Fall 2018

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

Cleve Harp

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

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.” 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 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
Architecture 382-001 HISTORY OF ARCHITECTURE IV
READING BUILDING(S) IN CONTEXT:
Examining Forces Shaping Modern Architectural Design 1850-2010 ©
2 of 15

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, awakensness / 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 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&sectionId=0&recCount=25&searchType=5&page.search.search.button=Search

For assistance, contact Littman Librarian Danielle Reay

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<th>Critics ~ / Architect-Writers *</th>
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<td>Kenneth Frampton ~</td>
<td>MODERN ARCHITECTURE: A CRITICAL HISTORY, 2007</td>
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<td>Rafael Moneo *</td>
<td>THEORETICAL ANXIETY AND DESIGN STRATEGIES, 2004</td>
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<td>Peter Eisenman *</td>
<td>TEN CANONICAL BUILDINGS 1950-2000, 2008,</td>
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<td>Introduction</td>
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<tr>
<td>Andrew Higgott ~</td>
<td>KEY MODERN ARCHITECTS, 2018,</td>
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<td>Introduction</td>
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<td><strong>Week 2</strong></td>
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<td>12 Sept</td>
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<tr>
<td>Kenneth Frampton ~</td>
<td>MODERN ARCHITECTURE: A CRITICAL HISTORY, 2007</td>
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<td>Part II, Chapter 1: News from Nowhere: England 1836-1924</td>
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<td>Ralph Waldo Emerson ~</td>
<td>NATURE, 1836, Essay</td>
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<td>John Ruskin ~</td>
<td>THE SEVEN LAMPS OF ARCHITECTURE, 1849</td>
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<td>Introduction, Andrew Saint, 1988; Contents; Introductory</td>
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<td>John Ruskin ~</td>
<td>THE STONES OF VENICE, 1853</td>
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<td>Introduction, J G Links, 1960; Book 1: Chapters 2, 3</td>
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<td><strong>Week 3</strong></td>
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<td>19 Sept</td>
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<td>Kenneth Frampton ~</td>
<td>MODERN ARCHITECTURE: A CRITICAL HISTORY, 2007</td>
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<td>Chapter 2: Adler &amp; Sullivan: The Auditorium and the Highrise 1886-95</td>
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<td>Chapter 4: Structural Rationalism and the Influence of Viollet-le-Duc: Gaudi, Horta, Guimard and Berlage 1880-1910</td>
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<td>Nikolaus Pevsner ~</td>
<td>PIONEERS OF MODERN DESIGN, 1936</td>
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<td>Introduction, Richard Weston, 2004; Foreword(s): 1st Ed, 2nd Ed, Pelican Ed</td>
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<td>Chapter 1: Theories of Art from Morris to Gropius</td>
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<td>Kenneth Frampton ~</td>
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<td>Chap 3: Frank Lloyd Wright and the Myth of the Prairie 1890-1916</td>
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<td>Chap 6: The Sacred Spring: Wagner, Olbrich &amp; Hoffman 1886-1912</td>
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<td>Chap 5: C R Mackintosh and the Glasgow School 1896-1916</td>
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<tr>
<td>Frank Lloyd Wright *</td>
<td>THE ART AND CRAFT OF THE MACHINE, 1901, Essay</td>
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<td>Nikolaus Pevsner ~</td>
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<td>Chapters 6-7</td>
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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 16: De Stijl: Evolution and Dissolution of Neo-Plasticism 1917-31  
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 ~  

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
### Critics ~ / Architect-Writers *

#### 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

#### Week 10

- **7 Nov**  
  Kenneth Frampton ~  
  MODERN ARCHITECTURE: A CRITICAL HISTORY, 2007
  Part III Chap 4: Place, Production and Scenography: International Practice Since 1982

  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

#### 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 ~  
  Chapters 1, 2, 13
| Week 12  | 21 Nov | Kenneth Frampton ~ | MODERN ARCHITECTURE: A CRITICAL HISTORY, 2007 |
| Week 13  | 28 Nov | Rem Koolhaas ~ | DELIRIOUS NEW YORK A RETROACTIVE MANIFESTO FOR MANHATTAN, 1979 |
|         |       |                  | Contents |
|         |       |                  | Introduction |
|         |       |                  | Prehistory |
| Week 14 | 5 Dec  | Kenneth Frampton ~ | MODERN ARCHITECTURE: A CRITICAL HISTORY, 2007 |
|         |       | 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 |
|         |       | 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 |
|         |       | Andrew Higgott ~ | KEY MODERN ARCHITECTS, 2018, Introduction |
|         | 12 Dec | Last Day of Fall Classes |
| Week 16 | TBD    | Final Exam on Moodle |
|         |       | Note: Some exam questions will be based on required weekly Readings |
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<td><strong>Overview Introduction</strong></td>
<td>Reading Toward Architecture</td>
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**Architects**

**Week 1**
5 Sept

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

- Philip Webb
  - H H Richardson
  - Trinity Church, Boston, 1877
  - Allegheny County Courthouse, Pittsburgh, 1886
  - Marshall Field Wholesale Store, Chicago, 1888

- Daniel Burnham
  - Monadnock Building, Chicago, 1891
  - Burnham & Root
  - Columbian Exposition, Chicago, 1893
  - Flatiron Building, New York, 1902

**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
  - Monadnock Building, Chicago, 1891
  - Burnham & Root
  - 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*
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 Statdabahn (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

- AEG Turbine Factory, Berlin 1909

Antonio Sant’Elia

- Drawings of the Citta Nuova, Milan, 1913

Bruno Taut

- 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
P P T 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-inno, 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, Eueux-sur-Arbesle, France, 1960

**Eileen Gray**
Villa E.1027, Roquebrune St Martin, France, 1929

**Vladimir Tatlin**
Monument to the Third International, St Peters burg, 1920

**Erich Mendelsohn**
Einstein Tower, Potsdam, Germany, 1921

**Kazimir Malevich**
Architektons, 1923

**Gerrit Rietveld**
Schroder House, Utrecht, Netherlands, 1924

**Richard Neutra**
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, Canaos, Brazil, 1953
National Congress Building, Brasilia, Brazil, 1960
French Communist Party Headquarters, Paris, 1972

* * * Pritzker Prize winner
**PPT PRESENTATION SCHEDULE**

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**Alternative Discourses: The Post-Modern 1950-1985**

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

Architects | Works (chronological listing, date of completion)
---|---
**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

No class | Thanksgiving Week

Week 13

**Rem Koolhaas** | *Netherlands Dance Theater, 1988*
*Nexus Housing, Fukuoka, Japan, 1991*
*Kunsthall 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** | *Vitra Fire Station, Weil am Rhein, Germany, 1993*
*Evelyn Grace Academy, London, 2010*
*Heydar Aliyev Center, Baku, Azerbaijan, 2012*

**Sanaa** | *21st 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
## PPT PRESENTATION SCHEDULE

<table>
<thead>
<tr>
<th>Week 14</th>
<th>Architect</th>
<th>Works (chronological listing, date of completion)</th>
</tr>
</thead>
</table>
| 5 Dec   | Carlo Scarpa | Canova Museo, Possagno, Italy, 1957  
|         |           | Brion-Vega Cemetery, San Vito d'Altivole, Italy, 1972  
|         |           | Banco Populare, 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  
|         |           | Church of the Light, Osaka, Japan, 1989 |
|         | Yokio Taniguchi | Kasai Rinkai Park View Point Visitors Center, Tokyo, 1995  
|         | Toyo Ito * * * | Sendai Mediatheque, Sendai, Japan, 2001 |

<table>
<thead>
<tr>
<th>Week 15</th>
<th>Architect</th>
<th>Works (chronological listing, date of completion)</th>
</tr>
</thead>
</table>
| 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 |

Week 16

**Final Exam**
on Moodle

RE Weeks Nine-Fifteen Course Materials

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

*** Pritzker Prize winner
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
h is/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.
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
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  

Wassily Chair, Marcel Breuer