

AHST 3320 Section 501
Course in Contemporary Art
Kinetics of Urban Sprawl
Dr. Charissa N. Terranova
Spring 2008
Monday, 7:00-9:45
02.11.2008

Prefabrication and Postwar Prosperity:
The Eichler Homes, Charles and Ray Eames, and George
Nelson

QUIZ

What project by the Eameses is the focus of Beatriz Colomina's essay, "Enclosed by Images: The Eameses' Multimedia Architecture"?



An Eichler home is your best investment. It is uniquely conceived for both present and future, assuring you maximum dollar appreciation. Insure your future; live in an Eichler home.

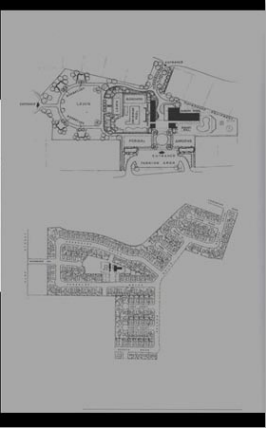
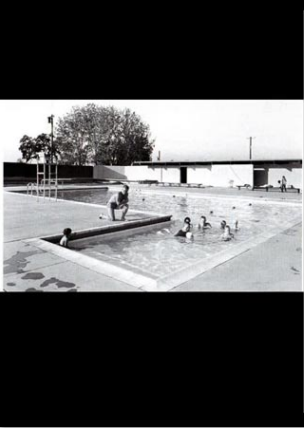
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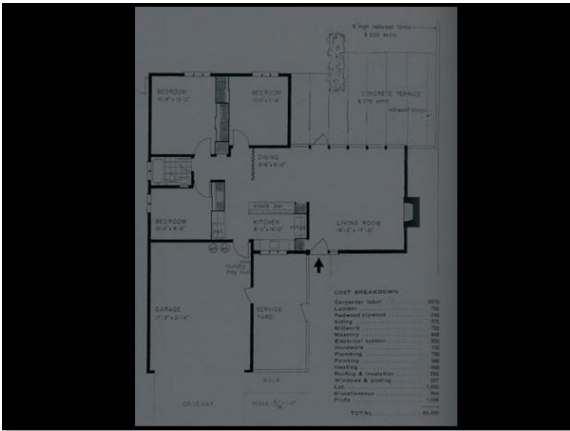




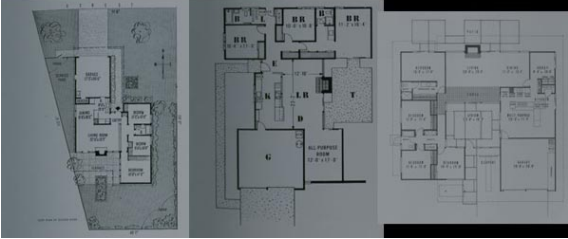




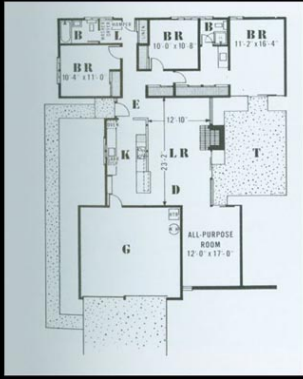


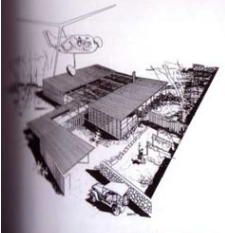




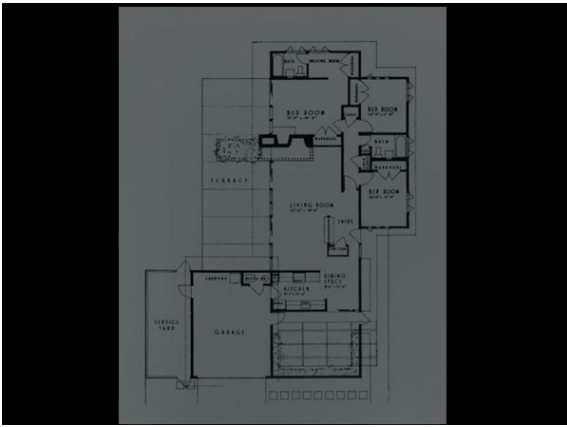












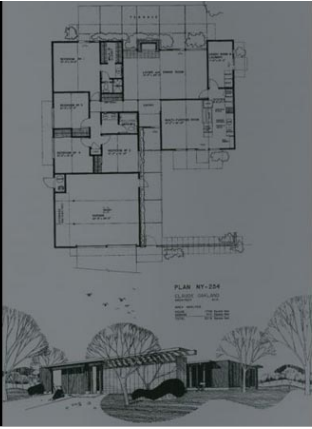


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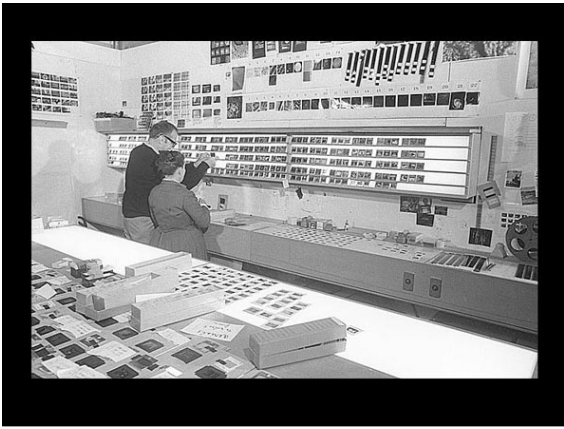
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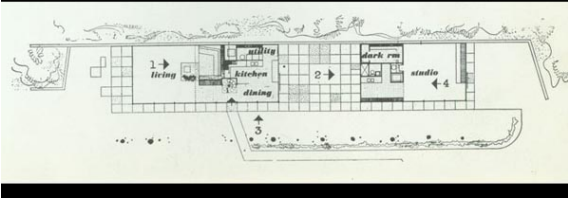
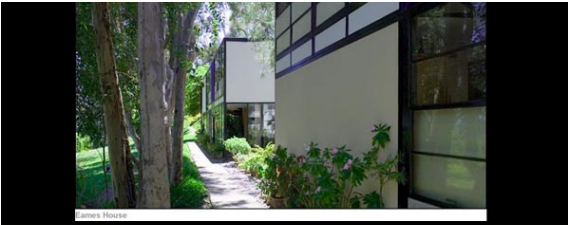
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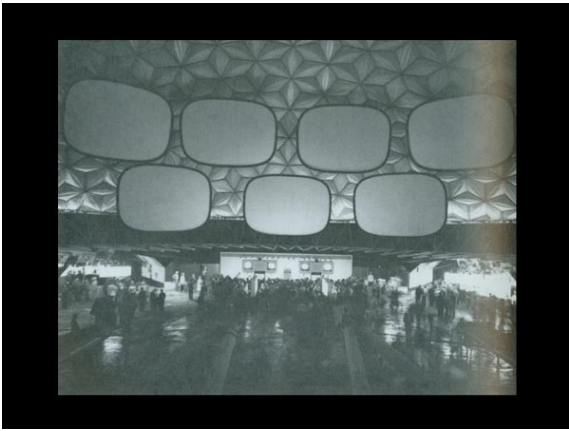


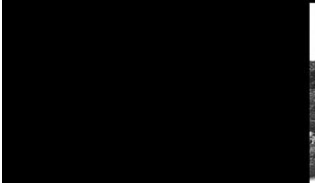
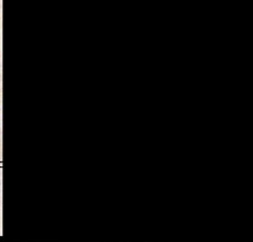
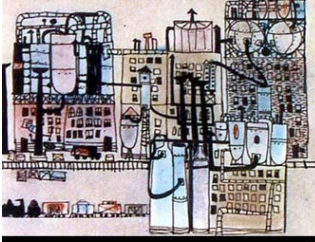








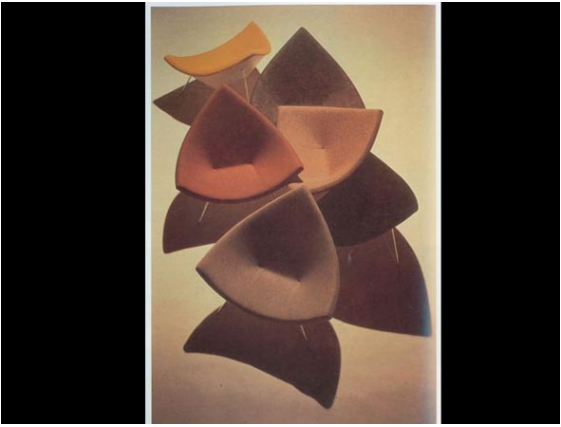




POWERS
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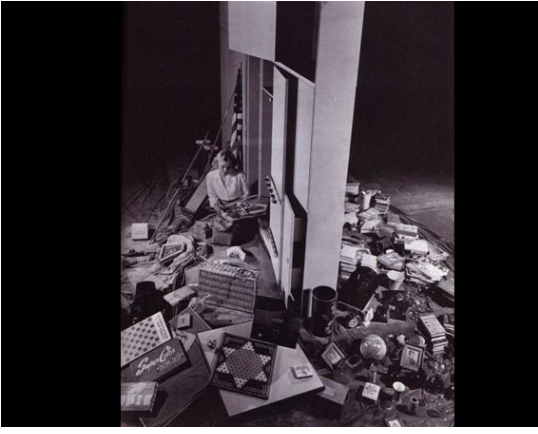




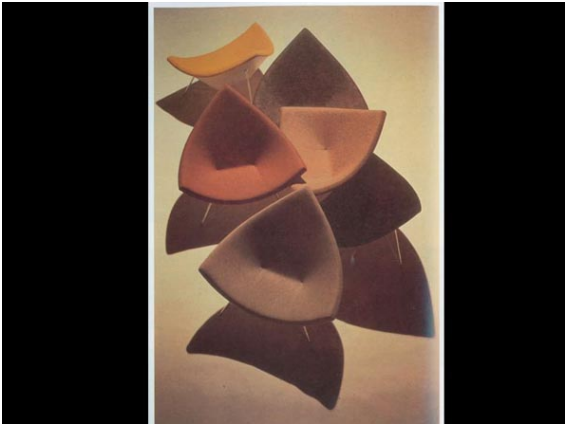




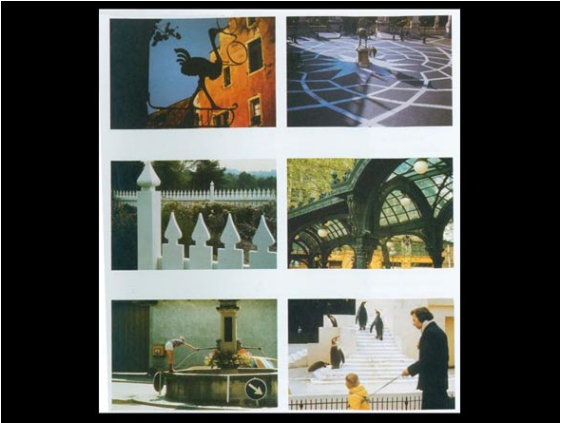






















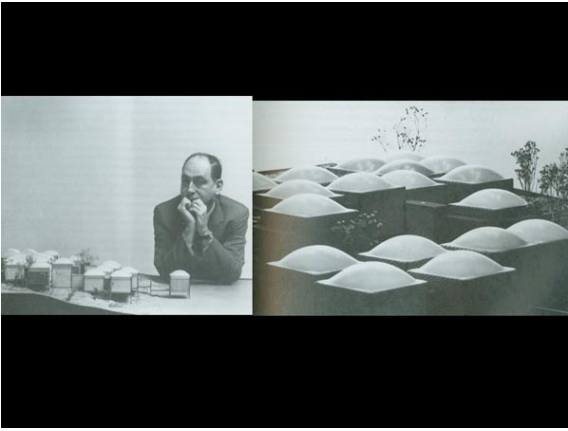






Four model views of Nelson's Experimental House.





Paul Schrader, "Poetry of Ideas: The Films of Charles Eames," 2-19

•What is "film" for Charles Eames, according to Schrader?

•Is the idea of "problem solving" discussed in the essay different from architectural functionalism, as it was defined in the early twentieth century by Mies van der Rohe, Le Corbusier, and Frank Lloyd Wright?

•What is the role of "science" in his designs?

•What is the role of irony in the films by the Eames that you watched for class? How does this relate to Schrader's description of Eames as an optimist?

•What is meant by "object-integrity" as discussed on page 6?

•What is the role of the "artist's hand" in design by the Eameses?

•How do the Eameses conceptualize the "artist"? How does this compare to conventional conceptualizations, such as that of Ruskin, of the artist and his/her metier?

•How do the Eameses' designs reflect the computer age?

•How do the Eames films negotiate image and idea? Are the films linear? Do they tell stories?

•What is the role of "information-overload" in the Eames films?

•What is the relationship between the Eames films and contemporary art (c. 1970)?

•What is Charles Eames' opinion of Los Angeles?

Beatriz Colomina, "Enclosed by Images: The Eameses' Multimedia Architecture, 5-29

•Colomina's essay focuses on the 7-screen project by the Eameses for the American pavilion in Moscow, 1959. She claims to be writing a history about what particular facet of this project?

•What was the setting of this multi-screened installation?

•Was the subject of the two-country exhibition political? If not, how would you describe the objects and themes of the exhibition in 1959?

•What might be the message of the Eameses' "Glimpses of the USA" -- the way its footage, like "Powers of Ten," goes from the minute to the galactic in scale?

•Colomina distinguishes between the contents of the filmic

images (the contents) and the technology of projection.
What is the difference here?

•From where does the mode of perception presented by the Eameses' technology of projection come?

•What is the role of war in this genealogy?

•How would you describe the architectural experience of the Eameses Moscow project in 1959 and the IBM project at the NY World's Fair in 1964-65?

•What is the "space of information" that Colomina invokes on page 23?

Paul Adamson, "Modern Architecture and Everyday Life," 20-40

•Adamson discusses the unique nature of building and selling mass housing that is modern in form. What are the challenges of modern design when dealing with a broad American audience?

•What are the the "roots" of modernism according to Adamson? In that earlier form of modernism, what is the role of taking an ethical stance?

•Looking back on the design discussed in Adamson's essay, how might we begin to think of this period of modernism as "green" design?