

FIRST-YEAR SEMINAR COURSE PROPOSAL
UNIVERSITY OF MARY WASHINGTON

Use this form to submit **FSEM 100 topics** courses for review **or** any **other existing course** that you wish to have designated to meet the first-year seminar requirement.

COURSE NUMBER:	FSEM 100		
COURSE TITLE:	ARCHITECTURE NOW		
SUBMITTED BY:	Joseph Dreiss	DATE:	2/5/2016
<i>This course proposal has the department's approval. (Put a check in the box to the right.)</i>			<input checked="" type="checkbox"/>

COURSE DESCRIPTION. In the space below, provide a one- to two-sentence description of this course. The description will be entered in Banner and will also be used in other publications about the first-year seminar program (such as the "Eagle Essentials" booklet).

This course is an introduction to current and cutting edge developments in contemporary architecture. Except for a historical background survey, this discussion-based course focuses on the architecture of the late 20th and 21st century.

RATIONALE. Include short statement addressing how this course meets the FSEM's basic components, explaining *specifically* how it will meet the common FSEM student learning outcomes (see FSEM call above), and arguing why this course should be approved to meet the FSEM General Education requirement. Please point to specific readings, assignments, and exercises and show how they will meet the learning outcomes.

Please refer to these sections of the syllabus for this information:

Course Objectives
Course Requirements
Assignment Descriptions and Specifications

SYLLABUS. *Attach a complete course syllabus.*

SUBMIT this form and attached syllabus **electronically as one document** to Will Mackintosh (wmackint@umw.edu) by 5 PM on September 25, 2014. All submissions **must** be in electronic form.

FSEM 100
Architecture Now
Department of Art and Art History
Fall 2016

Architecture is the battleground of the soul.
Ludwig Mies van der Rohe

Joseph Dreiss
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Office Hours: MW 9:00 – 10:00, 3:00-4:00; F 9:00-10:00

Course Description

This course is an exploration of the architecture of the present and the recent past, i.e. the architecture of the 21st and late 20th century. The goal of this course is to provide students with as wide and deep knowledge as possible of the critically important architecture of the recent past. The methodology used for this course is essentially a critical method involving student response and class discussions of assigned buildings, Internet resource and texts. There is also a Canvas collaboration which is part of the class participation component that will provide you the opportunity to discover and share examples of contemporary architecture that you consider to be interesting and/or worth considering. The emphasis in this course is on web assignments, assigned readings and class discussions based on these assignments. While some material will be presented in lecture and through video material presented in class, the primary pedagogical model that will be followed will involve class discussions.

Course Objectives

This course is designed to be discussion based where all members are expected to be active participants and arrive prepared for each class meeting. The architecture of the recent past will be the primary "texts" that we will examine throughout the semester. Students will gain an understanding of the synthesis of forms of visual expression present in contemporary architecture and the varied methodologies that have been employed by critics and historians of recent architecture to understand and critique it. Students will learn the appropriate theoretical approaches to architecture and, working closely with staff at Simpson Library, will become familiar with standard print and electronic sources, plus relevant databases, for research in architecture as they develop their own ideas. Much emphasis will be placed on the development of speaking and writing skills in relation to the topic of the seminar. The instructor will provide detailed speaking and writing assignment descriptions as students learn organization and documentation styles appropriate to the disciplines of architectural criticism and architectural history. Writing and speaking assignments are designed to build from initial proposals and gathering of sources through refinement of draft versions prior to the finished products of essays and formal presentations. Throughout the term, formal feedback will be provided by the instructor.

Additional Course Goals

- *Students will become better writers and comprehend writing style and citation standards appropriate to this specific discipline
- *As a result of the numerous opportunities for discussion and formal presentations, students will become better public speakers capable of developing convincing arguments and communicating effectively
- *Students will become adept at using both primary and secondary sources for their research, formulate

and organize sound argument, and become familiar with the various research methods standard in the disciplines of architectural criticism and architectural history

*Students will develop a greater understanding and appreciation of the interdisciplinary nature of fields of study of architecture and architectural history

*Students will learn to integrate various viewpoints in their analyses of buildings

First-Year Seminar Course Goals

**Utilize active, discussion-based, participatory learning, be exploratory in nature, rather than just presenting conclusions*

**Read primary sources, not simply textbooks*

**Synthesize material from multiple sources to develop their own views on the topic*

First-Year Seminar Student Learning Outcomes

**Utilize a variety of research techniques to retrieve information efficiently, evaluate retrieved information, and synthesize information effectively to support their messages or arguments*

**Improve development and organization of written arguments*

**Demonstrate the ability to edit and revise in the writing process*

**Apply the basic theories and principles of oral communication;*

**Communicate effectively in a variety of settings, including public speaking and group discussion*

Course Requirements

Students will engage in writing and speaking assignments that will critique works of architecture and discuss the critical response to such work written by others. Students will also have the opportunity to select from a list of topics a project that they will develop throughout the semester and then present their findings to peers in the final weeks of the semester. Students are expected to keep current with the schedule of reading and web assignments. Participation in class discussions/activities (30%) and blog posts (10%) will count toward the 40% participation component of the final grade. A paper proposal and annotated bibliography will be required (10%) leading toward the critical analysis paper (30%) plus oral presentation (20%) all contributing to 60% of the final grade. **No late work will be accepted without prior approval of the instructor in the case of medical or other emergency.**

Final grades will be assigned according to the standards set forth in the *UMW Dictionary of Academic Regulations*. D grade work will be reported as unsatisfactory on the mid-semester reports. Please note that the UMW Honor Code will be in force at all times.

Grade distribution:

100-95	A	94-90	A-	89-86	B+	85-83	B
82-80	B-	79-76	C+	75-73	C	72-70	C-
69-66	D+	65-63	D	62-0	F		

Text available in Bookstore

William Curtis. Modern Architecture Since 1900.

Steele, James. *Architecture Today*. London: Phaidon Press Limited, 2001.

Other Resources

Further Information

The **Office of Disability Services** has been designated by the University as the primary office to guide, counsel, and assist students with disabilities. If you receive services through the Office of Disability Services and require accommodations for this class, make an appointment with me as soon as possible to discuss your approved accommodation needs. Bring your accommodation letter with you to the appointment. I will hold any information you share with me in strictest confidence unless you give me permission to do otherwise. If you have not made contact with the Office of Disability Services and have reasonable accommodation needs, (note taking assistance, extended time for tests, etc.), I will be happy to refer you. The office will require appropriate documentation of disability.

Schedule of Class Meetings

Week 1

Course Introduction
Tradition of Modern Architecture

William Curtis. Modern Architecture Since 1900. Pp. 21-31

Week 2

Frank Lloyd Wright

The Architectural System of Frank Llyod Wright
Curtis pp. 113-129

Week 3

Le Corbusier

Le Corbusier's Quest for Ideal Form
Curtis pp.163-182

Ludwig Mies van der Rohe

Khan, Hasan-Uddin. International Style: Modernist Architecture from 1925 to 1965. Pp. 17-30

Week 4

Modernism in the Postmodern Period

Steele, James. *Architecture Today*. The Modernist Legacy pp.10-18

Richard Meier

Richard Meier and Partners Website
<http://www.richardmeier.com/www/>

Douglas House
<http://www.richardmeier.com/?projects=douglas-house-2>

Southern California Beach House
<http://www.richardmeier.com/?projects=southern-california-beach-house-2>

Getty Center
<http://www.richardmeier.com/?projects=the-getty-center/>

High Museum
<http://www.richardmeier.com/?projects=high-museum-of-art>

Richard Meier Interviewed by ArchDaily
<https://vimeo.com/18938941>

Richard Meier Interview on Public Spaces
<https://www.youtube.com/watch?v=pPDHq7qgXXU>

The Getty Center

<http://www.getty.edu/visit/center/architecture.html>

Richard Meier Domestic Architecture

<http://www.ncmodernist.org/meier.htm>

Architecture of I.M. Pei

National Gallery of Art East Building Washington D.C.

<http://www.pcf-p.com/a/p/6810/s.html>

Grand Louvre Phase I

<http://www.pcf-p.com/a/p/8315/s.html>

Bank of China Tower, Hong Kong

<http://www.pcf-p.com/a/p/8220/s.html>

Rock and Roll Hall of Fame and Museum

<http://www.pcf-p.com/a/p/8704/s.html>

Week 5 Minimalism

Steele Chapter 4 Minimalism

pp. 110 – 131 Tadao Ando

Short Film on Ando

<https://www.nowness.com/story/tadao-ando-ichigoni-152>

Edward Niles

<http://ednilesarchitect.com>

Especially the Niles House (architects own house).

http://la.curbed.com/archives/2015/07/ed_niles_malibu_53m.php#more

Henman House by Niles

<http://curbed.com/archives/2013/10/02/ed-niles-audaciously-steely-henman-house-asks-92m.php>

(Links to an external site.)

John Pawson

Montauk House

<http://www.johnpawson.com/works/montauk-house/>

Schrager Apartment

<http://www.johnpawson.com/works/schrager-apartment/>

Week 6 High-Tech Architecture

Steele Chapter 3 High Tech pp. 83– 105.

Norman Foster

Foster and Partners Website

<http://www.fosterandpartners.com>

Richard Rogiers

Rogiers Architectural Firm

<http://www.rsh-p.com>

Week 7 High Tech Architecture (Continued)

Santiago Calatrava

Calatrava Firm Website

<http://www.calatrava.com>

Renzo Piano

<http://www.rpbw.com>

Week 8 California Modern

Modern Architecture in the U.S.A:

Immigration and Consolidation

Curtis. pp. 395-413

Websites

Case Study Houses

http://en.wikipedia.org/wiki/Case_Study_Houses

Julius Schulman

http://en.wikipedia.org/wiki/Julius_Schulman

Bart Prince

<http://www.bartprince.com/>

John Lautner

<http://la.curbed.com/tags/john-lautner>

Week 9 Green Architecture

Steele, James. Ecological Architecture

Travis Price

<http://travispricearchitects.com>

Anotoine Predock

<http://www.predock.com>

Fay Jones

http://en.wikipedia.org/wiki/E._Fay_Jones

Fay Jones Collection University of Arkansas

<http://libinfo.uark.edu/specialcollections/manuscripts/FayJones/default.asp>

Thornecrown Chapel

<http://www.thornecrown.com/>

Virtual Tour

<http://host.newspin360.net/thorncrown/pano.html>

Week 10 New Expressionists

Zaha Hadid

Website: Zaha Hadid, Architects

<http://www.zaha-hadid.com/>

Rem Koolhaas

Website: Office for Metropolitan Architecture

<http://www.oma.eu/>

Frank Gehry

<http://www.gehrytechnologies.com/architecture/project-timeline>

Coop Himmelblau

Website: Himmelblau

<http://www.coop-himmelblau.at/>

Week 11 Skyscrapers and Megastructures

Steel, Megastructures

Skyscraper Museum (various)

<http://skyscraper.org>

Week 12 Oral Presentations

Week 13 Oral Presentations

Week 14 Oral Presentations

Week 15

Final Exams: Critical Analysis Papers Due during your scheduled exam time

Assignment Descriptions and Specifications

Speaking Assignments

Expectations for Class Discussion and Oral Presentation

After the first meeting of the course, it is expected that all assigned readings and internet assignments will be completed by the first class meeting of the week. This means that all class members will be prepared to engage in discussion of the topics under review for that week.

Students will be assigned a presentation date for their oral presentation based on the chronology of their chosen topics (see ideas for topics in the Writing Assignment description.) Each student should arrive in class on their assigned date with a carefully practiced, power-point presentation that should run between 15 minutes leaving time for a few questions after each presentation. Each student will have 20 minutes for their topic.

You are **required** to consult with the staff of the Speaking Center for assistance and advice on preparing for this assignment. This will require that you plan in advance since appointments are often not available at the last minute before due dates. I recommend you consider having a run-through of your talk taped at the Center and make any adjustments deemed necessary after you and a staff member critique your performance.

A short question and answer period will follow each presentation so you should come prepared to address issues that might not have been covered during your presentation but which are relevant to the topic. Be prepared for your audience to be curious about aspects of the topic you may not have addressed directly, or at all.

The presentation/presenter will be evaluated on the following criteria:

- * presentation integrates formal description and visual evidence effectively
- * speaker engages audience
- * speaker delivers ideas in clear, cliché-free prose without distracting mannerisms
- * speaker makes effective use of time yet does not exceed limit

Each presenter will complete a self-evaluation and all class members will complete peer evaluations. The instructor will also provide specific feedback regarding each presentation including a letter grade.

Define your thesis and state the purpose of your presentation as you begin. Your ideas must be grounded in the critical literature on your topic.

I do not have a preference for the nature of your presentation. You may read from text or note cards or speak more extemporaneously, but any approach should reflect a practiced delivery style that includes dynamic voice modulation versus monotone delivery. Your speaking style should also be free of vocal tics and fillers. You will be evaluated on both the form and content of your presentation.

Writing Project: General Description

A formal research paper will also be graded and counted toward the portion of the final grade. All students are **required** to visit the Writing center and are encouraged to consult with tutors in the Writing Center for their research paper. Such appointments are documented and reports forwarded to the instructor.

All writing assignments are to be completed in Times Roman, double spaced 12 point font on pages with one inch margins. All writing assignments will be due on the date assigned. No electronic submissions will be accepted.

The selected writing topic will be the topic of three writing assignments that are:

- * Proposal (2 pages minimum)
- * Annotated Bibliography (minimum of twelve sources, six of which must be print)
- * Critical Analysis (**8 pages of text minimum**, not including endnotes in Chicago style, bibliography, and illustrations.) You will also submit an abstract of your paper that you will post on the class blog.

Proposal

Each student will submit two-page (minimum length) description of their proposed topic, ideas for addressing the topic, plus any bibliographic sources discovered to date but not yet fully examined. If you have already drafted a thesis be sure to include it and any ideas you may have about the development of your topic. After reading your proposal, I may suggest alternative approaches and additional resources for you to consider.

Annotated Bibliography

The bibliography must have a one page, single-spaced cover sheet where you introduce the topic, summarize the information you have gathered, and identify the thesis of your paper. The twelve entries must follow *Chicago Style* form for the initial citation (be sure to consult the handout provided.) Each bibliographic entry should be followed by explanatory text of sufficient length to explain the value of each article, book or website as it relates to your topic. Those sources you find most useful are likely to have longer entries than those you dismiss as less relevant.

Critical Analysis Paper

A draft version of your paper will be **submitted during the 11th week of class** before the final due date. This will allow each student to receive feedback from the instructor and then to edit and revise both style and content. Students are also encouraged to seek feedback from peers in the seminar and tutors in the Writing Center. The draft will not be graded but submission to the instructor is required.

The final paper will be evaluated on the following criteria:

- * author exhibits command of subject matter and cites relevant sources in notes and bibliography
- * text displays clarity of expression and organization (thesis is sound and evidence supports the premise)
- * paper possesses interesting details (prose descriptions, discussion of specific features of buildings or selected works of architecture used for comparison, etc.)
- * author shows command of grammar and comprehension of the mechanics of written expression

