

UC 12345 13F

CBM003 ADD/CHANGE FORM

Undergraduate Committee  
 New Course  Course Change  
 Core Category: WID Effective Fall 2014

or  Graduate/Professional Studies Committee  
 New Course  Course Change  
 Effective Fall 2014

1. Department: Architecture College: ARCH

APPROVED OCT 02 2013  
M.M.

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

RECEIVED SEP -6 2013  
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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



## REQUEST FOR COURSES IN THE CORE CURRICULUM

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

Person Making Request: Michelangelo 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/manifestoos) 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

Empirical & Quantitative Skills

Personal Responsibility

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, indicated 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: \_\_\_\_\_

Spring 2013  
Gerald D. Hines College of Architecture  
University of Houston

Michelangelo Sabatino, Ph.D., Associate Professor  
Director History, Theory, & Criticism Program  
Tuesday and Thursday, 10:00-11:30. CoA Auditorium  
Office Hours (Rm. 325): 11:30-12:30 or by appointment  
[www.michelangelosabatino.com](http://www.michelangelosabatino.com)  
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ARCH 1359

***Design Since 1945 – Architectures and Built Environments around the World***

*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. 5<sup>th</sup>)

**20 %:** Visit Isamu Noguchi Sculpture Garden and Essay (Due Date: Tuesday, Feb. 26<sup>th</sup>)

**30 %:** Visit, Reading and Summarizing Assignment on Louis I. Kahn's Kimbell Museum in Ft. Worth (Due Date: Tuesday, Mar. 19<sup>th</sup>)

**30 %:** Final Exam (Monday, May 6<sup>th</sup>, 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. 15<sup>th</sup>: Lecture 1

*Histories & Theories of Modernism (and the Rhetoric of Progress)*

Readings:

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

Robert Maxwell, *The Two Way Stretch – Modernism, Tradition and Innovation* (1996)

**Part One: NATURE / MACHINE**

Thursday, Jan. 17<sup>th</sup>: 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**

Lina Bo Bardi, Bardi House (Brazil, 1950)

Lina Bo Bardi, São Paulo Museum of Art (MASP) (Brazil, 1968)

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

Tuesday, Jan. 22<sup>nd</sup>: Lecture 3

**Case Studies: Organicism to Metabolism**

Alvar Aalto, *Säynätsalo Town Hall* (Finland, 1952)

Frank Lloyd Wright, *Price Tower* (USA, 1956)

Kisho Kurokawa, *Nagakin Capsule Tower* (Japan, 1972)

Reading extracts:

Frank Lloyd Wright, *The Story of the Tower* (1956)

Kisho Kurokawa, *Metabolism in Architecture* (1977)

Eeva Pelkonen, *Transitions: Alvar Aalto's Approach to Organicism* (2003)

Thursday, Jan. 24<sup>th</sup>: Lecture 4

**Case Studies: Designing with Nature**

Frei Otto, *Olympic Stadium* (Germany, 1972)

Ian McHarg et al., *The Woodlands* (USA, 1974)

Fay Jones, *Thorncrown Chapel* (USA, 1980)

Glen Murcutt, *Ball-Eastaway House and Studio* (Australia, 1983)

Reading extracts:

Ian McHarg, *Design with Nature* (1969); Id., "George Mitchell-The Woodlands" (1996)

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

*Raised to Observe: Glenn Murcutt* (Interview with C. Davidson) (2005)

Juan Maria Songel, *A Conversation with Frei Otto* (2010)

Tuesday, Jan. 29<sup>th</sup>: 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. 31<sup>st</sup>: 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. 5<sup>th</sup>: 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. 8<sup>th</sup> –  
23<sup>rd</sup> and attendance runs from Feb. 12<sup>th</sup> – 25<sup>th</sup>)

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

Reading:  
Marc Trieb, *A Sculpture for Sculpture* (2006)

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

**Part Two: MEMORY / TABULA RASA**

Thursday, Feb. 7<sup>th</sup>: 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)  
Alice T. Friedman, "It's a Wise Child: The Vanna Venturi House, by Robert Venturi," *Women and the Making of the Modern House* (1998)

Tuesday, Feb. 12<sup>th</sup>: 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:

Rafael Moneo, *The Freedom of the Architect* (2002)

Thursday, Feb. 14<sup>th</sup>: 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. 19<sup>th</sup>: 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. 21<sup>st</sup>: Lecture 12

*Spanish Architecture and Urbanism Since 1945*

Guest Lecture: Professor Jesús Vassallo, Rice School of Architecture

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

**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:

James Holston, *The Modernist City: An Anthropological Critique of Brasilia* (1989)

Mark Matthews, *Droppers: America's first hippie commune, Drop City* (2010)

Alan Powers ed., *Robin Hood Gardens Re-visions* (2010)

Thursday, Feb. 28<sup>th</sup>: Lecture 14

*Themes and Problems in Art Since 1945*

Guest Lecture: Professor Sandra Zalman, University of Houston, School of Art

Tuesday, Mar. 5<sup>th</sup>: Lecture 15

*The Sacred in Modern and Contemporary Architecture*

Guest Lecture: Professor Nora Laos, University of Houston

Thursday, Mar. 7<sup>th</sup>: Lecture 16

*Landscape Architecture and Place*

Guest Lecture: Professor Nora Laos, University of Houston

**SPRING BREAK – no classes March 12<sup>th</sup> and 14<sup>th</sup>**

Tuesday, Mar. 19<sup>th</sup>: 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. 21<sup>st</sup>: Lecture 18

**Case Studies: Hand vs Machine**

Hassan Fathy, *New Gurna 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)

Alice T. Friedman, "People Who Live in Glass Houses: Edith Farnsworth, Ludwig Mies van der Rohe, and Philip Johnson," *Women and the Making of the Modern House* (1998)

Caroline Benton Maniaque, *Le Corbusier and the Maisons Jaoul* (2009)

Tuesday, Mar. 26<sup>th</sup>: 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)

Kenneth Frampton, *Tadao Ando: Buildings, Projects, Writings* (1991)

Robert A. M. Stern ed., *Paul Rudolph - Writings on Architecture* (2008)

Thursday, Mar. 28<sup>th</sup>: 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:

Kenneth Frampton, *Towards a Critical Regionalism* (1983)

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

Frank O Gehry, *On his own House* (1991)

Samuel Mockbee, *The Rural Studio* (1998)

Tuesday, April 2<sup>nd</sup>: Lecture 21

**Case Studies: High-Tech Craft**

Mies van der Rohe, *Seagram Building* (US, 1958)

Archigram, *The Walking City* (Ron Herron), *Plug-in-City* (Peter Cook) (UK, 1964)

Renzo Piano, Richard Rogers, *Centre Pompidou* (France, 1976)

Richard Rogers, *Lloyds of London* (Hong Kong, 1986)

Reading extracts:

Peter Cook, *Experimental Architecture* (1970)

*Centre Pompidou* (1977)

Richard Rogers, *Serving the World: The New Lloyd's Building* (1986)

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

Thursday, April 4<sup>th</sup>: Lecture 22

## **Carlos Edoardo Comas – Oscar Niemeyer**

### **Case Studies: Expressionism**

Frederick Kiesler, *Endless House* (Austria, 1960)  
Eero Saarinen, *TWA - Trans World Flight Center (TWA)* (USA, 1962)  
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)  
Kenzo Tange, *The Solitude of Buildings* (1985)  
Arata Isozaki, *Japan-ness in Architecture* (2006)

### Tuesday, April 9<sup>th</sup>: Lecture 23

### **Case Studies: Subverting Rationalism**

Richard Meier, *Smith House* (1967)  
Peter Eisenman, *House VI* (USA, 1972)  
Coop Himmelbl(l)au, *Rooftop Remodeling Falkestrasse* (Austria, 1988)  
Bernard Tschumi, *Parc de la Villette* (France, 1998)

### Reading extracts:

Colin Rowe, *Five Architects* (1975)  
Philip Johnson, *Deconstructivist Architecture* (1988)  
Suzanne Franck, *Peter Eisenman's House VI: The Client's Response* (1994)  
Wolf D. Prix (and Florian Rötzer), *Understanding Deconstructivism as a Strategy* (1996)

### Thursday, April 11<sup>th</sup>: Lecture 24

### **Case Studies: Lost in Translation?**

Frank Lloyd Wright, *Imperial Hotel* (Japan, 1923)  
Foreign Office Architects, *Yokohama Port Terminal* (Japan, 1995)  
Peter Cook / Colin Fournier, *Kunsthhaus Graz* (Austria, 2003)

### Reading extracts:

Kurt W. Forster, *Frank O. Gehry: Guggenheim Bilbao Museum* (1998)  
Peter Cook, Colin Fournier, *A Friendly Alien: Ein Kunsthhaus für Graz* (2004)

## **Part Six: ART / ENGINEERING**

### Tuesday, April. 16<sup>th</sup>: 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:

John A. Loomis, *Revolution of Forms: Cuba's Forgotten Art Schools* (1999)  
Stanford Anderson, *Eladio Dieste: Innovation in Structural Art* (2004)  
Guy Nordenson, *Seven Structural Engineers: the Felix Candela Lectures* (2008)

Thursday, April 18<sup>th</sup>: Lecture 26

**Case Studies: Structural Virtuosit**

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:

Aline B. Saarinen ed., *Eero Saarinen on his work: A Selection of Buildings Dated from 1947 to 1964 with Statements by the Architect* (1968)  
Christian Norberg-Schulz, *Sydney Opera House* (1980)  
*Santiago Calatrava, Conversation with Students* (2002)

**Part Seven: GLOBAL / LOCAL**

Tuesday, April 23<sup>rd</sup>: Lecture 27

**Case Studies: Fantasy vs Reality**

Diebedo Francis Kere, *Primary School, Burkina Faso* (Africa, 1999)  
Cesar Pelli, *Petronas Towers* (Malaysia, 1998)  
Urban-Think Tank, *Vertical Gymnasium* (Caracas, 2010)  
David Adjaye, *National Museum of African American History and Culture* (USA, 2015)

Reading extracts:

Saskia Sassen, *Scale and Span in a Global Digital World* (2001)  
Cesar Pelli, *Petronas Towers: The Architecture of High Construction* (2001)  
David Adjaye, *Making Public Buildings: Specificity, Customization, Imbrication* (2006)

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

Monday, April 29<sup>th</sup>: Lecture 29

Final EXAM Review

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

**Bibliography:**

Suggested Texts (in addition to readings on ERESERVES)  
Jean-Louis Cohen, *The Future of Architecture. Since 1889* (2012)  
William J. R. Curtis, *Modern Architecture Since 1900* (1996)  
Adrian Forty, *Words and Buildings: A Vocabulary of Modern Architecture* (2000)  
Diane Ghirardo, *Architecture after Modernism* (1996)  
K. Michael Hays, *Architecture Theory Since 1968* (1998)  
Charles Jencks and Karl Kropf, *Theories and Manifestoes of Contemporary Architecture* (2006)  
Kate Nesbitt, *Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory 1965-1995* (1996)  
Joan Ockman and Edward Eigen, *Architecture Culture 1943-1968: A Documentary Anthology* (1993)  
A. Krista Stykes ed., *Constructing a New Agenda – Architectural Theory 1993-2009* (2010)

**Research and Reference 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)  
<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. 5<sup>th</sup>**

Students are required to:

- 1) Attend the Guest Lecture (Jan. 17<sup>th</sup>) 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 29<sup>th</sup> or January 31<sup>st</sup>.

N.B. Grades: **A-B+** (students demonstrate to have not 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. 26<sup>th</sup>**

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>

(ON Course RESERVES)

Alison de Lima Greene, *Isamu Noguchi, a sculpture for sculpture: the Lillie and Hugh Roy Cullen Sculpture Garden* (Houston: Museum of Fine Arts, 2006); Ana Maria Torres, *Isamu Noguchi – A Study of Space* (New York: Monacelli Press, 2000)

**3) Reading and Summarizing Assignment on Louis I. Kahn (30 % of grade). Due Date: Tuesday, March 19<sup>th</sup>)**

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 word 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**

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[michael.viviano@gmail.com](mailto:michael.viviano@gmail.com)

**Andrew O'Toole**

Student distribution by last names: Ghoulem to Patel Reema  
[andrew.otoole@gmail.com](mailto:andrew.otoole@gmail.com)

**Megan Rorie**

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