

**Graduation Composition and Communication Requirement (GCCR)
GCCR PROPOSAL AND CHANGE UNDERGRADUATE PROGRAM FORM**

I. General Information:

College:	<u>Design</u>	Department (Full name):	<u>School of Architecture</u>
Major Name (full name please):	<u>Architecture</u>	Degree Title:	<u>BA</u>
Formal Option(s), if any:	_____	Specialty Field w/in Formal Options, if any:	_____
Requested Effective Date:	<u>FALL 2014, IF RECEIVED BY SENATE COUNCIL BY MONDAY, APRIL 7.</u>		
Contact Person:	<u>Mark O'Bryan</u>	Phone:	<u>502-435-4884</u>
		Email:	<u>mob6365@gmail.com</u>

II. Parameters of the Graduation Composition and Communication Requirement (GCCR):

The new GCCR replaces the old Graduation Writing Requirement. It is fulfilled by a course or courses specified within a B.A./B.S. degree program. As outlined in draft Senate Rule 5.4.3.1, the GCCR stipulates that students must successfully complete this requirement after achieving sophomore status and prior to graduation. To satisfy the GCCR, students must earn an average grade of C or better on the designated Composition and Communication (C&C) intensive assignments produced in any given course designated as fulfilling some or all of the GCCR. The requirements for GCCR courses include:

- at least 4500 words of English composition (approximately 15 pages total);
- a formal oral assignment *or* a visual assignment;
- an assignment demonstrating information literacy in the discipline;
- a draft/feedback/revision process on GCCR assignments.

The program requirements for the GCCR include:

- at least one specific Program Student Learning Outcome for C&C outcomes;
- a plan for assessing both the writing and oral *or* visual components of the GCCR;
- clear goals, rubrics, and revision plans for GCCR implementation.

Upon GCCR approval, each program will have a version of the following specification listed with its Program Description in the University Bulletin:

"Graduation Composition and Communication Requirement. Students must complete the Graduation Composition and Communication Requirement as designated for this program. Please consult a college advisor or program advisor for details. See also 'Graduation Composition and Communication Requirement' on p. XX of this Bulletin."

III. GCCR Information for this Program (by requirement):

A. List the courses currently used to fulfill the old Graduation Writing Requirement:
<u>ARC 315</u>
B. GCCR Program Outcomes and brief description:
1. Please specify the Major/Program Student Learning Outcomes (SLOs) pertaining to Composition & Communication and the GCCR requirement. These are <i>program</i> outcomes, not <i>course</i> outcomes. Please specify the program-level SLOs for C&C in your program:
<u>NAAB criteria A1 (communication skills) and A5 (investigative skills): Students will demonstrate competent written, oral, and visual communication skills. Students are able to understand and respond to oral and visual forms of communication, oral criticism and directions (example juried reviews, exhibits of architectural drawings and models). NAAB accreditation outcomes/skills requirements: NAAB Accreditation Conditions Student Performance Criteria, 3.13.1-4 for written, oral, visual/graphic, and research skills (available at http://www.naab.org/accreditation/2004_conditions_2): For the purpose of accreditation, graduating students must demonstrate understanding or ability in the following areas: 1. Speaking and Writing Skills: Ability to read, write, listen, and speak effectively; 2. Critical Thinking Skills: Ability to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test them against relevant criteria and standards; 3. Graphics Skills: Ability to use appropriate representational media, including freehand drawing and computer technology, to convey essential formal elements at each stage of the programming and design process; 4. Research Skills: Ability to gather, assess, record, and apply relevant information in architectural coursework.</u>

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2. Please provide a short GCCR description for your majors (limit 1000 characters): Please explain the GCCR requirement in language appropriate for undergraduate majors to understand the specific parameters and justification of your program's GCCR implementation plan:

Students will demonstrate competent written, oral, and visual communication skills. Students will understand and respond to oral and visual forms of communication, oral criticism and directions (example juried reviews, lectures, publications, and exhibits of architectural drawings and models). Students must be able to explain and defend their creative products. They should also be able to interperate meaning and concepts. The should also be able to discuss the implications and meaning of visual products (buildings and environments). Explanation shall include but not be limited to historical analysis, theories of design, and pragmatics of design. Students will be able to communicate effectively in written media.

C. Delivery and Content:

1. **Delivery specification:** for your major/program, how will the GCCR be delivered? Please put an X next to the appropriate option. (Note: it is strongly recommended that GCCR courses be housed within the degree program.)

- a. Single required course within program
- b. multiple required or optional courses within program
- c. course or courses outside program (i.e., in another program)
- d. combination of courses inside and outside program
- e. other (please specify): _____

2. **Basic Course Information:** Please provide the following information for course(s) used to satisfy the GCCR, either in whole or in part:

Course #1: Dept. prefix, number, and course title: ARC 252 Architecture Studio II

- new or existing course? Existing (new courses should be accompanied by a New Course Proposal)
 - if a new course, check here that a New Course Proposal has been submitted for review via eCATS
- required or optional? required
- shared or cross-listed course? n/a
- projected enrollment per semester: 55

Course #2 (if applicable): Dept. prefix, number, and course title: ARC 314 History and Theory of Architecture III: Twentieth Century and Contemporary Architecture

- new or existing course? existing (new courses should be accompanied by a New Course Proposal)
 - if a new course, check here that a New Course Proposal has been submitted for review via eCATS
- required or optional? required
- shared or cross-listed course? _____
- projected enrollment per semester: 55

Course #3 (if applicable): Dept. prefix, number, and course title: _____

- new or existing course? _____ (new courses should be accompanied by a New Course Proposal)
 - if a new course, check here that a New Course Proposal has been submitted for review via eCATS
- required or optional? _____
- shared or cross-listed course? _____
- projected enrollment per semester: _____

3. **Shared courses:** If the GCCR course(s) is/are shared from *outside* the program, please specify the related department or program that will be delivering the course(s). Please provide the following:

- **Contact information of providing program:**

- **Resources:** what are the resource implications for the proposed GCCR course(s), including any projected budget or staffing needs? If multiple units/programs will collaborate in offering the GCCR course(s), please specify the resource contribution of each participating program.

- **Memorandum of Understanding/Letter of Agreement:** Attach formal documentation of agreement between the providing and receiving programs, specifying the delivery mechanisms and resources allocated for the specified GCCR course(s) in the

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respective programs (include with attachments).
Date of agreement: _____
<p>4. Syllabi: Please provide a sample syllabus for each course that will be designated to fulfill the GCCR. Make sure the following things are clearly indicated on the syllabi for ease of review and approval (check off each):</p> <ul style="list-style-type: none"> • the GCCR assignments are highlighted in the syllabus and course calendar; • the GCCR assignments meet the minimum workload requirements as specified by the Senate Rules for GCCR courses (see the draft Senate GCCR rule linked here); • the elements are specified in the syllabus that fulfill the GCCR requirement for a clear draft/feedback/revision process; • the grade level requirements for the GCCR are specified on the syllabus (i.e., an average of C or better is required on GCCR assignments for credit); • the course or sequence of courses are specified to be completed after the first year (i.e. to be completed after completing 30 credit hours) for GCCR credit; • the course syllabus specifies "This course provides full/partial GCCR credit for the XXX major/program" <ul style="list-style-type: none"> ○ if the course provides partial GCCR credit, the fulfilled portion of the GCCR must be specified and the other components of the GCCR for the program must be specified: e.g. "This course provides partial credit for the written component of the GCCR for the XXX major/program in conjunction with Course 2"
<p>5. Instructional plan: Summarize the instructional plan for teaching the C&C skills specified in the program SLOs and delivered in the course(s). Include the following information in brief statements (1000 characters or less). Information can be cut-and-pasted from the relevant sample syllabus with indications where on the syllabus it is found:</p> <ul style="list-style-type: none"> • <u>overview of delivery model:</u> summarize how the GCCR will be delivered for all program majors: explain how the delivery model is appropriate for the major/program and how it is offered at an appropriate level (e.g. required course(s), capstone course, skills practicum sequence of courses, etc.): <p><u>Architectural Design relies primarily on oral and visual communication. ARC 252 provides the point in the curriculum where the technical requirements of design are beginning to be presented. The student of the project will integrate visual and oral communication forms as a skill for conceptualizing and explaining design solutions. ARC 314 builds on this oral/visual presentation experience with extensive writing and research practice.</u></p> <ul style="list-style-type: none"> • <u>assignments:</u> overview or list of the assignments to be required for the GCCR (e.g. papers, reports, presentations, videos, etc.), with a summary of how these GCCR assignments appropriately meet the disciplinary and professional expectations of the major/program: <p><u>ARC 252: Designs for a cabin, rowhouse and city plan using models, hand drawing, sketching, and autocad and illustrator-presented works in progress. Assignments also include desk critiques and formal presentations before a review group. ARC 314: papers, essays, research projects in the history of architecture, and appropriate reports and written exams.</u></p> <ul style="list-style-type: none"> • <u>revision:</u> description of the draft/feedback/revision plan for the GCCR assignments (e.g. peer review with instructor grading & feedback; essay drafting with mandatory revision; peer presentations; etc.): <p><u>see below: feedback and revision is integrated tightly into the teaching process of both courses.</u></p> <ul style="list-style-type: none"> • other information helpful for reviewing the proposal: <p><u>Also in ARC 252 work is sometimes sent to the professor electronically and can be printed out and marked up for revisions. Revisions are presented in class before the group. Often visual products are marked up in real-time before the group of students to simulate the thought process of design. Students are able to do this themselves and with each other.</u></p>
<p>D. Assessment:</p> <p>In addition to providing the relevant program-level SLOs under III.B, please specify the assessment plan at the program level for the proposed course(s) and content. Provide the following:</p> <ul style="list-style-type: none"> • specify the assessment schedule (e.g., every 3 semesters; biennially): <p><u>This course will be assessed every two years.</u></p> <ul style="list-style-type: none"> • identify the internal assessment authority (e.g. curriculum committee, Undergraduate Studies Committee): <p><u>The Curriculum Committee in the School of Architecture</u></p> <ul style="list-style-type: none"> • if the GCCR course(s) is/are shared, specify the assessment relationship between the providing and receiving programs: explain how the assessment standards of the receiving program will be implemented for the provided course(s): <p><u>n/a</u></p>

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Signature Routing Log

General Information:

GCCR Proposal Name (course prefix & number, program major & degree):	ARC 252 Architectural Design II; ARC 314 History and Theory of Architecture III: Twentieth Century and Contemporary Architecture
Contact Person Name:	Mark O'Bryan, Associate Dean for Administration
Phone:	502-435-4884
Email:	Mark.obryan@uky.edu

Instructions:

Identify the groups or individuals reviewing the proposal; record the date of review; provide a contact person for each entry. On the approval process, please note:

- Proposals approved by Programs and Colleges will proceed to the GCCR Advisory Committee for expedited review and approval, and then they will be sent directly to the Senate Council Office. Program Changes will then be posted on a web transmittal for final Senate approval in time for inclusion in the Fall 2014 Course Bulletin.
- New Course Proposals for the GCCR will still require review and approval by the Undergraduate Council. This review will run parallel to GCCR Program Change review.
- In cases where new GCCR courses will be under review for implementation after Fall 2014, related GCCR Program Changes can still be approved for Fall 2014 as noted "*pending approval of appropriate GCCR courses.*"

Internal College Reviews and Course Sharing and Cross-listing Reviews:

Reviewing Group	Date Reviewed	Contact Person (name/phone/email)
Home Program <i>review by Chair or DUS, etc.</i>	28 October 2014	Mark O'Bryan / 502.435.4884 / mark.obryan@uky.edu
Providing Program <i>(if different from Home Program)</i>		/ /
Cross-listing Program <i>(if applicable)</i>		/ /
College Dean	11/12/2014	Ann Dickson / 859.257.7776 / a.whiteside-dickson@uky.edu
		/ /

Administrative Reviews:

Reviewing Group	Date Approved	Approval of Revision/ Pending Approval ¹
GCCR Advisory Committee	12/1/2014	

Comments:

<p>Extensive communication with ARC faculty helped to prepare this GCCR proposal very effectively.</p>
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¹ Use this space to indicate approval of revisions made subsequent to that group's review, if deemed necessary by the revising group; and/or any Program Change approvals with GCCR course approvals pending.

ARC 252- Architecture Studi

Fall 2014 - Instructor: Mark O'Bryan Architect - Associate Dean

Course Description

Students gain understanding of architectural language based upon modern archetypes. Projects explore poetic possibilities while emphasizing cohesion among space, structure, site, program and material. A variety of assembly types are introduced for the examining of structure and material concepts.

Course Goals & Objectives

- To introduce design techniques for prototyping the overall form and space of a building design
- To explore the generative capacity of architectural forms and their impact on the internal organization, arrangement, and circulation of a building design project
- To develop spatial, programmatic and material strategies consistent with the formal result
- To integrate form with texture, opacity, pattern and color into a coherent architectural composition

Student Performance Criterion Addressed

A.3- Visual Communication Skills: Ability to use appropriate representational material, such as hand-drawn and digital technology skills,

to convey essential formal elements at each stage of the programming and design process,

A.6- Fundamental Design Skills: Ability to effectively use basic architectural and environmental design.

GCCR- Visual and oral Communication (Graduation Composition and Writing Requirement): along with this course provides partial fulfillment of the GCCR requirement for the ARC major. Students must complete assignments with an average of C or better to obtain GCCR credit for this course.

Topical Outline

Analysis Project	10%
Project I A	30% Design
Project I B	15% Structural/Material/Design Integration
Project II A	30% Design
Project II B	15% Structural/Material/Design Integration

Prerequisites

Prereq: ARC 151 with grade of C or better.

Textbooks/Learning Resources

Architecture: Form, Space and Order
The Mathematics of the Ideal Villa

OFFICE HOURS AND CONTACT INFORMATION

Mark O'Bryan, AIA

By Appointment Monday-Friday 10-11:30 AM, Room 108A Pence Hall

Telephone: office 502-435-4884, residence 502-836-2184. Email: m2@iglou.com

STUDIO GRADING BASIS

Grade A	90-100%- Excellent to Outstanding, very high quality performance
Grade B	80-89%- Good to Very Good, high quality performance
Grade C	70-79%- Satisfactory to Fair: minimal to average quality
Grade D	60-69%- Unsatisfactory: studio must be repeated to earn next studio
Grade E	0-59% - Failure; studio must be repeated to earn C grade

EVALUATION POLICY FOR GRADING (example- my policy- you can use or insert your own policy)

- 1/ Studio attendance is mandatory and will be recorded. Excused absences include physician's medical excuse, illness or death of family members, university-related religious holidays and other circumstances, such as serious and inadvertent personal hardships reasonable by instructor on a case by case basis. Failure to comply with course deadlines will result in automatic failure. After three excused absences, which constitutes one week of studio, students will be asked to withdraw from class because it will be impossible to meet the work schedule. Being unexcused absence, students will be automatically dropped from the class. Being dropped from class will be considered as an absence which may be considered excused or unexcused depending on the circumstances.
- 2 / Effort, motivation and willingness to work at an intense level of involvement
- 3 / A comparative and subjective judgment of the quality of a student's work with respect to the quality work produced in the studio.
- 4/ A subjective evaluation of the student's imagination, creativity and level of investment in the studio.
- 5/ A subjective evaluation of the student's participation and intellectual contribution
- 6/ Honesty in approach to projects- students must exert their own beliefs in their work
- 7/ Quality of presentations of work- drawings, models, sketches, etc which are of high quality and effectively communicating ideas, concepts and intentions
- 8 / Completion of all work on time. No work will be accepted late without justifiable circumstances- family death, illness or personal hardships to be considered on a case by case basis

- 9/ Completion of all work is an expectation. Note that simply doing the work does not mean work will be given a passing grade. Quality of work is a paramount issue
- 10/ Documentation of work is required at the end of the semester. Save sketches, sketch reference and documentation of design process. Do not destroy or throw any

Rubrics Policy for evaluating Oral/visual Presentations (example- my policy- scoring this may individual professor can use or insert their own scoring policy- ie. Emerging, Satisfactory, Excellent---A, B, C,)

- 1/ A subjective evaluation of the student's delivery- intelligibility, tone and charisma (confident, enthusiastic, and clear?).
- 2/ A subjective evaluation of the student's attire and engagement with the audience. (I respect? respectful in appearance and making eye contact?)
- 3/ Honesty in approach to presentation- students must express their own beliefs in their presentations
- 4/ Content- Quality of presentations of ideas- together with drawings, models, sketches (high quality interesting compelling, and clearly communicating ideas, concise)

UNIVERSITY REGULATIONS, RULES & POLICIES APPLICABLE TO ARC 252

(UK "boilerplate" text excerpted from UK regulations, rules and policies- please use this text)

EXCUSED ABSENCES: Students need to notify the professor of absences prior to class when possible. The following are acceptable reasons for excused absences: (a) serious illness, (b) illness or death of a family member, (c) University-related trips, (d) major religious holidays, and (e) other circumstances found to fit "reasonable nonattendance" by the professor. Students anticipating an absence for a major religious holiday are notified by the instructor in writing of anticipated absences due to their observance of such holidays. Students may request to add a class. Information regarding dates of major religious holidays may be obtained from the religious liaison, Mr. Jake Karnes (859-257-2754). Students are expected to withdraw from the class if classes scheduled for the semester are missed (excused or unexcused) per university policy.

VERIFICATION OF ABSENCES: Students may be asked to verify their absences in order for them to be considered excused. Rule 5.2.4.2 states that faculty have the right to request "appropriate verification" when students are absent because of illness or death in the family. Appropriate notification of absences due to university-related absences prior to the absence

ACADEMIC INTEGRITY: Per university policy, students shall not plagiarize, cheat, or falsify or misuse information. Students are expected to adhere to University policy on cheating and plagiarism in all courses. The first offense is a zero on the assignment on which the offense occurred. If the student has other academic offenses on their record, more serious penalties, up to suspension from the university, may be imposed. Plagiarism and cheating are serious breaches of academic conduct. Each student is advised to become familiar with the various forms of academic dishonesty as explained in the Code of Student Rights and Responsibilities which can be found at the following website: <http://www.uky.edu/Ombud>. A plea of ignorance is not acceptable. The charge of academic dishonesty. It is important that you review this information as all ideas borrowed must be properly credited. Part II of Student Rights and Responsibilities (available online at <http://www.uky.edu/StudentAffairs/Code/part2.html>) states that all academic work, written or

students to their instructors or other academic supervisors, is expected to be the result of their self-expression. In cases where students feel unsure about the question of plagiarism involving the obliged to consult their instructors on the matter before submission. When students submit work purp but which in any way borrows ideas, organization, wording or anything else from another source with acknowledgement of the fact, the students are guilty of plagiarism. Plagiarism includes reproducing whether it be a published article, chapter of a book, a paper from a friend or some file, or somethi Plagiarism also includes the practice of employing or allowing another person to alter or revise the submits as his/her own, whoever that other person may be. Students may discuss assignments among the instructor or tutor, but when the actual work is done, it must be done by the student, and the stude student's assignment involves research in outside sources of information, the student must carefully what, where and how he/she employed them. If the words of someone else are used, the student must p around the passage in question and add an appropriate indication of its origin. Making simple change organization, content and phraseology intact is plagiaristic. However, nothing in these Rules shall which are so generally and freely circulated as to be a part of the public domain (Section 6.3.1).PI assignment you turn in may be submitted to an electronic database to check for plagiarism.

ACCOMMODATIONS DUE TO DISABILITY: If you have a documented disability that requires academic accommc as soon as possible during scheduled office hours. In order to receive accommodations in this course with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, ea jkarnes@email.uky.edu) for coordination

Course Schedule and Project Review Dates

Analysis Project 10% Collage of History grid color details scale proportions
fragments of buildings collage on 12 on 11x17

August 29th Desk Crits 6 design studies due in class

Monday Sept 1st Academic Holiday Wednesday Sept 3rd work day in studio

Sept 5th Friday* Review Oral/Visual Presentation Jury style

Project I A 30% Design 12 x 12 x 12 Cabin fireplace- kitchen dining sleeping ba
-sticks and stones

Sept 8, 10 and 12th MWF New Assignment I make a live demonstration of design dra

Sept 19th Friday* Review Oral/Visual Presentation Exhibition Style

Project I B 15% Structural/Material/Design Integration Developed Cabin full det plank column pedigree system

Sept. 22, 24 and 26th MWF In class desk critiques, I make a live demonstration as required focusing on technical development.

Sept. 29th, October 1st, 3rd MWF In class desk critiques, I make a live demonstration drawings as required focusing on technical development, finished drawings
Oct. 10th Friday* Final Review Oral/Visual Presentation Exhibition Style

Project II A 30% Design Urban analysis 6 History+ 6 Form and Typologies

October 13, 15, 17, 20 and 22 MWF MW In class desk critiques, What is city form? demonstration of design drawings as required focusing on conceptual development (source).. analysis of urban types- diagramming- further development

Preliminary review Oct. 24th Friday* Oral/Visual Presentation Jury Style Internal

October 27, 29, 31, Nov 3rd and 5th MWF MW In class desk critiques- diagramming- and presentation refinement 18 presentations 6 History+ 6 Form and 6 Collage 36 paper

November 7th Friday* Oral/Visual Presentation Jury Style invited panel

Project II B Design Urban analysis 2 bay 13 w 4 bay 13 d column grid 6 " floor three levels commercial ground residence above 15% Structural/Material/Design Ir developed project concrete framed fit-up construction TBdD

November 10, 12, 14, 17 and 19 MWF MW In class desk demonstrations and critiques section of the element of the city form? I make a live demonstration of model as required focusing on conceptual development from basic type (source).. analysis types- interior exterior - sectional constructs- diagramming-

November 21th Friday* Oral Visual Presentation Jury Style invited panel

November 24, 26, 28, Dec 1st, 3rd and 5th MWF MW In class desk demonstrations and structure and section of the building in relation to the city-form? I make a live model and section model as required focusing on conceptual development from basic analysis of structure-finish space types- interior exterior - detail constructs-

December 9th Tuesday Final Technical set final wood model at 1/8 scale*
Oral Visual Presentation Jury Style invited panel

*GCCR- Visual and oral Communication (Graduation Composition and Writing Requirement)

Architectural Terms and Descriptions

column
Beam
Slab
Servant Space/Served Space
Structural Integrity
Purism
Expressionism
Modernism/Modernist
Classicism/Classical
Bay
Program
Spatial Definition
Screen Wall
brise soleil
Place
boundary condition
modern space in relation to (traditional space)
Tri-partite
Hierarchy
Parti
architecturally ordered construction
Ambiguity
Architectural sequence (promenade)
Symmetry - repetition
free plan raumplan- plan libre
Poche
continuity of surface, space, volume
contour profile
Transparency- literal and phenomenal
neo-plastic
5-points

domino house
carthage section
research
diligence
site
siting
tabula rasa
post-beam
lintel
typology
topology
topological
contextual
context
grid
fold
geometry
hyperbolic
Euclidean
altitude
aperture
frame
anchor
destination
promenade
canopus
flow
picturesque
baroque
rococo
parametric
interpolate
point
vertices
chord
face
index
reference
mesh
nurb
undercut
beziers
line/surface direction
loft
crease
chamfer

fillet
isoparm
control curves
guidelines
linear
cubic
subdivide
animate/animation
key
concept
conceptualize
brick
unit
utility
form
array
aggregate
decompress
sequence
replicate
figure feild _Noli plan
regulate
manual
homogeneity
emergent
disruptive
cohesive/cohesion
synthesis
thesis
idea
family
species
genus
cantilever
canopy
truss
capital_doric, ionic, corinthian
craft
rigor
water tight
outer space
3 axis_xyz
plotting points
perspective - flatness
prototype-prototypical
variation

process
random
arbitrary-certitude
interconnectivity
arch (jack)
vault_barrel groin, pendentive
dome
oculus
primitive/modern
public / private
spectacle

University of Kentucky, College of Design
**Architecture 314: History and Theory of Architecture III: Twentieth
Century and Contemporary Architecture**
Fall 2014

Professor Wallis Miller

Teaching Assistants: Jenny Gardner, Thomas Grubbs, Kaitlyn Melvin,
Madeline Ward

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

Lectures: Friday, 10-11:50 a.m.
Wednesday, 10-10:50 a.m. (as scheduled in Syllabus)
214 Classroom Building

Discussion: Wed 10-10:50 a.m. or 11:00-11:50 a.m.
205,207 Pence Hall

The word "modern" generally indicates the present. In the context of architecture and, more generally, design, 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" claimed to respond to sudden changes in the technological, political, and social realms in an equally abrupt way. While it emphasized the present as distinct from the past, it was also dependent on a consciousness of the past for its definition.

But there was more than 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 between structure to ornament, interior to exterior, or construction to form.

World War II brought an end to the Modern period and the beginning of architects' ambivalence toward architecture's social and political role as they continued their attempts to define and make a modern architecture. The war had many different effects. It had destroyed architects' unconditional optimism about technology, threatening the idea of progress that was so important to the definition of Modern Architecture. It also challenged their belief in the supremacy of national architecture in favor of one that was international or regional. Consequently, architects became wary of making monuments: their traditional method for supporting political power. After examining the impact of these changes on architecture's relationship with the rest of the world, we will see how they provoked a debate about the structure, content, and goals of architectural language itself, a debate which is a definitive part of the profession today.

Architecture 314: History and Theory of Architecture III: Twentieth Century and Contemporary Architecture
Fall 2014

Course Goals:

In conjunction with ARC 252, This course partially fulfills the requirements for the Graduation Composition & Communication Requirement (GCCR) in Architecture. Successful completion of ARC 314 fulfills the composition and information literacy components of the GCCR. For GCCR credit, an average of C or better must be achieved on all GCCR-related assignments in this course.

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 necessary as well as on clarity of expression and good use of evidence: investigative skills at the core of research. We 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 lectures and intensive discussion sections every week and write a 6-7 page paper every two-three weeks. The total writing requirement minimum is at least 4500 words of formal writing (approximately 15-20 pages) with the opportunity for draft, feedback, revision, and improvement. In practice the total assigned writing in this course will be greater than the required minimum: 6-7 pages times 5 assignments. Students will receive feedback on their writing and research from their peers and from the instructor.

The lectures present the buildings in their political, social, cultural, and architectural contexts.

The discussions and assignments focus on understanding architectural theory.

The 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 an introduction to your papers, you will be asked to discuss the various definitions of modernity and modern architecture as presented in the relevant lectures and discussions. As a conclusion to your papers, you will discuss how the issues you analyzed contribute to the general definition of modern architecture explained in the text or implied by it and, in turn, how that definition compares to the issues that shape your introduction: definitions of modern architecture presented in lecture and discussion.

• You will receive extensive feedback in conjunction with writing these papers.

Architecture 314: History and Theory of Architecture III: Twentieth
Century and Contemporary Architecture
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The discussions will prepare you for writing the paper with a discussion of the themes for the assignment. You will be encouraged to present your thesis statement as a part of the discussion. You will have further opportunities to review your drafts at the help sessions offered before every paper is due as well as at with the professor at her office hours. Your papers will be returned with extensive comments and grades, which you will be able to use to improve your next paper. (5 total). In addition these papers will function as drafts, some of which you will revise as part of the final exam. At mid-semester, you will be required to meet with the professor or your TA for more feedback on your papers.

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

•This class fulfills NAAB criteria A1 (communication skills) and A5 (investigative skills)

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 (E) 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.

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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 must sign your own name on the attendance sheet.

You are allowed 2 unexcused absences from the lecture; you are not allowed any unexcused absences from the discussion or the individual help session at the end of the semester.

•Lectures: After two unexcused absences from the lectures your final grade will be reduced by one mark each time you are absent (unexcused absences number 3 and 4).

Students with 6 or more total absences from the lectures (including 2 unexcused, other excused, and unexcused combined) **MUST** 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.

•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.

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Reading:

For each topic covered in the lectures and discussions, there will be a corresponding chapter assigned from **Kenneth Frampton, *Modern Architecture*, 4th Edition (New York: Thames and Hudson, 2007)**. This reading should be used as **reference material**, not as a replacement for the material presented in class.

Frampton, *Modern Architecture* (4th ed., 2007) is available for purchase at Kennedy's bookstore.

PLEASE NOTE: You must purchase this newest edition.

As an optional supplement to Frampton, you might look at William J.R. Curtis, *Modern Architecture since 1900* (New York: Phaidon, 1996, 2005). There are copies available at Kennedy's.

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

This material is contained in:

1. a course reader 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), available at Kennedy's.

Please note: The texts in the course reader are not necessarily in the same order as the reading assignments on the syllabus.

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.

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Discussions/Paper Assignments

•Discussions

After the first week 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 the relevant required 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 6-7 page analysis comparing the required reading in the context of the lecture material from two-three weeks of classes.

•PLEASE SEE GUIDELINES FOR WRITING PAPERS at the end of this introduction

Final Exam

Final Exam guidelines will be explained on Final Exam Handout.

Grading

The University Standard for letter grading is as follows (Please see "Academic Requirements" in the University Bulletin for more detail):

Grade A represents exceptionally high achievement as a result of aptitude, effort, and intellectual initiative.

Grade B represents a high achievement as a result of ability and effort.

Grade C represents satisfactory achievement for undergraduates.

Grade D represents unsatisfactory achievement and is the minimum grade for which credit is given.

Grade E represents unsatisfactory achievement and indicates failure in the course.

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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.

•Paper Assignments: 50% of course grade

Due date: Paper Assignments are due at the discussion section meetings as noted on the syllabus and the assignment handout.

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

For all assignments EXCEPT Assignment #1: If you have attended the discussion section, you have TWO opportunities 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 any discussion and have an official excuse accompanied by written verification to the professor, you may hand in your assignment. (please see below)

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.

•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 significantly contribute to the class, then your discussion/assignment grade from the 5 papers will be raised by a mark.

If your participation is good, that is, you participate in most discussions with relevant comments, your discussion/assignment grade from the papers will not change.

If your participation is minimal, your discussion/assignment grade from the 5 papers will be lowered by a mark.

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.

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•Discussion Attendance:

Attendance is required unless officially excused.
This includes the individual help session in November.

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

•Final Exam and Grading: 50% of Grade

The final exam gives you a chance to rewrite and improve your grade on some of your papers. In addition, it is an opportunity to think about new material.

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 some of your papers, integrating new material into each.

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 parts of the exam will result in a failing grade for the exam and the course.

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

Your answer(s) should be **typewritten and double-spaced**. Email submissions will not be accepted.

GUIDELINES FOR WRITING PAPERS

For each of your paper assignments, you will write a 6-7 page analysis comparing the lecture material and the required reading from two weeks of classes.

PLEASE TYPE YOUR RESPONSES. Your paper should be double-spaced with 1-inch margins and 12 point text. Please print it as a single-sided document.

Your name, the date and assignment number should be at the top of the first page of text.

The paper should have page numbers. Page #1 should mark the first page of text not a separate title page.

IF WE CANNOT READ THEM, YOU WILL RECEIVE A FAILING GRADE FOR THAT ASSIGNMENT.

Please check your spelling. Spelling mistakes will lower your paper grade.

General explanation of the assignment:

The paper is NOT A BOOK REPORT.

This class and the discussions and papers in particular will allow you to develop the ability to read and write about a text in terms of a set of themes and to support your points about these themes with a strong argument. Development of investigative skills is at the core of research. These skills include identifying and understanding thematic points, using excerpts from the text as evidence of these points, making your own argument based on a thematic comparison of different texts, and situating this argument in a broader context.

Rather than reading for isolated "facts" and writing an essay that only describes and even parrots the text, your papers will demonstrate your ability to understand texts as discussions of issues. On this basis, you will be able to compare texts in order to understand the continuities in and changes to interpretations of issues over time. This will provide you with an essential approach for understanding the history of architecture and your contribution to it as architects because it will allow you to understand the ways in which architecture is at once time-bound and timeless. You will also learn to make general arguments in your own words and use excerpts from the text to support your arguments, learning the correct citation format and the distinction between a quotation, a paraphrase and your own points. The reading will introduce you to a range of source material available in architecture, and in the discussions as well as in the introductions or conclusions to your papers, you will consider the kind of texts you encounter as well as the content of specific texts. Finally, the requirement to write an introduction to your analysis based on the lecture material and secondary sources will show you how to outline general issues and make the transition to your specific analysis. The conclusions to your papers will ask you to return to the larger context so that you will realize that the analysis is not an isolated exercise but a contribution to a broad discussion.

Your paper should demonstrate that you understand how different theories of architecture address a specific theme. The paper should not

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repeat or describe the theories or reflect your opinion about them, the author, or the subject.

I expect you to cite the text in quotations and with footnotes and discuss the language and content of those citations thoroughly. **Make sure you cover the most important points associated with the theme.**

Focus on the readings.

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.

Use quotations from the text to support your claims.

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.

Format for 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.

Structure of the Paper

Thesis Statement: This should be a general statement comparing the two theories based on your theme.

it is easier to choose the theme and then assemble quotes that address that theme. Then look at those quotes to make some general points for each text. Then summarize the points for each texts and write a thesis statement comparing the summaries.

Introduction: Your first paragraph should introduce the period generally by summarizing the relevant lectures (and Frampton, if you wish). It should establish a context for the rest of your paper. Here you can quote or paraphrase the lectures or quote from Frampton to support your points. (This is the only place in the paper where you can paraphrase.) Make sure you cite the lectures and/or Frampton properly. At end the paragraph, show how the two theories you are discussing (and authors or movements they represent, depending on how you approach the paper) fit in this context. Then **include your thesis statement, which compares them based on a specific point or points that address the assignment.** You might also add a sentence or two elaborating the thesis statement.

Body of the paper:

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- Your task here is to analyze the required reading (primary texts) to support and explain your thesis statement. **Do not use Frampton.**
- The goal of the paper is to focus on specific issues, comparing how each of the texts discusses them. You should not cover all of the issues discussed in the reading.
- Make sure you use each paragraph to identify and discuss one important aspect of your thesis statement. Use the first sentence of each paragraph to state the major point you are making in that paragraph. Then use the paragraph to explain the point and explore its implications.
- You must use quotes from the texts - NOT PARAPHRASES - to support your claims. Paraphrases are too general, and they sometimes come dangerously close to plagiarism. Use the quotes you identified earlier as well as others to explore the issues you raise in the paragraph sentence.
- Quote in complete sentences. Fragments or single words can be misleading.
- Make sure you provide references for your quote.
- You may organize the paper by discussing the theories in sequence (first theory in several paragraphs; then second theory in several paragraphs); or you might alternate between the first and second theories on a given subject; or you might compare both theories in each paragraph.

Conclusion:

Here you summarize what you have analyzed by making general comparisons of the two theories based on your paper. Then, you should contextualize these conclusions. This means that you discuss your conclusions in terms of the time periods covered by the material. Base this discussion on your introduction. How do the theories and their approach to the concept you chose fit into a discussion of modern architecture more generally for this time period?

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Helpful Guidelines

Please refer to the handout following this page, excerpted from Strunk and White's *The Elements of Style* (1999). If you find this helpful, you might also consider purchasing the book. It is inexpensive, clear, and generally very useful.

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CLASS SCHEDULE

After the introduction 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.

PLEASE NOTE: There are exceptions to the schedule. On some Wednesdays, we will meet in the classroom building 214 for a lecture from 10-10:50am. There are also required help sessions during class time at the end of October.

Please read the schedule carefully.

August 27 (W) Introduction

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

August 29 (F) **Lecture:**
Structure, Technology, Space and Ornament in the Production of Modern Meaning
The Chicago School, Auguste Perret, Adolf Loos
Assignment #1 handed out in class

Required Reading:

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

Recommended Reading:

Kenneth Frampton, *Modern Architecture*, 4th Edition (New York: Thames and Hudson, 2007) Part 1, chapters 1,3; Part 2, chapters 2,3,6,8,10,11.

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

September 1 (M) **Help session for Assignment #1.**
September 3 (W) **Discussion of Lectures and Required Reading from 8/29. It is recommended at this and at every discussion that you bring a version of your thesis statement and main points for your paper to class.**

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

September 5 (F) **Lecture:**
Technological Visions: The Architect Molds the Modern Environment
Italian Futurism, German Expressionism, Dutch Expressionism
Assignment #1 due in class (no late papers permitted)
Assignment #2 handed out

Required Reading:

Glass Architecture:

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

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

Futurist Architecture:

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

Recommended Reading:

Frampton, Part 2, chapters 7,13

September 10 (W) **Discussion** of Lecture and Required Reading from 9/5
Assignment #1 returned with extensive comments.

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

September 12 (F) Lecture:
Technological Abstractions and their effect on
the Body Politic
De Stijl and Constructivism

Required Reading:

De Stijl:

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,
pp.78-80.

Constructivism:

Iaszlo Moholy-Nagy, "Constructivism and the Proletariat" (1922), in
Benton, pp.95-96. [in reader]

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

Recommended Reading:

Frampton, Part 2, chapters 16,19

September 15 (M) Help Session for Assignment #2
September 17 (W) Discussion of Lecture and Required Reading from
9/12
Assignment #2 due in class (Friday submission
permitted)
Assignment #3 handed out

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

September 19 (F) Lecture:
Technological Certainties: the Derivation of
Identity in the Modern World
Dada, the Bauhaus, Neue Sachlichkeit

Required Reading:

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

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

Recommended Reading:

Frampton, Part 2, chapters 12,14,15

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

September 24 (W) Discussion of Lecture and Required Reading from
9/19
Assignment #2 returned with extensive comments

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

September 26 (F) NO CLASS

October 1 (W) Lecture: The New Spirit and the Crisis of Architecture History: Mies van der Rohe and Le Corbusier

Required Reading:

Mies van der Rohe [in reader]:

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

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

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

Mies van der Rohe, "Regarding the New Volume" (1927), in Fritz Neumeyer, *The Artless Word* (Cambridge, Mass: The M.I.T. Press, 1991), p.257.

Mies van der Rohe, "On Form in Architecture" (1927), in Neumeyer, p.257.

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

Le Corbusier, "The Engineer's Aesthetic and Architecture," in *Toward An Architecture* (1923, 1924, 1928), Jean-Louis Cohen, intro.; John Goodman, trans. (Los Angeles: Getty Research Institute), 2007, pp.91-98. [in reader]

Recommended Reading:

Frampton, Part 2, chapter 17,18.

Le Corbusier, "Argument," in *Toward An Architecture* (1923, 1924, 1928), Jean-Louis Cohen, intro.; John Goodman, trans. (Los Angeles: Getty Research Institute), 2007, pp.85-89. [in reader]

Le Corbusier/Pierre Jeanneret, "Five points towards a new architecture" (1926), in Conrads, 99-101.

October 3 (F) Lecture: The New Spirit and the Crisis of Architecture History: Mies van der Rohe and Le Corbusier (cont.)

October 6 (M) Help session for Assignment #3

October 8 (W) Discussion of Lecture and Required Reading from 10/1, 10/3

Assignment #3 due in class (Friday submission permitted)

Assignment #4 handed out

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

October 10 (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:

Italian Rationalists:

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), pp.279-80. [in reader]

International Style:

Henry-Russell Hitchcock and Philip Johnson, "Introduction: The Idea of
Style," *The International Style* (New York: Norton, 1932, 1966, 1995),
pp.33-37. [in reader]

Recommended Reading:

Frampton, Part 2, chapters 23,24.

October 15 (W) Discussion of Lecture and Required Reading from
10/10
Assignment #3 returned with extensive comments

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

October 17 (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 *Architecture Culture, 1943-1968*, ed. Joan Ockman (New York: Rizzoli, 1993), pp.48-54. [in reader]

Walter Gropius, "Eight Steps toward a Solid Architecture" (1954), in Ockman, pp.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, pp.121-122 [in reader]

October 22 (W) Discussion of Lecture and Required Reading from 10/17

October 24 (F) Individual help session to review Assignments #1-3 and discuss Assignment #4 (required)

October 29 (W) Individual help session to review Assignments #1-3 and discuss Assignment #4 (required)

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

October 31 (F) Lecture:
Local Reaction in the West: Challenges to the
International Movement
National Romanticism and Regionalism
Assignment #4 due in class
Assignment #5 handed out

Required Reading:

Paul Rudolph, "Regionalism in Architecture," *Perspecta*, no.4 (1957):
12-19. [in reader]

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

Recommended Reading:

Frampton, Part 2, chapters 22,25; Part 3, chapter 5

Suha Ozkan, "Regionalism within Modernism" (1985) in *Architectural
Regionalism. Collected Writings on Place, Identity, Modernity, and
Tradition*, ed. Vincent Canizaro (Princeton: Princeton Architectural
Press, 2007), pp.102-109. [in reader]

November 5 (W) Discussion of Lecture and Required Reading from
10/31
Assignment #4 returned with extensive comments

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

November 7 (F) Lecture:
Architectural Debates in the Second 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, pp.190-2. [in reader]

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

Recommended Reading:

Frampton, Part 3, chapters 2,3.

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

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

November 10 (M) Help session for Assignment #5
November 12 (W) Discussion of Lecture and Required Reading from 11/7
Assignment #5 due in class (Friday submission permitted)
FINAL EXAM questions handed out (take-home assignment)

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

November 14(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), pp.45-49.
[in reader]

Recommended Reading:

Frampton, Part 3, chapter 4.

November 19(W) Discussion of Lecture and Required Reading from
11/14
Assignment #5 returned with extensive comments

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

November 21(F) Lecture:
Architecture at the Turn-of-the-Century
OMA/Koolhaas, Design Intelligence

Required Reading:

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

Michael Speaks, "Design Intelligence," *Organizing for Change/Space*, Michael Shamiyeh and DOM Research Laboratory, eds. (Basel: Birkhäuser, 2007), pp.11-16. [in reader]

Recommended Reading:

Frampton, Part 3, chapters 6,7.

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

Peter Zumthor, "A Way of Looking at Things," *Peter Zumthor* (Tokyo: A+U Publishing, 1998). [in reader]

November 26,28 Thanksgiving Holiday

December 3 (W) Discussion of Lecture and Required Reading from 11/21

December 5 (F) Lecture:
New Generations, New Architectures

December 10, 12 FINAL REVIEWS (no class this week)

December 15 (MON) FINAL EXAM PAPERS DUE
Revision of 3 paper assignments and addition of new material (Please see syllabus introduction and final exam assignment sheet)
9am-12N, Professor Miller's office