

NOV 21 2006

**UNIVERSITY OF KENTUCKY
REQUEST FOR CHANGE IN UNDERGRADUATE PROGRAM**

OFFICE OF THE
SENATE COUNCIL

Program: Architecture
 Formal Option : ARCHITECTURE or Specialty Field NA
 (if applicable) (if applicable)
 Department (if applicable): Architecture
 College (if applicable): Design
 Degree title: BAARC Bulletin pp: 248-249
 CIP Code: 040201 UK ID No.: ARC 314 HEGIS CODE: ARCH
 Accrediting Agency (if applicable): NATIONAL ARCHITECTURE ACCREDITING BOARD

I. PROPOSED CHANGE(S) IN PROGRAM REQUIREMENTS

1. Particular University Studies Requirements or Recommendations for this program

	<u>Current</u>	<u>Proposed</u>
English writing	ENG 104	SAME
Communication:	NA	SAME
Mathematics:	MA 123	SAME
Area I (Natural Science)	PHY 151 PLUS ONE	SAME
Area II (Social Science)	REC: PSY 100 PLUS ONE	SAME
Area III (Humanities)	ARC 212, 213	SAME
Area IV (Cross-disciplinary component)	OPEN CHOICE	SAME
Area V (Non-western cultural component)	OPEN CHOICE	SAME

2. College Depth and Breadth of Study Requirements (if applicable) (including particular courses required or recommended for this program) NOTE: To the extent that proposed changes in 2. through 6. involve additional courses offered in another program, please submit correspondence with the program(s) pertaining to the availability of such courses to your students.

<u>Current</u>	<u>Proposed</u>
NA	NA

3. Premajor or Preprofessional Course Requirements (if applicable)

<u>Current</u>	<u>Proposed</u>
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ARC 111, 212, 213 OR CONSENT OF INSTRUCTOR

SAME

Total Hours: 9

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4. Credit Hours Required	<u>Current</u>				<u>Proposed</u>			
	133				SAME			
a. Total Required for Graduation:	133							
b. Required by level:								
	100	13	200	24	300	24	400-500	15
c. Premajor or Preprofessiona (if applicable)	0			f. Hours Needed for a Particular Option or Specialization (if applicable)				0
d. Field of Concentration (if applicable)	0			g. Technical or Professional Support Electives (if applicable)				0
e. Division of Hours Between Major Subject and Related Field (if applicable)	0			h. Minimum Hours of Free or Supportive Electives (Required)				27

5. Major or Professional Course Requirements

<u>Current</u>	<u>Proposed</u>
Upper-tier writing requirement satisfied by a 200-level English class	Upper-tier writing requirement must be satisfied by ARC 314; two new prerequisites added to ARC 314: 1) students must have completed first-year (or lower-tier) writing requirement and 2) students must have earned at least 30 credit hours

6. Minor Requirements (if applicable)

<u>Current</u>	<u>Proposed</u>
NA	SAME

Total Hours:

7. Rationale for Change(s): (If rationale involves accreditation requirements, please include specific references to those requirements.)

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8. List below the typical semester by semester program for a major.

Current
SEE ATTACHED

SAME

Proposed


Will this program be printed in the Bulletin?

Yes: No:

Signatures of Approval:



Department Chair



Dean of the College



*Undergraduate Council

10/10/06

Date

10 Oct. 2006

Date

Date of Notice to the Faculty
11-7-06

Date

*University Studies

Date

*Graduate Council

Date

*Academic Council for the Medical Center

Date

*Senate Council

Date of Notice to Univ. Senate

*If applicable, as provided by the Rules of the University Senate

ACTION OTHER THAN APPROVAL:

Rev 11/98

Brothers, Sheila C

From: Fox, Bess L
Sent: Friday, December 01, 2006 12:59 PM
To: Brothers, Sheila C
Cc: Eldred, Janet
Subject: RE: W for a Course Change
Attachments: Checklistphysics435.doc; Checklistphysics535.doc

Yes, we've vetting the Physics syllabi. I've attached our checklist approval for PHY 435 and PHY 535. These classes meet all the requirements of upper-tier writing courses.

Let me know if you have any questions or concerns.

Bess Fox
Graduate Assistant
Writing Initiative
257-4831

From: Brothers, Sheila C
Sent: Fri 12/1/2006 12:12 PM
To: Eldred, Janet
Cc: Fox, Bess L
Subject: W for a Course Change

Good afternoon! I am writing in regard to a course change proposal for PHY 535. The application states that it will be used as a W course, but I have nothing from the WI Office to indicate that it has been reviewed by you.

Can you let me know if the course (attached) has been approved?

Thank you,
Sheila

Sheila Brothers
Office of the Senate Council
Administrative Coordinator
203E Main Building, -0032
Phone: (859) 257-5872
Fax: (859) 257-8375
sheila.brothers@uky.edu
<http://www.uky.edu/USC/New>

12/15/2006

ARCHITECTURE

OVERVIEW

The UK School of Architecture offers the only architecture program in the state of Kentucky accredited by the National Architecture Accreditation Board (NAAB). The curriculum leads to a professional degree in architecture, which allows the graduating student to pursue professional registration. The professional curriculum offered by the School of Architecture is comprised of two consecutively acquired degrees: a four-year Bachelor of Arts in architecture degree and a two-year Master of Architecture degree. There is an opportunity for students with a NAAB-accredited Bachelor of Architecture degree to receive admission with advanced standing to the Masters of Architecture program.

The curriculum centers around an intense, design-oriented approach to architecture education. In addition to design studio, students study technical aspects of building technology including building materials and structural systems; the history, theory, and criticism of architecture; and the ethical and professional principles of successful architecture practice. At the graduate level, students pursue studies in specialized professional concentrations including town design and digital visualization.

4+2 CURRICULUM

BACHELOR OF ARTS IN ARCHITECTURE

YEAR ONE *34 credit hours*

ARC 101, 102- Drawing I & II
ARC 111- Intro to History & Theory
of Architecture
ARC 151- Design Studio I
ENG 104- Writing: Accelerated
PHY 151- Intro to Physics
University Studies Requirements (9 hrs.)
Elective (6 hrs.)

YEAR TWO *36 credit hours*

ARC 203- Digital Media in
Architecture
ARC 212, 213- History & Theory I & II
ARC 231- Structural & Material
Concepts
ARC 252, 253- Design Studio II & III
University Studies Requirements (12 hrs.)

YEAR THREE *30 credit hours*

ARC 314, 315- History & Theory III & IV
ARC 332, 333- Environmental Controls
I & II
ARC 354, 355- Design Studio IV & V
Electives (6 hrs.)

YEAR FOUR *33 credit hours*

ARC 434- Structures I
ARC 435- Materials & Methods of
Construction
ARC 456- Design Studio VI
ARC 511-515- History & Theory
Seminar (one required)
University Studies Requirements (3 hrs.)
Electives (15 hrs.)

MASTER OF ARCHITECTURE

YEAR FIVE *30 credit hours*

ARC 511-515- History & Theory
Seminar (one required)
Structures II
ARC 533- Building Systems
ARC 631- Integration
ARC 641- Professional Practice
ARC 658, 659- Design Studio VIII & IX
Electives in chosen concentration (6 hrs)

YEAR SIX *27 credit hours*

ARC 642- Professional Internship
(summer of fifth or sixth
year)
ARC 750- Design Studio X;
Comprehensive Project
ARC 759, 761
or 779- Masters Project in
chosen concentration

THREE STEPS REQUIRED TO BECOME A REGISTERED ARCHITECT:

- ONE Obtain an architecture degree from a NAAB-accredited institution
- TWO Complete the Intern Development Process as set forth by the National Council of Architecture Registration Boards (NCARB).
- THREE Pass the comprehensive Architecture Registration Exam (ARE) for your state of practice.

www.uky.edu/design

859.257.7623

Criteria for Writing-Intensive Courses

Any course or series of courses approved as writing intensive will involve the following learning outcomes, writing requirements, and grading policies

√ Learning Outcomes

- Write a paper that is essentially free of mechanical errors (grammar, punctuation, spelling, and syntax) and awkwardness, using a style that is appropriate to the purpose and audience.
- Demonstrate an ability to discover, evaluate, and clearly present evidence in support of an argument in the subject area and utilize documentation that conforms to the formats and the citation conventions of the subject area.
- Be aware that composing a successful text frequently takes multiple drafts, with varying degrees of focus on generating, revising, editing, and proofreading.
- Write a capable, interesting essay about a complex issue (discipline-specific) for a general university audience.

Writing Requirements

√ Students will be required to write a minimum of 15 pages of formal writing. At least 10 of these pages must be single-authored assignments. No assignments requiring fewer than 4 pages may be included in the 15-page minimum.

√ These 15 pages must go through a draft, review, and revise process (peer reviews meets this requirement)

√ Grading Policies

- To pass the course, students must submit all formal assignments (in draft and final form) and earn a grade of C or higher on each. Assignments other than the formal writing enter into the final grade determination *only if the student has achieved grades of C or higher on graded assignments.*
- Any major assignment that receives a D or below must be revised to reflect competency and resubmitted. Instructors may limit the number of revision attempts.
- At the discretion of the instructor, students who fail to achieve competency may receive I (incomplete) grades, but in no case may a student whose writing fails to reach the level of C (competent) receive a passing grade in a course that satisfies the University Writing Requirement.

Suggested wording for the syllabus:

It is suggested that any course or series of courses approved as writing intensive should include the following paragraphs on their syllabus.

√ Student Eligibility

This is a writing-intensive (W) course approved to fulfill the upper tier of the graduation writing requirement (GWR). To receive W credit for this course, you must have successfully completed the

first-year writing requirement (ENG 104 or its equivalent) and have completed at least 30 hours of coursework.

Grading Policies

To pass the course and fulfill the upper tier of the GWR, you must submit all formal writing assignments and earn a grade of C or better on each assignment. Any major assignment that receives a D or below must be revised to reflect competency and resubmitted. You may resubmit such assignments X time(s). If you fail to achieve a C grade on the final version of any major writing assignment, you will receive a failing grade for the course. Note that assignments or requirements other than the formal writing become a factor in the final determination of your course grade only if you have achieved a grade of C or higher on all formal writing assignments.

Assessment

Please submit two copies of your final paper to the instructor. One copy will be graded by the instructor; the second copy will be used for SACS assessment and should be a clean copy, with only your social security number listed at the top of the page, with all other identifying information (your name, instructor name, and course and section number) removed.

Plagiarism

Part II of *Student Rights and Responsibilities* (6.3.1; online at <http://www.uky.edu/StudentAffairs/Code/part2.html>) states that all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where students feel unsure about a question of plagiarism involving their work, they are obliged to consult their instructors on the matter before submission.

When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording or anything else from another source without appropriate acknowledgment of the fact, the students are guilty of plagiarism.

Plagiarism includes reproducing someone else's work, whether it be published article, chapter of a book, a paper from a friend or some file, or whatever. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which a student submits as his/her own, whoever that other person may be. Students may discuss assignments among themselves or with an instructor or tutor, but when the actual work is done, it must be done by the student, and the student alone.

When a student's assignment involves research in outside sources or information, the student must carefully acknowledge exactly what, where and how he/she has employed them. If the words of someone else are used, the student must put quotation marks around the passage in question and add an appropriate indication of its origin. Making simple changes while leaving the organization, content and phraseology intact is plagiaristic. However, nothing in these Rules shall apply to those ideas which are so generally and freely circulated as to be a part of the public domain.

Information

Questions about the W option should be referred to the Director of the UK Writing Initiative,
Professor Janet Carey Eldred, eldred@uky.edu.

University of Kentucky, College of Design
Architecture 314

History and Theory of Architecture III: Twentieth Century
and Contemporary Architecture

Fall 2007

Professor Wallis Miller

Teaching Assistants: Matthew Storrie, Rebecca Hughes, Liz
Gallow

Office: 302 Pence Hall
Phone: 257-5949
Office Hours: Wednesday, 12:00-2:00 p.m. or by appointment

Lectures: Wednesday, 10-10:50 a.m. (as scheduled in Syllabus)
Friday, 10-11:50 a.m.
209 Pence Hall

Discussion: see below

•This course is a writing-intensive (W) course approved to fulfill the upper tier of the graduation writing requirement (GWR). To receive W credit for this course, you must have successfully completed the first-year writing requirement (ENG 104 or its equivalent) and have completed at least 30 hours of course work.

•The word "modern" generally indicates the present. In the contemporary architectural profession, however, the word "modern" exists under tension. While it is used in a general sense to refer to any current practice, it also specifically denotes the architecture first produced by the so-called avant-garde in the shadows of World War I. This modern architecture responded to sudden changes in the technological, political, and social realms in an equally abrupt way. While this Modern Architecture emphasized the present as distinct from the past, it was also dependent on a consciousness of the past for its definition.

This is not to say that there was one kind of Modern Architecture. During the semester, we will look at the premises and forms of Modern Architecture, which varied from place to place, time to time, and architect to architect. With each new set of forms came a new definition of the present time. Accordingly, the locus of meaning shifted from structure to ornament, from interior to exterior, or from the process of construction to that of design.

World War II brought an end to the Modern period and the beginning of an ambivalence toward architecture's social and political role. The war had destroyed any optimism about technology and so it threatened Modern architectural practice. At the same time, it made architects wary of the monument: their traditional method for supporting political power. After examining the impact of these two changes on architecture's relationship with the rest of the world, we will see how these changes provoked a debate about the structure, content, and goals of architectural language itself, a debate which is a definitive part of the profession today.

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•Course Goals:

Along with introducing you to the concepts and issues that inform an understanding of "Modern Architecture", this course focuses on developing your analytic and writing skills. Specifically, we will focus on analytic and critical thinking and on clarity of expression and expect that you:

- Write a paper that is essentially free of mechanical errors (grammar, punctuation, spelling, and syntax) and awkwardness, using a style that is appropriate to the purpose and audience.
- Demonstrate an ability to discover, evaluate, and clearly present evidence in support of an argument in architecture and utilize documentation that conforms to the formats and the citation conventions of architecture.
- Be aware that composing a successful text frequently takes multiple drafts, with varying degrees of focus on generating, revising, editing, and proofreading.
- Write a capable, interesting essay about a complex issue (discipline-specific) for a general university audience.

•To accomplish this, you will attend intensive discussion sections every week and write a 5-6 page paper every two weeks. This paper will be a close reading and analysis of the assigned texts. You will be asked to select themes and demonstrate the way in which they are discussed in the texts. You will compare the assigned texts on this basis. As a conclusion to your papers, you will discuss how these issues contribute to the definition of modern architecture explained in the text or implied by it and, in turn, how that definition compares to contemporary definitions of modern architecture presented in lecture and discussion.

•You will receive extensive comments and grades for these papers. (5 total).

•As part of your final (take-home) exam you will rewrite 3 of these papers.

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General Course Requirements

•USE OF COMPUTERS, CELL PHONES, and OTHER ELECTRONIC EQUIPMENT DURING CLASS (LECTURES AND DISCUSSIONS) IS PROHIBITED.

•PLEASE HAND IN ALL PAPER ASSIGNMENTS AND EXAMS ON PAPER.
EMAIL or DISK SUBMISSIONS WILL NOT BE ACCEPTED!

•In order to pass the course:

- You must complete all the required work.
- You must earn a grade of C or higher on the final exam (the final draft of the formal writing assignment)
- Failure to complete any assignment or test will result in a failing grade (F) for the course.

•**PLAGIARISM and ANY FORM OF CHEATING IS UNACCEPTABLE and will result in DISCIPLINARY ACTION.**

Please see PART II of *Student Rights and Responsibilities* at UK:
<http://www.uky.edu/StudentAffairs/Code/part2.html>

•INTERNET research is prohibited. PLEASE USE THE TEXTS ASSIGNED IN CLASS.

Attendance:

Attendance is required and will be taken at all lectures and discussions. **IF YOU LEAVE CLASS EARLY OR ARRIVE LATE, YOU WILL BE MARKED AS ABSENT FOR THAT DAY.**

You are allowed 3 unexcused absences from the lecture; you are not allowed any unexcused absences from the discussion.

•**Lectures:** After three unexcused absences from the lectures your final grade will be reduced by one mark each time you are absent (unexcused absences number 4 and 5).

-You will definitely fail the class if you have 6 or more unexcused absences from the lectures (which includes the three allowed).
-Students with 6 or more total absences from the lectures (excused and unexcused combined) should discuss their situation with the instructor. They will be in danger of failing the class.
It is up to each student to keep track of his/her attendance record and to make an appointment to talk to the professor if necessary.

•**Discussions: Only excused absences are permitted.**

-Students with 3 or more excused absences from the discussion should discuss their situation with the instructor. They will be in danger of failing the class.

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•Excused Absences

Written verification for excused absences is required.

Excused Absences are as follows:

Personal illness.

Please notify the instructor within one week after the period of illness

Serious illness or death of a member of the student's immediate family. Please notify the instructor within one week after the funeral or period of illness.

Official University trips (sponsored by classes; intercollegiate athletics). Notice must be given **prior** to the event or no later than one week after the event.

Major religious holidays.

A student must notify the instructor in writing of these dates; please submit to the instructor no later than the last day for adding class.

•Reading:

For each topic covered in the lectures and discussions, there will be a corresponding chapter assigned from Kenneth Frampton, Modern Architecture, 3rd Edition (New York: Thames and Hudson, 1992). This reading should be used as **reference material**, not as a replacement for the material presented in class.

Kenneth Frampton, Modern Architecture, 3rd Edition (New York: Thames and Hudson, 1992) is available for purchase at Kennedy's.

The **primary reading** that will serve as the focus of the discussions and short essays will be assigned each week from a variety of different sources.

This material is contained in:

1. a course packet to be purchased at Johnny Print on Limestone
2. Ulrich Conrads, ed. Programs and Manifestoes on Twentieth Century Architecture (Cambridge, Mass.: The MIT Press, 1980), to be purchased at Kennedy's.

The readings from the book Architecture Culture 1943-1968, edited by Joan Ockman, are included in the course packet. For those of you who may be interested in more of the readings from this time, the book is available at Kennedy's.

The books from which the reading is taken will be on reserve in the library; the periodicals, as always, will be on the library shelves. You should use these if you are interested in seeing other articles in the books or if you want to see clearer (and color) versions of the illustrations. It will be more expensive to photocopy the books at the library, however, than to buy the course packet at Johnny Print and the Conrads book at the bookstore.

Please note: The readings in the course packet and the reading assignments on the syllabus are not necessarily in the same order.

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•Discussions/Paper Assignments

•Discussions

After the first 2 weeks of the semester, you will meet in a smaller discussion group for 50 minutes at either 10 or 11 am on Wednesday mornings. During this time, you will discuss the material covered in the previous Friday's lecture and reading with the Professor or the T.A. You will be assigned to a discussion group during the first week of school.

PLEASE BRING THE READING MATERIAL ASSIGNED FOR THAT WEEK TO EACH LECTURE AND LECTURE/DISCUSSION SO THAT YOU WILL BE ABLE TO PARTICIPATE IN THE DISCUSSION. (xerox, book, or detailed notes with text passages)

At the end of the discussion period you will hand in your assignment on the days noted in the syllabus.

•Paper Assignments

Your paper assignment will be a 5-6 page analysis comparing the required reading and lecture material from two weeks of classes.

PLEASE TYPE YOUR RESPONSES. IF WE CAN'T READ THEM, YOU WILL RECEIVE A FAILING GRADE FOR THAT ASSIGNMENT.

Please write your name on the paper.

•Some Guidelines for writing papers:

The paper is NOT A BOOK REPORT.

I am not asking you to repeat and describe the material. I am asking you to analyze it based on specific issues and concepts and then situate your analysis within the discourse of modern architecture more generally. I expect you to cite the text in quotations and with footnotes and discuss the language and content of those citations thoroughly.

You are encouraged to be creative, but remember that you have to base your paper assignment on the readings and you have to focus on the issues at hand. One-line, general statements like "Adolf Loos hated architecture" or "Le Corbusier rejected history," are unacceptable and will result in a failing grade. Paraphrasing Frampton is also unacceptable. Begin your paper with an introduction and a thesis statement; end it with a conclusion in which you compare the two texts.

Generally, when you make a claim, follow it with the reasons why you made it. Quote from the text to support these reasons. If you quote from the text, you will do a better job at showing that you understand the material and you will be able to better defend your position than if you paraphrase. Do not paraphrase. By examining the words of the author, you can give stronger reasons for your conclusions about his/her work. The paper should be an analysis of the reading according to the theme of the assignment and **not** a record of your opinions.

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*Paper Guidelines (cont.)

Quotes and Footnotes

You must identify the text and the location of the quote in proper footnote form; write the author, name of the article, name of the book or journal, city, publisher, year, and page number as a footnote or in parentheses after the quote. If a source repeats, you do not have to rewrite all of this information again. Look in any manual of style for the proper way to identify a source in both of these cases. You may also consult the syllabus for format.

***Discussion/Paper Assignment Grade**

5 Paper Assignments and participation in discussion = 50% of Course Grade

Your grade for this portion of the course will be determined by your assignments and your participation in group discussions.

Due date: Paper Assignments are due at the discussion section meetings. **Please check your spelling. Spelling mistakes will lower your paper grade.**

Handing in papers: You have the right to hand in a paper only if you have attended the discussion the day the paper is due AND the previous discussion.

If you have attended the discussion section, you have one opportunity to hand in a paper late (by the following Friday). Your grade for that paper will not be lowered.

-BUT, subsequent late assignments will NOT be accepted, even if you have attended the discussion section. You will receive a failing grade for these late papers unless accompanied by an official excuse.

If you are absent from a discussion and have an official excuse accompanied by written verification to the professor or the T.A., you may hand in your assignment.

If you are absent on a day when a paper is due and do not have an officially permissible excuse, your assignment paper will not be accepted by the professor or the T.A., and you will receive a failing grade for your assignment due that week.

If you are absent on a day when a paper is not due and do not have an officially permissible excuse, the next paper will not be accepted by the professor or the T.A. and you will receive a failing grade for your assignment due at the next discussion period.

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•Discussion Participation:

Your participation will modify the final discussion/paper assignment grade (50% of your course grade).

If you participate a lot with comments that contribute to the class, then your discussion/assignment grade from the 5 papers will be raised by a mark.

If you do not participate at all, your discussion/assignment grade from the 5 papers will be lowered by a mark.

Obviously, if you are absent and do not have an official excuse, this will count as non-participation and also affect this part of the grade.

•Discussion Attendance:

Attendance is required unless officially excused.

The paper assignment handed in at the end of the session will serve as proof of your attendance (and participation) on that day.

If you are absent, you may hand in your paper assignment ONLY if you have an official excuse for your absence.

•Final Exam: 50% of Grade

You must receive a C grade or above on the final exam to pass the course.

Toward the end of the semester, the professor will hand out the final assignment; this assignment is your final exam.

•As part of this assignment, you will be asked to rewrite and combine 3 of your papers.

It is a take-home, open-book exam.

You may discuss the question with other members of the class, but you must go through the entire process of writing the paper on your own. Please proofread and check the spelling of the papers before you hand them in.

Failure to complete ALL questions on exam (as take-home or during the exam period) will result in a failing grade for the exam.

If you do not hand in your paper before or during the exam period, YOU WILL FAIL THE COURSE unless you provide an officially permissible excuse with a written verification.

Your answer(s) should be typewritten and double-spaced.

Please submit two copies of your final exam to the professor:

•One copy will be graded by the instructor.

•The second copy will be used for SACS assessment and should be a clean copy, with only your social security number listed at the top of the page. You should remove all other identifying information (your name, instructor name, and course and section number).

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CLASS SCHEDULE

After the introduction and the first three classes, which will be lectures, we will begin the regular schedule. The material will be covered in a Friday (lecture)/Wednesday (discussion) sequence; a new topic will be introduced in the lecture and it will be discussed the following week so that you have time to do the reading, review your lecture notes, and, every other week, write your response to the assignment in preparation for the discussion.

There will be a few days during the semester when the schedule will be interrupted. Please read the schedule carefully.

August 23 (W) Introduction

The Crisis of Cultural Representation and the Architectural
Locus of Meaning: Structure, Technology, Space, and
Ornament

August 25 (F) Lecture: The Role of Structure in the
Production of Modern Meaning.
The Chicago School, Auguste Perret

Recommended Reading:

Kenneth Frampton, Modern Architecture, 3rd Edition (New
York: Thames and Hudson, 1992), Part 1, chapter 3; Part 2,
chapter 11.

August 30 (W) Lecture: The Role of Technology in the
Production of Modern Meaning.
Otto Wagner and the Vienna School

Recommended Reading:

Frampton, Part 2, chapter 6.

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The Crisis of Cultural Representation and the Architectural
Locus of Meaning: Structure, Technology, Space, and
Ornament (cont.)

September 1 (F) **Lecture:** The Role of Ornament and Space
in the Production of Meaning.
Adolf Loos and Josef Hoffmann

Assignment #1 handed out

Required Reading:

Adolf Loos, "Architecture" (1910), in Tim and Charlotte
Benton, Form and Function (London: The Open University,
1975), p.41-5. (in reader)

Josef Hoffmann and Koloman Moser, "The Work-Programme of
the Wiener Werkstätte" (1905), in Benton, p.36-37. (in
reader)

Recommended Reading:

Frampton, Part 2, chapter 8.

September 6 (W) **Discussion** of Lectures and Reading from
8/25, 8/30, 9/1

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Handcraft vs. Mass Production: The Architect Confronts
Modernity in the Wake of World War I. Section 1

September 8 (F) **Lecture:** Technological Visions: The
Architect Molds the Modern Environment.
Italian Futurism, German Expressionism,
Dutch Expressionism

Required Reading:

Paul Scheerbart, "Glass Architecture" (1914), in Ulrich
Conrads, ed. Programs and Manifestoes on Twentieth Century
Architecture (Cambridge, Mass.: The MIT Press, 1980), p.32-
33.

Adolf Behne, "Review of Scheerbart's 'Glass Architecture'"
(1918-19), in Benton, p.76-78. (in reader)

Antonio Sant-Elia and Filippo Tommaso Marinetti, "Futurist
Architecture" (1914), in Conrads, p.34-38.

Recommended Reading:

Frampton, Part 2, chapters 7,13

September 13 (W) **Discussion** of Lecture and Reading from
9/8
Assignment #1 due in Class
Assignment #2 handed out

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Handcraft vs. Mass Production: The Architect Confronts
Modernity in the Wake of World War I. Section 2

September 15 (F) Lecture:
Technological Abstractions and their
effect on the Body Politic.
De Stijl and Constructivism

Required Reading:

De Stijl, "Manifesto V" (1923), in Conrads, p.66.

Theo van Doesburg and Cor van Eesteren, "Towards Collective
Building" (1923), in Conrads, p.67.

Theo van Doesburg, "Towards a Plastic Architecture" (1924),
in Conrads, p.78-80.

Laszlo Moholy-Nagy, "Constructivism and the Proletariat"
(1922), in Benton, p.95-96. (in reader)

M. Szczuka and T. Zarnower, "What is Constructivism?"
(1924), in Benton, p.102-3. (in reader)

Recommended Reading:

Frampton, Part 2, chapters 16,19

**September 20 (W) Discussion of Lecture and Reading from
9/15**

Architecture 314

History and Theory of Architecture III: Twentieth Century
and Contemporary Architecture

Fall 2007

Handcraft vs. Mass Production: The Architect Confronts
Modernity in the Wake of World War I. Section 3

September 22 (F)

Lecture:

Technological Certainties: the
Derivation of Identity in the Modern
World.

Dada, the Bauhaus, Neue Sachlichkeit

Required Reading:

Kurt Schwitters, "To All the Theatres of the World I Demand
the MERZ-Stage" (1919), in Mel Gordon, ed., Dada
Performance, (New York: PAJ Publications, 1987), p.99-101.
(in reader)

Walter Gropius, "Programme of the Staatliches Bauhaus in
Weimar" (1919), in Conrads, p.49-53.

Hannes Meyer, "Building" (1928), in Conrads, p.117-120.

Recommended Reading:

Frampton, Part 2, chapters 12,14,15

September 27 (W)

**Discussion of Lecture and Reading from
9/22**

Assignment #2 due in class

Assignment #3 handed out

Architecture 314

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Fall 2007

Architecture's Relationship to Identity: Culture, Politics,
and Society in the Era of the Second World War. Section 1

September 29 (F) Lecture:
The New Spirit and the Crisis of the
History of Architecture.
Mies van der Rohe

Required Reading:

Mies van der Rohe: Readings from three phases in his career
(in reader):

Phase 1:

"Skyscrapers" (1922), in Fritz Neumeyer, The Artless Word
(Cambridge, Mass: The M.I.T. Press, 1991), p.240.

Phase 2:

"Office Building" (1923), in Neumeyer, p.,241.

"Building" (1923), in Neumeyer, p.242.

Phase 3:

"Regarding the New Volume" (1927), in Neumeyer, p.257.

"On Form in Architecture" (1927), in Neumeyer, p.257.

"Forward to the Official Catalog of the Stuttgart Werkbund
Exhibition "Die Wohnung" (1927), in Neumeyer, p.258.

Recommended Reading:

Frampton, Part 2, chapter 18.

October 4 (W) Lecture:
The New Spirit and the Crisis of the
History of Architecture.
Le Corbusier, Part I

October 6 (F) MIDTERM BREAK/NO CLASS

October 11 (W) Lecture:
The New Spirit and the Crisis of the
History of Architecture.
Le Corbusier, Part II

Required Reading:

Le Corbusier, Towards a New Architecture (1923) (New York:
Holt, Rinehart, and Winston, 1960), "Argument," p.7-14;
"The Engineer's Aesthetic and Architecture," p.15-24. (in
reader)

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Recommended Reading:

Frampton, Part 2, chapters 17

October 13 (F) ACADIA CONFERENCE, LOUISVILLE/NO CLASS

October 18 (W) **Discussion** of Lecture and Reading on
Corbusier and Mies (9/29, 10/4, 10/11)
Assignment #3 due in class
Assignment #4 handed out

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Fall 2007

Architecture's Relationship to Identity: Culture, Politics,
and Society in the Era of the Second World War. Section 2

October 20 (F)

Lecture:

The Ambiguous Relationship between
Architecture and Politics.
Italian Rationalism, Albert Speer and
Architectural Politics in the Third
Reich, The International Style Show

Required Reading:

Il Gruppo 7, "Architecture (IV): A New Archaic Era" (1927),
Oppositions, no.12 (Spring 1978):96-8. (in reader)

Letter of the Venetian Rationalists, May 13, 1931, in
Francesco Dal Co and Giuseppe Massariol, Carlo Scarpa, The
Complete Works (New York: Rizzoli, 1985), p.279-80. (in
reader)

Henry-Russell Hitchcock and Philip Johnson, "Introduction:
The Idea of Style," The International Style (New York:
Norton, 1932, 1966), p.17-21 (in reader)

Recommended Reading:

Frampton, Part 2, chapters 23,24.

Diane Ghirardo, "Italian Architects and Fascist Politics:
An Evaluation of the Rationalist's Role in Regime
Building," Journal of the Society of Architectural
Historians, vol.39, no.2 (May 1980):109-127. (in reader)

October 25 (W)

**Discussion of Lecture and Reading from
10/20**

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Architecture's Reaction to the Second World War: The
Postwar Period. Section 1

October 27 (F) Lecture:
Reconstructing Modernism: The Cold War
Struggle with the Question of
Monumentality.
Fuller, the "Architecture of
Bureaucracy," Kahn, Frank Lloyd
Wright's Architecture of Democracy,
CIAM, Team 10, The Independent Group;
van Eyck

Required Reading:

Louis Kahn, "Monumentality" (1944), in Joan Ockman,
Architecture Culture, 1943-1968 (New York: Rizzoli, 1993),
p.48-54. (in reader)

Walter Gropius, "Eight Steps toward a Solid Architecture"
(1954), in Ockman, p.177-180. (in reader)

Recommended Reading:

Frampton, Part 2, chapters 21,26,27; Part 3, chapter 1.

Helena Syrkus, "Art Belongs to the People" (1949), in
Ockman, p.121-122 (in reader)

**November 1 (W) Discussion of Lecture and Reading from
10/27
Assignment #4 due in class
Assignment #5 handed out**

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Fall 2007

Architecture's Reaction to the Second World War: The
Postwar Period. Section 2

November 3 (F)

Lecture:

Local Reaction in the West: Challenges
to the International Movement.
National Romanticism and Regionalism

Required Reading:

Paul Rudolph, "Regionalism in Architecture," Perspecta,
no.4 (1957). (in reader)

James Stirling, "Regionalism and Modern Architecture"
(1957) in Ockman, p.243-248. (in reader)

Recommended Reading:

Frampton, Part 2, chapters 22,25.

November 8 (W)

**Discussion of Lecture and Reading from
11/3**

Architecture 314

History and Theory of Architecture III: Twentieth Century
and Contemporary Architecture

Fall 2007

Architecture Questions its Own Identity: Upheaval in the
Profession. Section 1

November 10 (F)

Lecture:

Architectural Debates in the 2nd Half
of the Century: Form vs. Meaning (the
50s and 60s); Theory and Practice (the
60s to the Present)

Johnson, Archigram, Activism, Pop-
architecture, Post-modernism

Required Reading:

Philip Johnson, "The Seven Crutches of Modern Architecture"
(1955), in Ockman, 190-2. (in reader)

Robert Venturi, Complexity and Contradiction in
Architecture (New York: The Museum of Modern Art, 1966,
1979), p.22-27 (chapters 1,2) (in reader)

Charles Jencks, "Postmodernism Defined," in What is
Postmodernism, (London: Academy Editions/St.Martin's Press,
1989), p.14-27. (in reader)

Recommended Reading:

Frampton, Part 3, chapters 2,3,4.

Peter Cook, "Zoom and Real Architecture" (1964), in Ockman,
p.366-9. (in reader)

November 15 (W)

Discussion of Lecture and Reading from
11/10

Assignment #5 due in class

FINAL EXAM QUESTIONS handed out (take-
home assignment)

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Architecture Questions its Own Identity: Upheaval in the
Profession. Section 2

November 17 (F) **Lecture:**
Architecture in an Immaterial Context:
Theory.
Deconstruction, Post-structuralism

Required Reading:

Daniel Libeskind, "The Poetics of Architecture: Works at
Cranbrook," Parametro, no.119 (August-September 1983):63.
(in reader)

Peter Eisenman, "The Representations of Doubt: At the Sign
of the Sign", Re:Working Eisenman, (London: Academy Group,
1993), p.45-49. (in reader)

Recommended Reading:

Frampton, Part 3, chapters 5,6.

November 22 (W) OPEN

November 24 (F) Thanksgiving Holiday

November 29 (W) **Discussion** of Lecture and Reading from
11/17

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Architecture Questions its Own Identity: Upheaval in the
Profession. Section 3

December 1 (F) Lecture:
Architecture at the Turn-of-the-
Century.
OMA/Koolhaas vs. Zumthor

Required Reading:

Yona Friedman, "Program of Mobile Urbanism" (1957), in
Ockman, p.274-5. (in reader)

Rem Koolhaas, "Bigness: or the Problem of Large," S,M,L,XL
(New York: The Monacelli Press, 1995), p.495-516. (in
reader)

Peter Zumthor, "A Way of Looking at Things," Peter Zumthor
(Tokyo: A+U Publishing, 1998).

December 6,8 (W,F) FINAL REVIEWS (no class this week/will
hand back papers on W at 10 and 11)

December 11 (M) 10:30 AM, Location TBA
FINAL EXAM PAPERS DUE IN CLASS