



AH/AT 324 MODERNISM IN ARCHITECTURE AND DESIGN IN COMPARATIVE PERSPECTIVE

IES Abroad Barcelona

DESCRIPTION: This course will look at Modernism as an international movement in architecture and design. Beginning with a discussion of Modernism in the arts, the course will focus upon developments in architecture and design in Europe and North America between 1880 and 1920 (Arts & Crafts, Art Nouveau, Secessionism, etc.). Special attention will be paid to Gaudí and *Modernisme* in Barcelona, and several relevant course-related trips will be made.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: None

METHOD OF PRESENTATION:

- Discussions of required readings
- Participation in class
- Midterm and final exams
- Research paper
- Discussions with classmates
- Public oral defense of their paper

REQUIRED WORK AND FORM OF ASSESSMENT:

- Class Participation -10%
- Course-related Trip Assignments -10%
- Mid-term Exam -25%
- Final Exam – 25%
- Research Paper -15%
- Oral Presentation of Research Topic -15%

Class Participation

This form of assessment includes participation in class discussions, classroom behavior, doing all required readings and coming to class prepared. It also includes attendance and student's level of engagement in the mandatory course-related trips.

Course-related Trip Assignments

Students will be asked to submit a one-page reflection based on each course-related visit. They will be given precise instructions. All reflections will be due one week after the trip.

Mid-Term and Final Exams

These exams will consist of multiple-choice questions with and without slides and true/false questions, all based on course content from readings and class presentations.

Research Paper

Students will choose a topic suitable for a research paper. The teacher will approve topics and aid students in locating valid sources. This paper should have a length of 1,500 words (6 pages double-spaced), not including endnotes or images.

Oral Presentation of Research Topic

Students must give a 10 to 15-minute presentation in class on their chosen research topic for their term paper. Presentations will be done individually by using PowerPoint. The use of additional materials is also encouraged (films clips, handouts etc.).

LEARNING OUTCOMES:

By the end of the course students will be able to:

- Recognize the main issues of Art Nouveau in Design and Architecture, in the city of Barcelona and in other American and European cities.

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- Distinguish the features and ideas of Art Nouveau in Catalan, European and American contexts
- Identify relevant Design issues through meaningful arguments
- Immerse themselves into a new culture of visual exploration
- Develop critical thinking and be able to compare and contrast the work of different designers
- Integrate your classroom experience into an exploration of Barcelona's modernist sites
- Outline the key concepts in Art Nouveau and explain them.

ATTENDANCE POLICY: As a member of our class community, you are expected to be present and on time every day. Attending class has an impact on your learning and academic success. For this reason, attendance is required for all IES Barcelona classes, including course-related excursions. If a student misses more than three classes in any course without justification, 3 percentage points will be deducted from the final grade for every additional absence. Seven unjustified absences in any course will result in a failing grade. Absences will only be justified, and assessed work, including exams, tests and presentations rescheduled, in cases of documented medical or family emergencies

CONTENT:

Session	Content	Required Readings
Session 1	Introduction.	NO READING
Session 2	The New Style – Art Nouveau. Key concepts: nature, symbolism, literature, Japonisme, Arabesques. Siegfried Bing. Ernst Haeckel.	• Greenhalgh, P. (2000). The Style and the Age, in <i>Art Nouveau 1890-1914</i>. London: V&A Publications. pp. 15-32.
Session 3	The Roots of Modernism: England. The Design Reformers (Henry Cole, John Ruskin, William Morris). The Arts and Crafts.	• Greenhalgh, P (2000). Le Style Anglais, in <i>Art Nouveau 1890-1914</i>. London: V&A Publications. pp. 127-145.
Session 4	Course-related Trip #1: Visit to the Design Museum Exhibition "Modernism"	• Various Texts from the Design Museum's Website, Barcelona
Session 5	Aubrey Beardsley and the Aesthetic Movement. The first Art Nouveau piece, Aestheticism in England, Liberty Department Store	• Ashby, C. (2021). The Artist as Illustrator, in <i>Art Nouveau: Art, Architecture and Design in Transformation</i>. Bloomsbury Publishing. pp. 84-87
Session 6	Art Nouveau in Belgium. Architecture: Victor Horta. In search of a total "work of art": Henri Van de Velde.	• Aubry, F. (2000). Victor Horta and Brussels, in <i>Art Nouveau 1890-1914</i>. Ed. Paul Greenhalgh. London: V&A Publications. pp. 275-285.
Session 7	Art Nouveau in France. Hector Guimard. Nancy and Émile Gallé.	• Weisberg, G. P. (2000). The Parisian Situation: Hector Guimard and the Emergence of Art Nouveau, in <i>Art Nouveau 1890-1914</i>. Ed. Paul Greenhalgh. London : V&A Publications. pp. 265-273.
Session 8	Course-related Trip #2: Casa Amatller	• Domenech i Montaner, L. (1990). In Search of a National Architecture in <i>Lluís Domenech I Montaner: Arquitecto Modernista</i>. Lourdes Figueras. Barcelona: Fundació Caja Barcelona. pp.209-211.

Session 9	Barcelona a city in expansion. An exploration of the city's urban expansion, prompted by the Universal Exhibition of 1888. We will also review how <i>Modernisme</i> came about and what were its original manifestations.	- Robinson, W. H. and Lord, C. B. (2007). Barcelona and Modernity in <i>Barcelona and Modernity: Picasso, Gaudí, Miró</i>, Ed. William H. Robinson, Jordi Falgàs and Carmen Belen Lord. New Haven: Yale University Press. pp. 2-13. - Lord, C. B. (2007). The New Art: Modernisme in <i>Barcelona and Modernity: Picasso, Gaudí, Miró</i>. Ed. William H. Robinson, Jordi Falgàs and Carmen Belen Lord. New Haven: Yale University Press. pp. 34-41.
	Review for Mid-Term Exam	Review Course Material
Session 10	Midterm Exam	
Session 11	Modernista Architecture in Barcelona: Lluís Domènech i Montaner and Josep Puig i Cadafalch.	- Freixa, M. (2007). Architecture and Design of the Modernist Era in <i>Barcelona and Modernity: Picasso, Gaudí, Miró</i>. Ed. William H. Robinson, Jordi Falgàs and Carmen Belen Lord. New Haven: Yale University Press. pp. 144-151 - Freixa, M. (2007). Domenech i Montaner and Architectural Synthesis in <i>Barcelona and Modernity: Picasso, Gaudí, Miró</i>. Ed. William H. Robinson, Jordi Falgàs and Carmen Belen Lord. New Haven: Yale University Press. pp. 158-164. - Freixa, M. (2007). Puig i Cadafalch, a Versatile Architect in <i>Barcelona and Modernity: Picasso, Gaudí, Miró</i>. Ed. William H. Robinson, Jordi Falgàs and Carmen Belen Lord. New Haven: Yale University Press. pp.152-157.
Session 12	Antoni Gaudí: Main Themes in his Work. Medievalism, orientalism, catalanism, religion, nature and his main works (architecture and design).	- Thiébaud, P. (2002). The Architect and the City and From Eastern Influence on Catalan Nationalism. In <i>Gaudí: Visionary Architect</i>. New York: Harry N. Abrams Inc. pp. 18-39 - Zerbst, R. (2020). Casa Vicens 1878-1888" in <i>Gaudi: The Complete Works</i>. Cologne: Taschen. pp. 60-89
Session 13	Gaudí: Mature Projects. Parc Güell, Casa Batlló, Casa Milà and La Pedrera.	- Hughes, R. (1992). <i>Barcelona</i>. London: Harvill. pp. 504-523. - Zerbst, R. (2020). Güell Park 1900-1914 in <i>Gaudi: The Complete Works</i>. Cologne: Taschen. pp. 294-337

Session 14	The Poster as an Art Form Toulouse Lautrec and his influence in the graphic arts with his poster design. The work of Alphonse Mucha.	Wood, G. (2000). <i>The Age of Paper in Art Nouveau 1890-1914</i>. Ed. Paul Greenhalgh. London: V&A Publications. pp. 149-163
Session 15	Course-related Trip #3 – La Pedrera/ Casa Milà	Fondevila, M. (2007). The Extravagant Jujol in <i>Barcelona and Modernity: Picasso, Gaudí, Miró</i>. Ed. William H. Robinson, Jordi Falgàs and Carmen Belen Lord. New Haven: Yale University Press. pp.202-210.
Session 16	Gaudí's Magnum Opus: La Sagrada Familia.	- Thiébaud, P. (2002). The Hellenic Temple of Mediterranean Gothic In <i>Gaudí: Visionary Architect</i>. New York: Harry N. Abrams Inc. pp. 79-96. - Hughes, Robert (1992). <i>Barcelona</i>. London: Harvill. pp. 523-541.
Session 17	Art Nouveau architecture in America: Louis H. Sullivan and Frank Lloyd Wright. Art Nouveau design and decorative arts in America: Louis Comfort Tiffany.	- Colquhoun, A. (2002). Organicism versus Classicism: Chicago 1890-1910 in <i>Modern Architecture</i>. Oxford: Oxford History of Art. pp. 35-56. - Cooney Frelinghuysen, A. (2000), "Lewis Comfort Tiffany 1848-1933" in <i>Heilbrunn Timeline of Art History: The Metropolitan Museum of Art</i>. http://www.metmuseum.org/toah/hd/tiff/hd_tiff.htm
Session 18	The Glasgow Style. Charles Rennie Mackintosh and Margaret Macdonald. The Glasgow Four	Fiell, C. and Peter (1995). <i>Charles Rennie Mackintosh</i>. Cologne: Taschen. pp. 5-44.
Session 19	Secession in Vienna: free art, modern art. Architecture: Otto Wagner, Joseph Maria Olbrich, Gustav Klimt, Joseph Hoffmann. The Wiener Werkstätte.	- Naylor, G. (2000). Secession in Vienna in <i>Art Nouveau 1890-1914</i>. Ed. Paul Greenhalgh. London: V&A Publications. pp. 298-309. - Ashby, C. (2021). Art Nouveau in Vienna in <i>Art Nouveau: Art, Architecture and Design in Transformation</i>. London: Bloomsbury Publishing. pp. 117-126.
Session 20	Course-related Trip #4: Modernista Walking Tour. Today we will move our classroom to the streets of Barcelona. We will follow a marked route to visit some landmarks of Modernista architecture in the city.	Loos, A. (2003). Poor Little Rich Man in <i>Loos: Peter August Sarnitz</i>. Cologne: Taschen. pp. 18-20.

Session 21	Class Presentations I	
Session 22	Class presentations II	Papers are due Today!!!
Session 23	Class presentations III	
Session 24	Review for Final Exam	
Session 25	Final Exam	

COURSE-RELATED TRIPS:

- The Design Museum: Exhibition “Modernism”
- Casa Amatller
- La Pedrera
- Modernista Walking Tour
- Self-guided Trip

REQUIRED READINGS:

- Ashby, C. (2021). The Artist as Illustrator, in *Art Nouveau: Art, Architecture and Design in Transformation*. Bloomsbury Publishing. pp. 84-87
- Ashby, C. (2021). Art Nouveau in Vienna in *Art Nouveau: Art, Architecture and Design in Transformation*. London: Bloomsbury Publishing. pp. 117-126.
- Aubry, F. (2000). Victor Horta and Brussels, in *Art Nouveau 1890-1914*. Ed. Paul Greenhalgh. London: V&A Publications. pp. 275-285.
- Colquhoun, A. (2002). Organicism versus Classicism: Chicago 1890-1910 in *Modern Architecture*. Oxford: Oxford History of Art. pp. 35-56.
- Cooney Frelinghuysen, A. (2000), Lewis Comfort Tiffany 1848-1933 in *Heilbrunn Timeline of Art History: The Metropolitan Museum of Art*. http://www.metmuseum.org/toah/hd/tiff/hd_tiff.htm (July 2007)
- Domenech i Montaner, L. (1990). In Search of a National Architecture in *Lluís Domenech I Montaner: Arquitecto Modernista*. Lourdes Figueras. Barcelona: Fundació Caja Barcelona. pp.209-211.
- Fiell, Charlotte and Peter (1995). *Charles Rennie Mackintosh*. Cologne: Taschen. pp. 5-44.
- Fondevila, M. (2007). The Extravagant Jujol in *Barcelona and Modernity: Picasso, Gaudí, Miró*. Ed. William H. Robinson, Jordi Falgàs and C. B. Lord. New Haven: Yale University Press. pp.202-210.
- Freixa, M. (2007). Architecture and Design of the Modernist Era in *Barcelona and Modernity: Picasso, Gaudí, Miró*. Ed. William H. Robinson, Jordi Falgàs and Carmen Belen Lord. New Haven: Yale University Press. pp. 144-151.
- Freixa, M. (2007). Puig I Cadafalch, a Versatile Architect in *Barcelona and Modernity: Picasso, Gaudí, Miró*. Ed. William H. Robinson, Jordi Falgàs and Carmen Belen Lord. New Haven: Yale University Press. pp.152-157.
- Freixa, M. (2007). Domenech i Montaner and Architectural Synthesis in *Barcelona and Modernity: Picasso, Gaudí, Miró*. Ed. William H. Robinson, Jordi Falgàs and Carmen Belen Lord. New Haven: Yale University Press. pp. 158-164.
- Greenhalgh, P. (2000). The Style and the Age in *Art Nouveau 1890-1914*. London: V&A Publications. pp. 15-32.
- Greenhalgh, P. (2000). Le Style Anglais: English Roots of the New Art in *Art Nouveau 1890-1914*. Ed. Paul Greenhalgh. London: V&A Publications. pp. 127-145.
- Hughes, R. (1992). *Barcelona*. London: Harvill. pp. 504-523.
- Hughes, R. (1992). *Barcelona*. London: Harvill. pp. 523-541.
- Loos, A. (2003). Poor Little Rich Man in *Loos: Peter August Sarnitz*. Cologne: Taschen. pp. 18-20.
- Lord, C. B. (2007). The New Art: Modernisme in *Barcelona and Modernity: Picasso, Gaudí, Miró*. Ed. William H. Robinson, Jordi Falgàs and Carmen Belen Lord. New Haven: Yale University Press. pp. 34-41.

- Naylor, G. (2000). Secession in Vienna in *Art Nouveau 1890-1914*. Ed. Paul Greenhalgh. London: V&A Publications. pp. 298-309.
- Robinson, W. H. and Lord, Carmen Belen (2007). Barcelona and Modernity in *Barcelona and Modernity: Picasso, Gaudí, Miró*, Ed. W. H. Robinson, Jordi Falgàs and Carmen Belen Lord. New Haven: Yale University Press. pp. 2-13.
- Thiébaut, P. (2002). The Architect and the City and From Eastern Influence on Catalan Nationalism. In *Gaudí: Visionary Architect*. New York: Harry N. Abrams Inc. pp. 18-39.
- Thiébaut, P. (2002). The Hellenic Temple of Mediterranean Gothic in *Gaudí: Visionary Architect*. New York: Harry N. Abrams Inc. pp. 79-96.
- Weisberg, Gabriel P. (2000). The Parisian Situation: Hector Guimard and the Emergence of Art Nouveau, in *Art Nouveau 1890-1914*. Ed. Paul Greenhalgh. London : V&A Publications. pp. 265-273.
- Wood, Ghislaine (2000). The Age of Paper in *Art Nouveau 1890-1914*. Ed. Paul Greenhalgh. London: V&A Publications. pp. 149-163.
- Zerbst, R. (2020). Güell Park 1900-1914 in *Gaudí: The Complete Works*. Cologne: Taschen. pp. 294-337.
- Zerbst, R. (2020). Casa Vicens 1878-1888” in *Gaudí: The Complete Works*. Cologne: Taschen. pp. 60-89.

FILMOGRAPHY:

- *Sense and Sensibility: the Allure of Art Nouveau*. Chapter 1: Paris; Chapter 2: British Cities and Chapter 3: Vienna. BBC Documentary, 2022.
- *Inside Standen House: William Morris*. HENI Talks Perspectives, National Portrait Gallery, London, 2018.
- *Aubrey Beardsley at Tate Britain*. Exhibition Tour, TATE London, 2020.
- *The Art of Being a Dandy*. TATE Gallery, London, 2020.
- *How Department Stores Liberated Victorian-era Women*. History Channel, 2019
- *Rene Lalique: Jewelry of the Art Nouveau Era*. Doyle New York, 2021
- *Dressing for the Movement*. Wilton Historical Society, Wilton, CT.
- *Guastavino and the Art of Structural Tile*. Museum of the City of New York, 2014. Metalocus.
- *Inside La Sagrada Familia: Barcelona’s Unfinished Masterpiece*, TIME, 2019.
- *God’s Architect; Antoni Gaudí’s Glorious Vision*. CBS News, 2013
- *Ten Buildings that Changed America*. Manufacturing Intellect Series, 2013.
- *Louis Sullivan: A New Architecture for Chicago*. The Art Institute of Chicago, Chicago, IL, 2017.
- *Mackintosh: Glasgow’s Neglected Genius*. BBC Four, London, 2018.
- *The History of Margaret Macdonald*. STV1, Glasgow, UK, 2017

RECOMMENDED READINGS:

- Duncan, A. (1994). *Art Nouveau*. London: Thames and Hudson.
- Van Hensbergen, G. (2001). *Gaudí*. London: Harper Collins.
- Pevsner, N. (1960). *Pioneers of Modern Design: from William Morris to Walter Gropius*. Rev. Ed. London: Penguin.