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Contemporary Architecture in Barcelona: Building an International Legacy

UNH Course Number: ARH334

Subject Areas: Art History, Architecture

Level: 300

Prerequisites: None

Language of Instruction: English

Contact Hours: 45

Recommended Credits: 3

Description

While Barcelona was once a city of architectural tradition—designed and built by local professionals and renowned Catalan architects such as Antoni Gaudí—the contemporary urban landscape of Barcelona today is being shaped by global forces and international esthetic energies. The architects who fashioned international reputations look to Barcelona as a place of modernist experiment and architectural expression. A series of international architectural firms and celebrities—Frank Gehry, Norman Foster, Arata Isozaki, Ricardo Bofill, Jean Nouvel, Herzog & de Meuron—have helped transform the city of Barcelona into a fascinating mix of architectural traditionalism and international modernism.

In this course, you trace the evolution of Barcelona’s architecture and urban design from the birth of Modernism—symbolized at the 1929 World’s Fair in Barcelona by Mies van der Rohe’s German Pavilion—to contemporary architectural expressions, such as those from the 1992 Summer Olympics or the current building by a host of Spanish and foreign architects in Barcelona. Together, the architectural landscape of Barcelona reveals a variety of styles and discourses expressing the complexity and tensions of urban form and life in a globalized world.

Through both instructor-led onsite lectures and individual photographic research, you will explore and analyze *in situ*, many of the great buildings of the city of Barcelona as well as the larger urban fabric of which they are a part. Your study of Barcelona’s rich store of modernist architecture, and the international legacy it has created, integrates theory-based lectures, media resources, personal reflection, group discussions, architectural presentations and numerous urban field-studies.

Learning Objectives

Knowledge & Cognitive Skills

- Use both local and international scholarship to identify the architectural principles underlying the building of contemporary Barcelona
- Recognize and describe the different periods, styles and tendencies of architecture developed in Barcelona since the 1920s
- Relate works of architecture to their historical and socio-political context
- Express the key concepts and esthetic ideas of the work of selected architects

- Use local and international scholarship to explore the architectural landscape of Barcelona
- Situate architectural innovation in Barcelona within larger global trends affecting contemporary city planning and urbanization

Critical Thinking Skills

- Use standards of critical reasoning to analyze buildings and architectural innovation in the city of Barcelona
- Compare and contrast the work of these architects in their respective approach to a common influence or socio-political context
- Evaluate the beauty and transcendence of selected architectural works in Barcelona
- Describe the role contemporary architecture plays in shaping city identity
- Research, write and defend an analytical essay on a particular topic related to one or several architects studied in class

Affective & Attitudinal Skills

- Reflect upon the role architecture plays in the host culture, society and population
- Display an awareness of what reciprocal influences among an architect, a population and its corresponding urban space can be manifested through architecture
- Become aware of and appreciate host city and national attitudes to Barcelona's architectural heritage

Behavioral Skills

- Use knowledge of Barcelona's architecture to engage positively with the host population and culture
- Demonstrate a heightened appreciation and curiosity for the form & content of contemporary architectural creation

Instructional Format

Class will meet twice a week for 75 minutes. Course work is comprised of traditional lectures, in-class discussions and exercises, student presentations, documentary films, extensive outside readings, individual onsite study, and a research paper. You will study and understand some of the most relevant architectural works of Barcelona *in situ*. Field studies will focus on contemporary pieces of architecture in the city of Barcelona, such as the Communication Tower by Sir Norman Foster, the Agbar Tower by Jean Nouvel, or the Gas Natural Headquarters by Enric Miralles and Benedetta Tagliabue. Onsite lectures in some of the more important contemporary buildings in the city are designed to add experiential learning and direct understanding in support of the class lectures. *If you require any special accommodations, please contact the instructor.*

Forms of Assessment

The instructor will use numerous and differentiated forms of assessment to calculate the final grade you receive for this course. For the record, these are listed and weighted below. A passing grade in all of these categories is required in order to pass the course. The content, criteria and specific requirements for each assessment category will be explained in greater detail in class. Whether you plan to transfer letter grades back to your home institution or not, CEA expects that you will complete all graded assessment categories in each course in which you are enrolled. In addition, your work and behavior in this course must fully conform to the regulations of the [CEA Academic Integrity Policy](#) to which you are subject. Finally, all formal written work you carry out in this course (research papers, projects, studies, etc.) must be submitted in electronic format. Your instructor may also require that you hand in a hard copy of such work.

Please be advised: Any grade dispute you encounter in this course must immediately be discussed with the instructor and definitively resolved before the last week of class. Only end-of-term assignments graded after the end of your program are subject to CEA's formal grade appeal procedure. For more information, see [CEA Academic Policies](#).

Class Participation	10%
Readings Summaries	10%
Photography Presentation	15%
Research Paper	25%
Midterm Exam	20%
Final Exam	20%

Class Participation: This grade will be calculated to reflect your participation in class discussions, your capacity to introduce ideas and thoughts dealing with the required texts, your ability to use language effectively, and your analytical skills in intellectual, constructive argumentation. When determining your class participation grade, traditional criteria such as material preparation, completed reading before class, and collaborative group work are all evaluated. But it is the active, meaningful and informed verbal and written contribution that you make that is most important to your overall participation grade. Indeed, willingness to share views in classroom discussions and the insightfulness of your comments and questions about assigned readings will all be taken into account when evaluating your participation. Additionally, it is important to demonstrate a positive and supportive attitude to the instructor and your classmates, and give full attention to class activities (i.e., cell-phones off, laptop for notes only, etc.). Whereas attendance and punctuality are expected and will not count positively towards the grade, laxity in these areas will have a negative effect. The instructor will use the following specific criteria when calculating your class participation grade:

Criteria for Assessing Class Participation	Grade
You make major and original contributions that spark discussion, offering both critical and analytical comments clearly based on readings and research and displaying a working knowledge of theoretical issues.	A+ (9.70–10.00)
You make significant contributions that demonstrate insight as well as knowledge of required readings and independent research.	A-/A (9.00–9.69)
You participate voluntarily and make useful contributions that are usually based upon some reflection and familiarity with required readings.	B/B+ (8.40–89.90)
You make voluntary but infrequent comments that generally reiterate the basic points of the required readings.	C+/B- (7.70–8.39)
You make limited comments only when prompted and do not initiate debate or show a clear awareness of the importance of the readings.	C (7.00–7.69)
You very rarely make comments and resist engagement with the subject, attending class having manifestly done little if any preparation.	D (6.00–6.69)
You make irrelevant and tangential comments disruptive to class discussion, a result of frequent absence and complete un-preparedness.	F (0–5.90)

Readings Summaries: The syllabus provides readings for each of the sessions and you are required to read them all. For each class, the instructor will select two or three among you who will present, in both written and oral form, a brief summary of the day's readings. By the end of the course, each of you will have given one or two presentations.

Photography Presentation: You are required to take and collect photographs of a selected group of buildings and sites for formal presentation in class. The instructor will indicate a variety of buildings and sites from the required textbook, *Barcelona 1992-2004*, from which you can draw inspiration. Moreover, when travelling abroad during weekends, you should ask the instructor for examples of Modern and Contemporary Architecture that you can locate and photograph in the city visited. These examples of international modernism should also serve as content for your Photography Presentation. The instructor will provide in class additional guidelines on the specific approach, content and presentation format for this assignment.

Research Paper: The instructor will explain in detail the specific approach and suggested content that will be integrated into your paper. You will submit a draft copy before the midterm exam which will count towards the overall assessment of your work. Drafts will be submitted in session 13. The minimum length of the final paper is 2500 words and must be typed. Your work will be evaluated according to the tenets and principles of scholarly work and Standard English usage and expository writing. Therefore, ensure that you are using a recognized handbook of style, a good dictionary, and that you are guided by the highest principles of academic integrity. While the instructor will supply you with additional guidelines and advice on the topic and content of your research, the following points should help you get started:

Guidelines for the Research Paper

- The paper must include, in this order, cover page, table of contents, methodology, research, conclusion and bibliography.
- The methodology section should explain the approach to your research topic as well as an explanation of why you chose the topic you did.
- Use recognized standards of critical reasoning in your research and analysis
- Your research should demonstrate the factual knowledge of the topic you have acquired whereas the conclusion could include a more personal point of view on it, such as its relationship to the city of Barcelona or to your personal experience of, or reaction to, the architecture.
- The bibliography should include at least three sources not listed in the required readings. Online sources are certainly permitted with the exception of sources such as Wikipedia, which may be useful introductory tools but which nevertheless cannot be considered academically reliable. Use your bibliography for providing relevant citations and images for your research.
- For the photographic material included in your paper, use your personal collection of images (e.g., photographs, postcards, drawings, etc.)
- Research topics can be chosen among the extended group of architects provided in the course. The possible scope of your work extends from the study of a single family house to an analysis of the complete works of a renowned architect. You may also do a comparative study of different architects, building or periods.
- Required readings cannot be used as main bibliographical sources for the research paper.

Midterm & Final Examinations: The midterm and final exams are designed to establish and communicate the progress you are making towards meeting the course learning objectives listed above. Both exams are comprised of four questions:

1. Two image-based questions that you must identify, describe and evaluate. The two images will correspond to buildings previously analyzed and discussed in class.
2. Two essay questions on more general themes or topics presented in the course. Essays must be coherent and well-organized, and include: an introduction in which you clearly state your thesis or

main point; a substantial body of description, analysis and example in support of your thesis; and a conclusion that pulls and links your ideas together.

The exam questions will test your abilities in three important areas of competency: the amount of information you master, the accuracy of the information you present, and the significance you ascribe to the facts and ideas you have integrated across your study in this course. You will be asked to relate your answers to class readings, lectures and discussions specifically and to the subject of architecture generally, and give examples where appropriate. Questions are equally weighted (25%).

CEA Grading Scale				
Letter Grade	Numerical Grade Low Range	Numerical Grade High Range	Percentage Range	Quality Points
A+	9.70	10.00	97.0 - 100%	4.00
A	9.40	9.69	94.0 - 96.9%	4.00
A-	9.00	9.39	90.0 - 93.9%	3.70
B+	8.70	8.99	87.0 - 89.9%	3.30
B	8.40	8.69	84.0 - 86.9%	3.00
B-	8.00	8.39	80.0 - 83.9%	2.70
C+	7.70	7.99	77.0 - 79.9%	2.30
C	7.00	7.69	70.0 - 76.9%	2.00
D	6.00	6.99	60.0 - 69.9%	1.00
F	0.00	5.99	0 - 59.9%	0.00
W	Withdrawal			0.00
INC	Incomplete			0.00

CEA Attendance Policy

Every student is expected to attend all scheduled class sessions on time and be thoroughly prepared for the day's class activities. In compliance with NEASC and UNH accreditation requirements, CEA instructors compile regular attendance records for every course and take these records into account when evaluating student participation and performance.

- In each three-credit 15-week course, a maximum of the equivalent of two weeks (4 class sessions) of accumulated absences due to sickness, personal emergency, inevitable transport delay and other related impediments will be tolerated.
- Your final course grade will drop one full letter grade (e.g. A- to B-) for each additional class missed beyond this two week period, regardless of the reason for your absence.
- You will automatically fail a course if your absences exceed the equivalent of three weeks of class.

Furthermore, to comply with immigration and financial regulations, you must maintain full-time student status and attend at least 12 hours of class every week. Consequently, the Dean and Campus Director will dismiss from all CEA courses, programs, activities and housing any student who fails to maintain full-time status.

ceaClassroom: CEA's Moodle CMS

CEA instructors use the open source course management system (CMS) called Moodle that creates an interactive virtual learning environment for students and educators alike. This web-based platform provides you with 24/7 access to the course syllabus, daily schedule of class lectures and assignments, non-textbook required readings, and additional resources directly related to your studies. Moodle includes the normal array

of forums, up-loadable and downloadable databases, wikis, and related academic support designed for helping you achieve the many course learning objectives.

The ceaClassroom website is located here: <https://www.ccaClassroom.com/>

During the first week of class, the CEA academic staff and instructors will provide you with log-in information and corresponding passwords to access this site. They will also help you navigate through the many functions and resources Moodle provides. While you may print a hard copy version of the syllabus that is projected on the first day of class, it is the class schedule on Moodle that is the definitive and official one, given that the instructor will be announcing updates and additions there and nowhere else. It is your responsibility to ensure that you have access to all Moodle materials related to your course and that you monitor Moodle on a daily basis so as to be fully informed of required course assignments and any scheduling changes that might occur.

Required Reading

Listed below are the required course textbooks and additional readings. Whether you buy your books from our locally affiliated merchants or whether you acquire these before arrival, you must have constant access to these resources for reading, highlighting and marginal note-taking. It is required that you have unrestricted access to each. Additional copies will be placed on reserve in the Academic Affairs office for short-term loans. Access to additional sources required for certain class sessions will be provided in paper or electronic format consistent with applicable copyright legislation. In addition, the Academic Affairs Office compiles a bank of detailed information about the many libraries, documentation centers, research institutes and archival materials located in the host city and accessible to CEA students. You will be required to use these resources throughout your studies. Direct access to additional resources and databanks are available to you through the online library of the University of New Haven.

Textbooks

1. Curtis, William J. R. *Modern Architecture Since 1900*. London: Phaidon Press, 1985. Third edition 1996. 736pp.
2. Frampton, Kenneth. *Modern Architecture: A Critical History*. London: Thames and Hudson, 1981. Fourth edition 2007. 424pp.
3. Costa, Guim (Ed.). *Barcelona 1992-2004*. Barcelona: Gustavo Gili, 2006. 208pp.

Additional Required Readings

Jencks, Charles / Kropf, Karl, *Theories and Manifestoes* (Chichester, West Sussex: Wiley-Academy, 2006), 313-377.

Vidler, Anthony, *The Architectural Uncanny. Essays in the Modern Unhomely* (Cambridge MA: The MIT Press, 1994), 167-226.

Leach, Neil, *Camouflage* (Cambridge MA: The MIT Press, 2006), 152-185.

Recommended Readings:

Many of the following primary and secondary materials, articles and readings have been placed on reserve and are located in the CEA office resource center. You can also find them in the libraries listed below. The instructor will guide you on these readings.

Arnell, Peter, and Ted Bickford (eds.). *Aldo Rossi. Buildings and Projects*. New York: Rizzoli International Publications, 1985.

Ballantyne, Andrew (ed.). *Architecture Theory. A Reader in Philosophy and Culture*, London: Continuum, 2005.

Bru, Eduard. *Three on the Site*. Barcelona: Actar, 1997.

Bru, Eduard. *Coming from the South*. Barcelona: Actar, 2001.

Colquhoun, Alan. *Modern Architecture*. Oxford: Oxford University Press, 2002.

Gombrich, Ernst H. *The Story of Art*. London: Phaidon Press Limited, 1972.

- Hays, K. Micheal. *Architecture Theory since 1968*. New York: Columbia Books of Architecture (first edited in MIT paperback edition), 2000.
- Jencks, Charles. *The Language of Postmodern Architecture*. New York: Rizzoli, 1977.
- Jencks, Charles, and Karl Kropf. *Theories and Manifestoes of Contemporary Architecture*. Chichester (West Sussex): Wiley – Academy, 2nd edition, 2006.
- Koolhaas, Rem. *Delirious New York*, New York: Monacelli Press, 1978. Reprint edition 1997.
- Koolhaas, Rem, Simon Brown, and Jon Link. *Content. Perverted Architecture*, Colonne: Taschen, 2004.
- Lynch, Kevin. *The Image of the City*. Cambridge (Massachusetts): The Massachusetts Institute of Technology Press, 1960.
- Rossi, Aldo. *A Scientific Autobiography*. The Massachusetts Institute of Technology Press, Cambridge (Massachusetts), 1981.
- Venturi, Robert. *Complexity and Contradiction in Architecture*. New York: The Museum of Modern Art, 1966.
- Venturi, Robert, Steven Izenour, and Denise S. Brown. *Learning from Las Vegas: The Forgotten Symbolism of Architectural Form*. Cambridge (Massachusetts): The Massachusetts Institute of Technology Press, 1977.

Online Reference & Research Tools:

General Aids for Architecture:

- Resources for the Study of Architecture: <http://witcombe.sbc.edu/ARTHLinks.html>
- UNLV Library Resources in Architecture: <http://library.nevada.edu/arch/rsrce/webrsrce/contents.html>
- A Digital Archive of Architecture: http://www.bc.edu/bc_org/avp/cas/fnart/arch/contents_europe.html
- Vassar College Art Library: <http://artlibrary.vassar.edu/>
- Symbols in Christian Art & Architecture: <http://home.att.net/~wegast/symbols/symbols.htm>
- On-line Encyclopedia of Western Signs and Ideograms: <http://www.symbols.com/>
- Jim Kunstler's Architectural Eyesore of the Month: <http://www.kunstler.com/eyesore.html>

Museums:

- Arquinfad: www.arquinfad.org
- New York: www.moma.org
- The Chicago Athenaeum: Museum of Architecture and Design: www.chi-athenaeum.org
- The Swedish Museum of Architecture: www.arkitekturmuseet.se

Association of Architects:

- AIA (USA): www.aia.org
- RIBA: www.architecture.com
- CSCAE: www.cscae.com
- COAC: www.coac.net

Architecture Publishing Houses:

- Actar Publishing House: www.actar.es
- Gustavo Gili Publishing House: www.ggili.com
- Rizzoli New York: www.rizzoliusa.com

Architectural reviews:

- Arquitectura Viva: www.arquitecturaviva.com
- El Croquis: www.elcroquis.com
- Casabella: www.casabellaweb.eu
- Domus: www.domusweb.it
- Quaderns d'Arquitectura i Urbanisme: www.coac.net/quaderns/
- Cercle d'Arquitectura Architectural Review: <http://cercle.upc.edu/>
- L'Architecture d'aujourd'Hui: www.larchitecturedajourdhui.fr

Volume: volumeproject.org

Architects:

Eduard Bru Architects: www.bagsl.eu
Carlos Ferrater OAB Architects: www.ferrater.com
Miralles Tagliabue Architects: www.mirallestagliabue.com
Ábalos Sentkiewicz Architects: www.abalos-sentkiewicz.com
Juan Herreros Architects: www.herrer SARQUITECTOS.COM
Patxi Mangado Architects: www.fmangado.com
Foreign Office Architects: www.f-o-a.com
Alvaro Siza Vieira Architects: www.alvarosizavieira.com
Frank Gehry Architects: www.foga.com
Skidmore Owing Merrill Architects: www.som.com
Morphosis Architects: www.morphosis.com
Jean Nouvel Architects: www.jeannouvel.com
Toyo Ito Architects: www.toyo-ito-co.jp
Sanaa Architects: www.sanaa.co.jp
Atelier Bow-Wow Architects: www.bow-wow.jp
OMA Rem Koolhaas Architects: www.oma.com
MVRDV Architects: www.mvrdv.nl
Caruso St John Architects: www.carusostjohn.com
Sergison Bates Architects: www.sergisonbates.co.uk
Lacaton Vassal Architects: www.lacatonvassal.com
Emre Arolat Architects: www.emrearolat.com
Sauerbruch Hutton Architects: www.sauerbruchhutton.de

Most Relevant Architecture Libraries in Barcelona:

School of Architecture in Barcelona: Escola Tècnica Superior d'Arquitectura de Barcelona - Universitat Politècnica de Catalunya (ETSAB-UPC) Avinguda Diagonal, 649

www.etsab.upc.edu | www.upc.edu

Official Association of Architects in Catalonia: Col·legi Oficial d'Arquitectes de Catalunya (COAC) Carrer dels Arcs, 1-3, 3rd floor: www.coac.net

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Course Content

Session	Topic	Activity	Student Assignments
1	Introduction & Course Presentation	Overview of syllabus with focus on course objectives	Readings: <ul style="list-style-type: none"> • Frampton, Kenneth, <i>Modern Architecture: A Critical History</i>, Thames and Hudson, London, 2007 (1981), 11, 12-19, 20-28 • Curtis, William J. R., <i>Modern Architecture since 1900</i>, Phaidon Press, London, 1996 (1985), 11-20, 21-32, 33-52
2	Brief Introduction to the History of Architecture From Classical Roots to 19 th Century Academicism	Lecture & Discussion	Readings: <ul style="list-style-type: none"> • Frampton, Kenneth, <i>Modern Architecture: A Critical History</i>, Thames and Hudson, London, 2007 (1981), 42-50, 51-56, 57-63, 64-73 • Curtis, William J. R., <i>Modern Architecture since 1900</i>, Phaidon Press, London, 1996 (1985), 53-72, 73-86, 87-98
3	Antoni Gaudí: The Decadence of Art Nouveau & the Transition Towards Modern Architecture	<ul style="list-style-type: none"> • Lecture • Debate on Architecture History • <u>Discussion on summaries</u>. Topic: Catalan Modernism (Art Nouveau) 	Readings: <ul style="list-style-type: none"> • Frampton, Kenneth, <i>Modern Architecture: A Critical History</i>, Thames and Hudson, London, 2007 (1981), 74-78, 79-85, 98-101 • Curtis, William J. R., <i>Modern Architecture since 1900</i>, Phaidon Press, London, 1996 (1985), 99-112, 113-130
4	Frank Lloyd Wright: The Prairie House	<ul style="list-style-type: none"> • Lecture • <u>Discussion on summaries</u>. Topic: Frank Lloyd Wright and his influence on European Modern Architecture 	Readings: <ul style="list-style-type: none"> • Frampton, Kenneth, <i>Modern Architecture: A Critical History</i>, Thames and Hudson, London, 2007 (1981), 92-97 • Curtis, William J. R., <i>Modern Architecture since 1900</i>, Phaidon Press, London, 1996 (1985), 131-148
5	Esthetic Debate: Antoni Gaudí vs. F.L. Wright	<ul style="list-style-type: none"> • <u>Film viewing</u>: “The Johnson Wax Building / Frank Lloyd Wright”, (Architecture Collections, Richard Copans & Stan Neumann, Les Films d’Ici, 2010, 26”) • <u>Discussion on summaries</u>. Topic: From Art Nouveau to the Modern Movement 	Readings: <ul style="list-style-type: none"> • Frampton, Kenneth, <i>Modern Architecture: A Critical History</i>, Thames and Hudson, London, 2007 (1981), 102-106, 107-110, 125-131 • Curtis, William J. R., <i>Modern Architecture since 1900</i>, Phaidon Press, London, 1996 (1985), 149-162, 163-182, 183-200

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6	The Bauhaus: A School of Architecture in Dessau	<ul style="list-style-type: none"> • <u>Film viewing</u>: “The Bauhaus School in Dessau / Walter Gropius”, (Architecture Collections, Richard Copans & Stan Neumann, Les Films d’Ici, 2010, 26”) • Lecture • <u>Discussion on summaries</u>. Topic: Post-WWI & the Modern Movement 	Readings: <ul style="list-style-type: none"> • Frampton, Kenneth, <i>Modern Architecture: A Critical History</i>, Thames and Hudson, London, 2007 (1981), 118-124, 132-143 • Curtis, William J. R., <i>Modern Architecture since 1900</i>, Phaidon Press, London, 1996 (1985), 275-286, 417-436, 437-452
7	Le Corbusier: <i>l’Esprit Nouveau</i>	<ul style="list-style-type: none"> • Lecture • Photography presentation • <u>Discussion on summaries</u>: Le Corbusier 	Readings: <ul style="list-style-type: none"> • Frampton, Kenneth, <i>Modern Architecture: A Critical History</i>, Thames and Hudson, London, 2007 (1981), 144-150, 163-168, 180-187 • Curtis, William J. R., <i>Modern Architecture since 1900</i>, Phaidon Press, London, 1996 (1985), 305-328
8	Case Studies in Modernist Architecture: Jean Nouvel	Field Study I: Torre Agbar Jean Nouvel, Architect	Readings: <ul style="list-style-type: none"> • Frampton, Kenneth, <i>Modern Architecture: A Critical History</i>, Thames and Hudson, London, 2007 (1981), 226-233 • Curtis, William J. R., <i>Modern Architecture since 1900</i>, Phaidon Press, London, 1996 (1985), 329-350
9	Techniques of a Modern Kunstwollen: Mies van der Rohe	<ul style="list-style-type: none"> • <u>Film viewing</u>: “Auditorium Building in Chicago / Louis Henry Sullivan”, (Architecture Collections, Richard Copans & Stan Neumann, Les Films d’Ici, 2010, 26”) • Lecture • <u>Discussion on summaries</u>: Mies van der Rohe in the USA 	Readings: <ul style="list-style-type: none"> • Frampton, Kenneth, <i>Modern Architecture: A Critical History</i>, Thames and Hudson, London, 2007 (1981), 163-168, 169-179, 234,241 • Curtis, William J. R., <i>Modern Architecture since 1900</i>, Phaidon Press, London, 1996 (1985), 275-286, 437-452

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Session	Topic	Activity	Student Assignments
10	Esthetic Debate: Le Corbusier vs. Mies van der Rohe	<ul style="list-style-type: none"> • <u>Discussion on Film viewing</u>: “The Tourette Covent / Le Corbusier”, (Architecture Collections, Richard Copans & Stan Neumann, Les Films d’Ici, 2010, 26”) • Photography presentation • <u>Discussion on summaries</u>. Topic: Le Corbusier 	Readings: <ul style="list-style-type: none"> • Frampton, Kenneth, <i>Modern Architecture: A Critical History</i>, Thames and Hudson, London, 2007 (1981), 151-162, 234-240 • Curtis, William J. R., <i>Modern Architecture since 1900</i>, Phaidon Press, London, 1996 (1985), 453-470
11	Romanticism, Classicism & Modernity in the Scandinavian Countries Alvar Aalto:	<ul style="list-style-type: none"> • <u>Film viewing</u>: “Säynatsälo City Hall / Alvar Aalto”, (Architecture Collections, Richard Copans & Stan Neumann, Les Films d’Ici, 2010, 26”) • Lecture • <u>Discussion on summaries</u>. Topic: Alvar Aalto 	Readings: <ul style="list-style-type: none"> • Frampton, Kenneth, <i>Modern Architecture: A Critical History</i>, Thames and Hudson, London, 2007 (1981), 194-204 • Curtis, William J. R., <i>Modern Architecture since 1900</i>, Phaidon Press, London, 1996 (1985), 257-274, 371-394
12	The International Style: The MoMA P. Johnson & H. Hitchcock 1932	<ul style="list-style-type: none"> • Lecture • Photography presentation • <u>Discussion on summaries</u>. Topic: The International Style 	Readings: <ul style="list-style-type: none"> • Frampton, Kenneth, <i>Modern Architecture: A Critical History</i>, Thames and Hudson, London, 2007 (1981), 241-250, 266-272, 273-283 • Curtis, William J. R., <i>Modern Architecture since 1900</i>, Phaidon Press, London, 1996 (1985), 395-416
13	Construction & Monument: Louis I. Kahn	<ul style="list-style-type: none"> • Lecture • <u>Discussion on summaries</u>: Louis I. Kahn in Bangladesh <p style="text-align: center;">Research Paper: Draft Submission</p>	Readings: <ul style="list-style-type: none"> • Frampton, Kenneth, <i>Modern Architecture: A Critical History</i>, 2007 (1981) 251-265 • Curtis, William J. R., <i>Modern Architecture since 1900</i> (1996), 513-528
14	Hedonistic Modernity: Richard Neutra	<ul style="list-style-type: none"> • <u>Film viewing</u>: “Hotel Royal SAS / Arne Jacobsen”, (Architecture Collections, Richard Copans & Stan Neumann, Les Films d’Ici, 2010, 26”) • Lecture • <u>Discussion on summaries</u>. Topic: Richard Neutra & Rudolf Schindler 	Readings: <ul style="list-style-type: none"> • Frampton, Kenneth, <i>Modern Architecture: A Critical History</i>, 2007 (1981), 317-332 • Curtis, William J. R., <i>Modern Architecture since 1900</i>, 1996 (1985), 657-684, 685-689

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Session	Topic	Activity	Student Assignments
15	The Japanese Tradition of Modern Architecture: Toyo Ito	<ul style="list-style-type: none"> • <u>Film viewing</u>: “Sendai Media-center”, (Architecture Collections, Richard Copans & Stan Neumann, Les Films d’Ici, 2010, 26”) • Photography presentation • <u>Discussion on summaries</u>. Topic: Toyo Ito and Japanese Architecture 	Readings: <ul style="list-style-type: none"> • Frampton, Kenneth, <i>Modern Architecture: A Critical History</i>, 2007 (1981), 284-316 • Curtis, William J. R., <i>Modern Architecture since 1900</i>, 1996 (1985), 471-490, 513-528
16	The City of Memory: Aldo Rossi	<ul style="list-style-type: none"> • Lecture • <u>Discussion on summaries</u>: Aldo Rossi and the Italian “Tendenza” 	<p>Review Midterm Exam</p> <p>Review all Class Readings & Course Materials</p>
17	Midterm Exam	<u>Midterm Exam</u>	Readings: <ul style="list-style-type: none"> • Frampton, Kenneth, <i>Modern Architecture: A Critical History</i>, 2007 (1981), 241-250 • Curtis, William J. R., <i>Modern Architecture since 1900</i>, 1996 (1985), 529-546
18	Case Studies in Modernist Architecture: Gas Natural (EMBT Arch.)	Field Study II: <i>Gas Natural</i> EMBT, Architect	Readings: <ul style="list-style-type: none"> • Frampton, Kenneth, <i>Modern Architecture: A Critical History</i>, 2007 (1981), 273-283 • Curtis, William J. R., <i>Modern Architecture since 1900</i>, 1996 (1985), 547-566
19	A New Brutalism: Allison & Peter Smithson	<ul style="list-style-type: none"> • Lecture • <u>Discussion on summaries</u>: The Independent Group and the exhibition “This is tomorrow” 	Readings: <ul style="list-style-type: none"> • Frampton, Kenneth, <i>Modern Architecture: A Critical History</i>, 2007 (1981), 284-316, 317-332 • Curtis, William J. R., <i>Modern Architecture since 1900</i>, 1996 (1985), 417-490, 635-656
20	Critical Regionalism: José Antonio Coderch	<ul style="list-style-type: none"> • <u>Film viewing</u>: “Stone Thermal Center / Peter Zumthor”, (Architecture Collections, Richard Copans & Stan Neumann, Les Films d’Ici, 2010, 26”) • Lecture • <u>Discussion on summaries</u>. Topic: Critical Regionalism 	Readings: <ul style="list-style-type: none"> • See Utopian projects for Barcelona ETSAB MA Barcelona students -http://cercle.upc.edu/ • Jencks, Charles / Kropf, Karl, <i>Theories and Manifestoes</i> (2006), 169-203.

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Session	Topic	Activity	Student Assignments
21	The Barcelona Model: Oriol Bohigas	<ul style="list-style-type: none"> • Lecture • Photography presentation • <u>Discussion on summaries</u>: The Olympic Games in Barcelona 1992 	<p>Readings:</p> <ul style="list-style-type: none"> • See EMBT projects in Barcelona and essays related- http://www.mirallestagliabue.com/ • Costa, Guim (Ed.), <i>Barcelona 1992-2004</i> (2006), pp. 7-25. • Jencks, Charles / Kropf, Karl, <i>Theories and Manifestoes</i> (2006), 207-264.
22	Esthetic Debate: Aldo Rossi & Barcelona 92	<ul style="list-style-type: none"> • Debate on the city of Barcelona and its contemporary architecture 	<p>Readings:</p> <ul style="list-style-type: none"> • See EMBT projects in Barcelona & essays related- http://www.mirallestagliabue.com/ • Costa, Guim (Ed.), <i>Barcelona 1992-2004</i> (2006), 26-48. • Jencks, Charles / Kropf, Karl, <i>Theories and Manifestoes</i> (2006), 169-206.
23	The Poetics of Catalan Realism: Enric Miralles	<ul style="list-style-type: none"> • Lecture • Photography presentation • <u>Discussion on summaries</u>. Topic: Catalan Modern Architecture 	<p>Readings:</p> <ul style="list-style-type: none"> • See projects in Spain and Portugal & essays related • Analyze AMO-OMA relationship -http://www.oma.eu/ • Costa, Guim (Ed.), <i>Barcelona 1992-2004</i>, (2006), 49-71. • Jencks, Charles / Kropf, Karl, <i>Theories and Manifestoes</i> (2006), 133-168.
24	Generic City & Junk Space: OMA / Rem Koolhaas	<ul style="list-style-type: none"> • <u>Film viewing</u>: “The Phaeno / Zaha Hadid”, (Architecture Collections, Richard Copans & Stan Neumann, Les Films d’Ici, 2010, 26”) • Lecture • <u>Discussion on summaries</u>. Topic: Rem Koolhaas and International Architects 	<p>Readings:</p> <ul style="list-style-type: none"> • See project of Herzog & de Meuron in Basel, Napa Valley, Hamburg, Barcelona and London- http://www.tate.org.uk/ • Costa, Guim (Ed.), <i>Barcelona 1992-2004</i>, (2006), 72-103. • Jencks, Charles / Kropf, Karl, <i>Theories and Manifestoes</i> (2006), 265-312.
25	A Swiss Dialog of Art & Architecture: Herzog & de Meuron	<ul style="list-style-type: none"> • Lecture • Photography presentation • <u>Discussion on summaries</u>. Topic: Art & Architecture 	<p>Readings:</p> <ul style="list-style-type: none"> • See Saana’s Rolex Learning Center in Lausanne (promo video available in internet)-http://www.sanaa.co.jp/ • Costa, Guim (Ed.), <i>Barcelona 1992-2004</i> (2006), 104-123. • Vidler, Anthony, <i>The Architectural Uncanny. Essays in the Modern Unhomely</i> (1994), 3-68.

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Course Content

Session	Topic	Activity	Student Assignments
26	The Un/gravity of Architecture: Kazuyo Sejima / SANAA	<ul style="list-style-type: none"> • <u>Film viewing</u>: “Guggenheim Bilbao / Frank O. Gehry”, (Architecture Collections, Richard Copans & Stan Neumann, Les Films d’Ici, 2010, 26”) • Lecture • <u>Discussion on summaries</u>: Topic: Kazuyo Sejima & Sanaa 	Readings: <ul style="list-style-type: none"> • See Guggenheim Bilbao -http://www.foga.com/ • Costa, Guim (Ed.), Barcelona 1992-2004 (2006), 124-146. • Vidler, Anthony, <i>The Architectural Uncanny. Essays in the Modern Unhomely</i>, (1994), 69-166.
27	Case Studies in Modernist Architecture: The Fish by Frank Gehry	Field Study III: <i>The Fish</i> Frank Gehry, Architect	Readings: <ul style="list-style-type: none"> • See projects in London and essays related- http://www.carusostjohn.com/ • Costa, Guim (Ed.), Barcelona 1992-2004 (2006), 147-195. • Jencks, Charles / Kropf, Karl, <i>Theories and Manifestoes</i> (2006), 313-377. • Vidler, Anthony, <i>The Architectural Uncanny. Essays in the Modern Unhomely</i>, (1994), 69-116.
28	The Disappearance of Authorship: Caruso St John	<ul style="list-style-type: none"> • Lecture • <u>Discussion on summaries</u>: Caruso St John Architects & Sergison Bates Architects 	Readings: <ul style="list-style-type: none"> • Review all Class Readings & Course Materials • Review for final exam • Vidler, Anthony, <i>The Architectural Uncanny. Essays in the Modern Unhomely</i> (1994), 117-226.
29	Course Review	Course Review Research Papers Due	Readings: <ul style="list-style-type: none"> • Review all Class Readings & Course Materials • Review for final exam
30	FINAL EXAM	Final Exam	Readings: <ul style="list-style-type: none"> • Review all Class Readings & Course Materials • Review for final exam