
ARCH 382 HISTORY OF ARCHITECTURE IV

Prerequisites: History of Architecture I, II & III

Meeting Day & Time: Tuesdays & Thursdays, 8:30-9:55

Locations: Ersin Altin: KUPF 107 Burcak Ozludil: KUPF 103
 Aris Damadian: KUPF 204 Sevin Yildiz: KUPF 110

NAAB Performance Criteria: 7, 8, 10; 1, 3, 4, 9 (to accomplishment level *understanding*)

Type of Course & Course Overview

This is a required undergraduate lecture course; 3 credits, 3 contact hours; meets twice weekly; enrollment app. 120 students. This course examines the history of architecture, urbanism and the built environment in the 20th century (circa 1890-2000) and early 21st century. The focus is on global developments with an emphasis on key monuments and designers examined in relation to the social, economic, and political climates which produced them. Important artistic innovations (in painting, photography, film, etc.) are also considered. Though arranged according to historical chronology, lecture content is driven by thematic and contextual issues such as the machine age, modernism, postmodernism, mechanization, and globalization and the information age.

Learning Objectives

The objectives of this class are multifold: it seeks to enhance students' awareness of how architecture in the 20th century, and still today, reflects the cultural developments of the period; to foster students' understanding of the relationship between architectural and urban forms and social and political systems; to promote students' ability to analyze programmatic and formal precedents and design solutions to assist in the development of studio projects. The course also seeks to develop students' ability to think critically and to sharpen their analytical and writing skills.

Course Requirements & Grading Criteria *[Subject to change during semester.]*

- Alert attendance at twice weekly lectures (grade lowered for poor attendance &/or sleeping in class)
- Class participation, **30%** of final grade
- Mid-term exam, **30%** of final grade
- Final exam, **40%** of final grade

Course Calendar Highlights

03/12 Mid-Term Exam

TBA Final Exam

Course Materials

Texts: These texts are **required** for the course and are available in the NJIT bookstore. They are also on reserve in the SOA Library. Weekly reading assignments are included with semester schedule below.

1. Curtis, William J. Modern Architecture since 1900. Third Edition, Upper Saddle River: Prentice Hall, 1996. *A comprehensive survey of 20th century architecture emphasizing stylistic evolution. The focus is on individual designers and key buildings.*

2. Ghirardo, Diane. Architecture after Modernism. London: Thames & Hudson, 1996.

A thematic survey of architecture after 1965 which discusses key works in a cultural context. Chapters are extremely broad in scope. This book will be referred to extensively in the second half of the semester.

Primary Readings: Students are responsible for a series of primary readings (20 in total) by significant architects, critics, and theorists of the 20th century, including texts by many designers whose work we study in lectures. Careful reading of these essays, short treatise, and excerpts from longer works reveals the link between theory and practice and between cultural developments and architectural developments. Student comprehension of primary readings is tested in the class discussions. Last 30 minutes of each session is reserved for these discussions. See Schedule for primary reading assignments.

1. Adolf Loos, "Ornament and Crime" (1908) [Conrads]
2. Frank Lloyd Wright, "The Art & Craft of the Machine" (1901) [Conrads]
3. Sant'Elia & Marinetti, "Futurist Architecture" (1914) [Conrads]
4. Theo van Doesburg, "Towards a Plastic Architecture" (1924) [Conrads]
5. Gropius, "Programme of the Staatliches Bauhaus" (1919) [Conrads]
6. Le Corbusier, "Five Points towards a New Architecture" (1926) [Conrads]
7. Raymond Hood, "City under a Single Roof" (1929)
8. Philip Johnson, "Seven Crutches of Modern Architecture" (1955) [Ockman]
9. Le Corbusier, "Ineffable Space" (1945) [Ockman]
10. Kenzo Tange, "A Plan for Tokyo 1960" (1961) [Ockman]
11. Victor Gruen, "Cityscape and Landscape" (1955) [Ockman]
12. Jane Jacobs, "The Death and Life of Great American Cities" (1961) [Ockman]
13. Louis I. Kahn, "Architecture is the Thoughtful Making of Spaces" (1957) [Ockman]
14. Hassan Fathy, "Architecture for the Poor" (1969) &
Hassan Fathy, "Natural Energy and Vernacular Architecture" (1986) [Jencks]
15. Guy Debord, "Theory of the Derive" (1958) [webct]
16. Robert Venturi and Denise Scott Brown, "On Ducks and Decoration" (1968) [Ockman]
17. Rossi, "The Architecture of the City" (1966) [Ockman]
18. Peter Eisenman, "Cardboard Architecture" (1972) [Jencks]
19. Mark Wigley, "Deconstructivist Architecture" (1988) [Jencks]
20. Rem Koolhaas, "Bigness or the Problem of Large" (1994) [Jencks]

These readings are available as PDFs via links on the course website via WebCT. Most of them are also anthologized in the following books which are on reserve in the SOA Library and are generally available for purchase.

1. Conrads, Ulrich, ed. Programs and Manifestoes on 20th Century Architecture. Cambridge: MIT, 1993.
2. Jencks, Charles, ed., Theories and Manifestoes of Contemporary Architecture. London: Academy, 1997.
3. Ockman, Joan, ed. Architecture Culture 1943-1968: A Documentary Anthology. New York: Rizzoli, 1993.

- **Lecture Outlines:** Outlines contain essential information, including complete identification (name, date, location, etc.) of all works discussed in lecture, important terminology, historic or thematic issues, and indication of "required works"—those students need to know for exams. Each outline is arranged according to the sequence of lecture slides, enabling students to easily follow the presentation. Outlines are available on the course website prior to each lecture. Students should print outlines BEFORE class and consult them during lectures.
- **Digital Images:** A database on the course website includes images of all "required works," as indicated on lecture outlines. Images shown used for exam slide IDs are drawn from the database. 4-5 images are provided for each required work, usually an exterior, interior, plan or section, and detail. A complete identification (name of designer, name of project, location, date, and style/movement) is also included with each image. Additional images are available in the Image Database on the Architecture Library homepage. To access the library's

database you need a USERNAME [**soauser**], PASSWORD [*check with arch librarians for latest password*] and DOMAIN [**library1**].

- *Student Notes*: Taking regular and thorough notes during lectures and from readings is essential to your success in this course. Note-taking allows you to process the material and translate it into your own critical framework. Note-taking also allows you to determine what you don't understand and what questions you should ask your professor or your colleagues. When taking notes during lectures make sure you write down key phrases, terms, or descriptions—whatever is emphasized in the presentation. You should also take visual notes—sketch or diagram a building or an idea so that you understand it. After each lecture, review your notes to see what is missing. You can probably fill in the blanks from your textbook readings (Curtis & Ghirardo). Your notes should explain the WHO, WHAT, WHERE, WHEN, HOW & WHY of a building, project, or key issue. Students may be required to submit their notes for review during the semester.
- *Course Website on WebCT*: Materials for Arch 382 are available to students on the course website, accessible through the NJIT WebCT portal at <http://webct.njit.edu> or through the Campus Pipeline at <http://cp1.njit.edu>. To access these sites you need your UCID and UCID password and must be registered for the course. If you do not have a UCID account, contact Academic Computing immediately. Materials posted on the site include: course syllabus, lecture outlines, digital images for exam review, links to primary readings, updated course calendar, and any special announcements. These materials will not be distributed. You are responsible for downloading and printing them.

Course Requirements Explained

- *Class participation*: Each class will be composed of two parts. Whereas the first 45 minutes will be the overview of that session's topic, remaining 30 minutes is reserved for an in-class discussion of the primary reading assignments listed in the Schedule. Students should come prepared to talk about the significance of and the main idea(s) in the primary reading. Participation in these discussions is *required* and will constitute 30% of final grade.
- *Mid-Term & Final Exams*: These are based on material covered in twice weekly lectures, textbook readings, and primary readings. For exams, students are responsible for all buildings and projects marked on lecture outlines as "required works." Exams will consist of slide identifications of key building and projects which require students to provide: a) architect's name, b) project's name, c) location, d) date, and e) style/movement for the work shown AND to write a brief essay discussing the architectural and cultural significance of the building or project including, but not limited to: a) innovation or tradition in design, b) typology, c) materials, d) style or movement, e) relationship to theory, f) historical milieu. Evaluation is based on accuracy, specificity, and proper use of appropriate terminology.

Course Policies

- *Attendance*: Students are required to attend twice weekly lectures. Attendance is monitored through sign-in sheets. Lectures start promptly at 8:30, when sign-in sheets are removed. Students arriving after the start of the lecture are marked absent for the class. Students may NOT sign-in for their friends. Any student caught signing a name not his/her own will FAIL the course. You must notify your instructor in advance, in writing (email or printed note), if you plan to miss class and a determination will be made if this absence will be excused. If you wake up and decide you are too sick to attend class you must email your instructor BEFORE 8:30 am and bring in a doctor's note the following class. Otherwise your absence will NOT be excused. **Four** unexcused absences will lower a student's final grade by half a letter.
- *Honor Code*: All students are bound by the university honor code, described in the NJIT student handbook, which strictly prohibits cheating and plagiarism in quizzes, exams, and papers. Cheating and plagiarism are

illegal, immoral, and insulting to yourself, your professor, and your colleagues. They will NOT be tolerated in this course under any circumstances. Any student caught cheating or plagiarizing will automatically **FAIL** the course.

Contact Information

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Office Hours: Thursday, 10-12, or by appointment

Students are encouraged to drop in during office hours. Students should also feel free to email with any concerns or questions about the course. Students are responsible for notifying the instructors in advance, via email or in person, if they must miss class or a deadline.

Schedule

<u>Week</u>	<u>Date</u>	<u>Lecture Topics, Reading Assignments</u>
1	1/20	Introduction
	1/22	Art Nouveau <u>Reading</u> • Curtis—Chapter 3
2	1/27	Vienna Secession & The Problem of Ornament <u>Reading</u> • Curtis—Chapter 3 • Primary Reading # 1: Adolf Loos, “Ornament and Crime” (1908)
	1/29	New Materials/New Forms: Concrete <u>Reading</u> • Curtis—Chapter 4

<u>Week</u>	<u>Date</u>	<u>Lecture Topics, Reading Assignments</u>
3	2/3	<p>20th Century Romanticism: Frank Lloyd Wright</p> <p><u>Reading</u></p> <ul style="list-style-type: none"> • Curtis—Chapter 7 • Primary Reading # 2: Frank Lloyd Wright, “The Art & Craft of the Machine” (1901)
	2/5	<p>Responses to Mechanization I: Futurism, Constructivism</p> <p><u>Reading</u></p> <ul style="list-style-type: none"> • Curtis—Chapters 6 & 12 • Primary Reading # 3: Sant’Elia & Marinetti, “Futurist Architecture” (1914)
4	2/10	<p>New Sight/New Space: Expressionism, Cubism and De Stijl</p> <p><u>Reading</u></p> <ul style="list-style-type: none"> • Curtis—Chapter 9 & 11 • Primary Reading # 4: Theo van Doesburg, “Towards a Plastic Architecture” (1924)
	2/12	<p>Responses to Mechanization II: Deutscher Werkbund & the Bauhaus</p> <p><u>Reading</u></p> <ul style="list-style-type: none"> • Curtis—Chapters 6 & 11 • Primary Reading # 5: Gropius, “Programme of the Staatliches Bauhaus” (1919)
5	2/17	<p>Towards the International Style I: Making & Marketing Modernism--LMVDR</p> <p><u>Reading</u></p> <ul style="list-style-type: none"> • Curtis—Chapters 15 & 18
	2/19	<p>Towards the International Style II: Making & Marketing Modernism—Le Corbusier</p> <p><u>Reading</u></p> <ul style="list-style-type: none"> • Curtis—Chapters 10 & 16 • Primary Reading # 6: Le Corbusier, “Five Points towards a New Architecture” (1926)
6	2/24	<p>Scaffolding the Sky: U.S. between the Wars</p> <p><u>Reading</u></p> <ul style="list-style-type: none"> • Curtis—Chapter 13 and Chapter 14 • Primary Reading # 7: Raymond Hood, “City under a Single Roof” (1929)
	2/26	<p>World War II & its Aftermath in the U.S</p> <p><u>Reading</u></p> <ul style="list-style-type: none"> • Curtis: Chapter 22 • Primary Reading # 8: Philip Johnson, “Seven Crutches of Modern Architecture” (1955)
7	3/3	<p>World War II & its Aftermath in Europe</p> <p><u>Reading</u></p> <ul style="list-style-type: none"> • Curtis: Chapters 23 & 24 • Primary Reading # 9: Le Corbusier, “Ineffable Space” (1945)
	3/5	<p>World War II & its Aftermath in Japan</p> <p><u>Reading</u></p> <ul style="list-style-type: none"> • Curtis: Chapter 27 • Primary Reading # 10: Kenzo Tange, “A Plan for Tokyo 1960” (1961)

<u>Week</u>	<u>Date</u>	<u>Lecture Topics, Reading Assignments</u>
8	3/10	Review for Mid-Term Exam
	3/12	Mid-term Exam
9	3/17	No class. Spring Break.
	3/19	No class. Spring Break
10	3/24	Post-War Landscape I: Suburb <u>Reading</u> • Primary Reading # 11: Victor Gruen, "Cityscape and Landscape" (1955)
	3/26	Post-War Landscape II: City <u>Reading</u> • Primary Reading # 12: Jane Jacobs, "The Death and Life of Great American Cities" (1961)
11	3/31	Late Modernism: Heroic, Monumental & Vernacular <u>Reading</u> • Curtis: Chapter 28 • Primary Reading # 13: Louis I. Kahn, "Architecture is the Thoughtful Making of Spaces" (1957)
	4/2	The Architecture of Social Responsibility: Modern & Vernacular in the Developing World <u>Reading</u> • Curtis: Chapter 31 and Chapter 34 • Primary Reading # 14: Hassan Fathy, "Architecture for the Poor" (1969) & "Natural Energy and Vernacular Architecture" (1986)
12	4/7	Pop & Protest I: Urban Theory in Europe in the 1960s <u>Reading</u> • Curtis: Chapters 25 & 29 • Primary Reading # 15: Guy Debord, "Theory of the Derive" (1958)
	4/9	Pop & Protest II: Architecture in U.S. the 1960s <u>Reading</u> Curtis: Chapter 30 • Primary Reading # 16: Venturi and Scott Brown, "On Ducks and Decoration" (1968)
13	4/14	Post-Modernism I: The Use & Abuse of History <u>Reading</u> • Curtis: Chapter 32 and 33 • Ghirardo: Introduction, pp. 7-42 • Primary Reading # 17: Rossi, "The Architecture of the City" (1966)
	4/16	Post-Modernism II: Modernism as Tradition <u>Reading</u> • Curtis: Chapter 35 • Ghirardo: Introduction, pp. 7-42 • Primary Reading # 18: Peter Eisenman, "Cardboard Architecture" (1972)

<u>Week</u>	<u>Date</u>	<u>Lecture Topics, Reading Assignments</u>
14	4/21	Deconstruction as Form & Idea <u>Reading</u> <ul style="list-style-type: none"> • Curtis: Chapter 35 • Ghirardo: Chapters 1, 2, 3 • Primary Reading # 19: Mark Wigley, "Deconstructivist Architecture" (1988)
	4/23	Deconstruction & Beyond <u>Reading</u> <ul style="list-style-type: none"> • Curtis: Chapter 35 • Ghirardo: Chapters 1, 2, 3
15	4/28	Spectacle & Anti-Spectacle <u>Reading</u> <ul style="list-style-type: none"> • Curtis: Chapter 35 • Ghirardo: Chapters 1, 2, 3 • Primary Reading # 20: Rem Koolhaas, "Bigness or the Problem of Large" (1994)
	4/30	Review for Final Exam