



Beijing Jiaotong University

2020 Summer Session

ARLH 200 Modern Architecture I: 1750-1900

Course Outline

Term: July 13-August 7, 2020

Class Hours: 16:00-17:50 (Monday through Friday)

Course Code: ARLH 200

Instructor: Prof. John Odhiambo Onyango, Ph.D.

Home Institution: University of Notre Dame, IN, USA

Office Hours: 1-24:00-5:00pm MTW

Email: odhiambo.herra@gmail.com

Credit: 4

Class Hours: This course will have 52 class hours, including 32 lecture hours, professor 8 office hours, 8-hour TA discussion sessions, 4-hour review sessions.

Course Objectives:

The course is an introduction to the history of modern architecture in Europe between 1750 and 1900. It will explore the relationship between historical developments in architecture and wider changes in social, technological and aesthetic realms. History of architecture will use precedent as a means to making buildings. Students will develop visual literacy in the forms and trends of modern architecture of the period in question. Deeper analysis of the buildings within historical, social, cultural, political and technological contexts. The students are expected to read the assigned materials prior to coming to class and write short 1 page summaries of the readings that may include additional analyzed and annotated images.

The objectives are to enable students to:

- develop a set of conceptual and visual tools for analyzing buildings and architectural images;
- be able to critically overview issues and problems faced by architects in designing buildings through lens of precedents;

- develop a historical sense of major periods and how architectural design responded to changes in cultural, social, political and technological forces.

Required textbook:

Bergdoll, B. (2000) *European Architecture, 1750-1890*, Oxford University Press.

Supplemental reading material: Hitchcock, H., R. (1977) *Architecture: Nineteenth and Twentieth Centuries*, Yale University Press.

Format:

For most weeks, you will be required to read secondary sources in preparation for that day’s presentation and then read various primary sources in class that will either support the lecture or provide an alternative perspective to **specific** topics. There are also days that will focus primarily on a discussion. The discussions are based on article-length readings. I will utilize other media and experiential-learning exercises when and where it is appropriate. There will also be weekly field trips to local Chinese buildings, landmarks, and museums to reinforce the course content.

Course Schedule

Week	Dates/Times	Location	Activity	Reminders/ Notes
	Monday	TBD	LECTURE 1: PROGRESS, ENLIGHTENMENT & EXPERIMENTS -Introduction to course, -Architecture & the enlightenment, -The battle of the ancient’s vs moderns, -Graeco-Gothic Synthesis and the debate over ideal church, -Rediscovery of Greece	Bergdoll (2000) Chapter 1, pp.1-16
	Tuesday	TBD	LECTURE 2: PROGRESS, ENLIGHTENMENT & EXPERIMENTS -Stuart & Revett vs Leroy -The battle of the Greeks vs the Romans & Piranesi	Bergdoll (2000) Chapter 1, pp.16-27
	Wednesday	TBD	LECTURE 3: PROGRESS, ENLIGHTENMENT & EXPERIMENTS	Bergdoll (2000) Chapter 1, pp.27-41



		<ul style="list-style-type: none"> -An experimental design and Construction site -The influence of Soufflot church design -British Architects in Rome: Chambers & Adam -Robert Adam's early country house design 	ASSIGNMENT 1: Analysis of building by Chambers or Adam
Thursday	TBD	<p>LECTURE 4: PROGRESS, ENLIGHTENMENT & EXPERIMENTS</p> <ul style="list-style-type: none"> -The city and the Public 1750-89 -Paris & Urban Theory -London & Lisbon -Peyre and De Wailly and the new field of public architecture -Theatre, Paris Mint and School of Surgery, Somerset House 	<p>Bergdoll (2000)</p> <p>Chapter 2, pp.43-55</p> <p>Chapter 2, pp.55-71</p>
Friday	TBD	Review Seminar, discussions, assignments with TA	
Monday	TBD	<p>LECTURE 5: - EXPERIMENTAL ARCHITECTURE: Landscape Gardens and Reform Institutions, REVOLUTIONS</p> <ul style="list-style-type: none"> -The new philosophy of sensation -The picturesque & the landscape garden -The English Garden Designs -The German Garden Designs -Boullée's Cenotaph for Newton 	<p>Bergdoll (2000)</p> <p>Chapter 1, pp.73-86</p> <p>Chapter 1, pp.86-91</p>
Tuesday	TBD	<p>LECTURE 6: - EXPERIMENTAL ARCHITECTURE: Landscape Gardens and Reform Institutions,</p> <ul style="list-style-type: none"> -Architecture of Prison reform: Dance & Ledoux -Hospital Reform -Ledoux and architecture parlante -Salt works and the utopian city of chaux <p>-REVOLUTIONS: Revolutionary Architecture</p> <ul style="list-style-type: none"> -Architecture as Propaganda 	<p>Grondzik, W., et. Al.: Bergdoll (2000) Chapter 1, pp.91-101</p> <p>Chapter 4, pp.105-114</p>



			-Architectural Language & Public -Buildings in France -Pantheon & revolutionary festivals	
	Wednesday	TBD	LECTURE 7: -REVOLUTIONS: Revolutionary Architecture -Competitions of the year and apotheosis of public architecture -British Architecture & financial revolutions -New Commercial and Residential Architecture	Bergdoll (2000) Chapter 4, pp.117-127 Chapter 4, pp.127-135 ASSIGNMENT 2: Analytical comparisons of English and German Gardens
	Thursday	TBD	Field Trip Hall of Supreme Harmony (<i>Taihe dian</i>)	
	Friday	TBD	Seminars discussions assignments with TA	
	Monday	TBD	LECTURE 9: -NATIONALISM, HISTORICISM, & TECHNOLOGY -Nationalism and Stylistic Debates in Architecture -Pluralism & revivalism -Invention of German Architecture -British nationalism, Scottish national monuments -English Greek Revival -Pugin & Houses of Parliament -France: Architectural restorations & national style -Central Europe	Bergdoll (2000) Chapter 5, pp.139-152 Chapter 5, pp.152-165 Chapter 5, pp.165-170
	Tuesday	TBD	LECTURE 10: NATIONALISM, HISTORICISM, & TECHNOLOGY -Utopian socialism and architecture -Henri Labrouste's restoration of Paestum -The Rundbogenstil in Germany -Schinkel -High Victorian Gothic in England,	Bergdoll (2000) Chapter 6, pp.173-184 Chapter 6, pp.184-196 Chapter 6, pp.197-205
3				



			-The battle of styles in mid-century Britain, -Classical Eclecticism	
	Wednesday	TBD	LECTURE 11: TECHNOLOGY & ARCHITECTURAL FORM - Iron and Crystal Palace -Deane & Woodward's Oxford Museum -Art and Industry: Henry Cole & William Morris William Morris, Phillip Webb & quest for earthly paradise	Bergdoll (2000) Chapter 7, pp.207-218 Chapter 7, pp.219-224 ASSIGNMENT 3: Analysis of Art Nouveau building (Morris, Webb or Cole)
	Thursday	TBD	LECTURE 12: - TECHNOLOGY & ARCHITECTURAL FORM -Industry & Style: Voillet le Duc & Gottfried Semper -Semper and the problem of representation -First Department Store	Bergdoll (2000) Chapter 7, pp.224-238
	Friday	TBD	Seminars discussions assignments with TA	
4	Monday	TBD	LLECTURE 13: THE CITY TRANSFORMED 1848-90 -Urban Reform & Hausmann Plans -Remodelling Paris -Tony Garnier -Viennese Ringstrasse -Ensanche of Barcelona -Rise of the Suburbs and the Planned city	Bergdoll (2000) Chapter 8, pp.241-248 Chapter 8, pp.248-264 Chapter 8, pp.264-267
	Tuesday	TBD	LLECTURE 14: THE CRISIS OF HISTORICISM 1870-93 -The cult of the monument vs cultivation of the interior -Urban Landmarks & rhetoric of legitimacy -Schools & Ideal secular municipal buildings -Stylistic rhetoric and rise of advertising	Bergdoll (2000) Chapter 9, pp.269-275 Chapter 9, pp.275-279



			-The domestic realm and refuge of the Psyche	
	Wednesday	TBD	Field Trip: -HSBC Building	
	Thursday	TBD	Reviews	
	Friday	TBD	Final exam	

Weighted marks:

Assignment 1- Analysis of building by Chambers or Adam:	15%
Assignment 2- Analytical comparisons of English and German Gardens:	15%
Assignment 3- analysis of Art Nouveau building (Morris, Webb or Cole):	15%
Sketches and report of field trip:	10%
Class participation:	5%
Final Exam:	40%
Total:	100%

Grading Scale:

A: 92 – 100%	A- : 89 – 91.99;	B+ : 86 – 88.99;	B: 82 – 85.99;	B- : 79 – 81.99;
C+ : 76 – 78.99	C: 72 – 75.99;	C- : 69 – 71.99;	D: 60 – 68.99;	F: Below 60.

Grading Principles

As a baseline, students are expected to attend class, ask questions, and actively learn inside and outside of the classroom. Thus, the grading components and scale above are rigid. As we wish to maintain a position of objectivity, no extra credit or “round-ups” will be given to individual students.

Homework and Project Guidelines

- Label everything accordingly – student name/number, class, assignment, date, problem numbers, where appropriate – at the top of every page.
- Complete the assignment with a professional mindset. Presume that your work will be reviewed by a coworker or community stakeholder who knows absolutely nothing about your project; hence, you will need to note every assumption, parameter, and reference and draw attention to the major steps of the process.



- Include a reference for every technical claim, statistic, and non-intuitive equation or coefficient used in your homework and project submissions. Ideally, this reference should be to a professional code or peer-reviewed reference such as the literature listed above. Once again, this practice will make a coworker's or stakeholder's review at a later date much more efficient and quality-controlled.
- Where needed, check each term for dimensionality and whether units are consistent. Wherever possible, perform proper unit conversions.
- Numerically label any working figures, diagrams, charts or tables in your submissions.
- Since developing professional-level communication skills is a major component of this course, mistakes in spelling, grammar, and general "sloppiness" of submitted or presented work will result in a lower grade, even if the technical work is sound.
- Homework and project submissions are due at the beginning of class. Out of respect for the teaching assistants and your classmates, late homework is not accepted. I suggest handing in partial homework should you find yourself in a situation in which you have expended your time. Genuine emergencies will be considered as valid excuses, though with close scrutiny.

You are all students at one of the most prestigious universities in the China, and you are expected act accordingly. Please complete your assignments on time and with integrity. Any violations of these principles will be, at a minimum, reflected in your grade for the course. All students are expected to read and comply with the Academic Code of Honor