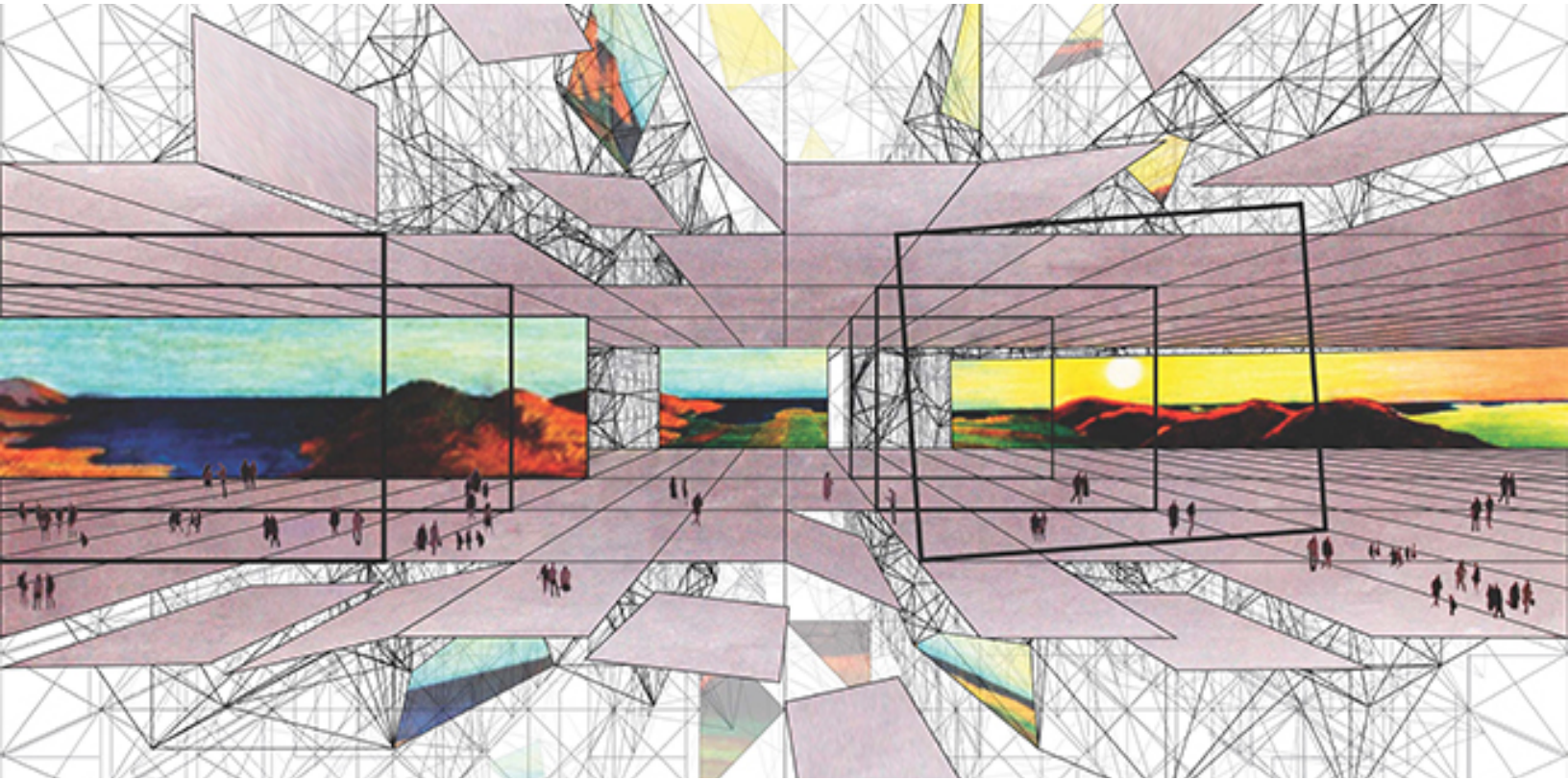


# ARCH 535: History of Architectural Ideas

## Syllabus



Archizoom Associati, Andrea Branzi *No-Stop City*, 1969

Fall 2024

NJIT Hillier College of Architecture and Design

Instructor: Aurora Bonomi

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Course format: Face-to-face; lecture

Meeting times: Thursday 6:00 pm – 8:50pm

Location: Room 249

Office hours: by appointment

## **COURSE SUMMARY**

While acknowledging that a complete history of the ideas of architecture might be limiting, due to the multiplicity of different approaches to the discipline throughout the Centuries, this class aims to analyze some of the most interesting ideas and the main architects and theorists that were part of it.

During these weeks, we will read and discuss some of the existing or imagined examples of urban planning and architectural types; while analyzing the historical conditions and movements that made these revolutionary ideas develop and became the roots in previous architectural theories, we will give context to understand where they came from, the issues they were trying to address how they shaped the city, territory and the way of living of people.

The course will focus on a urban approach of these theories, but will also take into account how design, art, history and local traditions had a predominant role in the development of the doctrine of architectural theory and it will explain how the most pioneering concepts in the past are still able to transform modern society and the way we live in society today.

A variety of readings on the topic of the class will be available every week, some mandatory some added to go further into the analysis; every class will have a 1-1.5 hour of analysis from the teacher, followed by 1 hour of discussion, in which the students will have the opportunity to give their opinion, ask questions and discuss with their peers.

## GRADING

Grading is based on meeting course requirements. These include class participation, assignments, a midterm project, and a final project.

**Class participation:** The success of the class will be in part due to the engagement of every student. Every student is expected to engage with the instructor and guest speakers, asking meaningful questions and contributing to the class discussion. Attendance is required during the entire class session as per NJIT Catalog policy. Students must complete all assignments on time and must be present and active in all class sessions.

**Weekly readings:** Students are expected to read the assigned readings and at times, provide a no-more-than one-page reaction of the reading. Reading reaction papers must be posted in Canvas by no later than 11:59 pm on the day after the class in which the reading assignment was given. Students are expected to post other assignments in Canvas by no later than 11:59pm on the day after the class in which the assignment was given.

**Assignment 01:** Students are expected to complete a assignment due to 4th class, which will be the introductory work for the final project and will be individual. Further description of and instruction on the project will be provided in class and posted in Canvas.

**Midterm Project:** Students are expected to complete a mid-term project, which will be a group project. Further description of and instruction on the project will be provided in class and posted in Canvas.

**Assignment 02 / Brief Pin-Up:** Students will be present progress on their final project in a brief pin-up and presentation that will be timed and reviewed. Further description of and instruction on the project will be provided in class and posted in Canvas.

**Final Project:** Students are expected to submit the final project, which will include ideas studied learnt in class as well as individual and creative contribution. Further description of and instruction on the project will be provided in class and posted in Canvas.

### **Means of Evaluation:**

In-class interaction with Instructor and class participation: 10%

Weekly readings: 20%

Assignment 1: 10%  
Midterm Project: 20%  
Pin-Up pre Finals: 10%  
Final Project: 30%

**Grading Scale:**

A Superior  
B+ Excellent  
B Very Good  
C+ Good  
C Acceptable  
D Minimum  
F Inadequate  
AUD Audit  
I Incomplete  
W Withdrawal  
S Satisfactory  
U Unsatisfactory

**CANVAS:**

This course will use the learning management system CANVAS as the repository for all readings assignments and project assignments. All student work must be uploaded in the appropriate assignment folders. To access CANVAS, you must have a UCID account with NJIT.

**KEPLER ARCHIVING:**

Students must upload copies of their assignments to the new KEPLER 5 system found under the KEPLER tab in CANVAS "Modules". CANVAS assignments folders are automatically ported to KEPLER, although students will need to initiate a separate KEPLER upload. The new KEPLER has an improved interface for easier batch uploading. Any file, regardless of file size, or type can be uploaded, although .pdfs

and .jpgs are recommended to ensure viewability. KEPLER no longer has individual student folders. Rather, student work is now available for review in either "List View" organized by student or "Gallery View" with thumbnails of all work in an assignment folder viewable at once.

## **LEARNING AND TEACHING CULTURE POLICY**

In addition to the overarching values and ethics of the university, the New Jersey School of Architecture is dedicated to optimism, diversity and solidarity, professional conduct, constructive evaluation and instruction, collaborative community, health and wellbeing, time management and school-life-work balance, respectful stewardship and space management, and well-rounded enrichment. The pedagogy of architecture and design is as complex as it is rewarding, and as dynamically evolving as the people who learn and teach it. This understanding resides at the core of the NJSOA Learning and Teaching Culture Policy.

### **NAAB PROGRAM CRITERIA:**

The National Architectural Accrediting Board accredits NJIT's architecture program. The NAAB has Shared Values of the Discipline and the Profession that must be covered by any architectural curriculum to attain their approval. This course satisfies the following shared values.

**Design:** Architects design better, safer, more equitable, resilient, and sustainable built environments. Design thinking and integrated design solutions are hallmarks of architecture education, the discipline, and the profession.

**Environmental Stewardship and Professional Responsibility:** Architects are responsible for the impact of their work on the natural world and on public health, safety, and welfare. As professionals and designers of the built environment, we embrace these responsibilities and act ethically to accomplish them.

**Knowledge and Innovation:** Architects create and disseminate knowledge focused on design and the built environment in response to ever-changing conditions. New knowledge advances architecture as a cultural force, drives innovation, and prompts the continuous improvement of the discipline.

### **ACADEMIC INTEGRITY:**

Academic Integrity is the cornerstone of higher education and is central to the ideals of this course and the university. Cheating is strictly prohibited and devalues the degree that you are working toward. As a member of the NJIT community, it is your responsibility to protect your educational investment by knowing and following the academic code of integrity policy that is found at: <http://www5.njit.edu/policies/sites/policies/files/academic-integrity-code.pdf>

Please note that it is your professional obligation and responsibility to report any academic misconduct department. Any student found in violation of the code by cheating, plagiarizing, or using any online software inappropriately will result in disciplinary action. This may include a failing grade of

F, and/or suspension or dismissal from the university. If you have any questions about the code of Academic Integrity, please contact the Dean of Students Office at dos@njit.edu.

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### **ATTENDANCE AND TARDINESS POLICY:**

Absences will be logged in Canvas and affect the Class Participation portion of the grade. Students will be counted absent if they are not in class 5 minutes after the scheduled start time. If a student will be late or absent for any reason, it is their responsibility to notify the instructor via email prior to the beginning of class. **Students who expect to miss classes because of religious observance must submit to their instructors, by the end of the second week of classes, a written list of dates that will be missed. Students are expected to make up missed work.** NJIT issues mid-term warnings for students who are not performing at a satisfactory level. Any student issued a warning will be required to have a conference with the instructor to plan for the satisfactory completion of the work for the semester. At any point during the semester students can arrange to meet with the instructor to inquire how their performance is progressing and how they may improve.

## COURSE SCHEDULE AND MANDATORY READINGS

Week 01      Thursday 09/05      **INTRODUCTION TO CLASS**

Week 02      Thursday 09/12      **SPONTANEOUS & VERNACULAR ARCHITECTURE**

Rudofsky, Bernard. *Architecture Without Architects: A Short Introduction to Non-Pedigreed Architecture*. New York: Museum of Modern Art, 1964.

Fathy, Hassan. *Architecture for the Poor: An Experiment in Rural Egypt*. Chicago: University of Chicago Press, 1973.

Alexander, Christopher, Sara Ishikawa, and Murray Silverstein. *A Pattern Language: Towns, Buildings, Construction*. New York: Oxford University Press, 1977.

Week 03      Thursday 09/19      **IDEAS IN CLASSICAL ARCHITECTURE**

Vitruvius. *De Architectura*. Translated by Frank Granger. Loeb Classical Library. Cambridge, MA: Harvard University Press, 1960.

Palladio, Andrea. *The Four Books of Architecture*. Translated by Robert Tavernor and Richard Schofield. Cambridge, MA: MIT Press, 1997.

Week 04      Thursday 09/26      **IDEAS IN MODERNISM + INTRO TO ASSIGNMENT 01**

Frampton, Kenneth. *Modern Architecture: A Critical History*. New York: Oxford University Press, 1980.

Hitchcock, Henry-Russell, and Philip Johnson. *The International Style: Architecture Since 1922*. New York: W.W. Norton & Company, 1932.

Le Corbusier. *Towards a New Architecture*. Translated by Frederick Etchells. London: Architectural Press, 1927.

Week 05      Thursday 10/03      **FORM FOLLOWS FUNCTION + ASSIGNMENT 01**

### **PRESENTATION**

**\*\*Bibliography part of the Assignment 01\*\***

Week 06      Thursday 10/10      **ORNAMENT AND NAKED ARCHITECTURE + INTRO TO**

### **MIDTERM**

Sullivan, Louis. *Ornament in Architecture*. Cambridge, MA: Harvard University Press, 1982.

Moussavi, Farshid, and Michael Kubo. *The Function of Ornament*. Barcelona: Actar, 2006.

Loos, Adolf. *Ornament and Crime*. Translated by Michael Mitchell. Riverside, CA: Ariadne Press, 1998.

Mosco, Valerio Paolo. *Naked Architecture*. Milan: Skira, 2012.

Week 07      Thursday 10/17      **IDEAS IN PO-MO & DECONSTRUCTIVISM**

Jencks, Charles. *Post Modern Architecture*. New York: Rizzoli, 1988

Venturi, Robert; Scott Brown, Denise and Izenour, Steven. *Learning from Las Vegas: The Forgotten Symbolism of Architectural Form* (1972), revised edition. Cambridge, MA: MIT Press, 1977.

Week 08      Thursday 10/24      **MIDTERM**

Week 09      Thursday 10/31      **ANTHROPOCENTRISM & LIVABLE CITIES + INTRO TO FINAL PROJECT**

Rudofsky, Bernard. *Streets for People: A Primer for Americans*. New York: Doubleday, 1969.

Jacobs, Jane. *The Death and Life of Great American Cities*. New York: Random House, 1961.

Week 10      Thursday 11/07      **IDEAS IN ORGANIC ARCHITECTURE**

Wright, Frank Lloyd. *Organic Architecture*. New York: Horizon Press, 1970.

Soleri, Paolo. *The Bridge between Matter & Spirit Is Matter Becoming Spirit: The Arcology of Paolo Soleri*. Doubleday: Anchor, 1971.

Pawlyn, Michael. *Biomimicry in Architecture*. 2nd ed. London: RIBA Publishing, 2016.

Week 11      Thursday 11/14      **SUBURBIAS & THE CITY**

Berger, Alan, and Joel Kotkin, eds. *Infinite Suburbia*. New York: Princeton Architectural Press, 2017.

Rossi, Aldo. *L'architettura della Città*. Padova: Quodlibet, 1966.

Koolhaas, Rem. *Delirious New York*. New York: Monacelli Press, 1978.

Week 12      Thursday 11/21      **IDEAS IN RADICAL ARCHITECTURE + PROGRESS PIN-UP**

Archizoom Associati. *No-Stop City*. Milan: Casabella, 1970.

Superstudio. *Twelve Cautionary Tales for Christmas*. Florence: Centro Di, 1971.

Cook, Peter. *Amazing Archigram: A Supplement* London: Perspecta, 11, 1967.

Week 13      **Tuesday\*** 11/26      **UTOPISTIC IDEAS**

More, Thomas. *Utopia*. Translated by Clarence H. Miller. New Haven, CT: Yale University Press, 2001.



\*\*\*\*      THANKSGIVING BREAK      \*\*\*\*

Week 14      Thursday 12/05      **POST CAPITALISM ARCHITECTURE & SOLARPUNK**

Callenbach, Ernest. *Ecotopia*. New York: Bantam Dell, A Division of Random House, 1975.

Week 15      Thursday 12/12      **FINAL PROJECT DUE**

## RECOMMENDED BIBLIOGRAPHY (DRAFT)

Berger, Alan; Kotkin, Joel. *Infinite Suburbia*. New York: Princeton Architectural Press, 2017.

Callenbach, Ernest. *Ecotopia*. New York: Bantam Dell, A Division of Random House, 1975.

Ciucci, Giorgio; Dal Co, Francesco; Manieri-Elia Mario; Tafuri Manfredo. *The American City: From the Civil War to the New Deal*. Cambridge, MA: MIT Press, 1979

Cook, Peter. *Amazing Archigram: A Supplement* London: Perspecta, 11, 1967.

Curtis, William. *Modern Architecture Since 1900*. London: Phaidon, 1987.

Frampton, Kenneth. *Modern Architecture: A Critical History*. New York: Oxford University Press, 1980.

Jacobs, Jane. *The Death and Life of Great American Cities*. New York: Random House, 1961.

Jencks, Charles. *Post Modern Architecture*. New York: Rizzoli, 1988

Koolhaas, Rem. *Delirious New York*. New York: Monacelli Press, 1978.

Hays, K. Michael. *Architecture / Theory / Since 1968*. Cambridge, MA: MIT Press, 1998.

Hitchcock, Henry-Russell, and Philip Johnson. *The International Style: Architecture Since 1922*. New York: W.W. Norton & Company, 1932.

Hoffmann, Donald. *Understanding Frank Lloyd Wright's Architecture*. New York: Dover Publications, 1995.

Le Corbusier. *The City of Tomorrow and its Planning*. New York: Dover Publications, 1929.

Le Corbusier. *Towards a New Architecture*. New York: Dover Publications, 1923.

Loos, Adolf. *Ornament is crime*, in Frankfurter Zeitung, Wien 1929.

Moussavi, Farshid, and Michael Kubo. *The Function of Ornament*. Barcelona: Actar, 2006.

Munari, Bruno. *Design as Art (1966)*. London, Penguin Book, 2008.

Palladio, Andrea. *The Four Books of Architecture*, New York: Dover Publications, 1964

Rossi, Aldo. *L'architettura della Città*. Padova: Quodlibet, 1966.

Rudofsky, Bernard. *Architecture without Architects: An Introduction to Nonpedigreed Architecture*. New York: Museum of Modern Art, 1964.

Ruskin, John. *The Seven Lamps of Architecture (1849)*. London: Waverley Book Company, 1920.

Soleri, Paolo. *The Bridge between Matter & Spirit Is Matter Becoming Spirit: The Arcology of Paolo Soleri*. Doubleday: Anchor, 1971.

Sullivan, Louis. *The Function of Ornament*. New York, W.W. Norton & Company, 1986.

Sullivan, Louis H. *Kindergarten Chats and Other Writings*. Revised edition. New York: Wittenborn, 1947.

Sullivan, Louis H. *The Autobiography of an Idea*. New York: Press of the American Institute of Architects, Inc., 1924.

Superstudio. *Continuous Monument: Storyboards*. Milano: Casabella, 358, 1971.

Superstudio. *Twelve Cautionary Tales for Christmas*. Florence: Centro Di, 1971.

Tafuri, Manfredo. *Architecture and Utopia Design and Capitalist Development*. Cambridge, MA: MIT Press, 1977.

Venturi, Robert; Scott Brown, Denise and Izenour, Steven. *Learning from Las Vegas: The Forgotten Symbolism of Architectural Form (1972), revised edition*. Cambridge, MA: MIT Press, 1977.

Vitruvius. M. H. Morgan (Translator). *The Ten Books of Architecture*. New York: Dover Publications, 1960.

Wright, Frank Lloyd. *The Art and Craft of the Machine* (1901). In *Roots of Contemporary American Architecture: a Series of Thirty-Seven Essays Dating from the Mid-Nineteenth Century to the Present*, edited by Lewis Mumford, New York: Reinhold, 1952.