

University of Waterloo
Department of Architecture

ARCH 442

Modernisms: 20th Century Culture & Criticism Spring 2015

Wednesdays 1:30-4:30 pm, Main Lecture Theatre 1001

Instructor and T.A. Information

Instructor: Erica Allen-Kim, Ph.D.

Office: Third Floor Common Area

Office Hours: Wednesdays 11:30-12:30

Email: ericas.allen-kim@daniels.utoronto.ca (UWaterloo email will be posted on LEARN)

T.A.	Taylor Davey
Email	tdavey@uwaterloo.ca

Course Description

This course seeks to situate modern architecture within a global history of culture, geography, and political economy. Through lectures, workshops, and assignments, the myths of architectural and urban modernisms are unpacked and critiqued. Students will conduct semester-long research projects investigating a building or project through the lens of architectural theory. The papers will respond to one (or more) of the following themes in relation to modernism: Time (e.g. Event, Spectacle, Memory, Context), The Local and the Global (e.g. Critical Regionalism, Vernacular, Transnationalism), Artists and Architects (e.g. Phenomenology, Minimalism, Pictorialism, Radical Critique), Nature (e.g. Organicism, Biomorphism, Post-Human, Craft), Urbanism (e.g. Cityscape/Landscape, Right to the City, The Everyday).

Course Goals and Learning Outcomes

The weekly course format consists of interactive lecture, discussion, group work, and student-peer feedback.

Upon completion of this course, students should be able to:

- A. Understand, recognize, and critique the major myths of modernism in architecture and urbanism
 - Ability to identify and describe key issues and concepts of modernism
 - Ability to evaluate a building or project based on theoretical, historical, and critical texts
- B. Plan and complete a research paper focused on a key course concept
 - Ability to evaluate and develop research topics and questions
 - Knowledge of how to find relevant materials in libraries and online
 - Knowledge of how to assess and use primary and secondary sources
 - Ability to conduct a formal analysis to generate questions and support arguments
 - Ability to revise for clarity

- C. Understand how to use images as critical and effective visual communication
 - Ability to construct an argument or perspective through the selection, organization, and presentation of images
- D. Work cooperatively in a small group environment
 - Ability to provide constructive feedback on assignments
 - Ability to engage in debates about significant theoretical issues in modern and contemporary architecture and urbanism

Readings Available on LEARN unless otherwise announced by the instructor in class meetings and by email.

Course Requirements and Assessment

The course grade is based on assignments prepared in advance, assignments undertaken during class meetings, significant revisions of the research paper based on peer and instructor feedback, and participation in class discussion, debate, in-class reading and analysis, and informal writing.

Assessment	Date of Evaluation (if known)	Weighting
Myth Critique	May 27	5%
Encyclopedia Entry	June 3	10%
Annotated Bibliography & Proposal	June 17	15%
In-Class Formal Analysis Essay with Illustration	June 24	15%
Paper Structural Outline	July 8	15%
Paper Introduction	July 15	15%
Paper Final Draft	Aug 5	25%
Total		100%

All written assignments must follow the Chicago Manual of Style. A reference guide is available at http://www.chicagomanualofstyle.org/tools_citationguide.html

More detailed course assignment descriptions will be distributed in class and made available on LEARN

May 27--Myth Critique 5%

Using Barthes' examples of myths as a guide, you will write 600 words critiquing a contemporary myth of a building or designed landscape. The purpose of the assignment is to unpack myths that populate our everyday visual and material culture.

June 3--Encyclopedia Entry 10%

1000 word literature review essay on the history, debates, and architectural examples related to your selected architectural concept. The encyclopedia entry should focus on summarizing the main points of 2-3 seminal texts on your topic. The purpose of the assignment is to determine which essays or texts are central to the architectural discourse on the topic, to situate these texts within a historical context, and to frame the debates and arguments set forth by the texts within your own research interests.

June 17--Annotated Bibliography and Proposal 15%

A research proposal of 300 words stating what your paper is going to argue, evaluate, or critique. It must inform the reader of your position on the topic. A bibliography of at least 8 primary and secondary sources with 4-5 sentences summarizing each source's main point and explaining how the source will be used to support your position. The purpose of the assignment is to narrow and focus your topic.

June 24--In-Class Formal Analysis Essay with Illustration 15%

In-class essay that analyzes your case study building or project following a narrative that traces an imaginary itinerary around and through the building. You will be required to work from a dossier of illustrations that you've prepared in advance, which will also be submitted with the in-class written essay. If you need accommodations, please make arrangements with the instructor. In your conclusion, include a series of questions (3-5) raised by the formal analysis that indicate a research agenda for your paper.

July 8--Paper Structural Outline 15%

A map of a paper-in-process consisting of topic sentences and sub-topic sentences. The structural outline must include a working thesis or claim as well as numbered sentences that state what point or argument each paragraph is making. The purpose of the assignment is to clarify and strengthen the paper's argument by creating topic sentences that flow logically and persuasively. Full in-text citations are required for any material that is drawn from a source. Include relevant illustrations.

July 15--Paper Introduction 15%

A 300-400 word paper introduction that communicates your thesis statement in an engaging and convincing manner. The assignment must include an opening hook as well as relevant background information, a clear thesis statement, and a roadmap indicating the organization of the paper. Complete in-text citations are required for any material that is drawn from a source. Include relevant illustrations.

August 5--Paper Final Draft 25%

The final draft of the paper is due electronically on LEARN by midnight, Aug. 5. The paper must include illustrations, in-text citations (footnotes or parenthetical citations), and a bibliography. The word count of the essay (not including citations and bibliography) must be between 3200-3500 words.

Course Outline

All readings will be available on LEARN unless otherwise noted. See Calendar for detailed syllabus

Week	Date	Topic	Readings Due
1	May 6	Modernist Myths	McCleod 22-59, Goldhagen 301-324
2	May 13	Functionalism	Venturi 16-33, Levine 139-73
3	May 20	Form and Ornament	Kipnis 22-29, Levit 1-8, Lynn 8-15.
4	May 27	Empathy and Expressionism	Koss 139-57, Vinegar 163-93.
5	June 3	Phenomenology	Otero-Pailos 100-45, Damisch 29-48.
6	June 10	Monumentality	Moore 93-103, Rossi 21-27, 55-61, 103-07, 126-31.

Week	Date	Topic	Readings Due
7	June 17	Technology, Politics, Society	Colomina 205-23, Massey 463-83, Lobsinger 119-35
8	June 24	Urbanism	Koolhaas 833-58, Rowe & Koetter 88-111, Lynch 1-12, 160-80
9	July 8	The Production of Space	Ahrentzen 71-118, Lefebvre 178-88
10	July 15	Resistance and Radical Critique	Frampton, Eisenman 154-73, Hays 14-29
11	July 22	Nature, Technology, Ecology	Czerniak 110-20, Jackson 71-92, Guy & Farmer 140-48
12	July 29	Architecture after Theory?	Speaks 10-18, Baird 1-6, Martin 104-9

CALENDAR:

May 6 / Week 1

Lecture: Modernist Myths

- Mary McCleod, "Architecture and Politics in the Reagan Era: From Postmodernism to Deconstructivism," *Assemblage* No. 8 (Feb. 1989), 22-59.
- Sarah Williams Goldhagen, "Coda: Reconceptualizing the Modern," *Anxious Modernisms: Experimentation in Postwar Architectural Culture*, Sarah Williams Goldhagen and Réjean Legault, eds. (Cambridge, MA: MIT Press, 2000), 301-324.

May 13 / Week 2

Lecture: Functionalism

- Robert Venturi, Excerpts from *Complexity and Contradiction in Architecture* (New York: The Museum of Modern Art Papers on Architecture, 1966), 16-19, 70-87.
- Neil Levine, "The Books and the Building: Hugo's theory of architecture and Labrouste's Bibliothèque Ste-Geneviève," *The Beaux-Arts and Nineteenth-Century French Architecture*, pp.139-73.

Recommended:

- Roland Barthes, "Myth Today," in *Mythologies* (New York: Hill and Wang, 1957), 109-58

In-Class Workshop: *Mythologies* and introduction to the Myth Critique assignment

- Roland Barthes, "Soap Powders and Detergents," "Steak and Chips," "New Citroën," "Photography and Electoral Appeal," in *Mythologies* (New York: Hill and Wang, 1957). **excerpts to be read and analyzed in-class.**

May 20 / Week 3

Lecture: Form and Ornament

- Jeffrey Kipnis, "The Cunning of Cosmetics," *El Croquis* 84 (1997), 22-29.
- Robert Levit, "Contemporary Ornament: The Return of the Symbolic Repressed," *Harvard Design Magazine* no. 28 (Spring/Summer 2008), pp. 1-8.
- Gregg Lynn, "Architectural Curvilinearity: The Folded, the Pliant, the Supple," *Architectural Design Profile* 102 in *Architectural Design* 63, nos. 3-4 (1993), pp. 8-15.

In-Class Workshop: Research methods and questions and Introduction to Research Paper assignments

- How to find and evaluate sources, narrow research focus, and write annotated bibliographies. Discussion of research paper themes.
- Adolf Loos, "Ornament and Crime," (1908), pp. 19-24. **To be read and analyzed in-class as an example of a key text**

May 27 / Week 4 Myth critique DUE at the beginning of class, 600 words (5%)

Lecture: Empathy and Expressionism

- Juliet Koss, "On the Limits of Empathy," *The Art Bulletin* Vol 88, No. 1 (March 2006), 139-57.
- Aron Vinegar, "The Melodrama of Expression and Inexpression in the Duck and Decorated Shed," in *Relearning from Las Vegas*, Aron Vinegar and Michael J. Golec, ed. (Minneapolis: University of Minnesota Press, 2009), 163-193.

In-Class Workshop: Building Analysis

- Herbert Muschamp, "The Miracle in Bilbao," *New York Times*, September 7, 1997. **To be read and analyzed in class.**

June 3 / Week 5

Lecture: Phenomenology

- Jorge Otero-Pailos, "LSDesign, Charles W. Moore and the Delirious Interior," *Architecture's Historical Turn: Phenomenology and the Rise of Postmodernism* (Minnesota Press, 2010), excerpts from 100-45.
- Hubert Damisch, "Against the Slope," *Log* No. 4 (Winter 2005), 29-48.

In-Class Workshop: The Poetics of Space

- Gaston Bachelard, "Nests," "Shells," from *The Poetics of Space* (Boston: Beacon Press, 1969), 90-104, 105-35, 136-47. **To be read and analyzed in class.**

June 10 / Week 6 Annotated Bibliography and Research proposal DUE In-Class (10%)

Lecture: Monumentality

- Charles W. Moore, "You Have to Pay for the Public Life," *Perspecta* 9/10 (1965), 93-103
- Aldo Rossi, excerpts from *Architecture of the City* 1966 (Cambridge, Mass.: The MIT Press, 1984), 21-27, 55-61, 103-07, 126-31.

In-Class Workshop: National Pavilions at the Venice Biennale 2014

- Group-based speculative design of a Canadian Pavilion as a critical response to debates on monumentality, to be presented to the class.

June 10 / Week 7

Lecture: Technology, Politics, Society

- Beatriz Colomina, "Information Obsession: the Eameses' multiscreen architecture," *Journal of Architecture* vol. 6 no. 3 (2001), 205-223.
- Jonathan Massey, "Buckminster Fuller's Cybernetic Pastoral: The United States Pavilion at Expo 67," *Journal of Architecture* Vol. 11, No. 4 (September 2006), 463-83.

- Mary Louise Lobsinger, “Cybernetic Theory and the Architecture of Performance: Cedric Price’s Fun Palace,” in Sarah Williams Goldhagen and Réjean Legault, eds., *Anxious Modernisms: Experimentations in Postwar Architectural Culture* (Cambridge, Mass.: The MIT Press, 2001), 119-35.

In-Class Workshop: Formal Analysis

- How to analyze a building/project and organize an essay and develop questions for further research

June 17 / Week 8

Lecture: Urbanism

- Rem Koolhaas, “Atlanta,” from Rem Koolhaas and Bruce Mau, *S, M, L, XL* (1995), 833-58
- Colin Rowe and Fred Koetter, “Collage City,” (1975) in K. Michael Hays, ed. *Architecture Theory Since 1968* (Cambridge, Mass.: The MIT Press, 1998), 88-111.
- Kevin Lynch, excerpts from *The Image of the City* (Cambridge, Mass.: The MIT Press, 1960), 1-12, 160-80.

In-Class Workshop: Urbanism and the Everyday

- Michel de Certeau, “Walking the City,” *The Practice of Everyday Life* (Berkeley: University of California Press, 1988), pp. 91-110.

June 24 / Week 9 In-Class Formal Analysis Essay and Illustrations DUE at the end of class (15%)

Lecture: The Production of Space

- Sherry Ahrentzen, “The F Word in Architecture: Feminist Analysis in/of/for Architecture,” in Thomas Dutton and Lian Hurst Man, *Reconstructing Architecture: Critical Discourses and Social Practices* (Minneapolis: University of Minnesota Press, 1996), pp. 71-118.
- Henri Lefebvre, Excerpts from *The Production of Space* (1974), reprinted in K. Michael Hays, ed., *Architecture Theory Since 1968* (Cambridge, Mass.: The MIT Press, 1998), 178-88.

In-Class Workshop: Formal Analysis Essay

- Essay to be written in-class. Those requiring accommodations must make arrangements in advance. Illustrations (printed on 8 1/2” x 11” paper) must also be submitted at the end of the class.

July 1 / Canada Day NO CLASS

July 08 / Week 10 Research Paper Structural Outline DUE at the beginning of class (15%)

Lecture: Architecture of Resistance and Radical Critique

- Kenneth Frampton, “Critical Regionalism: modern architecture and cultural identity,” in *Modern Architecture*, (London: Thames & Hudson, 2007).
- Peter Eisenman, “The End of the Classical: The End of the Beginning, the End of the End,” *Perspecta* Vol. 21 (1984), 154-73.
- K. Michael Hays, “Critical Architecture: Between Culture and Form,” *Perspecta* vol. 21 (1984), pp. 14-29

In-Class Workshop: Peer-Review of Structural Outline

July 15 / Week 11 Research Paper Introduction due at the End of Class (15%)

Lecture: Nature, Technology, Ecology

- Julia Czerniak, "Challenging the Pictorial: Recent Landscape Practice," *Assemblage* no. 34 (Dec. 1997), 110-20.
- J.B. Jackson, "Beyond Wilderness," in *A Sense of Place, A Sense of Time* (New Haven, Conn.: 1994), 71-92.
- Simon Guy and Graham Farmer, "Re-interpreting Sustainable Architecture: The Place of Technology," *Journal of Architectural Education* (Feb. 2001), pp. 140-48.

In-Class Workshop: Peer-Review of Research Paper Introductions

July 22 / Week 12

Lecture: Architecture and Theory

- Michael Speaks, "Design Intelligence: Part I, Introduction," *A + U* (December 2002), 10-18
- George Baird, "Criticality and its Discontents," *Harvard Design Magazine*, No. 21 (Fall 2004/Winter 2005) 1-6
- Reinhold Martin, "Critical of What? Towards a Utopian Realism," *Harvard Design Magazine* No. 22 (Spring-Summer 2005), 104-9.

In-Class Workshop: Research Paper Summary (group discussion and in-class writing)

- 3-4 sentence summary of paper's significance written in-class and discussed within groups.

August 5

Research Paper Final Draft DUE Electronic Submission on LEARN Only (25%) 3200-3500 words PLUS illustrations, in-text citations (footnotes or parenthetical), and bibliography.

Late Work

Assignments are due at the specified date and time listed in the syllabus. 2% will be deducted from the grade per day not including weekends. Late assignments will not be accepted beyond 14 days past the due date. Late assignments must be submitted electronically as a DOC or PDF attachment.

Late or incomplete assignments due to medical or personal emergencies must be communicated to the instructor in a timely fashion in order to be considered for late submission.

Information on Plagiarism Detection

Any concerns about plagiarism, improper citations, or academic dishonesty will result in a meeting with the instructor before further action is taken.

Electronic Device Policy

Electronics for only note-taking allowed.

Institutional-required statements for undergraduate course outlines approved by Senate Undergraduate Council, April 14, 2009

Academic Integrity

In order to maintain a culture of academic integrity, members of the University of Waterloo community are expected to promote honesty, trust, fairness, respect and responsibility. See the

UWaterloo Academic Integrity Webpage (<https://uwaterloo.ca/academic-integrity/>) and the Arts Academic Integrity Office Webpage (<http://arts.uwaterloo.ca/current-undergraduates/academic-responsibility>) for more information.

Discipline

A student is expected to know what constitutes academic integrity to avoid committing academic offenses and to take responsibility for his/her actions. A student who is unsure whether an action constitutes an offense, or who needs help in learning how to avoid offenses (e.g., plagiarism, cheating) or about “rules” for group work/collaboration should seek guidance from the course professor, academic advisor, or the undergraduate associate dean. For information on categories of offenses and types of penalties, students should refer to [Policy 71, Student Discipline](http://www.adm.uwaterloo.ca/infosec/Policies/policy71.htm) (<http://www.adm.uwaterloo.ca/infosec/Policies/policy71.htm>). For typical penalties check [Guidelines for the Assessment of Penalties](http://www.adm.uwaterloo.ca/infosec/guidelines/penaltyguidelines.htm) (<http://www.adm.uwaterloo.ca/infosec/guidelines/penaltyguidelines.htm>).

Grievance

A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read [Policy 70, Student Petitions and Grievances, Section 4](https://uwaterloo.ca/secretariat/policies-procedures-guidelines/policy-70) (<https://uwaterloo.ca/secretariat/policies-procedures-guidelines/policy-70>). When in doubt please be certain to contact the department’s administrative assistant who will provide further assistance.

Appeals

A decision made or penalty imposed under Policy 70, Student Petitions and Grievances (other than a petition) or Policy 71, Student Discipline may be appealed if there is a ground. A student who believes he/she has a ground for an appeal should refer to [Policy 72, Student Appeals](http://www.adm.uwaterloo.ca/infosec/Policies/policy72.htm) (<http://www.adm.uwaterloo.ca/infosec/Policies/policy72.htm>).

Note for Students with Disabilities

The Office for Persons with Disabilities (OPD), located in Needles Hall, Room 1132, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with the OPD at the beginning of each academic term.