

Liverpool John Moores University

Title: History and Theory 3 - Architecture and Urbanism
Status: Definitive
Code: **6045AR** (117603)
Version Start Date: 01-08-2019

Owning School/Faculty: Liverpool School of Art & Design
Teaching School/Faculty: Liverpool School of Art & Design

Team	Leader
Ian Wroot	Y

Academic Level: FHEQ6
Credit Value: 24
Total Delivered Hours: 49
Total Learning Hours: 240
Private Study: 191

Delivery Options

Course typically offered: Standard Year Long

Component	Contact Hours
Lecture	32
Practical	8
Seminar	8
Tutorial	1

Grading Basis: 40 %

Assessment Details

Category	Short Description	Description	Weighting (%)	Exam Duration
Essay	AS1	Illustrated Essay	50	
Essay	AS2	Illustrated Essay and Presentation	50	

Aims

To facilitate knowledge of architecture and its theories with focus on the period from The Second World War to today.

To engage in analysis of architectural designs of this period, and relate them to contemporary philosophical ideas and social phenomena.

Learning Outcomes

After completing the module the student should be able to:

- 1 1. Demonstrate an understanding of international architectural movements, ideas and buildings of the twentieth century and to know the work of their architects and designers.
- 2 2. To write an illustrated essay on the subject, that is produced on the computer.
- 3 3. Students will learn how to organize and structure Portfolio progress, document and archive coursework, and identify key action points for future.

Learning Outcomes of Assessments

The assessment item list is assessed via the learning outcomes listed:

Illustrated Essay	1	2
Essay & Presentation	2	3

Outline Syllabus

Inspired by CIAM (International Congress of Modern Architecture) and political consensus, the years following WW2 saw the worldwide spread of modern movement policies and a coherent discourse on urban design. Architectural values in the object itself, however, became subject to dispute between those who strove to redouble functionalism by flexible or mutable systems, and those who sought to rejoin historical continuity through symbolic form, language, and universalist conceptions of human dwelling. By the 1960s, critiques of modernism and what by then had become its conformist compromises, fomented dispute as to its social mission. Divided by consumerism, architecture seemed split between critique and technique. Both led, via the fantasy of mega-structure, to neo-vanguard provocations; one was positive and utopian, the other subversive and anarchic. Another line, however, was pursued by those who, revaluing architecture's 'autonomous' basis in form and type, moved towards the 'linguistic turn' that announced the polemic of 'postmodernism'.

The most radical 60s politico-cultural critique, Situationism, still informs the site-specific interventions of not only artworks such as Krzysztof Wodiczko's projections, but also architectural practices such as CoOp Himmelblau and Bernard Tschumi, who were also involved with architectural deconstruction. Deconstruction arose as an internal critique of architecture's own formal autonomy, and in some ways was the ultimate reference by architecture to the radical modernism of early 20thC art and music. Since the 1988 MoMA exhibition 'Deconstructivist Architecture', the formal collisions that filled it have, through the influence of Gilles Deleuze on the Baroque and the supermanipulative power of CAD, contorted into the 'folded' turboformalism of 'datascares' and 'hypersurfaces' that filled the 2004 Venice Biennale, 'Metamorph'. The critic Manfredo Tafuri, although recognizing the virtuosity of such 'architecture in the boudoir' noted its marginality to economic realities of the kind

exposed by the 2006 Venice Biennale on 'Global Cities'. Diane Ghirardo's book "Architecture After Modernism" has shown how the mega-demands of global capital have (despite Rem Koolhaas) taken the mass of building beyond the control of architects. In this regime of spectacle and control in public space and even subjectivity, an art practice such as that of Dan Graham may be more capable to insert playful, but acute, subversions.

Learning Activities

This module contains sixteen lectures and four seminars distributed across both semesters. Each lecture/seminar will deal with a defined theme, exploring theoretical concepts through international architects/artists and their achievements that will be illustrated. The role of the critique and the designer in the evolution of new architecture is also discussed. The student will also be expected to engage in a significant element of background reading and research in preparation for each assessment task. Attendance at these lectures, which further inform the design projects of both semesters, is compulsory.

Notes

The module will explore significant architectural theories and buildings from 1940 to 2000 both chronologically and thematically within their institutional and cultural contexts, with the outcome of illustrated essays.