UNIVERSITY OF CALGARY
SCHOOL OF ARCHITECTURE, PLANNING AND LANDSCAPE

ARCH 602: INTRODUCTION TO DESIGN THEORIES
Fall 2020
(Final Draft: August 18, 2020)
Mondays and Wednesdays, 9:00 – 10:30 am
Instructors: Robert Birch, rabirch@wustl.edu
                 Dr. Graham Livesey, livesey@ucalgary.ca [course coordinator]
TA: TBA

INTRODUCTION

Introduction to Design Theories is a required lecture/seminar course in the Master of Architecture program devoted to the examination of significant thematic developments in architectural discourse from 1900 to the present. The course examines different thematic topics that have influenced the shape of architecture over the last century. The course themes include Modernism, Phenomenology, Postmodernism, Poststructuralism, Multiculturalism, Feminism, Environmentalism, and other movements that demonstrate the complex and contradictory problems that define the contested discipline of architecture. The course consists of the following components, each described in their own subsequent section in the course outline: online lectures, required readings, in-class discussion sessions, student presentations, take home tests, and a term paper.

Due to the ongoing COVID-19 situation the course will be delivered online through the Zoom meeting program.

CACB STUDENT PEFORMANCE CRITERIA

The following CACB Student Performance Criteria is covered in this course at a primary level: A1. Design Theories, Precedents, and Methods; B1. Critical Thinking and Communication; B3. Architectural Theory

The following CACB Student Performance Criteria is covered in this course at a secondary level: B4. Cultural Diversity and Global Perspectives

OBJECTIVES

1. Explore important developments in 20th century cultural and architectural theory through a series of thematic topics.
2. Develop an understanding of critical architectural discourse in order to recognize issues of contemporary concern.
3. Develop a general comprehension of and familiarity with broad cultural debates that have occurred over the course of the past century.
4. Develop an understanding of architectural works of theory through an analysis of the theoretical views that motivated their development and production.
5. Develop the ability to understand, develop and participate in, and contribute to significant and sustained theoretical discussions while developing critical writing skills.
6. Demonstrate a strong ability to write at a graduate level, including structuring and composing arguments. To develop critical reading, research, and writing skills.

TOPICS/SCHEDULE/READINGS

The development of topics allows for the examination of key cultural factors during the 20th century.

Wednesday, September 8   **Course Introduction**

Monday, September 14   **Modernism** (Livesey)
  Required Reading: Marshall Berman, "Introduction: Modernity – Yesterday, Today and Tomorrow," in *All That is Solid Melts into Air: The Experience of Modernity* (New York: Penguin Books, 1988), pp. 15-36.
  Student Presentations: Reyner Banham, *Theory and Design in the First Machine Age*.
      Charles Baudelaire, *The Painter of Modern Life and Other Essays*.

Wednesday, September 16   **Modernism** (Birch)
  Required Reading: Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," in *Illuminations: Essays and Reflections* (New York: Schocken Books, 1968), pp. 217-252.
  Student Presentations: Walter Benjamin, *The Arcades Project*.
      Bruno Schulz, *The Street of Crocodiles*.

Monday, September 21   **Phenomenology** (Birch)
  Required Reading: Gaston Bachelard, "The House. From Cellar to Garret. The Significance of the Hut," in *Poetics of Space* (Boston: Beacon Press, 1969), pp. 3-37.
  Student Presentations: Gaston Bachelard, *Water and Dreams: An Essay on the Imagination of Matter*.
      Ivan Illich, *H_2O and the Waters of Forgetfulness*.

Wednesday, September 23   **Phenomenology** (Livesey)
  Required Reading: Martin Heidegger, "Building Dwelling Thinking," in *Poetry, Language, Thought* (New York: Harper & Row, 1971), pp. 145-161.
  Student Presentations: Adam Sharr, *Heidegger's Hut.*
      Christian Norberg-Schulz, *Genius Loci, Towards a Phenomenology of Architecture*.

Monday, September 28   **Phenomenology** (Birch)
  Required Reading: Maurice Merleau-Ponty, "Cezanne's Doubt," in *Sense and Non-Sense* (Evanston: Northwestern University Press, 1964), pp. 9-25.
  Student Presentations: Juhanni Pallasmaa, *The Eyes of the Skin*.
      Peter Zumthor, *Thinking Architecture*.

Wednesday, September 30   **Marxism** (Livesey)
  Required Reading: Henri Lefebvre, in "Plan of the Present Work," in *The Production of Space* (Oxford: Blackwell, 1991), pp. 30-46.
  Student Presentations: Michel de Certeau, *The Practice of Everyday Life*.
      Guy Debord, *The Society of the Spectacle*.

Block Week   October 5-9

Wednesday, October 14	**Postmodernism** (Livesey)
Required Reading:	Jean Baudrillard, "The Ecstasy of Communication," in Hal Foster, ed., *Postmodern Culture* (London: Pluto Press, 1985), pp. 126-134.
Student Presentations:	Robert Venturi, *Complexity and Contradiction in Architecture*.
	Charles Jencks, *The Language of Post-Modern Architecture*.
Monday, October 19	**Postmodernism** (Birch)
Required Reading:	Frederic Jameson, "The Cultural Logic of Late Capitalism," in Neil Leach, ed., *Rethinking Architecture* (London: Routledge, 1997), pp. 236-247.
Student Presentations:	Aldo Rossi, *The Architecture of the City*.
	Rem Koolhaas, *Delirious New York*.
Wednesday, October 21	**Postcolonialism** (Livesey)
Required Reading:	Homi K. Bhabha, "The Postcolonial and the Postmodern: The Question of Agency," in Simon During, ed., *The Cultural Studies Reader* (London: Routledge, 1993), pp. 189-208.
Student Presentations:	G.C. Spivak, *In Other Worlds*.
	Lee Marable, My Conversations with Canadians.
Monday, October 26	**Deconstruction** (Birch)
Required Reading:	Michael Benedikt, "Derrida's Deconstruction Through Architecture," in *Deconstructing the Kimbell* (New York: Lumen Books, 1991), pp. 9-37.
Student Presentations:	Mark Wigley, *The Architecture of Deconstruction, Derrida's Haunt*.
	Bernard Tschumi, *Architecture and Disjunction.*
Take Home Test 1	Handed out. Due Monday, November 2.
Wednesday, October 28	**Poststructuralism** (Birch)
Required Reading:	Michel Foucault, "Space, Knowledge and Power" in Neil Leach, ed., *Rethinking Architecture* (London: Routledge, 1997), pp. 367-379.
Student Presentations:	Michel Foucault, *Discipline and Punish*.
	Peter Eisenman, *Moving Arrows, Eros, Other Errors*.
Monday, November 2	**Poststructuralism** (Livesey)
Required Reading:	J. Macgregor Wise, "Assemblage," in C.J. Stivale, ed., *Gilles Deleuze: Key Concepts* (Montreal: MQUP, 2005), pp. 77-87.
Student Presentations:	Peter Eisenman, *Unfolding Frankfurt.*
	John Rajchman, *Constructions (Writing Architecture).*
Wednesday, November 4	**Multiculturalism** (Guest)
Required Reading:	bell hooks, "Overcoming White Supremacy, A Comment," in *Talking Back: Thinking Feminism, Thinking Black* (New York: Routledge, 2015), pp. 112-119.
Student Presentations:	Peter Allison, ed., *David Adjaye: Constructed Narratives*.
	Irene Cheng, Charles L. Davis II, and Mabel O. Wilson, eds., *Race and Modern Architecture*.
Term Break	November 9-13

Monday, November 16	**Multiculturalism** (Birch)
Required Reading:	Chantal Mouffe, "Artistic Activism and Agonistic Spaces." in *Art & Research*, Vol 1, No. 2 (Summer 2007), (http://www.artandresearch.org.uk/v1n2/mouffe.html).
Student Presentations:	Mabel O. Wilson, *Begin with the Past: The Building of the National African American Museum of History and Culture*.
	Giovanna Borasi, *Journeys: How Travelling Fruit, Ideas and Buildings Rearrange Our Environment*.
Wednesday, November 18	**Indigeneity** (Guest)
Required Reading:	Tiffany Shaw-Collinge Interviews Harriet Burdett-Moulton, Wanda Dalla Costa, Kelly Edzerza-Bapty, and Ouri Scott, "Indigenous Perspectives on the Notions of Architecture" in *The Site Magazine*, Vol. 38 (https://www.thesitemagazine.com/read/indigenous-perspectives)
Student Presentations:	Douglas Cardinal, *Of the spirit: writings*.
	Hugh Brody, *The Other Side of Eden*.
Monday, November 23	**Feminism** (Guest)
Required Reading:	Elizabeth Grosz, "Woman, Chora, Dwelling," in I. Borden, B. Penner, and J. Rendell, eds., *Gender Space Architecture: An Interdisciplinary Introduction* (London: Routledge, 2002), pp. 210-222.
Student Presentations:	I. Borden, B. Penner, and J. Rendell, eds., *Gender Space Architecture: An Interdisciplinary Introduction*.
	F. Trubiano, R. Adlakha, and R. Bartuskaite, eds., *Women [re]build; stories, polemics, futures*.
Wednesday, November 25	**Gender** (Guest)
Required Reading:	Judith Butler, "Subjects of Sex/Gender/Desire," in Simon During, ed., *The Cultural Studies Reader* (London: Routledge, 1993), pp. 340-353.
Student Presentations:	Diana Agrest, *Architecture From Without.*
	Daphne Spain, *Gendered Spaces*.
Term Paper	Due.
Monday, November 30	**Environmentalism** (Livesey)
Required Reading:	Michael McDonough and Michael Braungart, "Waste Equals Food" in *Cradle to Cradle* (New York: North Point Press, 2002), pp. 92-117.
Student Presentations:	David Orr, *Design on the Edge: The Making of a High-Performance Building*.
	Perkins + Will, *Busby: Architecture's New Edges*.
Take Home Test 2	Handed out. Due Monday, December 7.
Wednesday, December 2	**Environmentalism** (Birch)
Required Reading:	Jane Bennett, "The Force of Things: Steps toward an Ecology of Matter," *Political Theory*, Vol. 32, No. 3 (June 2004), pp. 347-372.
Student Presentations:	Eduardo Kohn, *How Forests Think*.
	Lisa Heschong, *Thermal Delight in Architecture*.

Monday, December 7	**Ethics** (Livesey)
Required Reading:	Thomas Fisher, "Introduction, " in *The Architecture of Ethics* (New York: Routledge, 2019), pp. xvii-xxvi.
Student Presentations:	Karsten Harries, *The Ethical Function of Architecture*.
	Keller Easterling, *Subtraction*.

| Wednesday, December 9 | No Class |

TEACHING APPROACH

As noted above, the course is divided into topics, each topic is explored through online lectures by the course instructors that investigate specific questions and problems. Students are assigned weekly readings. Student groups of two will present in each session on a related architectural text. Additionally, each student undertakes a term paper on a related topic, developed in consultation with the course instructors. Through these components, students are expected to learn about and contribute toward various developments in contemporary architectural theory and practice. All assignments, course announcements and supplementary material will be posted through D2L.

Instructors will give a lecture each week on the weekly topic. These lectures address specific questions and topics within a given theme thus serving to expand on problems touched upon in the assigned reading. Class participation during and/or following these lectures is expected. Lectures will include an overview of the day's assigned reading, an expansion of ideas surrounding that text and a primer for the reading assigned for the following class.

Each weekly topic corresponds with assigned readings. Each student is expected to complete and familiarize themselves with that text prior to the beginning of the class session to which it is assigned. It is likely that one must read the text more than once in order to achieve the prescribed level of understanding. The research development tools are meant to aid in this process. Two take home tests will address knowledge of the course readings.
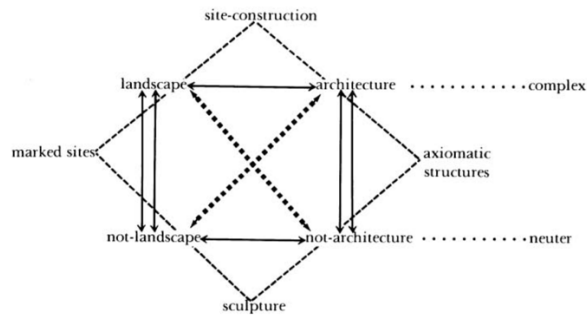
These sessions weekly as part of the study of a topic and will involve presentations by student groups of two (20 minutes). Presentations will clearly identify key themes in the assigned text/project and provide a context for the work. These sessions are wide-ranging and open-ended in nature so that students are given the opportunity to work out problems and ideas themselves that originate from the assigned texts and lectures. Participation defines the role of students in these sessions. Students are expected to come to the sessions prepared.

EVALUATION

The course evaluation is based on assignments completed during the term including student group presentations, in-class discussion sessions, term paper and 2 take-home tests. Each assignment must be completed by its assigned due date in order to pass the course.

Term Paper: Each student is required to write a 3000-4000 word essay (with illustrations, bibliography, and correct citations) on a theory topic related to the course. Students are asked to draw from three areas of theory (as outlined in the list of lecture topics above) and to diagram relationships between topics (eg. Phenomenology, Multiculturalism, and Ethics) as per diagram below (from Rosalind Krauss's

essay "Sculpture in the Expanded Field"). This will be the basis for a paper exploring the intersections of the topics and architecture.

It recommended that you discuss the topic with the instructor or teaching assistant (suggested topics are found below). Due: November 25. **40%**

Take Home Tests (2): There will be two take home tests during the term, that will focus on the course readings. Due: November 2 and December 7. **30%**

In-Class Presentation: Working in pairs, students will develop a 20-minute inline presentation that addresses a key architectural text. Students will sign up for the presentations. **30%**

Your written and verbal assignments will be marked for grammatical accuracy, stylistic clarity, and organization as well as for demonstrated understanding of the topic, logical argumentation, and originality of critical comments. Students are recommended to use the *Chicago Manual of Style* – see below. Students must undertake research that demonstrates an ability to appropriately select and interpret sources (primary versus secondary, print versus digital) – the extensive use of web-based research is discouraged. Papers should include supporting imagery (architectural drawings, photographs, etc.). For further information see:

Chicago Manual of Style Quick Citation: http://www.chicagomanualofstyle.org/tools_citationguide.html
How to write a term paper: http://hist.ucalgary.ca/sites/hist.ucalgary.ca/files/EssayHandbook1.pdf
Writing: www.natureofwriting.com

SELECT BIBLIOGRAPHY

Braham, W. and J.A. Hale, ed., *Rethinking Technology: A Reader in Architectural Theory, 1901-2004*.
Harrison-Moore, A. and C. Rowe, *Architecture and Design in Europe and America, 1750-2000*.
Hays, K.M., ed., *Architectural Theory since 1968*.
Hays, K.M., ed., *Oppositions Reader*.
Leach, N., *Rethinking Architecture: A Reader in Cultural Theory*.
Nesbitt, K., ed., *Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory, 1965-1995*.
Ockman, J., ed., *Architecture Culture 1943-1968: A Documentary Anthology*.
Stern, R., A. Plattus and P. Dreamer, *[Re]Reading Perspecta*.
Sykes, K.A., ed., *Constructing a New Agenda: Architectural Theory 1993-2009*.

GRADING SCALE

Grade	Grade Point Value	4-Point Range	Percent	Description
A+	4.00	4.00	95-100	Outstanding - evaluated by instructor
A	4.00	3.85-4.00	90-94.99	Excellent - superior performance showing comprehensive understanding of the subject matter
A-	3.70	3.50-3.84	85-89.99	Very good performance
B+	3.30	3.15-3.49	80-84.99	Good performance
B	3.00	2.85-3.14	75-79.99	Satisfactory performance
B-	2.70	2.50-2.84	70-74.99	Minimum pass for students in the Faculty of Graduate Studies
C+	2.30	2.15-2.49	65-69.99	All final grades below B- are indicative of failure at the graduate level and cannot be counted toward Faculty of Graduate Studies course requirements.
C	2.00	1.85-2.14	60-64.99	
C-	1.70	1.50-1.84	55-59.99	
D+	1.30	1.15-1.49	50-54.99	
D	1.00	0.50-1.14	45-49.99	
F	0.00	0-0.49	0-44.99	

A student who receives a "C$^+$" or lower in any one course will be required to withdraw regardless of their grade point average (GPA) unless the program recommends otherwise. If the program permits the student to retake a failed course, the second grade will replace the initial grade in the calculation of the GPA, and both grades will appear on the transcript.

UNIVERSITY OF CALGARY POLICIES AND SUPPORTS

ACADEMIC ACCOMMODATION: Students seeking an accommodation based on disability or medical concerns should contact Student Accessibility Services; SAS will process the request and issue letters of accommodation to instructors. For additional information on support services and accommodations for students with disabilities, visit www.ucalgary.ca/access/. Students who require an accommodation in relation to their coursework based on a protected ground other than disability should communicate this need in writing to their Instructor. The full policy on Student Accommodations is available at http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy.pdf.

ACADEMIC MISCONDUCT: Plagiarism involves submitting or presenting work in a course as if it were the student's own work done expressly for that particular course when, in fact, it is not. Most commonly plagiarism exists when: (a) the work submitted or presented was done, in whole or in part, by an individual other than the one submitting or presenting the work, (b) parts of the work are taken from another source without reference to the original author, (c) the whole work (e.g., an essay) is copied from another source, and/or, (d) a student submits or presents work in one course which has also been submitted in another course (although it may be completely original with that student) without the knowledge of or prior agreement of the

instructor involved. While it is recognized that scholarly work often involves reference to the ideas, data and conclusions of other scholars, intellectual honesty requires that such references be explicitly and clearly noted. Plagiarism is an extremely serious academic offence. Any suspicion of plagiarism will be reported to the Dean, and dealt with as per the regulations in the University of Calgary Graduate Calendar. For information on academic misconduct and its consequences, please see the University of Calgary Calendar at http://www.ucalgary.ca/pubs/calendar/current/k.html

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FREEDOM OF INFORMATION AND PROTECTION OF PRIVACY: Student information will be collected in accordance with typical (or usual) classroom practice. Students' assignments will be accessible only by the authorized course faculty. Private information related to the individual student is treated with the utmost regard by the faculty at the University of Calgary.

UNIVERSITY STUDENT APPEALS OFFICE: If a student has a concern about the course, academic matter, or a grade that they have been assigned, they must first communicate this concern with the instructor. If the concern cannot be resolved with the instructor, the student can proceed with an academic appeal, which normally begins with the Faculty. https://ucalgary.ca/student-appeals/

MEDIA AND RECORDING: University Calendar: https://www.ucalgary.ca/pubs/calendar/current/e-6.html
Recording of lectures (other than audio recordings that are pre-arranged as part of an authorized accommodation) is not permitted. Students may not record any portion of a lecture, class discussion or course-related learning activity without the prior and explicit written permission of the course instructor or authorization from Student Accessibility Services. For any other use, whether by duplication, transcription, publication, sale or transfer of recordings, written approval must be obtained from the instructor for the specific use proposed. Any use other than that described above constitutes academic misconduct and may result in suspension or expulsion.

More student support and resources (e.g. safety and wellness) can be found here:
https://www.ucalgary.ca/registrar/registration/course-outlines