

Architectural Theory 1
ARC2201, Fall 2021
School of Architecture
Dr. Hui Zou

Lecture/ T/ 3 pm-4:55 pm (by Dr Zou)
Seminar/ R/ 4:05 pm-4:55 pm (by GTA)
Rm/ MCCA G186

Meditations in Architecture

3 credits

Introduction:

The course introduces the fundamental concepts, issues, problems, poetics and creativity, hermeneutic historical meanings, and critical perspectives in architectural imagination, construction and meditation. The weekly topics and readings include ancient Greek and Roman cosmic theories, Renaissance divine and humanist theories, and the phenomenological theories that hermeneutically interpret the classic origin and tradition, critically reflect on modern reality, and imagine poetical human dwelling. Paralleled with architectural theories, ancient Greek cosmology and phenomenological theories on art are introduced to present a broad theoretical context of architectural meditation and understanding. The hermeneutic comparative study of eastern-western concepts of architectural space are also introduced for the student to explore the cross-cultural architectural design facing today's pressures and challenges of technical globalization and the loss of cultural identity and humanism in architecture. As a result of the course, the student is expected to develop his/her ability to theorize architectural issues and ideas for the design process and understand how critical theories intrinsically engage in history and design. This course is the first architectural theory course for architectural majors. It provides a constructive curriculum structure (lecture + seminar) for the student to learn how to interweave intellectual skills of architectural thinking (through reading and writing), imagination (through visualization and representation) and communication (through speaking) into a dynamic theoretical discourse that can open up the design process towards poetical and ethical architecture.

This course satisfies the university "general education course" requirements for humanities (H). The course consists of lectures, seminars, research papers and group presentations. The topic of each Tuesday lecture is specified in the syllabus, and each Thursday seminar is an expansion of the Tuesday topic through students' active participation in speaking and debating. The Tuesday lecture will highlight the main contents of the selected texts for reading assignments and interpret the texts' theoretical significance within architectural discourse. The Thursday seminar is specifically provided for the student to exercise and develop his/her theoretical thinking and speaking through "dialoguing" with the seminar instructor and other students. The reading materials for each week will be posted in the previous week on the Canvas course site. The student needs to read the assigned texts before attending the related lecture and seminar. Besides attending the class, the student is required to complete two papers and participate in one group presentation to articulate theoretical reading and contemplation. The detailed paper assignments will be given during the class. The papers should explore the theoretical issues, ideas and concepts of architecture and are encouraged to be related to design thinking in the studio. The papers and group presentations will be graded by the GTA and graduate graders. Attendance check will occur throughout the course.

Class Regulations:

Constant preparation, attendance, participation and interest are expected. Keeping a quiet class environment is important for the success of the whole class. No eating food, use of cell phones (including the ringing of phones) or chattering will be tolerated in the classroom. In addition, you are expected to be in the classroom on time and remain in the classroom until the completion of the lecture. You are responsible for your own class attendance. The dates of the paper submissions are marked in the syllabus, and no late submission will be accepted.

Office Hour and Email Policy:

The student's question about the course can be addressed in the instructor's office hours or emailed individually to the GTA through Canvas. All questions about attendance and study documentation should be emailed directly to the GTA. Office hours and email communication can be used for quick and simple communication on a certain issue related to the course but cannot be used as the replacement for the lecture and seminar class attendance and participation.

Course Evaluation:

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

Weekly Topics:Week 1

T/ Course introduction

R/ Seminar (Introduction, formulating discussion/presentation groups)

Week 2

T/ Vitruvius, "Book I," p. 3-32

---Architectural education, interdisciplinary knowledge, fundamental principles, crafts (building, time, machinery) and quality criteria (*venustas*), site, city, cosmic links (air, wind).

R/ Seminar

Week 3

T/ Vitruvius, "Book II," p. 35-42; "Book III," p. 69-75; "Book IV," p. 101-109

---The primitive hut, primordial substance (cosmic elements), symmetry (proportion) and the body, origin of orders, ornament.

R/ Seminar

Week 4

T/ Vitruvius, "Book V," p. 137-153; "Book IX," p. 251-270.

---Theater: harmony of site, air and sound, harmonics of music and architecture, acoustics, cosmic geometry, stage design; cosmology.

R/ Seminar

Week 5

T/ Plato, Chs. 9-26, p. 57-82.

---Greek cosmography, cosmic elements and geometry, *chora* and space.

R/ Seminar

Week 6

T/ Alberti, “Book I,” p. 7-32; “Book VI,” p. 154-157

---Lineament, joining together, *venustas* as grace and elegance, locality, water, virtue, composition, scale, pleasing and enchanting the mind, openings and stairs; beauty.

R/ Seminar

Week 7

T/ Yates, “Camillo’s Theater,” p. 129-59

---The built mind, Renaissance hermeticism, art of memory.

R/ Seminar

Week 8

T/ Vesely, “Architectonics of Embodiment,” p. 28-43; Harries, “Representation and Representation,” p. 118-133

---Body and embodiment, microcosm, metaphor and analogy; architecture as art of representation.

R/ Seminar (Paper 1 due by 5 pm, 10/14, Thursday on Canvas)

Week 9

T/ Pérez-Gómez, “Chora,” p. 1-34

---A hermeneutic and phenomenological interpretation of *chora* throughout architectural history.

R/ Seminar

Week 10

T/ Heidegger, “Building Dwelling Thinking”, p. 347-363; Harries, “Lessons of a Dream”

---The fourfold world, bridge, farmhouse, poetically man dwells; ideal dwelling.

R/ Seminar

Week 11

T/ Heidegger, “The Origin of the Work of Art”, p. 143-203

---Origin, truth, work of art, Van Gogh’s painting, *alētheia*, Greek temple, *techné* (craft and art).

R/ Seminar

Week 12

T/ Holl, “Intertwining,” with Pérez-Gómez’s “Introduction;” Frascari, “The-Tell-The-Tale-Detail;” Holl, “Steven Holl Architects: Ex of In House” (video on YouTube)

---Phenomenological architectural theories and design practice.

R/ (No class; Veterans Day, 11/11)

Week 13

T/ Vesely, “Toward a Poetics of Architecture,” p. 355-389

---Symbolic representation, classic decorum, *mimesis*, praxis, poetic design vs. progressive design, the latent world, poetic analogy.

R/ Seminar

Week 14

T/ Perez-Gomez, “Architecture and *Spiritus* in the Twenty-First Century,” p. 215-233; Zou, “Dao and Chora”

---Atmosphere, mood, embodied consciousness, emotion, poetic image, psychosomatic health, *spiritus* as breath, space of desire, architectural attunement; the origins of space in eastern and western cultures and philosophies, Chan (Zen) space.

R/ (No class; Thanksgiving, 11/24-11/27)

Week 15

(No class; writing the paper)

Week 16

(Paper 2 due by 5 pm, 12/10, Friday on Canvas)

Textbook: (required)

Vitruvius, *The Ten Books on Architecture*, trans. Morris Morgan (Dover, 1960, or any edition).

Reading List: (scanned book chapters and articles posted weekly on Canvas)

Leon B. Alberti, *On the Art of Building in Ten Books* (1996).

Marco Frascari, "The-Tell-The-Tale-Detail," *Semiotics* (1981).

Karsten Harries, "Representation and Re-Presentation," *The Ethical Function of Architecture* (1998).

-----, "Lessons of a Dream," *Chora 2: Intervals in the Philosophy of Architecture* (1996).

Martin Heidegger, "Building Dwelling Thinking" (1951), *Basic Writings* (1993).

-----, "The Origin of the Work of Art" (1935), *Basic Writings*.

Steven Holl, "Intertwining," with Pérez-Gómez's "Introduction," *Intertwining* (1996).

-----, "Steven Holl Architects: Ex of In House" (video on YouTube).

Alberto Pérez-Gómez, "Chora: The Space of Architectural Representation," in *Chora 1: Intervals in the Philosophy of Architecture* (1994).

-----, Ch. 8 "Architecture and *Spiritus* in the Twenty-First Century," *Attunement* (2016).

Plato, *Timaeus and Critias* (1977).

Dalibor Vesely, "The Architectonics of Embodiment," *Body and Building* (2002).

-----, Ch. 8 "Toward a Poetics of Architecture," *Architecture in the Age of Divided Representation* (2004). (E-book, access through UF library catalogue).

Frances A. Yates, "Camilo's Theater," *The Art of Memory* (1966).

Hui Zou, "Dao and Chora: The Echoes of Empty Mountains," *Vorkurs 3* (2019).

Grading:

1) Paper 1: 30%;

2) Paper 2: 30%;

3) Participation: 40%

--Lecture attendance: 20%

--Seminar attendance + group presentation: 10% + 10%=20%

You can find the university grading policy at:

<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

Grading Scale:

Letter Grade	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E
Numeric Grade	95	90	87	83	80	77	73	70	67	63	60	0
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

Office Hours: TBA

Contact: Dr. Hui Zou, hzhou@ufl.edu, office ARC136

GTA: Stephanie Roberts

Disclaimer: This syllabus represents my current plans and objectives. As we go through the semester, those plans may need to change to enhance the class learning opportunity. Such changes, communicated clearly, are not unusual and should be expected.

UF Policies:

University Policy on Accommodating Students with Disabilities: Students requesting accommodation for disabilities must first register with the Dean of Students Office (<http://www.dso.ufl.edu/drc/>). The Dean of Students Office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation. You must submit this documentation prior to submitting assignments or taking the quizzes or exams. Accommodations are not retroactive, therefore, students should contact the office as soon as possible in the term for which they are seeking accommodations.

University Policy on Academic Misconduct: Academic honesty and integrity are fundamental values of the University community. Students should be sure that they understand the UF Student Honor Code at <https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>.

Netiquette: Communication Courtesy: All members of the class are expected to follow rules of common courtesy in all email messages, threaded discussions and chats. Refer to the university policy at: <http://teach.ufl.edu/wp-content/uploads/2012/08/NetiquetteGuideforOnlineCourses.pdf>

Sakai Help: For issues with technical difficulties for E-learning in Sakai, please contact the UF Help Desk at:

- Learning-support@ufl.edu
- (352) 392-HELP - select option 2
- <https://lss.at.ufl.edu/help.shtml>

Other resources are available at <http://www.distance.ufl.edu/getting-help> for:

- Counseling and Wellness resources
- Disability resources
- Resources for handling student concerns and complaints
- Library Help Desk support

Should you have any complaints with your experience in this course please visit <http://www.distance.ufl.edu/student-complaints> to submit a complaint.