

INTRODUCTION TO DESIGN THEORIES

EVDA 621 H(3-0)

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Fall 2012

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Class Time: Tuesdays and Thursday 9:30-10:50 in PF2165

Introduction:

This is a required advanced lecture/seminar course in the Master of Architecture program devoted to an examination of several interrelated themes in architectural theory since 1900: form, body, technology and space. These themes are explored in terms of chronological development, leading to an overall understanding of architecture as integrated and ecological discipline.

The following CACB Student Performance Criteria will be covered in this course at a primary level:

A1: Critical Thinking Skills; A2: Research Skills; A4: Verbal and writing Skills; A6: Human Behavior; A8: History and Theory; A9: Precedents.

The following criteria will be covered at a secondary level:

A5: Collaborative Skills.

Objectives:

1. Learn about developments in 20th century architectural theory, with regard to form, body, technology and space.
2. Develop an understanding of architectural and critical theory and recognize historical precedents and contexts for issues and topics of contemporary concern.
3. Develop a general comprehension of the nature of the theoretical debates that have occurred in architecture during the last hundred years.
4. Develop an understanding of contemporary architectural work through the analysis and exploration of the theoretical views that have motivated its authors.
5. Develop the ability to understand, develop, and participate in significant and sustained theoretical discussions.
6. Develop a sense of the critical issues that shape theoretical debates in the visual arts, performing arts, humanities, and science and their relationships to architecture.

Teaching Approach:

The course is divided into four themes. Each theme will cover four topics. Each topic is presented through an introductory lecture by one of the course instructors. Students will work in groups to prepare an in class presentation of each topic. Also, each student will undertake the detailed study of a significant post 1900 building or project. The study is structured to follow four course themes using diagram as a main tool of exploration and analysis. Students are expected to learn about various developments in architectural theory since 1900, through readings, discussion, presentations, and case study research. All assignments will be posted to the class blog.

Content:

The course content is structured around four themes: form, body, technology, and space. The development of topics will allow for the capturing of a movement from modernist to postmodernist thought that occurs during the twentieth century, particularly through the impact of digital technologies and Continental philosophy.

1. Introduction: Ecologies and Architecture (GL)
2. Diagram Workshop (VP, JT)
3. Form: **(Diagram assignment due Sept 18)**
Natural Form, Typology and Morphology (JT)
Modernist Form (GL)

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| | Postmodern Form | (VP) |
| | Antiform | (VP) |
| 4. | Body: | |
| | The Modernist Body | (GL) |
| | The Phenomenological Body | (VP) |
| | Metabolism | (VP) |
| | Political Body | (JT) |
| 5. | Technology: (Analysis 1 assignment due Oct 30) | |
| | Industrial, Mechanical | (VP) |
| | Postindustrial, Electronic | (GL) |
| | Biopolitics | (JT) |
| | Ethics, Making, Authenticity | (JT) |
| 6. | Space: (Analysis 2 assignment due Dec 4) | |
| | Modernist Space | (JT) |
| | Place and Dwelling | (GL) |
| | Narrative, Event and the Production of Space | (VP) |
| | Space of Intensities | (GL) |
| 7. | Conclusion | |

Evaluation:

The course evaluation will be based on the assignments completed during the term, which includes diagram assignment, presentation of topic, reading Summaries/questions and the case study analysis. Each assignment has to be completed in order to pass the course. Case study analysis will be evaluated in terms of focus (clarity), research effort (content), organization (structure) and support/communication (documentation).

Diagram assignment	15%
Topic Presentation	25%
Reading Summaries	20%
Case Study Analysis	40% (20% per section)

The following grade equivalencies will be used for calculating overall letter grades: A+ (96-100%); A (90-95.99); A- (85-89.99); B+ (80-84.99); B (75-79.99); B- (70-74.99); C+ (65-69.99); C (60-64.99); C- (55-59.99); D+ (53-54.99); D (50-52.99); F (0-49).

Regular attendance is required. More than two unexcused absences might result in failure to pass the course. Student participation is required in class discussions. The discussions will focus on assigned readings; therefore familiarity with those readings (see the reading list) is required. Students are required to articulate and submit two questions related to each required reading and include them in their reading summaries.

Students are recommended to consult with the instructor regarding the in class presentation topic.

Students are also recommended to consult one of the instructors regarding the case study analysis assignment.

Students are expected to submit all assignments (diagram assignment, reading summaries, and case study assignments) on time. Late submission will result in a 10% grade penalty.

The course will follow the schedule and the reading list; slight changes, however, might occur to better reflect students' interests. Also, additional assignments might be given at the discretion of the instructor. Revisions of the schedule will be provided; it is the students' responsibility to make certain they are using a current schedule and a reading list.

Readings:

Course Reader:

Compilation of texts selected by the instructors is available from Bound and Copied, the Students' Union Copy Centre.

The following books are suggested supplementary readings for the course.

Selected Architectural Theory Readers:

Harrison-Moore, A. and D.C. Rowe, *Architecture and Design in Europe and America, 1750-2000.*

Hays, K.M., ed., *Architecture 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. Deamer, *[Re]Reading Perspecta.*

Sykes, K. A., ed., *Constructing a New Agenda: Architectural Theory 1993-2009.*

Braham, W. W. and Hale, J. A., ed., *Rethinking Technology: A Reader in Architectural Theory, 1901- 2004*

Selected General Bibliography

Benedikt, M., *Deconstructing the Kimbell: An Essay on Meaning and Architecture.*

Corner, J., ed. *Recovering Landscape: Essays in Contemporary Landscape Architecture.*

Forman, Richard T.T., *Land Mosaics: The Ecology of Landscapes and Regions.*

Frampton, K., *Labour, Work and Architecture: Collected Essays on Architecture and Design.*

Kearney, R., *Modern Movements in European Philosophy.*

Meinig, D.W., ed. *The Interpretation of Ordinary Landscapes.*

Kaplan, D. M. ed., *Readings in the philosophy of Technology*

Note:

1. Written work, term assignments and other course related work may only be submitted by e-mail if prior permission to do so has been obtained from the course instructor.
2. It is the student's responsibility to request academic accommodations. If you are a student with a documented disability who may require academic accommodation and have not registered with the Disability Resource Centre, please contact their office at 220-8237. Students who have not registered with the Disability Resource Centre are not eligible for formal academic accommodation. You are also required to discuss your needs with your instructor no later than fourteen (14) days after the start of this course.
3. Plagiarism - 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 (this includes having another impersonate the student or otherwise substituting the work of another for one's own in an examination or test),(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. It is recognized that clause (d) does not prevent a graduate student incorporating work previously done by him or her in a thesis. Any suspicion of plagiarism will be reported to the Dean, and dealt with as per the regulations in the University of Calgary Graduate Calendar.