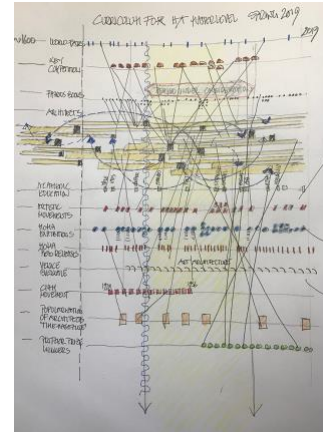


Studio Professor
Henri T. de HAHN

Course: ARCH5134
 Seminars: Tuesday 9:30am – 12:15pm
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Curriculum concept –Henri T. de Hahn

I anticipated it to be like most art history classes where you are just fed information. It was anything but that...
 Student Fall 2021

Course Title

A curated interpretation of architectural History and Theory

Course Content

The ambition of this graduate course is to revisit emblematic architectural projects and theories of the modern movement and to contextualize our findings within today's architectural *practice*. A central preoccupation that underscores this seminar is that the notion of modernity is "An Incomplete Project",¹ one which has proven since the 1920s to constitute the foundations of today's cultural legacy and conceptual framework. To give legitimacy to this argument, your faculty proposes to approach this course through two particular lenses. First, to promote a holistic and integrative understanding of historical and theoretical concepts of *high modernism* (i.e., Frank Lloyd Wright, Le Corbusier, Mies van der Rohe, and Louis Kahn) and *post-modernism* (i.e., Michael Graves, Aldo Rossi, and Robert Venturi). Second, to learn how to engage and interconnect seemingly disparate threads of knowledge by developing and researching connections across three key periods spanning from the international style to post-modernism and de-constructivism.

The desirable and unforeseen connections of new knowledge "as both research and the transmission of acquired learning,"² will include but not be limited to: key 20th century academic pedagogies; architectural movements; aesthetics experiences in judgment and taste; biennales, international competitions and world fairs; the importance of writing through essays and manifestoes; MoMA's exhibitions and press releases; the popularization of the architect's role in news magazines; the importance of Pritzker prize winners on an international stage; and, the role of urbanism and regionalism.

¹ **Habermas**, Jürgen, *Modernity—An Incomplete Project*. In *The Anti-Aesthetic: essays on postmodern culture*, edited by Hall Foster, 3-15. San Francisco: Bay Press, 1983.

² **Lyotard** Jean-François. *The Postmodern Condition: A report on Knowledge* (Minnesota: The University of Minnesota Press, 1984) [English. Trans. Geoff Bennington and Brian Massumi, *La Condition postmoderne: rapport sur le savoir*. (Paris: Les Editions de Minuit, 1970)]

Finally, there is a wish to understand the dynamic tensions based often on conflicting social and cultural dimensions—a lineage between heir and rebel, continuity and ruptures—thus a pedagogical approach to offset the traditional chronological learning of history and theory. This will provide multiple and simultaneous learning opportunities based on the complexity and currency of the content of each week's session.

Each session will consist of three key moments:

- First, the students will report succinctly on the biography of the architect(s) or movement under consideration and form a basis to understand key concepts.
- Second, the faculty member will present select abstract concepts through the pertinent sketches, drawings, and readings in order to introduce key elements to aid in understanding the seminal contributions of each architect / movement. This presentation will be complemented by the students' discussion and understanding of the required readings.
- Third, students will focus on analysis. Weekly assigned sample projects / essays will be provided or researched by students and they will come prepared to discuss their findings based on the analysis of these specific projects. Analysis will be in the form of drawings and various modes of representation which reveal, understand, and contextualize the "real object" through the body of history and theory.

The dialect between student analysis, faculty presentation and hands-on activities aims to offer the students a well-grounded understanding of the fundamental principles and transformative strategies behind each architect / movement; an ability to contextualize the architect's production, and most importantly for the students, to gain an appreciation to develop a sense of interconnectivity of knowledge that will slowly become second nature as they learn about modern and contemporary architecture.

Students will recognize in the syllabus an emphasis on domestic houses. Beyond your instructor's affinity for that building type, the early and mid-twentieth century saw leading architects tackle this subject matter vigorously. In fact, as we will see, this affinity to promote a vision through the design of houses continues till today. Thus, during class, an important component will be dedicated to houses of each of the architects of that particular session.