

ARCHITECTURE THEORY 2

Course Information

Course Number: ARC 4220
Course Title: THEORY 2
Term: Fall 2016
Section Numbers: 0401, 0405, 7969, 9468
Credits: 3
Location: FAB 103
Meeting times: Tuesday, periods 9 – 11

Instructors

Prof. Charlie Hailey CLHAILEY@ufl.edu
FAC 217 / phone: 392-0205 x229 / Office Hours: Wednesday 9:30am – 10:30am or by appointment

GTA: tbd

Course Description

The objective of this course is to continue the process (begun in Theory I) of reading, writing, and discussing intellectual precedents for contemporary architectural praxis. In Theory II, lectures, discussion sessions, and readings frame the problematics and poetics of architectural theory in the 20th and 21st centuries. The course seeks to foster the continued development of students as architectural critics, to prepare undergraduates for critical discourses encountered in graduate school, and to advance levels of discourse for graduate students. Working both thematically and chronologically, Theory II presents ideas about the city, the house, the body, the senses, and method as they are encountered in design, research, and other situations in which thinking and making interact.

Course Format and Requirements

The course meets on Tuesdays and Thursdays. On Tuesdays, the texts of the week will be introduced and discussed by the instructor. In the latter part of the lecture time, we will meet in smaller discussion groups.

Readings

The readings are available as digital scans. Please refer to the Course Outline at the end of this syllabus document for the required readings for each meeting time.

Questions

Each student is required to come to the Tuesday classes having fully read the text(s). By noon on Wednesday (of each week), students are asked to turn in a hard copy (typed) document with the following: (1) three questions focusing on the conceptual structure of the readings and (2) one to two pages (double-spaced) of thoughts and ideas related to the week's readings. These written documents should not merely summarize the texts. They should instead interrogate, analyze and synthesize the material, the arguments, and the concepts. In some cases, it might make sense to draw connections to the development of your paper and/or your current work in studio.

The readings for the course will be the content of the tests together with the issues discussed in the lectures and the Thursday meetings, so it is important that students come prepared with critical viewpoints and questions related to the materials. The principle themes of the term will be analyzed through these readings and a supplemental list of texts will provide the necessary starting point for further, more in depth, study of the themes to serve as frameworks for the term paper.

Papers

One paper will synthesize material from the readings and lectures, based on the development of an argument and theoretical position. The objective of this written work is to provide a framework for students as architectural theorists and as active critics within the process of thinking about and making architecture. The paper is not seen as an independent exercise but as part of an interrelated process in which writing and making, thinking and representing, imagining and visualizing work concurrently. These writings should be analytic and prospective, rather than descriptive. The work should not simply recapitulate the reading but should instead take a critical position and develop a succinct argument of how the text and related constructs work within particular contexts and within the larger critical framework of the course.

The paper will be 2,000 words and will focus on some aspect of architectural method (and process). Illustrations are encouraged, with particular emphasis on primary material (student's photographs, diagrams, sketches, drawings from studio, photographs of studio work, etc.) rather than secondary material (Internet images, etc.). Please read the following article in relation to the writing exercise: <http://opinionator.blogs.nytimes.com/2013/08/03/writers-as-architects/?hp&r=0>

Due dates related to paper:

Title: September 13

Abstract and Annotated Bibliography: October 11 (see note below)¹

First draft: November 1

Final: December 14, 2013

Examinations

Two tests will be given. Each which will feature multiple choice, fill-in-the-blank, and short answer questions to assess general working knowledge of the information and principle positions articulated in the readings and discussions.

Test 1: October 4 (in class)

Test 2: December 1 (in class)

Attendance

There is no possibility to make up a missed seminar session. A session with your professor may or may not be possible and cannot duplicate the collective conversation. As a result our policy on attendance is extremely strict:

ANY absence must be explained; i.e. call into the office and have a note left for your professor or an email. It is your responsibility to get the assignments from your fellow students. **Un-excused absences will adversely affect your grade and excessive absences can result in a failing grade.** The number of absences adversely affecting your grade is at the discretion of the professor. Lateness is not permitted if not justified nor leaving early.

¹ The first draft of the Annotated Bibliography due on September 13 should include: 1 reading from coursework, 2 academic journals, and 1 book.

If something is seriously wrong please do not hesitate to talk to your professor about it. Arrangements will be made to cope with serious illness, family or personal crises.

Grading

20% = Class participation (active involvement in discussion sessions, handing in written questions, and general attendance)

20% = Test 1

20% = Test 2

40% = Paper (includes assignments leading up to final paper)

Grading Scale

The grade scale ranges from A to E, with + and – assigned as necessary:

Letter Grade	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E
Numeric Grade	93-100	90-92	87-89	83-86	80-82	77-79	73-76	70-72	67-69	63-66	60-62	0-59
Quality Points	4.0	3.67	3.33	3.0	2.67	2.33	2.0	1.67	1.33	1.0	0.67	0.0

Make-up exams

Make-up examinations will be scheduled only in cases of documented emergencies or at the instructor's discretion.

Students with Disabilities

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.

Academic Honesty

Students in the School of Architecture are expected to adhere to all University of Florida academic honesty policies. Failure to do so will result in lowered grades and/or referral to the University Honor Court. Since the University's policies are necessarily generalized, the School of Architecture further clarifies academic honesty within the specific setting of design education. The following acts are considered to be academic dishonesty:

1. Plagiarism/misrepresentation: There shall be no question of what your work is and what someone else's is. This applies to all aspects of student performance, including but not limited to
 - design guidelines (written and graphic)
 - design, planning, and management projects or portions of projects
 - class reports and papers (again, both written and graphic information)
 - any assignment where sole authorship is indicated, such as take-home tests, individual projects, etc.
 - CAD drawings and construction details

Examples of inappropriate activities include:

- copying graphics for a report without crediting the original source
- representing someone else's work as your own (using existing CAD construction details, tracing drawings, etc.)
- allowing someone else to represent your work as his own

2. Multiple submissions of the same or similar work without prior approval
If the instructors understand that you are doing a paper associated with your thesis or senior project topic, then doing similar work for two different classes is acceptable—if the instructors agree to it. If a single paper is submitted for one class, then later is submitted for another, and the instructors expect original work, then the multiple submission is inappropriate.
3. Falsifying information
Examples include:
 - misrepresenting reasons why work cannot be done as requested
 - changing or leaving out data, such as manipulating statistics for a research project, or ignoring/hiding inconvenient but vital site information. (However, for educational purposes only, certain aspects of the “real world” may be jointly agreed upon as not being pertinent to the academic goals of the course, such as not dealing with specific project parameters or budget, changing the program, etc.)
 - altering work after it has been submitted
 - hiding, destroying, or otherwise making materials unavailable (hiding reference materials, not sharing materials with other students, etc.)

UF Grading Policy

Information on UF's grading policy can be found at the following location:

<http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html>

Students with Special Needs

Students with special physical needs and requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation. All attempts to provide an equal learning environment for all will be made.

COURSE OUTLINE with Readings

8/25: WEEK 1 / INTRODUCTION

Required

Michel Serres. *Conversations on Science, Culture and Time*. Ann Arbor: University of Michigan Press, 1995. 102-107. (please read before Thursday's class)

9/1: WEEK 2 / THEORIA (tactics)

Required

Rem Koolhaas, "Junkspace." *October*. Vol. 100. "Obsolescence." (Spring, 2002): 175-190.

Lebbeus Woods. *Radical Reconstruction*. New York: Princeton Architectural Press, 2001. 13-32.

Michael Speaks, "After Theory," *Architectural Record* (June 2005): 72-75.

Additional suggested reading(s)

Michael Sorkin. *Local Code*. New York: Princeton Architectural Press, 1996.

Michel Serres. *Rome: The Book of Foundations*, Translated by Felicia McCarren. Stanford: Stanford University Press, 1991. 1-6.

Aristotle. "Politics." *The Basic Work of Aristotle*. Edited by Richard McKeon. New York: Random House, 1941. 1161-1162.

Jacques Ellul. *The Meaning of the City*, Translated by Dennis Pardee. Grand Rapids, MI: William B. Eerdmans Publishing Co., 1993. 1-9.

Lebbeus Woods, "The Reality of Theory," posted February 6, 2008
<http://lebbeuswoods.wordpress.com/2008/02/06/the-reality-of-theory/> (accessed August 1, 2013).

9/8: WEEK 3 / QUERY (questions) + POLIS (timing the city)

QUESTION

Required

Selection from Padget Powell, *The Interrogative Mood*.

Additional suggested reading(s)

tbd

POLIS

Required

Paul Virilio, "Architecture Principe." *The Paul Virilio Reader*. Edited by Steve Redhead. New York: Columbia University Press, 2004.

Antonio Sant'Elia. "Manifesto 1914."

[additional reading]

Additional suggested reading(s)

Alessandra Ponte. "Building the Stair Spiral of Evolution: The Index Museum of Sir Patrick Geddes." *Assemblage*, No. 10. (December, 1989). 46-64.

Patrick Geddes. "The Index Museum: Chapters from an Unpublished Manuscript." *Assemblage*, No. 10. (December, 1989). 65-69.

Walter Benjamin. "A Berlin Chronicle." *Reflections*. Translated by Edmund Jephcott. New York: Schocken, 1986. 3-60.

Siegfried Giedeon. *Space, Time and Architecture*. Cambridge: Harvard University Press, 1967. 844-859.

Antonio Sant'Elia. *La Citta Nuova and Futurist Documents*.

Aldo Rossi. *The Architecture of the City*. Cambridge: The MIT Press, 1984. 13-21,165-167.

Michel Serres. "Los Angeles." *Angels: A Modern Myth*. Paris: Flammarion, 1995. 59-77,

9/15: WEEK 4 / POLIS (walking the city)

Required

Michel de Certeau. "Walking in the City." *The Practice of Everyday Life*. Translated by Steven Rendall. Berkeley: University of California Press, 2002. 91-110,

Roland Barthes, "The Eiffel Tower." *The Eiffel Tower and Other Mythologies*. New York: Noonday Press, 1979.

Jean Baudrillard. "The Beaubourg-Effect: Implosion and Deterrance." Translated by Rosalind Krauss and Annette Michelson. *October*, Vol.20 (Spring, 1982), 3-13.

Additional suggested reading(s)

Charles Baudelaire. *The Painter Modern Life and Other Essays*. Translated and edited by Jonathan Mayne, New York: Phaidon, 1986. 1-40.

Alfred Jarry. "Commentary and Instructions for the Practical Construction of the Time Machine." *Adventures in Pataphysics*. London; Atlas Press, 2001.

Alfred Jarry. *Exploits and Opinions of Doctor Faustroll, Pataphysician*. Translated by Simon Watson Taylor. Boston: Exact Change, 1996. 5-61.

Victor Hugo. *The Hunchback of Notre-Dame*. New York: Tom Doherty Associates, 1996.

Arjen Mulder, "The Object of Interactivity." *Transurbanism*. Rotterdam: NAI Publishers, 2002.

Walter Benjamin. *The Arcades Project*, Translated by Howard Eiland and Kevin Mclaughlin. Cambridge: Belknap Press of Harvard University Press, 1999. 416-455.

9/22: WEEK 5 / GRID

Required

Selection from Hannah B. Higgins, *The Grid Book* (Cambridge: MIT Press, 2009).

Additional suggested reading(s)

Richard Kostelanetz. *Wordworks: Poems Selected and New*. Brockport, NY: BOA Editions, 1993.

Richard Kostelanetz, *Richard Kostelanetz: Fields, Turfs, Pitches, and Arenas*. Kansas City, MO: Bkmmk Press, 1982.

9/29: WEEK 6 / NYC

Required

Rem Koolhaas. *Delirious New York: A Retroactive Manifesto*. New York: Monacelli, 1994.

Additional suggested reading(s)

Robert Smithson. "A Tour of the Monuments of Passaic, New Jersey." *Robert Smithson: Collected Writings*. Berkeley: University of California Press, 1996. 68-74.

Rem Koolhaas. "'Life in the Metropolis' or 'The Culture of Congestion.'" *Architectural Design* 47 (August, 1977); in *Architecture Theory Since 1968* (Cambridge: MIT Press, 1998): 320-330.

Paul Maliszewski. "Joseph Mitchell: The Collector." *Granta*BS. 152-160. [Photographs by Steve

Featherstone]

Mojdeh Baratloo and Clifton J. Balch. *Angst: Cartography*. New York: SITES/Lumen Books, 1989.

William Carlos Williams, *Paterson*. New York: New Directions, 1995.

Hart Crane. "To Brooklyn Bridge." *The Bridge*. New York: Liveright, 1930.

10/6: WEEK 7 / NO CLASS (NYC TRIP)

10/13: WEEK 8 / HOUSE (hut)

Required

Robert Pogue Harrison. "What is a House?" *Dominion of the Dead*. Chicago: University of Chicago Press, 2005. 37-54.

Gaston Bachelard. *The Poetics of Space*. Translated by Maria Jolas. Boston; Beacon, 1994. 3-37.

Additional suggested reading(s)

Martin Heidegger. "Building Dwelling Thinking." *Poetry, Language, Thought*, Translated by Albert Hofstadter. New York: Harper, 2001, 145-161.

Karsten Harries. "Learning from Two Invisible Houses." *The Ethical Function of Architecture*. Cambridge: The MIT Press, 1998. 202-213.

Robert Pogue Harrison. *Forests: The Shadow of Civilization*. Chicago: University of Chicago Press, 1993, 220-239.

10/20: WEEK 9 / TEST (in class)

10/27: WEEK 10 / HOUSE (mask)

Required

Edgar Allan Poe. *The Fall of the House of Usher in The Selected Writings of Edgar Allan Poe*. New York: Norton, 2004. 199-216.

Alain Robbe-Griflet. *Jealousy*. Translated by Richard Howard. London: John Calder, 1965.

Additional suggested reading(s)

Walter Pater, "The Child in the House," *Selected Writings of Walter Pater*. Edited by Harold Bloom. New York: Columbia University Press, 1982. 1-16.

(Rainer Maria Rilke, *Notebooks*)

11/3: WEEK 9 / (guest lecture)

Required

tbd

11/10: Week 10 / BODY

Required

Maurice Merleau-Ponty. *Phenomenology of Perception*. Translated by Colin Smith, London: Routledge, 2002. (selections)

Paul Valery, "Analecta." *Paul Valery: Selected Writings*. New York: New Directions, 1964. 228-235.

Additional suggested reading(s)

Excerpts from Ctheory (490-1)

11/17: WEEK 11 / (guest lecture)

Required

tbd

11/24: WEEK 12 / METHOD / TECHNOLOGY / MAKING

Required

Giuseppe Zambonini. "Notes for a Theory of Making in a Time of Necessity." *Perspecta*, Vol. 24. (1988), 2-23.

Martin Heidegger. "The Question Concerning Technology," *Philosophy of Technology: The Technological Condition, An Anthology*. Edited by Robert C. Scharff and Val Dusek. London; Blackwell, 2003. 252-264.

Stephen J. Klein. "What is Technology." *Philosophy of Technology: The Technological Condition, An Anthology*. Edited by Robert C. Scharff and Val Dusek. London: Blackwell, 2003. 210-212,

Additional suggested reading(s)

Jacques Ellul. *The Technological Society*. Translated by John Wilkinson. New York: Alfred A. Knopf, 1965.

Debate between Eisenman and Alexander at Harvard 1982

12/1: WEEK 13 / METHOD / EXPERIENCE and PLACE (after in-class test)

Required

Ignasi de Sola-Morales. "Place; Permanence or Production." *Differences: Topographies of Contemporary Architecture*. Translated by Graham Thompson. Cambridge: The MIT Press, 1996.

Charles Baudelaire. "L'invitation au Voyage." Translated by Edna St. Vincent Millay. *Flowers of Evil*. New York: Harper and Brothers, 1936.

Selection from Italo Calvino, *Invisible Cities*.

Additional suggested reading(s)

LeCorbusier, *Journey to the East* Translated by Ivan Zaknic. Cambridge: The MIT Press, 1989. Adolph Loos. "Architecture." (1910)

Ignasi de Sola-Morales. "The Culture of Description." *Perspecta*, Vol. 25 (1989), 16-25.

John Dewey. *Art as Experience*. New York: Perigee, 2005. [Chapter 7 "The Natural History of Form" and Chapter 8 "The Organization of Energies"]

12/8: WEEK 14 / METHOD / NATURES and DRAWING as METHOD

Required:

Michel Serres. *The Natural Contract*, Translated by William Paulson and Elizabeth MacArthur. Ann Arbor: University of Michigan Press, 1995.

Essay by Louis Kahn

Supplemental: essays by Marco Frascari and others on the drawings of Carlo Scarpa