ARCH 2340 - Twentieth Century Architecture and Urbanism

Spring 2011 - Tuesday and Friday 11:45am -1:25pm
Professor Mardges Bacon - x 4080, m.bacon@neu.edu
Office hours 385 Ryder Hall: Tuesday 1:30-3:30pm and by appointment

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. Together 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 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 examines 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 also explores 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 Haven, CT: Yale University Press, 2005)

Please note that all required reading should be completed before class in order to be familiar with the lecture topic and to enrich class discussion. All required reading for the course is on reserve at Snell Library (SR). In addition to the plates in the reading, the course website offers a visual data base. www.architecture.neu.edu/arch2340. You may also wish to consult ARTSTOR for additional images.

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 late attendances or two unexcused absences will automatically drop your grade by one full letter (e.g., from A to B). No more than three late attendances or absences are permitted in order to fulfill the credit requirement for this course. 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  above-average work: papers, exams, presentations and discussions demonstrate an above-average understanding of the history of 19th c A+U
B- average work: papers, exams, presentations and discussions a a below-average understanding of the history of 19th c A+U
C+ below-average work: papers, exams, presentations and discussions demonstrate a below-average understanding of the history of 19th c A+ U
C  well below average work: papers, exams, presentations and discussions demonstrate a minimal and only marginally acceptable understanding of the history of 19th c A+U
D+ minimal but acceptable work: papers, exams, presentations and discussions demonstrate a minimal understanding of the history of 19thc A + U
D  marginal and limited work: papers, exams, presentations and discussions demonstrate a marginal/limited understanding of the history of 19thc A+U
D- marginally passing work: papers, exams, presentations and discussions demonstrate a marginally passing understanding of the history of 19th c A+U

Course Syllabus
"please note: syllabus subject to change"

January 11  Art Nouveau
Curtis, Chapters 1 (review), 3 to page 66

14  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)

18  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

21  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, pp.19-24
*please come to class prepared to discuss "Ornament and Crime"

25  Rationalism, Art and Industry: Perret, Garnier, Berlage
New Concepts of Space: Cubism, Futurism
Kenneth Frampton, Modern Architecture: A Critical History, Part II, Chapter 10
Curtis, Chapters 4 and 6

28  Peter Behrens and the Deutscher Werkbund, Walter Gropius and the Bauhaus
Curtis, Chapter 11
Reading Summary preparation and Study Questions for Towards a New Architecture
February

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

→Typed 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. **There will be no late summaries or email submissions accepted.**
Consult study questions and prepare to discuss all questions.
Student teams will be "first responders" to questions.

4  Le Corbusier Lecture

8  Videos on Modernism

11  No Class
Prepare a typed (not handwritten) question to submit on February 15.

15  Ludwig Mies Van Der Rohe, Erich Mendelsohn, De Stijl, and Russian Constructivism
Curtis, Chapters 9, 11 (continued), 12, 15, pp. 270-273, 18, pp. 307-311
"The Barcelona Pavilion" (Mies van der Rohe)

→Submit a typed question [for Feb 18 discussion] to TURNITIN before the start of class.

18  Discussion Session and Slide Review

22  FIRST EXAM (Mid-term)

25  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 (pp. 305-19); Chapters 7 (review), 22 (pp. 412-415)

[Spring Break – February 26-March 6]

March

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

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

15  Modernism in America Before and After WW II
Curtis, Chapter 22, pp. 394-412
Jordy, "Seagram Assessed " (1958) in *Symbolic Essence,* pp. 227-234

18  Alvar Aalto and Scandinavian Modernism. Louis Kahn
Curtis, Chapters 8 (pp. 145-147), 19 (Aalto, pp. 345-349), 25 (Aalto, pp. 452-62) and 28
"Kimbell Art Museum, Fort Worth, Texas; Library, Phillips Exeter Academy, Exeter,
22 The American Critique of the Modern Movement and Robert Venturi
Curtis, Chapter 30, pp. 560-65

→Typed reading summary of *Complexity and Contradiction* 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. **There will be no late summaries or email submissions accepted.** Consult study questions and prepare to discuss all questions. Student teams will lead the discussion.

25 Robert Venturi (continued) and the Crisis of Modernism, c. 1960; Social Responsibility and Housing; Late Modernism, Pluralism, and Environmental Concerns, 1960-1990
Curtis, Chapter 32

29 Postwar Global Extensions of Modernism
Curtis, Chapters 27, 31, 34, 35

April 1 Post-Modernism
Charles Jencks. *The Language of Post-Modernist Architecture* (plates; Snell)
Curtis, Chapter 33

5 Film and Discussion
"Beyond Utopia: Changing Attitudes in American Architecture" (Michael Blackwood)
Curtis, Chapter 35

[Prepare a typed question to submit on April 8]

8 "Deconstruction" and the 1980s
Andreas Papakakis, ed., *Deconstruction: Omnibus Volume* (New York: Rizzoli, 1989) (Snell)
Peter Eisenman, Wexner Center for the Visual Arts, Ohio, pp. 154-157
Bernard Tschumi, Parc de la Villette, Paris, pp. 174-183 (read carefully)

→Submit a typed question [for April 12 discussion] to TURNITIN before the start of class.

→Two Study Analyses, both TURNITIN submissions and hard copies due before the start of class.

Please upload each Study Analysis separately onto the Turnitin site.
There will be no late summaries or email submissions accepted.

12 Discussion Session and Slide Review

15 SECOND EXAM

19 Field Trip
Art Nouveau
concert hall, market hall, iron bracket, tiled shop front
*Owen Jones. Grammar of Ornament, 1856
*Christopher Dresser. Art of Decorative Design, 1862 and Principles of Decorative Design, 1873
*William Morris (Morris & Co.) furniture and decorative arts
Victor Horta. Tassel House and staircase, Brussels, 1892-93 (original stairway demolished; reconstructed)
Van Eetvelde House, 4 Avenue Palmerston, Brussels, 1897-1900
Horta House (now Museum), 25 rue Americaine, Brussels. 1898-1901
Maison du Peuple, Brussels, 1895-99 (demolished)
A L'Innovation Department Store, Brussels, 1901 (original façade demolished)
Hector Guimard. Métropolitain, Paris, 1900
Antoni Gaudi. Sagrada Familia (Church of the Holy Family), Barcelona, 1883-1926
Casa Batlló, Barcelona, 1904-07
Casa Milà Apartment House, La Pedrera, Barcelona, 1905-10
Parc Güell, Barcelona, 1900-1914

The Arts and Crafts Movement in Great Britain and the United States and Frank Lloyd Wright
Charles Rennie Mackintosh. Glasgow School of Art, 1896-99; board room, director's office, studio, staircase, library
Scotland Street Public School, 1904-06
Hill House, Helensburgh, Scotland, 1903
*Furniture designs
Broadleys, Lake Windermere, 1898-99
*Gustav Stickley, editor. The Craftsman, 1901-16 - "mission furniture"
Greene and Greene. Gamble House, Pasadena, California, 1907-08
Irving Gill. Dodge House, Los Angeles, 1914-16 (demolished)
Bernard Maybeck. First Church of Christ Scientist, Berkeley, CA, 1909-11
Frank Lloyd Wright. Larkin Building, Buffalo, 1904 (demolished 1950)
Unity Temple (Universalist Church), Oak Park, 1906

Beaux-Arts Architecture and Planning: the City Beautiful and the Skyscraper City
Daniel Burnham (master plan). World's Columbian Exposition, Chicago, 1893
Richard Morris Hunt. Administration Building
Burnham, McKim, Olmsted Jr. Senate Park Commission Plan, Washington, D.C., 1901
Henry Bacon. Lincoln Memorial, 1922
Daniel Burnham. Fuller, "Flatiron" Building. New York City, 1901-03
Ernest Flagg. Singer Building and Tower, New York City, 1896; 1902-08
Cass Gilbert. Woolworth Building, New York City, 1911-13 "City Beautiful"
*E.R. Graham. Equitable Building, New York City, 1913-15
King's Dream of New York, 1908
*New York Zoning Resolution of 1916
Tribune Competition, Chicago, 1922 - entries of Walter Gropius; Adolf Loos; Hood and Howells
Raymond Hood. American Radiator Building, 1926
William Van Alen. Chrysler Building, New York, 1926-30
Shreve, Lamb, and Harmon. Empire State Building, New York City, 1931
Warren and Wetmore and Stem and Reed. Grand Central Terminal, New York City, 1902-13
Reinhard and Hofmeister; Corbett, Harrison and McMurray; Hood, Godley, and Fouilhoux.
Rockefeller Center, New York 1927-37

Wagner, the Academy, and the Vienna Secession
Ornament and Its Critique
Otto Wagner. Majolica House (apartment house), Vienna, 1888-89
Modern Architecture, 1895 "new purposes must give birth to new methods of construction, and by this reasoning, new forms."
Postsparkasse (post office, postal savings) Vienna, 1904-06
Karlsplatz Station, Vienna, 1894
Joseph Olbrich. Secession Hall, Vienna, 1898-99
Wedding Tower, Darmstadt, Germany, 1907
Jugendstil, Wiener Werkstätte
Josef Hoffmann. Palais Stoclet, Brussels, 1905-11
Adolf Loos. Steiner House, Vienna, 1910
Kärntner Bar, Vienna, 1907 "Ornament and Crime," 1908
Rationalism, Art and Industry
François Hennebique system of reinforced concrete construction, c. 1890
Auguste Perret. 25 rue Franklin (apartment house), Paris, 1901-03
Garage, rue Ponthieu, Paris, 1905 (demolished)
Notre Dame, Le Raincy, France, 1924
Docks at Casablanca, 1915
Tony Garnier. Industrial City, designed in Rome in 1901 and published as the *Cité Industrielle*, 1917
plan, civic center, assembly building, railroad station, factories, residential units
Peter Berlage. Beurs (stock exchange), Amsterdam, 1897-1903

New Concepts of Space: Cubism, Futurism
*Pablo Picasso. Ma Jolie (Woman with a Zither or Guitar), 1911
*Antonio Sant'Ellia. La Città Nuova (new city), 1913-14

Peter Behrens + the Deutscher Werkbund, Walter Gropius and the Bauhaus
*Gottfried Semper. Der Stil in der technischen und tektonischen kunsten
(Style in Industry and the Industrial Arts), 1860-63
Peter Behrens. AEG Turbine Factory, Berlin, 1909
Electrical Fan, 1908
Walter Gropius and Adolf Meyer. Fagus Factory (shoe last factory), Alfeld, Germany, 1910-14
Werkbund Exhibition, Model Factory, Cologne, 1914
*cf Frank Lloyd Wright. Mason City National Bank, Iowa, 1909
Walter Gropius. Bauhaus, Weimer, Germany, founded 1919 *vorkurs* (foundation study) *formlehre* (study of form)
Dessau, Germany, 1925-26, workshops, classrooms, studio apartments, dorm

Le Corbusier
Le Corbusier. *Vers une architecture* (1923); Purism; *machine à habiter*
Domino House, 1914 (project)
Citrohan House, 1920-22 (project)
*maison standardisée* (standardized house)
*Immeubles Villas* or Apartment House, 1922
Studio for Amédée Ozenfant, Paris, 1922
Esprit Nouveau Pavillion, Exposition Internationale des arts décoratifs, Paris, 1925
"Five Points of a New Architecture," 1925
Housing, Cité Frugès, Pessac, France 1925
Villa Stein "Les Terraces" Garches, France, 1927
Villa Savoye, Poissy-sur-Seine, 1928-31 *promenade architecturale*
Ville contemporaine, City of three million, 1922
*Arturo Soria y Mata, Linear City, 1892
*Camillo Sitte, City Planning According to Artistic Principles*, 1899
*cf. Skyscrapers for Paris, suggested by Auguste Perret, 1915
*cf Louis Sullivan. Fraternity Temple, Chicago, 1891

Mies van der Rohe, Bruno Taut, Erich Mendelsohn, German Expressionism and Constructivism
Mies van der Rohe. Project for a Berlin office building (glass skyscraper on the Friedrichstrasse), 1921
(model)
Project for a reinforced concrete office block, 1922
Project for a brick country house, 1924
German Pavilion, International Exposition, Barcelona, 1929 (B. Pavilion and chair)
Bruno Taut. Glass Pavilion, German Werkbund Exhibition, Cologne, 1914
Scheme for *Alpine Architecture*, 1919
Erich Mendelsohn. Einstein Tower, Potsdam, Germany, 1919-24
Schocken Department Store, Stuttgart, 1926-29
*nuee sachlichkeit* (factualness; "matter of factness," new objectivity) and *Zeitgeist* (spirit of the times)

De Stijl
Gerrit Rietveld. Schröder House, Utrecht, 1924-25 and furniture including Red/Blue Chair, 1917-18

Russian Constructivem
Vladimir Tatlin. Monument to the Third International, project, 1920
Rusakov Workers' Club, Moscow, 1927-28
Frank Lloyd Wright
- Larkin Building, Buffalo, 1904 (demolished 1950)
- Unity Temple (Universalist Church), Oak Park, 1906
- Millard House, Pasadena, 1922
- St. Mark's Tower, New York project 1929; Price Tower, Bartlesville, Oklahoma, 1955-56
- Paul Hanna House, Palo Alto, CA. 1937
- "Fallingwater," Kaufmann House, Ohiopyle, PA. 1936-37
- Taliesin East, Spring Green, Wisconsin, 1925-29
- Taliesin West, Near Phoenix, Arizona, 1938+
- Johnson & Son, Inc. Administration Building, Racine, 1936-39; Research Tower, 1951
- Guggenheim Museum, New York, design of 1943-45; built in 1956-59

The International Style
- Ludwig Mies van der Rohe. Tugendhat House, Brno, Czechoslovakia, 1930

Functionalism
- Buckminster Fuller. Dymaxion House, 1927 (model)

European Social Housing and American Public Housing
- Ernst May and C. H. Rudloff. Römerstadt Siedlung, Frankfurt, 1926-28
- Margarete [Grete] Schütte-Lihotzky "Frankfurt Kitchen" 1926
- J.J.P. Oud. Workers' Housing, Hook of Holland, Netherlands, 1924
- Kielhöfek Workers' Housing, Rotterdam, Netherlands, 1925
- ADD OTTO Haesler. Rothenberg Housing, Development, Kassel, Germany, 1930-32 – in MoMA show zielbau

Garden City Planning and Decentralization
- Ebenezer Howard. *Tomorrow: A Peaceful Path to Real Reform*, 1898 (Garden City principles)
- Clarence Stein and Henry Wright. Radburn, New Jersey, 1929 and Sunnyside, Queens, New York, 1924-28
- Frank Lloyd Wright. Broadacre City, 1933+ (project)

Late Work of Le Corbusier
- Palace of the Soviets, project for Moscow, 1931
- Project 23A, United Nations, New York City, 1946
- Maison de Mandrot, Le Pradet, France, 1929-32
- Ville radieuse (Radiant City), 1930
- Unite d'Habitation, Marseilles, 1946-52; béton brut (board-formed/shuttered concrete)
- Chandigarh, Punjab, India: Secretariat, 1951-57; Assembly Hall, 1955; Supreme Court, 1952-56
- Convent La Tourette, Eveux (near Lyon), France, 1953-59
- Maisons Jaoul, Neuilly-sur-Seine, France, 1952-56
- Notre-Dame du Haut, Ronchamps, France, 1950-54
- Le Corbusier. Carpenter Center for the Visual Arts, Harvard University, 1961-64

Modernism in America Before and After WW II
- Chicago Tribune Competition, 1922, Gropius, Loos, Hood and Howells
- Richard Neutra. Lovell House, Los Angeles, 1927-29
- Walter Gropius. Gropius House, Lincoln, MA. 1938
- Mies van der Rohe. Illinois Institute of Technology, Chicago, 1940; Memorial Hall; Crown Hall, ITT, 1952-56
- Farnsworth House, Piano, Illinois, 1945-1951
- Apartment House, 860 Lake Shore Drive, Chicago, 1951
- Seagram Building, New York, 1958
- Skidmore, Owings, and Merrill. Lever House, New York City, 1952
- Harrison and Abramowitz (with Le Corbusier, Oscar Niemeyer and Sven Markelius).
Scandinavian Modernism and Alvar Aalto
Erik Gunnar Asplund. Woodlaw Chapel, Cemetery near Stockholm, 1918-20 cf. Ledoux
Alvar Aalto. Viipuri Public Library, Viipuri, Finland; now Vyborg, Russia, 1927-35
Villa Mairea, Noormarkku, Finland, 1938-41
Baker House (dormitory) MIT, Cambridge, MA. 1947-49
Town Hall, Säynätsalo, Finland, 1949-52

Louis Kahn
Louis Kahn. Art Gallery, Yale University, New Haven, CT. 1951-53
Richards Medical Research Building, Philadelphia, 1957-61
Jonas Salk Institute for Biological Studies, La Jolla, CA, 1959-65
Kimbell Art Museum, Fort Worth, Texas, 1966-72
Center for British Art, New Haven, CT. 1969-7
Sher-e-Bangla Nagar, National Assembly Bldg and Hostels, Dhaka, Bangladesh, 1962-83

The American Critique of the Modern Movement and Robert Venturi
Robert Venturi and John Rauch. Complexity and Contradiction in Architecture, 1966
Guild House, Philadelphia, PA. 1960-63
Venturi, Denise Scott Brown, Steven Izenour. Learning from Las Vegas, 1972 Duck vs Decorated Shed
Vanna Venturi House, Chestnut Hill, PA, 1963
Trubek and Wislocki Houses, Nantucket, 1971-72
Hartford Stage Company, Hartford, 1976

Social Responsibility and Housing
*Jane Jacobs, The Death and Life of Great American Cities, 1961
Minoru Yamasaki. Pruitt-Igoe House, St. Louis, 1952-55

Late Modernism, Pluralism, and Environmental Concerns, 1960-1990
*Bob Buckminster Fuller. Geodesic Dome, c. 1940
Peter Cook. "Plug-in-City," Maximum Pressure Area, 1964 Archigram
Moshe Safdie. Habitat, Montreal Exposition, 1967
Richard Rogers and Renzo Piano. Pompidou Center, Paris, 1971-77
Kallmann, McKinnell and Knowles. Boston City Hall, Boston, 1962-68
I.M. Pei. East Building, National Gallery of Art, Washington, D.C., 1976
*I.M. Pei. Expansion program for the Louvre, 1990
Henry Cobb (I.M. Pei). John Hancock Building, Boston, 1972-78
Norman Foster. Hong Kong and Shanghai Bank, Hong Kong, 1986

Global Extensions of Modernism
Luis Barragan. Barragan House, suburbs of Mexico City, 1947
Luis Barragan. Plaza y Fuente, Mexico City, 1958-61
Ricardo Legorreta. Hotel Camino Real, Mexico City, 1968
Le Corbusier, Costa, Niemeyer, Ministry of Education, Rio de Janiero, 1936
Lúcio Costa. Master Plan, Brasilia, 1957
Kenzo Tange. Olympic Gymnasium, Tokyo, 1961-64
Yamanashi Press and Radio Center, Kofu, 1961-67
Tadao Ando. Koshino House, Tokyo, 1979-81
Charles Correa, Gandhi Ashram Memorial Museum, Ahmedabad, India, 1958-63
Balkrishna Doshi. Sangath (Doshi's Studio), Ahmedabad, India, 1979-81
Post-Modernism
Richard Meier. Smith House, Darien, CT. 1965-67
Charles Moore. Church Street Housing, New Haven, 1971
Kresge College, Santa Cruz, CA, 1965-74
*[Aldo Van Eyck. Housing, Zwolle, Holland, 1975-77]*
Charles Eames. House, Pacific Palisades, CA, 1947-49
Jorn Utzon. Sydney Opera House, Australia, 1957-74
S.I.T.E. (Sculpture in the Environment)
   James Wines. Notch Project (Best Products Building), Sacramento, CA, 1974
   Best Products. Peeling Project, Richmond, VA 1972
Philip Johnson. AT&T Building, New York City, 1980
"New York Five": Richard Meier, Michael Graves, Peter Eisenman, John Hejduk, Charles Gwathmey
Michael Graves. Plocek House, New Jersey, 1977
   Portland Services Building, Portland, Oregon, 1979-81
Peter Eisenman. Robert Miller House (House III), Lakeville, CT, 1971
   Frank House (House VI), Cornwall, CT, 1975
Mario Botta. Casa Rotonda, Stabio, Switzerland, 1979-81

"Deconstruction" and the 1980s
Frank Gehry. House, Santa Monica, CA, 1978-88
Peter Eisenman. Wexner Center for the Visual Arts, Ohio State U., 1988-92
Zaha Hadid. The Peak Club, Hong Kong, 1982
Frank Gehry. Guggenheim Museum, Bilbao, Spain, 1991-97
1. Antoni Gaudi. Casa Mila (from urban context, through structural system and courtyards) 5-7 min

2. Tim Benton at Behrens's AEG Factory, Berlin and Gropius's Fagus Factory, Alfeld, Germany
   AEG 1-8:38
   Faguswerk 15:42-24:09 18 minutes


4. Aalto. Le Centre Municipal de Säynätsalo, Finland 20 minutes only

   3:04-3:08 Chrysler
   3:20-3:46 Empire State
Study Analyses

This assignment asks you to study two Boston-area buildings and craft papers based on your first-hand observations and original insights. 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 words). 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. The image database ARTstor, available on the NuCat home page "All Databases and Trials" (e.g., use advanced search "Kallmann" + "Boston City Hall"), will provide you with selected views. You may also wish to use the image databases available on Blackboard.

A hard copy (with illustrations when needed) and also an electronic copy (via TURNITIN) of both study analyses are due on April 8, 2011 by the start of class. Please upload each Study Analysis separately onto TURNITIN. The site will be activated on April 4.

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

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/oscrc/academic Honesty.html>
I. Visit the Boston City Hall, City Hall Plaza, by Gerhard M. Kallmann, Noel Michael McKinnell and Edward F. Knowles (competition 1962; completed 1968). It is open to the public M-F from 8:30 to 5:30pm. Analyze the building in terms of the following considerations: site, structure, materials, enclosure, entrance, massing, plan, organization of spaces and functions, and circulation system. **Be sure to look closely at and think analytically about its various components.** Take into account its typology. Discuss the way in which Boston City Hall reflects the formal elements and imagery of historical precedents as well as symbolism. Consider the way in which interior functions are articulated in the plan and on the elevations. Assess the role of monumentality in relation to the ideas in Sert, Léger and Giedion's essay.

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

-- Mildred F. Schmertz, "The New Boston City Hall," *Architectural Record* 145 (February 1969): 133-144 (Snell xerox)

-- "The Way We Were: Boston in the '60s -- To understand City Hall, you need to understand that Boston was once a very different city," Roundtable discussion with Stanford Anderson, Andrea Leers, Ted Stahl and others. *Architecture Boston* 8 (May-June 2005): 18-24. (pdf posted on Blackboard)


-- William Curtis, "Form and Meaning in the Late Works of Le Corbusier," in *Modern Architecture Since 1900*, Chapter 23

II. Visit Holyoke Center, Harvard University at Harvard Square (on a block between Massachusetts Avenue and Mount Auburn Street) by [Jose Luis] Sert, Jackson & Gourley (1958-1965). The complex includes the university's health services, offices, and meeting rooms, as well as commercial shops, restaurants, and the offices of the Cambridge Trust Company. Analyze the Holyoke Center in terms of the following considerations: organization of program, siting (relationship to Harvard Square and to the streets surrounding it), structure, materials, plan, enclosure, entrances, organization of spaces and functions, and circulation system. How are interior functions articulated in the plan and on the elevations? Be sure to consider urban issues, linkages to the street, and other issues addressed in the course.

Essential background reading (Snell Reserve):


To assist you with Endnotes (or Footnotes)
Go to NU Library Home Page
Under "Research Help": click Create Bibliographies (plus Endnotes)
Under Examples: click *Chicago Manual of Style*

Notes and Bibliography: Sample Citations – follow the citation for "Journal article"
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 of the text, 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."

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 citations for a book and an article:
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 His architecture had a significant impact between the two World's Fairs.²

ENDNOTES


BIBLIOGRAPHY [sample]

A hard copy of both Study Analyses (with illustrations when needed) are due on April 8, 2011 by the start of class.

You are also required to submit your Study Analyses through Blackboard's TURNITIN (illustrations not required for this submission) by the start of class on April 8. The site will be activated on April 4.

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.
ARCH 2340 Twentieth Century Architecture and Urbanism
Professor Bacon

Reading assignment for Le Corbusier, *Towards a New Architecture* (*Vers une Architecture*)

This assignment has four parts:

1. Read the entirety of *Towards a New Architecture*, paying close attention to the images that Le Corbusier selects to illustrate his argument. The questions below are to guide your reading. You should also consult chapters 10 and 16 in Curtis.

2. To facilitate discussion each student shall select one of the questions listed below and serve as "first responder" in the discussion session.

3. Next, you are asked to write a reading summary (approximately 200 words -- **but no more than 250 words**-- typed and double spaced) that addresses the book's **central ideas** and also issues raised in at least **two** other questions (in addition to your "first responder" question) listed below.

   You are required to post your reading summary electronically on Blackboard's TURNITIN and also submit a hard copy, **both by the start of class on February 1**. Turnitin will be activated on Sunday January 30. On Blackboard 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."

4. Finally, please come to class prepared to discuss the book and **all** the study questions listed below.

Questions to keep in mind as you read:

1. What is Le Corbusier's central argument or thesis? What is his method?

2. For Le Corbusier, what is the central role of the architect and of the engineer in society? What does Le Corbusier think that architects should learn from engineers?

3. How does Le Corbusier define architecture? What are his "three reminders to architects?" Why does he focus on these elements of architecture?

4. How does Le Corbusier distinguish the "styles" and "style?"

5. What does Le Corbusier mean by "Eyes which do not see"? Whose eyes?

6. What is the role of technology and modernity in Le Corbusier's argument? Why does he devote a section each to the ocean liner, the automobile, and the airplane?

7. How does history, specifically classicism, inform Le Corbusier's approach to design?

8. From what forms did Le Corbusier propose to derive a new vocabulary of architecture? How would these forms engender the new vocabulary? Which materials will assist the architect?

9. What do you think he means by "architecture or revolution"?
Study Questions:

At the start of class on March 22 a short "typed" summary of *Complexity and Contradiction in Architecture* (not to exceed 250-300 words) is due in hard copy as well as on Blackboard via Turnitin. Your summary should be in essay format and address Venturi's central argument in one or two sentences and then at least two additional questions from the list below. Please upload your Venturi Reading Summary onto Turnitin. The site will be activated on Sunday March 20 at noon. **In fairness to all, there will be no extensions given or late summaries accepted. No papers will be accepted by email.**

We will begin our class discussion of *Complexity and Contradiction* on March 22. In order to facilitate discussion, please come prepared to present one of the questions below (students will join in groups for this purpose).

Before you start reading please look carefully at the general appearance and organization of the book. What is the relationship between text and image? You will want to read Vincent Scully's detailed introduction after you have read Venturi's text.

1. What general argument or case is Venturi making in *Complexity and Contradiction* and why does he call it a "gentle manifesto?"

2. Why is complexity and contradiction in architecture more satisfying to Venturi than "simplification" or "picturesqueness"?

3. How does Venturi define ambiguity in architecture?

4. What does Venturi mean by "contradictory levels" and how does he define them?

5. Consider the phenomenon of "both-and" in architecture and the "double-functioning element."

6. What are Venturi's views on "order" in architecture?

7. What are Venturi's views on contradictions "adapted"? "juxtaposed"?

8. What architectural relationships (between the inside and the outside; the whole and its parts) does Venturi analyze?

9. How symbolic is form? ornament?

10. What is Venturi's method?

**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>