CBM003 ADD/CHANGE FORM

□ Undergraduate Committee  or  □ Graduate/Professional Studies Committee
□ New Course  □ Course Change
Core Category: WID  Effective Fall 2014

1. Department: Architecture  College: ARCH

2. Faculty Contact Person: Dr. Michelangelo Sabatino  Telephone: 713.743.1601  Email: msabatino@uh.edu

3. Course Information on New/Revised course:
   - Instructional Area / Course Number (*see CBM003 instructions) / Long Course Title: ARCH / 1359 / Design Since 1945
   - Instructional Area / Course Number / Short Course Title (30 characters max.) ARCH / 1359 / DESIGN SINCE 1945
   - SCH: 3.00  Level: FR  CIP Code: 04.0801.00 06  Lect Hrs: 3  Lab Hrs: 0
   - Term(s) Course is Offered (*see CBM003 instructions about selection): Fall

4. Justification for adding/changing course: To meet core curriculum requirements

5. Was the proposed/revised course previously offered as a special topics course? □ Yes  □ No
   If Yes, please complete:
   - Instructional Area / Course Number / Long Course Title: ARCH / 1359 / Design Since 1945
   - Course ID: 46718  Effective Date (currently active row): 08262013

6. Authorized Degree Program(s): B.S., Industrial Design; B.Arch., Architecture; B.S., Interior Architecture
   - Does this course affect major/minor requirements in the College/Department?  □ Yes  □ No
   - Does this course affect major/minor requirements in other Colleges/Departments? □ Yes  □ No
   - Can the course be repeated for credit? □ Yes  □ No (if yes, include in course description)

7. Grade Option: Letter (A, B, C ...)  Instruction Type: lecture ONLY  (Note: Lect/Lab info. must match item 3, above. *See CBM003 instructions.)

8. If this form involves a change to an existing course, please obtain the following information from the course inventory: Instructional Area / Course Number / Long Course Title
ARCH / 1359 / Design Since 1945
   - Course ID: 46718  Effective Date (currently active row): 08262013

9. Proposed Catalog Description: (If there are no prerequisites, type in "none").
   Cr: 3. 3-0.  Prerequisites: ARCH 1200  Description (30 words max.): Interdisciplinary history of modern and contemporary design, concentration on 1945 to the present. Reading and writing based on primary and secondary sources.

10. Dean’s Signature: _______________________________ Date: 9-6-13
Print/Type Name: Patricia Belton Oliver

- Created on 9/5/13 2:10 PM -
REQUEST FOR COURSES IN THE CORE CURRICULUM

Originating Department or College: Gerald D. Hines College of Architecture

Person Making Request: Michele Sabatino, Ph.D.

Telephone: 713 743 1601

Email: msabatino@uh.edu

Dean’s Signature:

Date: Tuesday, Sept. 3, 2013

Course Number and Title: ARCH 1359 DESIGN SINCE 1945

Please attach in separate documents:

☐ Completed CBM003 Add/Change Form with Catalog Description

☐ Syllabus

List the student learning outcomes for the course (Statements of what students will know and be able to do as a result of taking this course. See appended hints for constructing these statements): Students will develop critical thinking and communication skills by reading and interpreting (i.e. writing about) primary (treatises/manifestoes) and secondary sources (scholarship). They will acquire teamwork and social responsibility skills by collectively visiting buildings discussed in class and speaking to inhabitants.

Component Area for which the course is being proposed (check one):

*Note: If you check the Component Area Option, you would need to also check a Foundational Component Area.

☐ Communication  ☐ American History

☐ Mathematics  ☐ Government/Political Science

☐ Language, Philosophy, & Culture  ☐ Social & Behavioral Science

☐ Creative Arts  ☐ Component Area Option

☐ Life & Physical Sciences

Competency areas addressed by the course (refer to appended chart for competencies that are required and optional in each component area):

☐ Critical Thinking  ☐ Teamwork

☐ Communication Skills  ☐ Social Responsibility

v.6/21/12
Because we will be assessing student learning outcomes across multiple core courses, assessments assigned in your course must include assessments of the core competencies. For each competency checked above, indicate the specific course assignment(s) which, when completed by students, will provide evidence of the competency. Provide detailed information, such as copies of the paper or project assignment, copies of individual test items, etc. A single assignment may be used to provide data for multiple competencies.

Critical Thinking: Students are asked to read primary and secondary texts and relate them to the buildings that are discussed in class. For example, they are assigned a reading by Louis I. Kahn on Monumentality (1941) and asked to discuss it in relation to the Kimbell Museum he designed for Ft. Worth (1972).

Communication Skills: Students are required to write a number of assignments in which they are asked to interpret texts and buildings. During their final exam they must identify, discuss and relate various buildings in relation to important cultural, economic, and social changes.

Empirical & Quantitative Skills:

Teamwork: Students are asked to collectively visit the Isamu Noguchi Sculpture Garden (MFAH) and the Kimbell Museum in Ft. Worth and write about their observations and experience. The visit typically requires car-pooling so students must work together.

Social Responsibility: Students are exposed to feedback from inhabitants and end-users of a small group of buildings discussed during class. This exposure helps them understand how design impacts the everyday lives of human beings.

Personal Responsibility:

Will the syllabus vary across multiple section of the course? □ Yes □ No

If yes, list the assignments that will be constant across sections:
1. Research Methodologies Assignment (compare primary and secondary sources)
2. Visit Isamu Noguchi Sculpture Garden and write report/essay
3. Visit Kimbell Museum, read Kahn text and write assignment
4. Final Exam - discuss buildings in historical, cultural, and social context

Inclusion in the core is contingent upon the course being offered and taught at least once every other academic year. Courses will be reviewed for renewal every 5 years.

The department understands that instructors will be expected to provide student work and to participate in university-wide assessments of student work. This could include, but may not be limited to, designing instruments such as rubrics, and scoring work by students in this or other courses. In addition, instructors of core courses may be asked to include brief assessment activities in their course.

Dept. Signature: ________________________

v.6/21/12
History is never-ending; we are always inside history, never outside it. Gunter Grass

Designing is not a profession but an attitude. Laszlo Moholy-Nagy (Vision in Motion)

No design can exist in isolation. It is always related, sometimes in very complex ways, to an entire constellation of influencing situations and attitudes. George Nelson

By examining buildings, events, and theories that shaped the practices of architecture and urbanism throughout the world over the past seventy years, this undergraduate writing in the disciplines survey course addresses the continuation and revision of the modernist project from World War Two to the present. Writings and examples of buildings and environments are analyzed within the framework of seven dialectic themes: Nature/Machine, Memory/Tabula Rasa, Urban/Suburban, High-Tech/Low-Tech, Rational-Anti-Rational, Architecture/Engineering, and Global/Local.

[N.B. This undergraduate core course fulfills NAAB Criteria A.1, A.9, and A.10.]

Evaluation:
10 %: Research Methodologies Assignment on Lina Bo Bardi’s MASP (Due Date: Tuesday, Feb. 5th)
20 %: Visit Isamu Noguchi Sculpture Garden and Essay (Due Date: Tuesday, Feb. 26th)
30 %: Visit, Reading and Summarizing Assignment on Louis I. Kahn’s Kimbell Museum in Ft. Worth (Due Date: Tuesday, Mar. 19th)
30 %: Final Exam (Monday, May 6th, 11:00-1:00, CoA Auditorium)
10 %: In-class attendance & Writing Center Collaboration (N.B. More than 3 absences may result in the student being dropped.)

Learning objectives:
Students are trained to develop research and writing skills. By identifying and interpreting primary and secondary sources, visiting and writing about buildings, students will develop critical analytical oral and writing skills that will serve them in their future professional lives.

Tuesday, Jan. 15th: Lecture 1
Histories & Theories of Modernism (and the Rhetoric of Progress)

Readings:
Giorgio Ciucci, “The Invention of the Modern Movement” (1981)
Part One: NATURE / MACHINE
Thursday, Jan. 17th: Lecture 2 (Students receive first assignment)

*Lina Bo Bardi and Brazilian Architecture*
Guest Lecture: Renato Anelli, Professor, Universidade de São Paulo em São Carlos

**Case Studies: Gender, Place, and Modernity**
Linda Bo Bardi, Bardi House (Brazil, 1950)
Linda Bo Bardi, São Paulo Museum of Art (MASP) (Brazil, 1968)

(For detailed assignment see instructions at the end of this syllabus)

Tuesday, Jan. 22nd: Lecture 3

**Case Studies: Organicism to Metabolism**
Alvar Aalto, Säynätsalo Town Hall (Finland, 1952)
Frank Lloyd Wright, Price Tower (USA, 1956)
Kisho Kurokawa, Nagakî Capsule Tower (Japan, 1972)

Reading extracts:
Frank Lloyd Wright, The Story of the Tower (1956)
Kisho Kurokawa, Metabolism in Architecture (1977)

Thursday, Jan. 24th: Lecture 4

**Case Studies: Designing with Nature**
Frei Otto, Olympic Stadium (Germany, 1972)
Ian McHarg et al., The Woodlands (USA, 1974)
Fay Jones, Thorncrow Chapel (USA, 1990)
Glen Murcutt, Ball-Eastaway House and Studio (Australia, 1983)

Reading extracts:
Raised to Observe: Glenn Murcutt (Interview with C. Davidson) (2005)
Juan Maria Songel, A Conversation with Frei Otto (2010)

Tuesday, Jan. 29th: Lecture 5 (Location: Bldg 499 – next to Univ. Center)

**UH WRITING CENTER LECTURE on Research Methodologies for Lina Bo Bardi**
primary/secondary sources

PLEASE BRING DRAFT OF YOUR FIRST ASSIGNMENT RESPONSES

Thursday, Jan. 31st: Lecture 6 (Location: Bldg 499 – next to Univ. Center)

**UH WRITING CENTER LECTURE on Research Methodologies for Lina Bo Bardi**
primary/secondary sources

PLEASE BRING DRAFT OF YOUR FIRST ASSIGNMENT RESPONSES
Tuesday, Feb. 5th: Lecture 7 (FIRST ASSIGNMENT DUE on Research Methodologies) (Students will be given instructions for second assignment on the Isamu Noguchi Sculpture Garden. Writing Center online sign-up for second assignment runs Feb. 8th – 23rd and attendance runs from Feb. 12th – 25th)

Modern Art and Sculpture -- The Case of the Cullen Sculpture Garden by Isamu Noguchi
Guest Lecture: Professor Nora Laos, University of Houston

Reading:
Marc Treib, A Sculpture for Sculpture (2006)

(For detailed assignment see instructions at the end of this syllabus)

Part Two: MEMORY / TABULA RASA

Thursday, Feb. 7th: Lecture 8

Case Studies: Poetic Realism
Luis Barragán, House and Studio (Mexico, 1947)
Studio BBPR (Ernesto Rogers et al), Torre Velasca (Italy, 1958)
Robert Venturi, Vanna Venturi House (USA, 1964)

Reading extracts:
Ernesto N. Rogers, The Sense of History (1964)
Robert Venturi, Complexity and Contradiction in Architecture (1966)
Luis Barragán, Acceptance Speech (Pritzker Architecture Prize Laureate) (1980)

Tuesday, Feb. 12th: Lecture 9

Case Studies: America versus Europe
James Stirling, Neue Staatsgalerie (Germany, 1983)
Rafael Moneo, National Museum of Roman Art (Spain, 1985)
Foster + Partners, Reichstag, New German Parliament (Germany, 1999)

Reading extracts:

Thursday, Feb. 14th: Lecture 10

Case Studies: America versus Europe
Louis Kahn, Kimbell Art Museum (USA, 1972)
Maya Lin, Vietnam Veterans Memorial (USA, 1982)
Michael Graves, Portland Building (USA, 1982)
Philip Johnson, AT&T Building (USA, 1984)

Reading extracts:
Louis Kahn, Monumentality (1944)
Colin Rowe and Fred Koetter, Collage City (1975)
Philip Johnson, The Seven Crutches of Modern Architecture (1954)
Maya Lin, "Vietnam Veterans Memorial" (Boundaries) (2000)

Tuesday, Feb. 19th: Lecture 11
Global/Local: The Case of Japanese Modern and Contemporary Architecture
Guest Lecture: Professor Mathew Johnson, University of Houston

Part Three: URBAN / SUBURBAN
Thursday, Feb. 21st: Lecture 12

Spanish Architecture and Urbanism Since 1945
Guest Lecture: Professor Jesús Vassallo, Rice School of Architecture

Tuesday Feb. 26th: Lecture 13 (Isamu Noguchi Sculpture Garden Essay Due; Writing Center online sign-up for third assignment runs Feb. 26th – March 16th and attendance runs from Mar. 1st – Mar. 18th)

Case Studies: Order vs Disorder
Lucio Costa, Oscar Niemeyer (et al), Brasilia (Brazil, 1960)
Gene and JoAnn Bernofsky and Clark Richert, Drop City (USA, 1965)
Le Corbusier (et al), Chandigarh (India, 1965)
Alison and Peter Smithson, Robin Hood Gardens (UK, 1972)

Reading extracts:
Mark Matthews, Droppers: America’s first hippie commune, Drop City (2010)

Thursday, Feb. 28th: Lecture 14

Themes and Problems in Art Since 1945
Guest Lecture: Professor Sandra Zalman, University of Houston, School of Art

Tuesday, Mar. 5th: Lecture 15

The Sacred in Modern and Contemporary Architecture
Guest Lecture: Professor Nora Laos, University of Houston

Thursday, Mar. 7th: Lecture 16

Landscape Architecture and Place
Guest Lecture: Professor Nora Laos, University of Houston

SPRING BREAK – no classes March 12th and 14th

Tuesday, Mar. 19th: Lecture 17 (THIRD ASSIGNMENT DUE on Reading Summary)

Modern and Contemporary Architecture in Mexico
Guest Lecture: Professor Gregory Marinic, University of Houston

Part Four: HIGH-TECH / LOW-TECH
Thursday, Mar. 21st: Lecture 18

Case Studies: Hand vs Machine
Hassan Fathy, New Gourna Village (Egypt, 1948)
Mies van der Rohe, Farnsworth House (USA, 1946)
Charles and Ray Eames, *House #8* (USA, 1949)
Le Corbusier, *Maisons Jaoul* (France, 1956)

**Reading extracts:**
Hassan Fathy, *Architecture for the Poor* (1973)

**Tuesday, Mar. 26th: Lecture 19**

**Case Studies: Liquid Stone**
Le Corbusier, *Chapel of Notre Dame du Haut* (France, 1954)
Pier Luigi Nervi, *Palazzetto dello Sport* (Italy, 1958)
Paul Rudolph, *School of Art and Architecture Building* (USA, 1963)
Tadao Ando, *Azuma House* (Japan, 1976)

**Reading extracts:**
Pier Luigi Nervi, *Structures* (1956)
James Stirling, *Ronchamp: Le Corbusier's Chapel and the Crisis of Rationalism* (1956)

**Thursday, Mar. 28th: Lecture 20**

**Case Studies: Low-Tech Craft**
Carlo Scarpa, *Castelvecchio Museum* (Italy, 1973)
Frank Gehry, *Santa Monica House* (USA, 1978)
Rural Studio (Samuel Mockbee) *Glass Chapel, Masons Bend* (USA, 2000)

**Reading extracts:**
Richard Murphy, *Carlo Scarpa and the Castelvecchio* (1990)

**Tuesday, April 2nd: Lecture 21**

**Case Studies: High-Tech Craft**
Mies van der Rohe, *Seagram Building* (US, 1958)
Renzo Piano, Richard Rogers, *Centre Pompidou* (France, 1976)
Richard Rogers, *Lloyds of London* (Hong Kong, 1986)

**Reading extracts:**
*Centre Pompidou* (1977)

**Part Five: RATIONAL / IRRATIONAL (Objective vs Subjective (Expressionist))**

**Thursday, April 4th: Lecture 22**
Carlos Edoardo Comas – Oscar Niemeyer

Case Studies: *Expressionism*
Frederick Kiesler, *Endless House* (Austria, 1960)
Hans Scharoun, *Berlin Philharmonic Concert Hall* (Germany, 1963)
Kenzo Tange, *National Olympic Stadium* (Japan, 1964)

Reading extracts:
Frederick Kiesler, "Magic Architecture" (1947)
Hans Scharoun, *The Berlin Philharmonic Concert Hall* (1973)

Tuesday, April 9th: Lecture 23

Case Studies: *Subverting Rationalism*
Peter Eisenman, *House VI* (USA, 1972)
Coop Himmelb(l)au, *Rooftop Remodeling Falkestrasse* (Austria, 1988)

Reading extracts:
Colin Rowe, *Five Architects* (1975)

Thursday, April 11th: Lecture 24

Case Studies: *Lost in Translation?*
Frank Lloyd Wright, *Imperial Hotel* (Japan, 1923)
Foreign Office Architects, *Yokohama Port Terminal* (Japan, 1995)

Reading extracts:

Part Six: *ART / ENGINEERING*
Tuesday, April 16th: Lecture 25

Case Studies: *Vaults and Caverns*
Felix Candela, *Los Manantiales Restaurant* (Mexico, 1958)
Frank Lloyd Wright, *Guggenheim Museum* (USA, 1959)
Eladio Dieste, *Church of the Worker* (Uruguay, 1960)
Ricardo Porro, *School of Modern Dance and the School of Plastic Arts* (Cuba, 1961)

Reading extracts:
Thursday, April 18th: Lecture 26

**Case Studies: Structural Virtuosities**
Eero Saarinen, Gateway Arch (USA, 1967)
Jørn Utzon, Sydney Opera House (Australia, 1973)
Santiago Calatrava, Stadelhofen Railway Station (Switzerland, 1990)
Herzog & De Meuron, Beijing National Stadium (China, 2008)

Reading extracts:

**Part Seven: GLOBAL / LOCAL**
Tuesday, April 23rd: Lecture 27

**Case Studies: Fantasy vs Reality**
Diebedo Francis Kere, *Primary School, Burkina Faso* (Africa, 1999)
Urban-Think Tank, *Vertical Gymnasium* (Caracas, 2010)

Reading extracts:

Friday, April 26th, Lecture 28th (5:30-6:30 pm) **Guest lecture by Witold Rybczynski (University of Pennsylvania)** (Replaces lecture on Thursday, April 25th)

Monday, April 29th: Lecture 29
Final EXAM Review

**Monday, May 6th, 11:00-1:00 Final Exam (CoA Auditorium)**

**Bibliography:**
Suggested Texts (in addition to readings on ERESERVES)

**Research and Reference Tools**


http://www.chicagomanualofstyle.org/home.html

**Learning objectives (NAAB Criteria)**

A.1. Communication Skills: Ability to read, write, speak and listen effectively

A.9. Historical Traditions and Global Culture: Understanding of parallel and divergent canons and traditions of architecture, landscape and urban design including examples of vernacular, local, regional, national settings from the Eastern, Western, Northern, and Southern hemispheres in terms of their climate, ecological, technological, socioeconomic, public health, and cultural factors.

A.10. Cultural Diversity: Understanding of diverse needs, values, behavioral norms, physical abilities, and social and spatial patterns that characterize different cultures and individuals and the implication of this diversity on the societal roles and responsibilities of architects

**Summary of Assignments**

1) **Research Methodologies (10% of grade): Due Date: Tuesday, Feb. 5th**

Students are required to:

1) Attend the Guest Lecture (Jan. 17th) by Prof. R. Anelli on the Brazilian architect Lina Bo Bardi. Student will be given ONE primary and ONE secondary source reading on Lina Bo Bardi and the MASP (São Paulo Museum of Art).

2) Based on their lecture notes and readings, students will be required to respond to assignment questions.

3) Students must bring a draft of their assignment to a UH Writing Center workshop held on January 29th or January 31st.

N.B. Grades: A-B+ (students demonstrate to have no only understood the content of the primary and secondary readings but are able to make connections between the two); Grades: B-C+ (students demonstrate to have adequately understood the contents); Grades: C-D+ (students demonstrate to have only minimally understood the contents).

2) **Isamu Noguchi Sculpture Garden Essay (20 % of grade): Due Date: Tuesday, Feb. 26th**

Students are required to write an essay (max 5-page - 1500 word) based on their in-situ visit to the Lillie and Hugh Roy Cullen Sculpture Garden (at the Museum of Fine Arts Houston).

- Students are required to select a sculpture and analyze it independent of and in relation to the design of the sculpture garden.

- Students are also encouraged to discuss their experience of the sculpture in the changing natural environment of the garden (spring, summer, fall, winter).

- The scope of this writing and viewing exercise is to encourage students to observe art and architecture in-situ rather than rely exclusively on images readily available in books and online.

- Students are required to include photographs and sketches of their visit.

N.B. Grades: A-B+ (students demonstrate exceptional command of analytic and narrative skills); Grades: B-C+ (students demonstrate adequate command of analytic and narrative skills); Grades: C-D+ (students demonstrate minimal command of analytic and narrative skills).

http://www.mfah.org/sculpturegarden/sculpture.asp
3) Reading and Summarizing Assignment on Louis I. Kahn (30 % of grade). Due Date: Tuesday, March 19th

Students are asked to read and summarize a primary and secondary source regarding the Kimbell Art Museum in Ft. Worth.

1) Read and summarize Louis I Kahn’s essay "On Monumentality" (1944); 500 words (5%)
2) Read and summarize Patricia Cummings Loud on the Kimbell Art Museum; 500 words (5%)
3) Based on the readings and your own perspective on the Kimbell write a 1000 world essay. (20 %)

N.B. Grades: A-B+ (students demonstrate exceptional command of analytic and narrative skills);
Grades: B-C+ (students demonstrate adequate command of analytic and narrative skills);
Grades: C-D+ (students demonstrate minimal command of analytic and narrative skills)

Contact Information Teaching Assistants:

Michael Viviano, Head TA
Student distribution by last names: Abad to Genovese
michael.viviano@gmail.com

Andrew O'Toole
Student distribution by last names: Ghoulem to Patel Reema
andrew.otoole@qmail.com

Megan Rorie
Student distribution by last names: Patel Sunny to Zuniga
megansrorie@gmail.com