (2000). Louis Comfort Tiffany and New York, in *Art Nouveau 1890-1914*. Paul Greenhalgh. (ed.), pp. 398-411. London: V&A Publications.

- Greenhalgh, Paul, (2000). The Style and the Age, in *Art Nouveau 1890-1914*. Paul Greenhalgh (ed.), Pp. 15-32, London: V&A Publications, 2000.
- Greenhalgh, Paul, (2000). Le Style Anglais: English Roots of the New Art, in *Art Nouveau 1890-1914*. Paul Greenhalgh(ed.), Pp. 127-London: V&A Publications.
- Hensbergen, Gijs van. (2001) *Gaudí*. London: Harper Collins,
- Hughes, Robert. (1992) *Barcelona*. London: Harvill.
- Loyer, François. (1997). *Art Nouveau in Catalonia*. Köln: Evergreen.
- Naylor, Gillian. (2000). Munich: Secession and Jugendstil, in *Art Nouveau 1890-1914*. Paul Greenhalgh.(ed.) Pp. 286-297. London: V&A Publications.
- Schama, Simon. (1996). The Trellis and the Rose. *The New Yorker*, December 16, 1996: pp 110-114.
- Vergo, Peter.(1975). *Art in Vienna 1898-1918*. Pp. 132-142. London: Phaidon Press..
- Weisberg, Gabriel P. (2000) The Parisian Situation: Hector Guimard and the Emergence of Art Nouveau, in *Art Nouveau 1890-1914*. Pp. 265-273. Paul Greenhalgh (ed.) London: V&A Publications,

RECOMMENDED READING:

- Duncan, Alastair. (1994). *Art Nouveau*. London: Thames and Hudson,.
- Pevsner, Nikolaus. (1960). *Pioneers of Modern Design: from William Morris to Walter Gropius*. Rev. Ed. London: Penguin.