

UC 10504 09F

CBM003 ADD/CHANGE FORM

APPROVED DEC 09 2009

Undergraduate Council

New Course Course Change

Core Category: WI-ID Effective Fall 2010

81

or

Graduate/Professional Studies Council

New Course Course Change

Effective Fall __

RECEIVED OCT 16 2009

1. Department: _____ College: ARCH

2. Faculty Contact Person: Lannis Kirkland Telephone: 3-2363 Email: lkirkland@uh.edu

3. Course Information on New/Revised course:

• Instructional Area / Course Number / 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: 2 Lab Hrs: 3

4. Justification for adding/changing course: To meet instructional needs of students

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:

____ / ____ / ____

• Course ID: _____ Effective Date (currently active row): _____

6. Authorized Degree Program(s): BArch

• 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 laboratory (Note: Lect/Lab info. must match item 3, above.)

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

____ / ____ / ____

• Course ID: _____ Effective Date (currently active row): _____

9. Proposed Catalog Description: (If there are no prerequisites, type in "none".)

Cr: 3. (2-3). Prerequisites: ARCH 1200. Description (30 words max.): Interdisciplinary history of modern and contemporary design, concentrating on 1945 to the present. Reading and writing based on primary and secondary sources.

10. Dean's Signature: _____ Date: 10.15.09

Print/Type Name: Joseph Mashburn

U N I V E R S I T Y of H O U S T O N

CORE CURRICULUM COURSE REQUEST

Originating Department/College: College of Architecture

Person making request: Lannis Kirkland Telephone: 713 743-2363

E-mail: _lkirkland@uh.edu

Dean's signature: _____ Date: Oct 16, 2009

I. General Information:

Course number and title: ARCH 1359 Design Since 1945

Catalog description must be included on completed CBM 003 form and attached to this document.

Category of Core for which course is being proposed (mark only one):

- Communication
- Mathematics
- Mathematics/Reasoning (IDO)
- American History
- Government
- Humanities
- Visual/Performing Arts Critical
- Visual/Performing Arts Experiential
- Natural Sciences
- Social/Behavioral Sciences
- Writing in the Disciplines (IDO)

II. Objectives and Evaluation (respond on one or more separate sheets):

A. How does the proposed course meet the appropriate Exemplary Educational Objectives (see Guidelines). Attach a syllabus and supporting materials for the objectives the syllabus does not make clear.

from the ARCH 1359 syllabus (attached):

Learning objectives:

Students are encouraged to develop research and writing skills by gathering and interpreting primary and secondary sources; students should produce research papers presented in sustained analytic form that reflect a firm grasp of the general and specific context. Students are required to actively contribute to class discussion centered on the analysis of key buildings and objects, movements, primary and secondary texts.

B. Specify the processes and procedures for evaluating course effectiveness in regard to its goals.

Samples, selected at random, from the student submittals each year will be evaluated by Coordinators from 3 other areas within the college. The evaluators will be asked to review the samples for: clarity, standard writing conventions, demonstration of understanding of the discipline(s), exposition of critical thinking, and documentation. (Coordinators in the College of Architecture are: First Year Design, Second Year Design, Third Year Design, Fourth Year Design, Fifth Year Design, History, Technology, Computers, Urban, and Industrial Design).

C. Delineate how these evaluation results will be used to improve the course.

All undergraduate courses in the college are regularly reviewed by the college Undergraduate Committee. These reviews, and continual reviews by the coordinator of the area in consultation with the faculty teaching in the area, are used to make changes to the courses and to the curriculum. Specifically for this course, the evaluations of the writing samples will be used as part of the review of the course to determine whether it meets the objectives of the core requirements.

University of Houston
Gerald D. Hines College of Architecture

ARCH 1359

Prof. Michelangelo Sabatino

Design Since 1945

By focusing on a number of emblematic buildings, objects, and sites, this undergraduate Writing In The Disciplines course explores themes, protagonists, and writings about modernist architecture, interior architecture, urbanism, and industrial design after 1945. Themes to be discussed include: handcraft vs machine-craft, new materials vs old materials, urban metropolis vs rural countryside, mass client vs individual client, rationalism vs expressionism and abstraction vs representation.

Course Requirements and Grade Breakdown:

10 % - Attendance is mandatory; active participation is encouraged! Attendance will be taken during lectures and lab sections; students can be dropped from the course after 3 unjustified absences.

15 % - 1500 word report based on in-situ visit to the Lillie and Hugh Roy Cullen Sculpture Garden at the Museum of Fine Arts Houston

15 % Mid-term exam – students are responsible for first half of course material (exam breakdown: 30% identification; 30 % identification with compare-contrast; 40 % essay questions)

30% word research paper (paper topic to be agreed upon with Professor) Students are required to consult with UH writing center staff and submit the paper online to www.turnitin.com

30 % Final exam – students are responsible for second half of course material (exam breakdown: 40 % identification with compare-contrast; 60 % essay questions)

Learning objectives:

Students are encouraged to develop research and writing skills by gathering and interpreting primary and secondary sources; students should produce research papers presented in sustained analytic form that reflect a firm grasp of the general and specific context. Students are required to actively contribute to class discussion centered on the analysis of key buildings and objects, movements, primary and secondary texts.

Lecture 1

What is Modern Design? The Role of Historiography, Criticism and Theory

Readings:

Robert Maxwell, "Myths of Modernism" (1993)

Giorgio Ciucci, "The Invention of the Modern Movement" (1981)

Recommended surveys:

William Curtis, *Modern Architecture Since 1900* (2001)

Diane Ghirardo, *Architecture after Modernism* (1996)

Lecture 2:

Le Corbusier and Ronchamp: The Crisis of Rationalism?

[Case Study: Le Corbusier, Ronchamp Chapel, 1954]

Readings:

James Stirling, "Le Corbusier's Chapel and the Crisis of Rationalism" (1956)

Francesco Passanti, "The Vernacular, Modernism, and Le Corbusier" *Journal of the Society of Architectural Historians*, 4 (1997): 438-451.

Lecture 3:

Mies van der Rohe in America: Techno-Classicism

[Case Study: Mies van der Rohe, Farnsworth House, 1951]

Readings:

Stephen Fox, *Framing the New: Mies van der Rohe and Houston Architecture* (1999)

Lecture 4:

Frank Lloyd Wright and American Modernism

[Case Study: Frank Lloyd Wright, Guggenheim Museum, 1959]

Readings:

Frank Lloyd Wright, *The Art and Craft of the Machine* (1901)

John Kaliski, *The Wright Stuff: Houston's Natural House* (1984)

Lecture 5: Alvar Aalto and the Architecture of Humanism

[Case Study: Alvar Aalto, Säynätsalo Town Hall, 1952]

Readings:

Alvar Aalto, *Karelian Architecture* (1941)

Lecture 6:

Techno Utopia: Archigram and Beyond

[Case Study: Peter Cook, Plug-in-City, 1964]

Readings:

Reyner Banham, *The Architecture of the Well-Tempered Environment* (1969)

Peter Cook, *Experimental Architecture* (1970)

Lecture 7:

Continuity as Resistance: The Case of Italy

[Case Study: Studio BBPR, Velasca Tower, 1954]

Readings:

Penny Sparke, *"A Home for Everybody?": Design, Ideology and the Culture of the Home in Italy, 1945–1972* (1990)

Lecture 8:

Japaness in Modern Architecture

[Case Study: Kunio Maekawa, Harumi Apartments, 1958]

Readings:

Junichiro Tanizaki, *In Praise of Shadows* (1933); Jordan Sand, "Dwelling and the Space of Modern Japan," in *House and Home in Modern Japan* (2003); Arata Isozaki, *Japanness in Architecture* (2006)

Lecture 9:

Aldo Van Eyck and the End of CIAM

[Case Study: Aldo Van Eyck, Orphanage, 1957-62]

Readings:

Jacob Bakema, Aldo van Eyck, Peter Smithson, et al., *Doorn Manifesto* (1954)

Lecture 10:

Spain After Franco: From Jose Luis Sert to Enric Miralles

[Case Study: Jose Luis Sert, Maeght Foundation, 1964]

Readings:

J. L. Sert, F. Leger, S. Giedion, *Nine Points on Monumentality* (1943) (Ockman)

Lecture 11:

Brasilian Modernism: Lucio Costa and Oscar Niemeyer

[Case Study: Costa-Niemeyer, Brasilia, 1960]

Readings:

Oscar Niemeyer, *The Curves of Time* (2000), 163-176

Zeuler R. M. A. Lima, *The faces of Janus: modernism and hybridization in the architecture of Lina Bo Bardi* (2006), 257-267.

Lecture 12:

Mexican Modernism

[Case Study: Luis Barragán, House and Studio, 1947]

Readings:

Luis Barragán, *Acceptance Speech* (Pritzker Architecture Prize Laureate) (1980)

Felipe Hernandez, *Spaces of Hybridization: The Houses of the Architect – Luis Barragán, Lina Bo Bardi, Juan O’Gorman, Oscar Niemeyer, and Carlos Raúl Villanueva* (2003)

Lecture 13:

Louis Kahn: Memory and Displacement

[Case Study: Louis Kahn, Salk Institute, 1966]

Readings:

Louis Kahn, *Architecture is the Thoughtful Making of Spaces* (1957)

Lecture 14:

Cuba – Creativity toward Conformity

Readings:

John A. Loomis, *Revolution of Forms: Cuba's Forgotten Art Schools* (1999), ch. 1

Lecture 15:

Peter Eisenman and the New York Five

[Case Study: Peter Eisenman, House VI, 1976]

Readings:

Colin Rowe, *Five Architects* (1975); Colin Rowe, Fred Koetter, *Collage City* (1978)

Robert A. M. Stern, *The Doubles of Post-Modern* (1980)

Lecture 16:

Humanism and Megastructure: Arthur Erickson in Canada

[Case Study: Arthur Erickson, Simon Fraser University, 1965]

Readings:

Michelangelo Sabatino, *Arthur Erickson and Essential Tectonics* (2008)

Lecture 17:

Deconstructivism: From Zaha Hadid and Gehry to Coop Himmelblau

Readings:

Philip Johnson, *Deconstructivist Architecture* (1988)

Wolf D. Prix (and Florian Rötzer), *Understanding Deconstructivism as a Strategy* (1996)

Lecture 18:

Modern into Contemporary: Frank Gehry and Beyond

[Case Study: Frank Gehry, Bilbao, 1997]

Readings:

Kurt W. Forster, *Frank O. Gehry: Guggenheim Bilbao Museum* (1998)

Lecture 19:

The New Materiality of Swiss Architecture: From Mario Botta to Herzog & de Meuron and Peter Zumthor

Reading:

Peter Zumthor, *Thinking Architecture* (1998)

Lecture 20:

Local versus Globalization

Saskia Sassen, *Reading the City in a Global Digital Age – Between Topographic Representation and Spatialized Power* Project (pp. 15-30)

Research and Writing Tools

Wayne C. Booth, Gregory G. Colomb, Joseph M. Williams, *The Craft of Research* (Chicago and London: University of Chicago Press, 2003)

Kate L. Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations*, 6th ed. (Chicago and London: University of Chicago Press, 1996)

William Zinsser, *On Writing Well: The Classic Guide to Writing Nonfiction* (New York: A Harper Resource Book, 2001)

The Chicago Manual of Style, 15th ed. (Chicago and London: University of Chicago Press, 2003)