ARCH2340 - Twentieth Century Architecture and Urbanism

Study Analyses

I. In celebration of MoMA's Bauhaus Exhibition, we ask you to visit the Graduate Center (1949-50) at Harvard University designed by Walter Gropius and TAC (The Architects Collaborative), the firm that was founded in 1945 by a group of graduates from Harvard's GSD with Gropius, their teacher, former Bauhaus Director and German émigré. The complex includes Harkness Commons and seven dormitories.

Analyze the Graduate Center in terms of the following considerations: program, site, plan (taking into consideration the entire complex and the relationship of one building to another), structure, materials, enclosure, entrances, organization of spaces and functions, and circulation. Analyze the role of art in Harkness Commons. How does the complex adhere to Gropius's design principles, as he expressed them at the Bauhaus? [OMIT THIS: Does the Graduate Center suggest the principles advanced in the 1932 Museum of Modern Art show "Modern Architecture: International Exhibition," which its curators Philip Johnson, Henry-Russell Hitchcock, and Alfred Barr promoted as an "International Style."] {OMIT:?
Discuss the way in which Harkness may or may not reflect similarities with Snell Library by TAC (1990).]}

To provide you with important information on the building and assist you in your analysis, consult first (all on Snell reserve):


II. Visit the Design Research building at 48 Brattle Street in Cambridge, designed in 1969 by Ben Thompson, a founding partner of TAC. The store originally served as the headquarters for Design Research International, the company founded by Thompson in 1953 to introduce to the American consumer modern design at the intersection of folk art and craft production. Bauhaus and Scandinavian design in particular demonstrated this integration. Furniture by Marcel Breuer, Mies van der Rohe, and Alvar Aalto were sold alongside fabrics by Marimekko and Iittala glass.

Analyze the Design Research building in terms of the following considerations: site, structure, materials, plan, enclosure, entrances, organization of spaces and functions, and circulation system. Consider carefully the way in which the architect has addressed this commercial building type, the innovations of its structure and enclosure, and the craft of its details. But this is just a start. We look forward to reading your original insights and observations.

To provide you with important information on the building and assist you in your analysis, consult first:


-- http://www.bta-architects.com/c/BenjaminThompsonFAIA.html
This assignment asks you to study two Cambridge buildings and craft papers based on your first-hand observations. The focus of each should be on visual analysis, informed by the above assigned reading, rather than on research.

You should begin by completing the background reading, making a site visit, and studying each building closely. You should take a sketchbook, notebook, and even a camera to each site to record your thoughts and make visual records of your observations. You may then be ready to write an outline and a first draft. If not, you should re-visit the site and then proceed to an outline and draft. Make sure that the focus of the papers is on original observations, emphasizing your own cogent analysis of each building, rather than merely describing them. While you may certainly visit these buildings with classmates, you should be sure to develop your ideas and write your paper independently. The assigned reading should enrich your experiences and observations. Each study analysis should have a clearly presented thesis statement or argument. Use the visual evidence you gather to support your thesis.

Each analysis should be four to five typed double-spaced pages of text (about 1000 words but no more than 1200). Please be sure to proof read your papers before submitting them.

These are not research papers and the use of other references, including Internet sources, is discouraged. However, if you do make reference to a primary or secondary source, you are required to cite it accurately (*see model below) and, when necessary, use quotation marks. Please use the Chicago Manual of Style format for endnotes and footnotes and seek assistance from the Reference Librarians, who have considerable expertise and are there to assist you. If you have questions about computer formatting footnotes and endnotes, please seek assistance from Info Commons at Snell.

Please include images to help illustrate your points. Images should be labeled and placed at the end of your paper. Each student is responsible for keeping a copy of his/her paper.

To assist you with Endnotes (or Footnotes)
Go to NU Library Website (home page)
Click Research Help
   Create Bibliography/Footnotes
   Under Examples: click Chicago Manual of Style
   Preparing the endnotes or Preparing the bibliography - click "here" (for a sample)

or- use the following sample endnote (Please note that this is NOT MLA format)
To create an endnote in MS Office Word 2007 with a superscript in the main text and the citation at the end, click "References," then "Insert Endnote." Make sure that you have checked the "options" and that they include: for "place at" select "end of document," for "number format" select "1, 2, 3," for "start at" select "1," then "continuous." To view the endnote, select "view," then "footnote."

The only difference between footnotes and endnotes is that footnotes appear at the bottom of the page and endnotes appear at the end of the text.
Sample sentence in text:
H.H. Richardson's personal approach to style reflected his training at the Ecole des Beaux-Arts. Some scholars have called it "Richardsonian Romanesque." ¹

ENDNOTES


BIBLIOGRAPHY [sample]

A hard copy of both Study Analyses (with illustrations when needed) are due on April 13, 2010 at the start of class.

You are also required to submit your Study Analyses through Blackboard's TURNITIN (illustrations not required for this submission), which will be activated on April 11. On the Blackboard site click "assignment" and complete the TURNITIN submission form including your name and the title of your paper ("submission title"). Then upload your paper in MsWord using the Browse key and press "submit." (See instructions on Turnitin Assignment page.)

Please note: In fairness to all students no extensions will be given and no Study Analyses will be accepted by email.

MORE HELP? Visit or call Snell Library Reference 617-373-2354 or Contact Roxanne Palmatier for an appointment 617-373-4968 or visit Prof. Bacon during office hours. We will be pleased to assist you.
ARCH2340 - Twentieth Century Architecture and Urbanism

Spring 2010 - Tuesday and Friday BK325 11:45am -1:25pm
Professor Mardges Bacon - x 4080, m.bacon@neu.edu
Office hours 385 Ryder Hall: Monday 4-6pm

course websites: Blackboard (http://blackboard.neu.edu)
   www.architecture.neu.edu/arch2340 username: modarch password:______

Objectives: This course examines the theory and design of architecture and urbanism in western culture during the twentieth century. It explores the modern movement in Europe and the United States as well as its global diffusion during the postwar period. We will consider the paradoxes within and challenges to the term "modernism," such as the tension between universal principles and regional expressions or between mass production and craft. Architecture and urban design will be viewed in the context of changing cultural and political conditions that affect modern society. The course also explores advanced building technology and its effect on the creation of new structural systems and typologies. It also examines the use of precedents. While the course addresses general developments in the history, theory, and criticism of modern architecture, it will examine closely the work and ideas of Frank Lloyd Wright, Le Corbusier, Ludwig Mies van der Rohe, Louis Kahn, Robert Venturi, Frank Gehry, and Peter Eisenman. It will also explore the American formulation of an "International Style" and such influential movements as the Dutch De Stijl, German Expressionism, Post-Modernism, and Deconstruction. Discussion sessions and a site visit provide opportunities to advance both visual and interactive learning. Two study analyses encourage students to think creatively and write critically about important issues in modern architecture.

NAAB STUDENT PERFORMANCE CRITERIA
The work that students produce toward their degree granted by the School of Architecture is the property of the School of Architecture. The complete course work from selected students shall be collected by the School for each course taught for the National Architecture Accreditation Board [NAAB] documentation. This course meets the following NAAB Student Performance Criteria to the extent designated:
12.1 Speaking and Writing Skills Understanding 12.8 Western Traditions Understanding
12.4 Critical Thinking Skills Understanding 12.11 Use of Precedents Understanding

Required Reading (available for purchase at NU Bookstore):
Le Corbusier, Towards a New Architecture (New York: Dover, 1987; orig. pub. 1923)

Additional texts on reserve in Snell Library:
Nikolaus Pevsner, Pioneers of Modern Design (New York: MoMA, 1949)

Written Requirements:
There are two written exams for this course, each of which consists of single and paired slide identifications and analyses as well as one essay or possibly two short essays, which may be based on primary source readings. There are also two Reading Summaries. For each, please summarize the author's main arguments and state their significance in a text of approximately 200 (and no more than 250 words) type written words. A hard copy and a TURNITIN submission of each reading summary are due at the beginning of class, as indicated on the syllabus. Please note: No late summaries or electronic submissions will be accepted. Two Study Analyses of Boston area buildings comprise a final written assignment.

Final grades will be based on the following requirements:
25% Mid-term Exam
35% Second Exam
25% Study analyses
15% class participation, reading summaries, and attendance
This is a lecture class, rather than a studio. Students are expected to attend all classes and the field trip, come to class on time, and be prepared to discuss the reading assignment for that day. Papers must be handed in on time and exams taken as scheduled on the syllabus. There will be no makeup tests or extra-credit assignments. Late papers will not be accepted. More than two unexcused absences will automatically drop your grade by one full letter (e.g., from A to B). An incomplete grade can only be considered for a medical reason upon submission of a physician's letter.

The School of Architecture guidelines for grading students in this lecture course are as follows:

A: exemplary work: papers, exams, presentations and discussions demonstrate exemplary understanding of the history of 19th c architecture + urbanism
A- superior work: papers, exams, presentations and discussions demonstrate a superior understanding of the history of 19th c A+ U
B+: good work: papers, exams, presentations and discussions demonstrate a good understanding of the history of 19th c A+U
B: average work: papers, exams, presentations and discussions demonstrate an average understanding of the history of 19th c A+U
B- below-average work: papers, exams, presentations and discussions demonstrate a below-average understanding of the history of 19th c A+U
C+ minimal but acceptable work: papers, exams, presentations and discussions demonstrate a minimal understanding of the history of 19th c A+U
C: well below average work: papers, exams, presentations and discussions demonstrate a well-below understanding of the history of 19th c A+U
C- minimal and marginally acceptable work: papers, exams, presentations and discussions demonstrate a minimal and only marginally acceptable understanding of the history of 19th c A+U
D: marginal and limited work: papers, exams, presentations and discussions demonstrate a marginal/limited understanding of the history of 19th c A+U
D- marginally passing work: papers, exams, presentations and discussions demonstrate a marginally passing understanding of the history of 19th c A+U

All A, A-, B+, and B work must show a thorough understanding of course readings.

Academic Integrity: Northeastern University is committed to the principles of intellectual honesty and integrity. All members of the Northeastern community are expected to maintain complete honesty in all academic work, presenting only that which is their own work in tests and assignments. The use of footnotes and a strong bibliography in your paper will enable the reader to understand the development of your ideas and the sources for them. If you have questions regarding the proper attribution of the work of others, contact your professor prior to submitting your work for evaluation. More information is available at <http://www.neu.edu/osccr/academichonesty.html>

Course Syllabus*

*please note that the syllabus is subject to change

January
12  Art Nouveau
   Curtis, Chapters 1 (review), 3 to page 66

15  The Arts and Crafts Movement in Great Britain and the United States and Frank Lloyd Wright
    Curtis, Chapter 5 and 7, pp. 126-129 (and plate 170 in Curtis Ch. 9)

16  Bauhaus Exhibition, New York City
    A + D Field Trip. If you did not sign up for the field trip, you are encouraged to visit the museum on your own.

19  Beaux-Arts Architecture and Planning; the City Beautiful and the Skyscraper City
    Curtis, Chapters 2 (review), 13 to page 227 and 17, pp. 293-94

22  Wagner, the Academy, and the Vienna Secession; Ornament and Its Critique
    Curtis, Chapters 3 (pp. 66-71), 4, and 14 to page 244
    Adolf Loos, "Ornament and Crime" (1908) in Ulrich Conrads, Programs + Manifestoes
    *please come to class prepared to discuss "Ornament and Crime"

26  Rationalism, Art and Industry
    New Concepts of Space: Cubism, Futurism + the Deutscher Werkbund
    Kenneth Frampton, Modern Architecture: A Critical History, Part II, Chapter 10
    Curtis, Chapters 4 and 6

29  Bauhaus, German Expressionism, and Discussion
    Curtis, Chapter 11
    "Life at the Bauhaus" stills and discussion

February
2   Ludwig Mies Van Der Rohe, Erich Mendelsohn, De Stijl, and Russian Constructivism
    Curtis, Chapters 9, 11 (continued), 12, 15, pp. 270-273

5    "The Barcelona Pavilion" (Mies van der Rohe) and Le Corbusier

9    Field Trip - Site Visit – Meet at Design Research Building, 48 Brattle St, Cambridge at 12:15pm sharp!
12 Videos on Modernism
Reading Summary preparation and Study Questions for *Towards a New Architecture*
[Prepare a "type" written (not handwritten) to submit on February 16.]

16 Le Corbusier Discussion
Le Corbusier, *Towards a New Architecture* (Vers une architecture)*
Curtis, Chapters, 10, 16

! **Type written reading summary of Towards a New Architecture due at the start of the class.**

Please post your reading summary electronically on Blackboard's TURNITIN and also submit a hard copy, both by the start of class. On Blackboard click "assignment" and complete the Turnitin submission form. Then upload your paper in MsWord using the Browse key and press "submit." There will be no late summaries or email submissions accepted.

Submit your type written question [for Feb 19 discussion] and include your name.

* Consult study questions and prepare to discuss all questions.
Student teams will be "first responders" to questions.

19 Discussion Session and Slide Review

23 FIRST EXAM (Mid-term)

26 The Late Career of Frank Lloyd Wright
The International Style and the Myth of Functionalism
Hitchcock and Johnson, *The International Style* (plates; Snell)
Curtis, Chapters 13 (pp. 235-239), 15, 18 (305-19); Chapters 7 (review), 22 (pp. 412-415)

[Spring Break - March 1-7]

March 8 Eric Mumford – Lecture on CIAM Modernism - 6pm - room 20, building f, West Village
(please sit up front so that you may participate in the discussion!)

9 European Social Housing and American Public Housing
American Housing: Garden City Planning and Decentralization
Curtis, Chapter 14, pp. 241-255

12 The Late Career of Le Corbusier
Curtis, Chapters 18 (pp. 319-27), 23, 24

16 Modernism in America Before and After WW II
Curtis, Chapter 22 , pp. 394-412

19 Scandinavian Modernism and Alvar Aalto. Louis Kahn
Curtis, Chapters 8 (pp. 145-147), 19 (Aalto, pp. 345-349), 25 (Aalto, pp. 452-62) and 28
Jordy, "Medical Research Building for the University of Pennsylvania, Philadelphia,"
ALouis Kahn® (Michael Blackwood film) 1 hour Snell Reserve NA737.K32 L68 1995
<table>
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<tr>
<th>23</th>
<th>The American Critique of the Modern Movement and Robert Venturi</th>
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<tr>
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<td>Curtis, Chapter 30, pp. 560-65</td>
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<td><strong>Type written reading summary of <em>Complexity and Contradiction</em> due at the start of the class.</strong></td>
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<th>26</th>
<th>Robert Venturi and the Crisis of Modernism, c. 1960 (continued); Social Responsibility and Housing; Late Modernism, Pluralism, and Environmental Concerns, 1960-1990</th>
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<td>Curtis, Chapter 32</td>
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<th>Postwar Global Extensions of Modernism</th>
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<td>Curtis, Chapters 27, 31, 34, 35</td>
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<th>April 2</th>
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<td>Charles Jencks. <em>The Language of Post-Modernist Architecture</em> (plates; Snell)</td>
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<th>Film and Discussion</th>
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<tr>
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<td>&quot;Beyond Utopia: Changing Attitudes in American Architecture&quot; (Michael Blackwood)</td>
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<td>Curtis, Chapter 35</td>
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<td>[Prepare a &quot;type&quot; written question to submit on April 13]</td>
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<th>&quot;Deconstruction&quot; and the 1980s</th>
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<td></td>
<td>Andreas Papakakis, ed., <em>Deconstruction: Omnibus Volume</em> (New York: Rizzoli, 1989) (Snell)</td>
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<td></td>
<td>Peter Eisenman, Wexner Center for the Visual Arts, Ohio, pp. 154-157</td>
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<td></td>
<td>Bernard Tschumi, Parc de la Villette, Paris, pp. 174-183 (read carefully)</td>
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<td><em>Submit a typed question [for April 13 discussion] at start of class (+include your name).</em></td>
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| 16 | SECOND EXAM  |

| 20 | Field Trip – Alvar Aalto's Baker House, MIT  |