

Fall 2018

ARCH 382-001: History of Architecture IV for Art & Design Students

Cleve Harp

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Architecture 382-001 HISTORY OF ARCHITECTURE IV
READING BUILDING(S) IN CONTEXT:
Examining Forces Shaping Modern Architectural Design 1850-2010 ©

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Course Overview

The historic sense involves a perception, not only of the pastness of the past, but of its presence.

- T S Eliot, "Tradition and the Individual Talent", 1919

How do architects and their professional colleagues (interior designers, engineers, builders) create works of significance? What conditions and values conspire to influence the making of **memorable and lasting** built works?

British Prime Minister, historian, and writer Winston Churchill remarked that "**We shape our buildings and afterward they shape us.**"¹ How does that cycle work? What **circumstances** come together to shape the design of a building? How does that building in turn influence the **cultural landscape** and the **built environment** which follow?

FLASHBACK *The architecture of ancient Rome becomes the official architectural language for a fledging new republic a thousand years later and half way around the world, seeking to model itself and its institutions upon those of the earlier empire.*

FLASHBACK *In 17th c East Asia a private palace over time assumes such renown that its typology shapes the design of the 20th c American suburban house.*

FLASHBACK *In a remote town on the northern coast of Spain a star architect from another continent plays the decisive role in rebranding the place as a major new cultural destination and in so doing reinvents the building's client as a major global power player in 21st c cultural development.*

The making of the building, its conception, its design, as well as its construction, are preludes to the role a building comes to play over time – and ultimately in **history**. That role can go beyond the immediacy of its physical place and location to reach and affect larger and distant audiences.

What are the ingredients in these recipes that forge lasting and memorable places? What is the **role of the Architect** in that process? How is that role affected by strong **contextual influences** – physical, environmental, economic, cultural, political, and technological?

This course will explore these issues, using significant pieces of architecture over the past century and a half as **models** – each worthy in itself as an object of attention and analysis, but more importantly here as an influential player in **place-making** and ultimately in the broader **realm of culture and ideas**. Students will conduct research, sharing their findings with the class. Presentations and discussions will focus on the selected buildings, permitting participants to hone their communications skills as they analyze and synthesize their individual findings and evolving points of view. Students will work solo and in small teams.

The course will look at six overlapping but distinctive phases of architectural design of the past one hundred fifty years, with each phase focused on the emerging **zeitgeist** of the era: **transition to the modern, proto-modern, high modern, post-modern, global, and regional/local**. For each phase, the course will address significant buildings, using works by key architects as vehicles to delve into the machinations of conceiving, making, and realizing Architecture – and ultimately in the creation of Place.

The inquiry is meant to illuminate the challenges of significant place-making in the early 21st c.

Suppose that an architect of the twelfth or thirteenth century were to return among us, and that he were to be initiated into our modern ideas; if one put at this disposal the perfections of modern industry, he would not build an edifice of the time of Philip Augustus or St Louis (12th-13th c), because this would be to falsify the first law of art, which is to conform to the needs and customs of the times.

- Eugene Viollet-le-Duc, France, 1863

¹ Winston Churchill, 28 October 1943, address to the House of Commons (meeting in the House of Lords), Houses of Parliament, London

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Le Corbusier, Villa Savoye, 1930



Ground Floor Plan



Stair



Bath

Course Objectives

- ~ Provide exposure to and research of **key modern buildings**, their architects, and associated design factors and processes
- ~ Introduce fields of **modern design theory and criticism**
- ~ Expand **architectural vocabulary**
- ~ Develop appreciation for the **discipline of Architecture** and its role in the broader arena of **cultural evolution**
- ~ Apply **case-study approach** to study of modern design evolution
- ~ Develop **critical analytical and evaluative skills**
- ~ Improve **reading skills**
- ~ Improve **verbal and discussion skills**

Course Organization & Logistics

The course will meet once weekly: Wednesday, 11:30 – 2:25 PM. There will be a brief break midway through class. Any student not returning after the break will be counted absent for the day. The break may be used for phone calls, texts, etc. No phones, laptops, or ipads are permitted in class.

Lectures and presentations will be held in Weston Lecture Hall II (WLH2).
For this **required** course attendance at all sessions will be **mandatory**.

Students are responsible for signing the class **Attendance Sheet** at each class. Failure to sign in will result in an **ABSENCE**. Repeated absences are likely to result in failure to adequately absorb course content. The sign-in sheets will be available at the beginning of class. A tardy arrival will require you to sign in with the Instructor after class. NJIT stipulates that course attendance will count toward your course grade for the semester. Your course grade will drop one full letter grade for each Unexcused Absence after the third Unexcused Absence. An Excused Absence can only be approved through application to the Office of the Dean of Students which forwards its determination to the course instructor.

Each student will be responsible for the following course work which will constitute the grade for the semester:

- ~ Two team powerpoint PPT presentations
- ~ Two exams: midterm and final
- ~ Course participation (regular attendance, minimal tardiness, active engagement with questioning and commenting, awakens / no sleeping)

Reminders

- > *NO mobile phone use whatsoever is permitted during class. Mobile phones are to be OFF during class and put away.*
- > *NO headphone use is permitted during class.*
- > *NO laptops, etc, may be brought to class or used during class, EXCEPT through special prior arrangement with Instructor.*
- > *Emailing, internet-surfing, and texting are NOT permitted during class.*
- > *Should these behaviors occur, class will stop, and you will be reminded of class protocols. Repeated infractions on the part of a student will result in the student being asked TO LEAVE THE CLASSROOM.*

READING BUILDING(S) IN CONTEXT:

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Reading Assignments & Exam Schedule

Link to *Littman Library* website for posted readings:

<http://librarius.njit.edu/vwebv/search?browseFlag=N&instructorId=35%7CHarp%2C++Cleve&departmentId=0&courseId=0§ionId=0&recCount=25&searchType=5&page.search.search.button=Search>

For assistance, contact Littman Librarian Danielle Reay

Critics ~ / Architect-Writers *

Readings to be completed in advance of each class

Week 1 5 Sept	Kenneth Frampton ~	MODERN ARCHITECTURE: A CRITICAL HISTORY, 2007 Preface to the Fourth Edition, Introduction, 2007 Edition
	Rafael Moneo *	THEORETICAL ANXIETY AND DESIGN STRATEGIES, 2004 Preface
	Peter Eisenman *	TEN CANONICAL BUILDINGS 1950-2000, 2008 , Introduction
	Andrew Higgott ~	KEY MODERN ARCHITECTS, 2018 , Introduction
Week 2 12 Sept	Kenneth Frampton ~	MODERN ARCHITECTURE: A CRITICAL HISTORY, 2007 Part II, Chapter 1: News from Nowhere: England 1836-1924
	Ralph Waldo Emerson ~	NATURE, 1836 , Essay
	John Ruskin ~	THE SEVEN LAMPS OF ARCHITECTURE, 1849 Introduction, Andrew Saint, 1988; Contents; Introductory
	John Ruskin ~	THE STONES OF VENICE, 1853 Introduction, J G Links, 1960; Book 1: Chapters 2, 3
Week 3 19 Sept	Kenneth Frampton ~	MODERN ARCHITECTURE: A CRITICAL HISTORY, 2007 Chapter 2: Adler & Sullivan: The Auditorium and the Highrise 1886-95 Chapter 4: Structural Rationalism and the Influence of Viollet-le-Duc: Gaudi, Horta, Guimard and Berlage 1880-1910
	Nikolaus Pevsner ~	PIONEERS OF MODERN DESIGN, 1936 Introduction, Richard Weston, 2004; Foreword(s): 1 st Ed, 2 nd Ed, Pelican Ed Chapter 1: Theories of Art from Morris to Gropius Chapter 2: From 1851 to Morris and the Arts and Crafts Movement Chapter 4: Art Nouveau Chapter 5: Engineering and Architecture in the Nineteenth Century
Week 4 26 Sept	Kenneth Frampton ~	MODERN ARCHITECTURE: A CRITICAL HISTORY, 2007 Chap 3: Frank Lloyd Wright and the Myth of the Prairie 1890-1916 Chap 6: The Sacred Spring: Wagner, Olbrich & Hoffman 1886-1912 Chap 5: C R Mackintosh and the Glasgow School 1896-1916
	Frank Lloyd Wright *	THE ART AND CRAFT OF THE MACHINE, 1901 , Essay
	Nikolaus Pevsner ~	PIONEERS OF MODERN DESIGN, 1936 Chapters 6-7

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Critics ~ / Architect-Writers *

Readings to be completed in advance of each class

Week 5
3 Oct

Kenneth Frampton ~

MODERN ARCHITECTURE: A CRITICAL HISTORY, 2007

Chap 7: Antonio Sant'Elia and Futurist Architecture 1909-14

Chap 8: Adolf Loos and the Crisis of Culture 1896-1931

Chap 11: Auguste Perret: Evolution of Classical Rationalism 1899-1925

Chap 12: The Deutsche Werkbund 1898-1927

Chap 13: The Glass Chain: European Architectural Expressionism 1910

Chap 14: The Bauhaus: the Evolution of an Idea 1919-32

Christian Norberg-Schulz ~

MEANING IN WESTERN ARCHITECTURE, 1974

Chapter 10: Enlightenment

Adolf Loos *

ORNAMENT AND CRIME, 1908, Essay

Rayner Banham ~

THEORY AND DESIGN IN THE FIRST MACHINE AGE, 1960

Introduction: The Machine Age & After; Contents; Section 2:

Futurist Manifestoes

Week 6
10 Oct

Kenneth Frampton ~

MODERN ARCHITECTURE: A CRITICAL HISTORY, 2007

Chap 17: Le Corbusier and the Esprit Nouveau 1907-31

Chap 16: De Stijl: Evolution and Dissolution of Neo-Plasticism 1917-31

Chap 19: New Collectivity: Art and Architecture in Soviet Union 1918-32

Chap 20: Le Corbusier and the Ville Radieuse 1928-46

Chap 22: Aalto and the Nordic Tradition 1895-1957

Le Corbusier *

TOWARDS A NEW ARCHITECTURE, 1923

Argument

The Engineer's Aesthetic and Architecture

Three Reminders to Architects

The Illusion of Plans

Pure Creation of the Mind

Christian Norberg-Schulz ~

MEANING IN WESTERN ARCHITECTURE, 1974

Chapter 11: Functionalism

Week 7
17 Oct

Kenneth Frampton ~

MODERN ARCHITECTURE: A CRITICAL HISTORY, 2007

Part II

Chap 18: Mies van der Rohe and the Significance of Fact 1921-33

Chap 23: Terragni and the Architecture of Italian Rationalism 1926-43

Chap 26: Mies and the Monumentalization of Technique 1935-67

Part III

Chap 1: The International Style: Theme and Variations 1925-65

Henry Russell-Hitchcock ~

THE INTERNATIONAL STYLE: ARCHITECTURE SINCE 1922,

1932, Foreword to 1966 Edition, Preface, Chapters 1-9

Rayner Banham ~

THEORY AND DESIGN IN THE FIRST MACHINE AGE, 1960

Section 5: Berlin, the Bauhaus, and the Victory of the New Style



Mies van der Rohe, Project for a Brick Country House, plan

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Critics ~ / Architect-Writers *

Readings to be completed in advance of each class

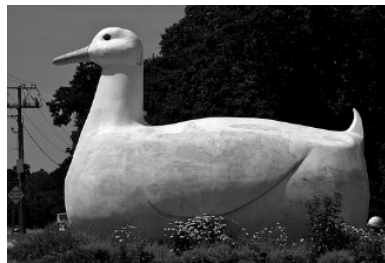
Week 8
24 Oct **Midterm Exam on Moodle** RE Weeks One-Seven Course Materials
Note: **Some exam questions will be based on required weekly Readings**

Week 9
31 Oct **Kenneth Frampton ~** **MODERN ARCHITECTURE: A CRITICAL HISTORY, 2007**
Part II Chap 27: Eclipse of the New Deal: Fuller, Johnson, Kahn 1934-64
Part III Chap 2: New Brutalism and Architecture of the Welfare State:
England 1949-59

Week 10
7 Nov **Kenneth Frampton ~** **MODERN ARCHITECTURE: A CRITICAL HISTORY, 2007**
Part III Chap 4: Place, Production and Scenography:
International Practice Since 1962

Sigfried Giedion ~ **SPACE TIME AND ARCHITECTURE, 1941**
Foreword to 1st Ed
Foreword to 4th Ed
Introduction to 4th Ed: Architecture in the 1960's: Hopes and Fears
Part X: In Conclusion

Robert Venturi * **COMPLEXITY AND CONTRADICTION IN ARCHITECTURE, 1966**
Foreword
Introduction
Preface
Chap 1: Non-straightforward Architecture – A Gentle Manifesto
Chap 2: Complexity & Contradiction vs Simplification or Picturesqueness
Chap 3: Ambiguity



Robert Venturi, Long Island Duck,
Complexity and Contradiction in Architecture

Week 11
14 Nov **Kenneth Frampton ~** **MODERN ARCHITECTURE: A CRITICAL HISTORY, 2007**
Part III Chap 6: World Architecture and Reflective Practice

Aldo Rossi * **THE ARCHITECTURE OF THE CITY, 1966**
Contents
Editor's Preface
Ed's Intro
Intro to 1st American Ed
Introduction: Urban Artifacts & A Theory of the City

Rayner Banham ~ **THE ARCHITECTURE OF THE WELL-TEMPERED ENVIRONMENT, 1969, 1984**
Chapters 1, 2, 13

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Critics ~ / Architect-Writers *

Readings to be completed in advance of each class

Week 12
21 Nov

No class

Thanksgiving Week

Week 13
28 Nov

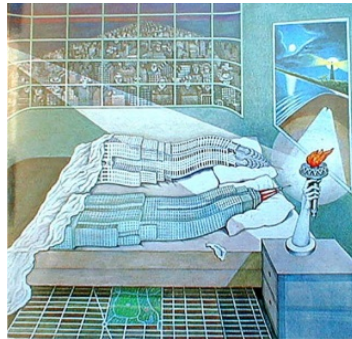
Kenneth Frampton ~

MODERN ARCHITECTURE: A CRITICAL HISTORY, 2007
Part III Chap 7: Architecture in the Age of Globalization 1975-2007

Rem Koolhaas *

DELIRIOUS NEW YORK A RETROACTIVE MANIFESTO FOR MANHATTAN, 1979

Contents
Introduction
Prehistory



Rem Koolhaas,
Delirious New York, drawing

Week 14
5 Dec

Kenneth Frampton ~

MODERN ARCHITECTURE: A CRITICAL HISTORY, 2007
Part III Chap 5: Critical Regionalism: Modern Architecture and Cultural Identity

Colin Rowe & Fred Koetter ~

COLLAGE CITY, 1978
Chap 3: Collision City and the Politics of 'Bricolage'

Week 15
12 Dec

Christian Norberg-Schulz ~

MEANING IN WESTERN ARCHITECTURE, 1974
Meaning, Architecture, and History

Kenneth Frampton ~

STUDIES IN TECTONIC CULTURE: THE POETICS OF CONSTRUCTION IN NINETEENTH AND TWENTIETH CENTURY ARCHITECTURE, 2001

Introduction: Reflections on the Scope of the Tectonic
The Owl of Minerva: An Epilogue

Andrew Higgott ~

KEY MODERN ARCHITECTS, 2018, Introduction

12 Dec

Last Day of Fall Classes

Week 16
TBD

Final Exam on Moodle

RE Weeks Nine-Fifteen Course Materials
Note: *Some exam questions will be based on required weekly Readings*

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PPT PRESENTATION SCHEDULE

Architects Works (chronological listing, date of completion)

Note: instructor lectures shown **BOLD**; other presentations by students

Week 1
5 Sept

Overview Introduction
Reading Toward Architecture

Weeks 2 & 3

Stirrings of Change: The Prelude
1840-1910

Week 2
12 Sept

Joseph Paxton

Great Conservatory, Chatsworth, England, 1841
Lily House, Chatsworth, 1849
Crystal Palace, London, 1851

Henri Labrouste

Bibliotheque Sainte-Genevieve, Paris, 1850
Salle Labrouste Reading Room, Bibliotheque
Nationale de France, 1868

William Morris & Philip Webb
Philip Webb

Red House, Bexleyheath, England, 1859
Standen, West Sussex, England, 1894

H H Richardson

Trinity Church, Boston, 1877
Allegheny County Courthouse, Pittsburgh, 1886
Marshall Field Wholesale Store, Chicago, 1888

Week 3
19 Sept

Antoni Gaudi

Palau Guell, Barcelona, 1888
Sagrada Familia, Barcelona, 1906
Casa Mila, Barcelona, 1910

Victor Horta

Tassel House, Brussels, 1893
Horta House, Brussels, 1901
Maison du Peuple, Brussels, 1900

Daniel Burnham
/ Burnham & Root

Monadnock Building, Chicago, 1891
Columbian Exposition, Chicago, 1893
Flatiron Building, New York, 1902

Louis Sullivan

Wainwright Building, St Louis, 1891
Guaranty Building, Buffalo, 1895
Carson Pirie Scott Store, Chicago, 1904



Louis Sullivan, Bayard Building, New York, façade detail

READING BUILDING(S) IN CONTEXT:

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PPT PRESENTATION SCHEDULE

Architects

Works (chronological listing, date of completion)

Note: instructor lectures shown **BOLD**; other presentations by students

Weeks 4 & 5

Emerging Possibilities: The Proto-Modern
1900-1914

Week 4
26 Sept

Frank Lloyd Wright

Winslow House, River Forest, Illinois, 1893
Larkin Building, Buffalo, 1904
Robie House, Chicago, 1910
Fallingwater, Bear Run, Pennsylvania, 1934
Guggenheim Museum, New York, 1959

Charles Rennie Mackintosh

Glasgow School of Art, Glasgow, 1899
Hill House, Helensburgh, Scotland, 1903
Willow Tea Rooms, Glasgow, 1904

Otto Wagner

Vienna Stadtbahn (Metro Stations), 1901
Church of St Leopold am Steinhof, Vienna, 1907
Post Office Savings Bank, Vienna, 1912

Auguste Perret

Rue Franklin Apartments, Paris, 1904
Ponthieu Garage, Paris, 1907
Notre Dame du Raincy Church, Raincy, France, 1923

Week 5
3 Oct

Josef Hoffman

Purkersdorf Sanatorium, Vienna, 1905
Palais Stoclet, Brussels, 1911
Austrian Pavilion, Venice, 1934

Adolf Loos

Steiner House, Vienna, 1910
Goldman and Salatsch Store, Vienna, 1911
Tristan Tzara House, Paris, 1926
Muller House, Prague, 1930

Peter Behrens
Antonio Sant'Elia
Bruno Taut

AEG Turbine Factory, Berlin 1909
Drawings of the Citta Nuova, Milan, 1913
Glass Pavilion, Cologne, Germany, 1913

Walter Gropius

Fagus Factory, Alfeld, Germany, 1913
Bauhaus, Dessau, Germany, 1926
Gropius House, Lincoln, Massachusetts, 1938



C R Mackintosh, Glasgow School of Art, Library

READING BUILDING(S) IN CONTEXT:

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PPT PRESENTATION SCHEDULE

Architects Works (chronological listing, date of completion)

Note: instructor lectures shown **BOLD**; other presentations by students

Weeks 6 & 7

New Visions: The High Modern
1920-1960

Week 6
10 Oct

Le Corbusier

Maison Dom-ino, project, 1914
Maison Citrohan, project, 1922
Villa Stein, Garches, France, 1927
Villa Savoye, Poissy, France, 1930
Unite d'Habitation, Marseilles, 1952
Chapel of Notre-Dame-du-Haut, Ronchamp, France, 1955
La Tourette, Eveux-sur-Arbresle, France, 1960

Eileen Gray

Villa E.1027, Roquebrune St Martin, France, 1929

Vladimir Tatlin
Erich Mendelsohn
Kazimir Malevich

Monument to the Third International, St Petersburg, 1920
Einstein Tower, Potsdam, Germany, 1921
Architektons, 1923

Gerrit Rietveld
Richard Neutra

Schroder House, Utrecht, Netherlands, 1924
Lovell Health House, Los Angeles, 1929
Kaufmann Desert House, Palm Springs, California, 1946

Buckminster Fuller

Dymaxion House, 1928
Proposal for a Geodesic Hangar, 1951

Gunnar Asplund

Stockholm Library, 1928
Woodland Chapel and Cemetery, 1920-1940

Alvar Aalto

Paimio Sanatorium, Paimio, Finland, 1929
Villa Mairea, Noormarkku, Finland, 1939
Saynatsalo Town Hall, Saynatsalo, Finland, 1952

Week 7
17 Oct

Mies van der Rohe

Proposal for a Glass Skyscraper, 1922
Project for a Brick Country House, 1924
German Pavilion at the Barcelona Exposition, Spain, 1929
Villa Tugendhat, Brno, Czech Republic, 1930
Seagram Building, New York, 1958

Giuseppe Terragni

Casa del Fascio, Como, Italy, 1936
Danteum Project for Via Del Impero, Rome, 1938

Luigi Moretti

Casa Delle Armi Fencing Academy, Italo Forum, Rome, 1936
Casa Il Girasole, Rome, 1950

Gordon Bunshaft * * *

Lever House, New York, 1951
Beinecke Rare Book Library, New Haven, Connecticut, 1963

Marcel Breuer

UNESCO Headquarters, Paris, 1958
Whitney Museum, New York, 1966

Oscar Niemeyer * * *

Niemeyer House, Canaas, Brazil, 1953
National Congress Building, Brasilia, Brazil, 1960
French Communist Party Headquarters, Paris, 1972

* * * Pritzker Prize winner

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PPT PRESENTATION SCHEDULE

Architects Works (chronological listing, date of completion)

Note: instructor lectures shown **BOLD**; other presentations by students

Week 8 **Midterm Exam** RE Weeks One-Seven Course Materials
 24 Oct on Moodle *Note: Some exam questions will be based on required Readings*

Weeks 9 & 10
***Alternative Discourses: The Post-Modern
 1950-1985***

Week 9 31 Oct	Luis Barragan * * * Lina Bo Bardi Louis Kahn Charles & Ray Eames Charles Moore Paul Rudolph James Stirling * * * Peter & Alison Smithson Herman Hertzberger	Barragan House & Studio, Mexico City, 1948 Cuadra San Cristobal, Mexico City, 1967 Casa de Vodro/Glass House, Sao Paulo, Brazil, 1950 SESC Pompeia Factory Leisure Center, Sao Paulo, Brazil, 1986 Yale University Art Gallery, New Haven, Connecticut, 1953 Salk Institute, La Jolla, California, 1963 Kimbell Art Museum, Fort Worth, Texas, 1972 Yale Center for British Art, New Haven, Connecticut, 1974 Case Study House 8, Pacific Palisades, California, 1959 Sea Ranch, Big Sur, California, 1963 Yale Art & Architecture Building, New Haven, Connecticut 1963 Leicester Engineering Building, Leicester, England, 1963 Florey Building, Oxford University, England, 1971 Staatsgalerie Stuttgart, Stuttgart, Germany, 1984 The Economist Building, London, 1964 Robin Hood Gardens, London, 1972 Central Beheer, Apeldoorn, Netherlands, 1972
Week 10 7 Nov	Robert Venturi * * * Giovanni Michelucci Peter Eisenman Aldo Rossi Frank Gehry * * *	Guild House, Philadelphia, 1963 Vanna Venturi House, Philadelphia, 1964 Fire Station Number 4, Columbus, Indiana, 1968 Sainsbury Wing of the National Gallery, London, 1991 Church of the Autostrada, Florence, 1964 Cassa Risparmio di Pistoia e Pescia, Pistoia, Italy, 1965 Banca Monte dei Paschi di Siena, Colle Val D'Elsa, Italy, 1978 House II, Hardwick, Vermont, 1970 Wexner Center for the Arts, Columbus, Ohio, 1989 Memorial to Murdered Jews of Europe, Berlin, 2005 Elementary School, Fagnano Olana, Italy, 1972 Gallaratese Housing, Milan, Italy, 1974 Cemetery of San Cataldo, Modena, Italy, 1976 Gehry House, Los Angeles, 1978 Vitra Design Museum, Weil-am-Rhine, Germany, 1989 Bilbao Guggenheim Museum, Bilbao, Spain, 1997 Fondation Louis Vuitton, Paris, 2014

* * * Pritzker Prize winner

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PPT PRESENTATION SCHEDULE

Architects Works (chronological listing, date of completion)

Note: instructor lectures shown **BOLD**; other presentations by students

Weeks 11 & 12

***Beyond Limits Beyond Borders: The Global
1975-present***

Week 11 14 Nov	Renzo Piano * * *	Pompidou Center, Paris, 1977, w Richard Rogers Punta Nave Renzo Piano Building Workshop, Genoa, Italy, 1991 Kansai Air Terminal, Osaka, Japan, 1994 Morgan Library Addition, New York, 2006
	Norman Foster * * *	Willis Faber Dumas Building, Ipswich, England, 1975 Carree d'Art, Nimes, France, 1993 30 St Mary Axe (Swiss Re Tower), London, 2004
	Richard Rogers * * *	Lloyd's Building, London, 1986 Lloyd's Register, London, 2000 Neobankside, London, 2012
	Jean Nouvel * * *	L'Institut du Monde Arabe / Arab World Institute, Paris, 1987 Cartier Foundation, Paris, 1994 Les Bains des Docks, Le Havre, France, 2008
Week 12 21 Nov	No class	Thanksgiving Week
Week 13 28 Nov	Rem Koolhaas * * *	Netherlands Dance Theater, 1988 Nexus Housing, Fukuoka, Japan, 1991 Kunsthal Rotterdam, Netherlands, 1992 Seattle Library, Seattle, Washington, 2004 CCTV Headquarters, Beijing, 2008
	Steven Holl	Void/Hinged Space, Nexus Housing, Fukuoka, Japan, 1991 Bloch Building Nelson-Atkins Museum, Kansas City, Missouri, 2007 Horizontal Skyscraper / Vanke Center, Shenzhen, China, 2009
	Herzog & deMeuron * * *	Goetz Gallery, Munich, 1992 Ricola Europe Factory & Storage Building, Switzerland, 1993 1111 Lincoln Road, Miami Beach, Florida, 2011 Elbphilharmonie, Hamburg, Germany, 2016
	Zaha Hadid * * *	Vitruvius Fire Station, Weil am Rhein, Germany, 1993 Evelyn Grace Academy, London, 2010 Heydar Aliyev Center, Baku, Azerbaijan, 2012
	Sanaa * * *	21 st Century Museum, Kanazawa, Japan, 2004 New Museum of Contemporary Art, New York, 2007
	Kengo Kuma	Xinjin Zhi Museum, Xinjin, China, 2011 FRAC, Marseille, France, 2013

* * * Pritzker Prize winner

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PPT PRESENTATION SCHEDULE

Architects Works (chronological listing, date of completion)

Note: instructor lectures shown **BOLD**; other presentations by students

Weeks 13 & 14

Return to Place: The Regional / The Local
1970-present

Week 14
5 Dec

Carlo Scarpa

Canova Museo, Possagno, Italy, 1957
Brion-Vega Cemetery, San Vito d'Altivole, Italy, 1972
Banco Popolare, Verona, Italy, 1973

Jorn Utzon ***

Can Lis, Mallorca, Spain, 1972
Sydney Opera House, Australia, 1973
Bagsvaerd Church, Copenhagen, Denmark, 1976

Glenn Murcutt ***

Marie Short House, New South Wales, Australia, 1975
Marika Alderton House, Northern Territory, Australia, 1994
Boyd Education Center, New South Wales, Australia, 1999

Tadao Ando ***

Koshino House, Ashiya, Japan, 1981

Yokio Taniguchi
Toyo Ito ***

Church of the Light, Osaka, Japan, 1989
Kasai Rinkai Park View Point Visitors Center, Tokyo, 1995
Sendai Mediatheque, Sendai, Japan, 2001

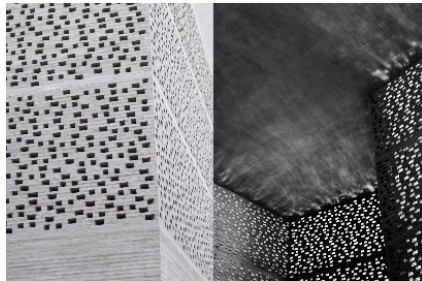
Week 15
12 Dec

Alvaro Siza ***

Pinto & Sotto Mayor Bank, Oliveira, Portugal, 1986
Porto School of Architecture, Porto, Portugal, 1996
Santa Maria Church, Marco de Canavezes, Portugal, 1996
Zaida Building / Patio House, Granada, Spain, 2006
Ibere Carmago Museum, Porto Alegre, Brazil, 2008

Peter Zumthor ***

Saint Benedict Chapel, Graubunden, Switzerland, 1988
Thermal Baths, Vals, Switzerland, 1996
Kolumba Museum, Cologne, Germany, 2006
Steilneset Memorial, Vardo, Norway, 2011



Peter Zumthor, Kolumba Museum, details

Week 16
TBD

Final Exam
on Moodle

RE Weeks Nine-Fifteen Course Materials

Note: Some exam questions will be based on required weekly Readings

*** Pritzker Prize winner

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Student PPT Presentations: *Architectural Works in Context*

PPT Presentations will be prepared by teams and by individual students. Team presentations should be cohesive graphically and designed as a whole. Each presentation is to accomplish the following criteria:

- a summary of Architect's theory of design – 2 slides / 2 minutes max**
his/her intentions and design "strategies" (recurring "mechanisms, procedures, paradigms, and formal devices" in the work, per Rafael Moneo in THEORETICAL ANXIETY AND DESIGN STRATEGIES)
- b document the design of the building – 6 slides / 6 minutes max**
site location plan
site property plan
floor plan(s), section(s), elevation(s)
significant detail (1)
architectural representation – drawings by Architect, where available, and in subsequent documentation
photographs – exterior and interior, color where available
- c establish the contexts in which the building was created – 3 slides / 3 minutes max**
context of architect's career (early, mid, or late) – **not the architect's life story**
context of geography, ie, map(s) of country, region, and/or city
context of specific site and its topography
technological context
cultural context
political context
- d reflect on the ongoing cultural presence of the building – 1 slide / 1 minute max**
address continuing local and global importance of the work, in both its physical use and its media representation
- e video documentation, where available and informative – 1 minute max**

Your name, course name, semester, and PPT Presentation title are to appear on first slide.

Typeface to be ARIAL. Always use SPELLCHECK in preparing your PPT Presentation.

Each and every page must include at least one image.

Each and every image is to be accompanied by a title or caption.

A slide may include more than one image.

Graphic design and composition of each PPT Presentation and all its pages are of critical importance.

NOTE: In order for PPT presentation materials to be adequately absorbed and reviewed by class members in preparation for exams, EACH PPT PRESENTATION MUST BE POSTED on the NJIT **MOODLE** course page, WITHIN 24 HOURS OF ITS REQUIRED PRESENTATION DATE. Late postings will result in lower grades.

Midterm & Final Exams

Online exams using the NJIT MOODLE system will consist of questions posed Re slide image identification (ie, names of buildings, names of architects). Additional questions will take the form of multiple choice, true/false, and matching.

Familiarize yourself with access to, and use of, MOODLE, well in advance of the Midterm Exam.

Reference materials may be used during these exams. Each student may choose his/her location for taking the exams.

No exchange of information or communication whatsoever between students is permitted during the exams.

The NJIT Honor Code will be applicable for these exams and **will be strictly enforced.**

READING BUILDING(S) IN CONTEXT:

***Examining Forces Shaping Modern Architectural Design 1850-2010* ©**

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Course Grading

PPT Presentation 1- team	15%
PPT Presentation 2- individual	15%
Midterm Exam	30%
Final Exam	30%
Class Participation	10%
Total	100%

A Klee painting named 'Angelus Novus' shows an angel looking as though he is about to move away from something he is fixedly contemplating. His eyes are staring, his mouth is open, his wings are spread. This is how one pictures the angel of history. His face is turned towards the past. Where we perceive a chain of events, he sees one single catastrophe which keeps piling wreckage upon wreckage and hurls it in front of his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing from Paradise; it has got caught in his wings with such violence that the angel can no longer close them. This storm irresistibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward. This storm is what we call Progress.

- Walter Benjamin, **Theses on the Philosophy of History**, 1940



Paul Klee, Angelus Novus, 1920

READING BUILDING(S) IN CONTEXT:

Examining Forces Shaping Modern Architectural Design 1850-2010 ©

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REFERENCES (hard copies on reserve in CoAD Littman Library *for use in Library only, though some titles are available digitally*)

Ching, Francis D K	Architectural Graphics
Clark, Roger & Pause, Michael	Precedents in Architecture
Cohen, Jean-Louis	The Future of Architecture Since 1889
Colquhoun, Alan	Modern Architecture
Conrads, Ulrich	Programs and Manifestos on 20th Century Architecture
Curtis, William J R	Modern Architecture Since 1900
Fletcher, Sir Banister	A History of Architecture
Ford, Edward R	The Details of Modern Architecture 1928 to 1988
Frampton, Kenneth	A Genealogy of Modern Architecture: Comparative Critical Analysis of Built Form
Goldman, Glenn	Architectural Graphics: Traditional and Digital Communication
Gregory, Rob	Key Contemporary Buildings: Plans, Sections and Elevations
Higgott, Andrew	Key Modern Architects: 50 Short Histories of Modern Architecture
Pevsner, Nicholas	Pioneers of Modern Design
Tafuri, Manfredo	Modern Architecture
Vidler, Anthony	Histories of the Immediate Present
Weston, Richard	Key Buildings of the Twentieth Century: Plans, Sections and Elevations

REQUIRED PURCHASE in advance of course

Frampton, Kenneth	Modern Architecture: A Critical History (4th Ed, 2007)
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Wassily Chair, Marcel Breuer