lbarc2140
2021

History of architecture : contemporary issues

3.00 credits	30.0 h	Q2

Teacher(s)	Carboni Gregorio ;
Language :	French
Place of the course	Bruxelles Saint-Gilles
Main themes	• Critical review of recent architecture • Demonstration and testing of sequencing and materiality for conceptual ideas relating to architectural procedures • Siting contemporary work in relation to the classical tradition, modern and post-modern approaches
Learning outcomes	**At the end of this learning unit, the student is able to :** The History of Architecture teaching unit is designed to provide a set of references. It will however avoid considering history as merely a reservoir of examples, but attempt to analyse it 'historically', i.e. to put these examples in their context to gain better understanding of their deep meaning. The main objective of the unit is to examine and (attempt to) understand architecture as a complex phenomenon, at the same time intellectual, physical and social in nature and what it means, taking a strictly historical approach. **Specific learning outcomes:** By the end of this course, students will be able to • be familiar with the relative chronology and the link between the successive contributions of some major designers. • analyse the products and 'theories' which have grown in number since the Renaissance. • analyse products as a reflection of ideology and power. **Contribution to the learning outcomes reference network:** **Build knowledge of architecture** • Be familiar with and analyse the discipline's basic references • Be able to use given references which, by analogy, can lead to other interpretations of the context • Develop knowledge and become an active participant in the learning process **Place the action** • Identify and analyse the paradigms on which the study is based according to various given methods and starting from various points of view • Formulate questions relating to the development of the context being studied to make working hypotheses **Make use of other subjects** • Make strategic use of other subjects to put into question the design and implementation of an architectural project **Express an architectural procedure** • Test and use relevant means of communication in relation to the intended audience and the target objectives **Make committed choices** • Make links between different methodological and epistemological perspectives

Evaluation methods	The student's active participation in the course (questions, observations, etc.) is strongly recommended. Students will be invited to explore a topic with their own bibliographic itinerary in the form of a written assignment to be submitted individually at the end of the term or in the second session. The research work can be done in collaboration with other students: in this case, it will be necessary to clearly state with whom the research was carried out. The list of themes is free, provided that it is indeed a question of history, current issues and architecture (time frame 1980-2020).
	Overly "pretentious" or generic questions will not be accepted and students will need to receive my approval before starting to write. Any question of an economic, societal, ecological, etc. nature should contribute to an analytical and critical description of the architectural field (the project, the building, space, the urban, etc.). A domain, therefore, central, and not peripheral. Work in the form of articles responding to calls for contributions or bibliographic "state of the art" on a specific question will be very welcome. Any work within a M.Arch. thesis being written will be accepted, provided it complies with the above-mentioned guidelines.
	As a reminder, history is the knowledge and account of past events deemed worthy of memory; of related facts, a human science and a method for acquiring and transmitting knowledge of the past. In this course, we do not work on Ancient history, nor the history of the Middle Ages, nor the history of Modern times, but contemporary history. And, more specifically, the history of architecture from the period 1980 to 2020. The work that can touch on "little history" (anecdotes that relate to a historical period); to "great history" (major events) or historiography (the history of the evolution of historical study ...) etc.
	The sequence of events that history studies is in the past. What is happening today, in the chronicles and in the news is not (yet) history. History is, moreover, the part of the past of humanity known by written documents (as opposed to prehistory). It is knowledge based on observation and description of facts (not imagination). The work will therefore have to deal with post-1980 subjects, themes and references (therefore, concerning the historical period 1980-2020). There should be no thematic repetitions between the different works.
	I also recall the definition given by dictionnaries of the word "architecture": 1. Art of constructing buildings. 2. Character, order, style of a construction: "Monument of beautiful architecture". In this sense, architecture should be the central element of written work. With the building as essential analytical foundations; the construction of walls delimiting the space on a given territory. Plans and drawings must support these same historical texts.
	Dictionnaries also gives us another definition of the word "architecture": What constitutes the framework, the essential elements of a work; structure: "The architecture of a novel". In this sense, the paper should also have its architecture: a well-written text, elegant, didactic, simple, understandable, scientifically serious and pleasant to read. Ideas, theses and hypotheses structured in order. And this, thanks to sources, historical documents, annals, archives, chronicles ...
	If the subject of a work has already been treated (by a doctorate, dissertation, article, documentary, book ...), it will have less scientific interest. Students are not requested to do a little academic summary. But neither should a work be absolutely original at all costs, or contain unknown archival material. An original critical comparison between things already studied will also be a good contribution ...
	Students who wish to do so can submit (at least one month before the submission date) a preliminary description of the theme and the methodology : 1 to 2 pages, typed and a bibliography (500 to 750 words). This document will be worth 10% of the final rating. The final document will be a search of 16,180 characters, spaces included, maximum and outside bibliography to be submitted in .doc, with a .pdf layout to append images and graphics. There is no minimum: only one page would be accepted. This work will count for 90% of the final mark. The PDF with images and plans, to understand more clearly what is explained in the text, will be very welcome, but not compulsory. For each job, in Word, the page header must contain the course code LBARC2140-20…, the NAME, the delivery date, and the number of pages and signs.
	All articles should be written with academic writing criteria and include primary and secondary material (or, for example, interviews). Like all college-level written assignments, these small essays should be completed independently, clearly written, proofread, typed (Bodoni, size 12, double-spaced) and use appropriate citation / note methods (APA, ideally in-text).
	Each written statement, each sentence, apart from commonly accepted things such as "the earth is round", must be proven by a referenced note allowing any future researcher to continue his possible research. There is no point in putting a generic note without a page: no researcher will start rereading an entire book in the hope of finding specific information. The page or any other element indicating where information was taken is therefore fundamental. The student will have to demonstrate the ability to develop a research, and any work resulting from a simple Google or Wikipedia search will be refused.
	The work will have to be well done, thorough (this is not a draft analysis). This will not be tutorial or compiler paper, nor will it focus too much on individual examples at the expense of a more organic and broad discussion. But, rather, an articulated and argued work, with a historico-sociological orientation, helping to implicitly express an opinion. The conclusion should neither be allusive nor superficial, responding to the whole development of the subject of the preceding pages. Above all, it should refer to the architectural field. Tests that do not meet the above requirements will not be considered or will need to be rewritten.
	Insufficient response to a topic being discussed; confusing, superficial or messy texts; inconsistent quotes; unresolved dialectical oppositions; unnecessary chatter; parts of text of no interest for the development of the theme; shortcomings in terms of historiographical knowledge or colloquial linguistic expression; unanswered questions raised; personal and approximate reflections and shortcuts; lack of development and analysis; unrelated material or any work not been edited ... will lead to failure.
	Students will be particularly encouraged to avoid ready-made or everyday sentences. A chosen theme is not a theme that needs necessarily be celebrated. A research paper is useful if it allows (even a minimal) advancement in the (even minimal) understanding of an aspect in a specific area. A writing, for example, on "architecture in Copenhagen from 1980 to 1989" whose only contribution is an acritic apology, worthy of a text from the Danish tourist office, with clichés and generalizations on " Danish sensitivity to ecological issues" is not praiseworthy. A scientific study is not a celebration or a compensation remedy.
	Given the absence of an oral exam on the course material, I would expect the student to devote consistent time to this work, arriving at an organized and consistent set of pages, with written expression of Master level. Plagiarism: Unfortunately, I have had several cases of plagiarism over the past few years. This is not only unacceptable, but also a reason for failure (Cf. chapter 4 section 7 of the RGEE 2020-21). If you have any questions about what constitutes plagiarism, please consult me.
	Note: this course requires considerable reading and writing skills. Fluency in French, and if possible English and

Teaching methods	The course will take place mainly in the form of ex cathedra seminars. At the same time, conferences and seminars may be offered with the participation of external guests. Guided tours of architecture and exhibitions may be scheduled depending on changes in general health conditions.
	If sanitary conditions change towards an orange or red code, the lessons may be held remotely (depending on the color code) using computer software provided by the university. The technical conditions of this remote mode will be specified to you when the state authorities have decided on the sanitary conditions for university institutions according to developments.
Content	At the end of the course taken during the three years of the Bachelor, the LBARC2140 Teaching Unit will reverse the point of view, taking as the starting abscissa the current situation and the world of today. The course will therefore focus on the history of contemporary architecture. Strictly understood, this adjective refers to what historians call the contemporary era, that is to say, the one they started with the Industrial and French Revolution. But, in order to avoid any ambiguity, we will speak in particular of the period going from 1970 to the present day (2021). A critical perspective of "today's architecture" which can only be done by broadening the horizon so as to restore it in a context, as broad as possible, not only intellectual and artistic, but also social, political, economic, etc. Although focusing, in fact, on current events, the course will intend to grasp it in its historical dimension and adopt, to do this, a socio-historian approach, with all the difficulties inherent in this kind of exercise, if acting from the most recent past.
	The course will aim to provide the student with a critical training on the essential events of the history of architecture and town planning of the last decades of the 20th century and the first 20 years of the 21st. In particular, the course will aim to provide the rudiments of a correct historical approach methodology, focusing on the existing relationships between project and history as well as between architecture and city. The course will be divided into general and monographic parts, without this division being binary and by watertight compartments. In the initial part, some general introductory themes will be quickly developed with a reference to the crisis of the classicist code, to the formation and dissemination of other languages in the contemporary era: the concepts of renewal, eclecticism, Modern architecture. , as they are discussed during the nineteenth and twentieth centuries. Unusually for a course in the history of contemporary architecture, the question of the historical-architectural heritage will also be brought to the fore: in its great coherence, it constitutes a basic element intended to condition the discussion around the fate of the architecture and Belgian and international cities. In this sense, a quick reference will be made to the neo-medieval theories of Boito to the debate on the environmental preexistences of Charles Buls, while passing by the theories of Giovannoni. Indeed, from 1880 to 1960, a common path took place which led to a different view of the built heritage. In terms of urban dimension, the notion of architectural monument was translated into the concepts of artistic environment and, later, of historic center. These, in turn, represented the foundations of a doctrine of conservation that interfered with the prospects for transformation of the European city (especially in Italy) precisely at the time when it expressed the need for modernization with extreme vigor. .
	Certain crucial moments in the history of contemporary architecture will then be identified and deepened. The themes chosen will broadly follow the chronological arrangement provided by the consolidated architectural historiography, but further details and additions to individual events and episodes will be expected. The course will deal with questions concerning contemporary architecture on a global level, from the United States of America to Japan, via Europe and the so-called "third world" (relations, influences ...) in a internationalist, non-Eurocentric and inclusive approach. We will focus on the architecture that will follow the first Venice Architecture Biennale in 1980: many projects, some significant Belgian and international cases and their historical context will be presented, examined and discussed. An exchange, in short, on the most significant moments in the works of the great architects of the 1980s, 1990s, 2000s, 2010s, with reference to the most recent historiography that opened up new perspectives on lesser-known works and periods.
	The course will also cover:
	1) Ideas and artistic movements with which architects came into contact through publications, shows, travels and their influences on architectural design.
	2) Ideas that the architects transmit to the international architectural culture and, moreover, the autonomous manifestation of architectural forms in other places with a fruitful process of assonance and diffusion.
	In this sense, part of the course will be devoted to Italian influences on international contexts since the end of the 1970s. Travels of architects and theorists, stays between Europe and the Americas, highlighting not only formal references, but also the most important correspondences in the architectural poetics of the relevant figures of the Tendenza. More in general, the critical debate, the thought and the work of the architects heirs of the first modernity (Sant'Elia, Andreani, Gardella, Scarpa, Wright, Persico, Giolli, Zevi, Rogers, etc.) will also be evoked. Some cities, including Milan and Venice, will be the subject of specific studies: on the one hand Milan, the "city of the boom" par excellence, on the other hand the city perhaps more linked to its historic-environmental specificity, will constitute two extreme cases to reflect around the theme of the confrontation / shock between modernity and tradition.

Bibliography	Une bibliographie complémentaire de base est fournie au début du cours. Elle sera complétée au fur et à mesure de l'avancement des cours.

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Other infos	This course does not have cylabus. Notes taken during lessons, listening to and participating in ex-cathedra lessons, and independent reading of the bibliography provided will be the basis for each student's personal learning.
Faculty or entity in charge	LOCI

Programmes containing this learning unit (UE)				
Program title	Acronym	Credits	Prerequisite	Learning outcomes
Master [120] in Architecture (Bruxelles)	ARCB2M	3		🔍