INTRODUCTION TO DESIGN THEORIES [EVDA 621]
Fall 2017

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Class Time: Tu, Th 11:00-12:20
Location: PF3160

OVERVIEW
Introduction to Design Theories (IDT) is a required lecture/seminar course in the Master of Architecture program devoted to the examination of significant thematic developments in architectural discourse from 1900 through a contemporary lens. The course addresses the transition from singular and centralized models of authorship and control toward distributed models of interaction, collaboration and integration within complex ecological environments in order to prepare students for present and future challenges facing the built environment. Toward this end, the course emphasizes critical diagrammatic analysis as a tool for learning, discovery and design. The course themes of formation(s), communication(s), production(s), and sensation(s) structure the course into four discrete sections that facilitate a discovery of the complex and contradictory problems that define the always-changing discipline of architecture. The course consists of the following components, each described in their own subsequent section in the course outline: lectures, critical evaluations, required readings, in-class discussion sessions, and term project.

CACB STUDENT PEFORMANCE CRITERIA
The following CACB Student Performance Criteria is covered in this course at a primary level:
A1: Critical Thinking Skills; A2: Research Skills; A4: Verbal and Writing Skills; A6: Human Behavior; A8: History and Theory; A9: Precedents
The following CACB Student Performance Criteria is covered in this course at a secondary level:
A5: Collaborative Skills

OBJECTIVES
1. Explore developments in 20th century architecture through a series of thematic lenses.
2. Develop an understanding if critical architectural theory in order to recognize historical precedents and contexts for issues of contemporary concern.
3. Develop a general comprehension of and familiarity with historical architectural debates that have occurred over the course of the past century.
4. Develop an understanding of contemporary architectural works through an analysis of the theoretical views that motivated their development and production.
5. Develop the ability to understand, develop and participate in significant and sustained theoretical discussions.
6. Develop a sense of the critical issues that shape theoretical debates and cultural evolution in the visual and performing arts, humanities and science in relation to architecture.

CONTENT

The development of topics allows for the capturing of movement through the 20th century into the present, with an emphasis on the impact of digital technologies and Continental philosophy upon architectural discourse + practice.

TEACHING APPROACH

As mentioned above, the course is divided into four themes: formation(s), communication(s), production(s), and sensation(s). Each theme is explored through a series of lectures by the course instructors that investigate specific questions and problems.

Students are assigned weekly readings and write corresponding critical evaluations for each. Additionally, each student undertakes a three-part term project where they will critically analyze a significant post-1900 building or project. Through these aforementioned components, students are expected to learn about and contribute toward various developments in contemporary architectural theory and practice. All assignments, course announcements and supplementary material will be posted to the class blog.

COURSE COMPONENTS

Lectures
Instructors will give a lecture in each class with the exception of *in-class discussion session* days. These lectures address specific questions and topics within a given theme thus serving to expand on problems touched upon in the assigned reading. Class participation during these lectures should be expected. Lectures will include an overview of the day's assigned reading, an expansion of ideas surrounding that text and a primer for the reading assigned for the following class. More nuanced and in-depth discussions are generally reserved for the *in-class discussion sessions*.

Required Readings
Each class session corresponds with an assigned reading. Each student is expected to complete and familiarize themselves with that text prior to the beginning of the class session to which it is assigned. It is likely that one must read the text more than once in order to achieve the prescribed level of understanding. The research development tools are meant to aid in this process.

In-class Discussion Sessions
In-class discussion sessions occur at the end of a given thematic section of the course. For these sessions, the class is broken down into three sections with each section's discussion moderated by either an instructor or the course TA (on a rotating basis). These discussions are wide ranging and open ended in nature so that students are given the opportunity to work out problems and ideas themselves that originate from the assigned texts and lectures. Participation defines the role of students in these sessions. Students are expected to come to the sessions prepared (bringing prepared questions, hard copies of readings, hard copies of CE's). The role of the instructors in these sessions is to keep things from going too far off track while also taking note of each student's grasp of the topics – occasionally prompting the group with questions to facilitate further discussion.

RESEARCH DEVELOPMENT TOOLS

Research Development tools (RDT's) are designed to improve your critical thinking and writing skills throughout the course of the term. For the first half of the term, you will be producing an RDT of some form for each of the assigned readings (8 RDT's in total). During the second half of the term, you will be asked to produce one RDT synthesizing a group of readings (2 RDT's in total). There are 5 different kinds of RDT's (listed below) each weighted as follows:

RS: .5% each; TI: .75% each; CP: 2% each; CE: 3% each; SP: 6.25% each

Reading Summary (RS)

This is a summary of the important points raised in the reading followed by your observations of the relevance of these points. The summary is not a description of what you read but captures relevant points and records your observations (not opinions). It should cover entire text. (500 words) As you define your Building Study project the RS could start to relate to this project's thesis. This tool is useful as a template to review literature relevant to your Building Study Project. Please make proper bibliographical references and record all necessary bibliographical information, page number, etc., (*The Chicago Manual of Style*). Due at the beginning of the class after the first reading of the theme series of four.

Theme Illustration (TI)

Find several instances (two or more) in the reading that relate to the main theme in which reading is placed (formations, connections, productions, sensations). Illustrate the instance with a relevant quote and explain its link to the main theme and why you think this is important. (300 words). This tool is useful to highlight and articulate, as you review relevant literature, theme(s) to be explored in your Building Study Project. Please make proper bibliographical references and record all necessary bibliographical information, page number, etc., (*The Chicago Manual of Style*). Due at the beginning of the class after the second reading in the theme series of four.

Connection Pursuit (CP)

Find connections between three previous readings and articulate them as issues/subtopics related to the relevant theme in which reading is placed (formations, connections, productions, sensations) or to other themes you find important. Explain how these issues relate to each other by comparing, juxtaposing or analyzing them. (300 words) Analyzing the relevant literature in this way is a useful tool to develop an argument for your Building Study Project. Please make proper bibliographical references and record all necessary bibliographical information, page number, etc., (*The Chicago Manual of Style*). Due at the beginning of the class after the third reading in the theme series of four.

Critical Evaluations (CE)

Each Critical Evaluation consists of a succinct (300 word max.) paragraph demonstrating your understand of its corresponding, required EVDA 621 reading. This is broadly achieved by identifying a critical moment/issue (or related set of moments/issues) in the text and producing a subsequent question (or set of questions) that critically engages a problem and its relationship to architecture. Due at the beginning of the class after the fourth reading in the theme series.

Synthesized Problem (SP)

Each Synthesized Problem consists of a brief (1000 word max.) essay that develops and questions a particular problem that spans across the 4 assigned readings of the theme. Consists of a variety of RDT types and techniques. Due at the beginning of the class after the fourth reading in the theme series.

RDT's are not reading summaries and you should not simply restate what the article is saying. They are also not a place to offer your personal opinions or thoughts on the writings or their subject matter. They are designed to develop your ability to understand and question the assigned texts in a rigorous, objective and critical way.

Please note that your personal opinions are an important component of the course – but the course is structured such that they exist outside the realm of what is graded – no personal opinion is worth a higher or lower mark than any other. All RDT's are due on paper at the beginning of each class.

Some useful pointers:
1. Use the RDT's to demonstrate a rigorous and critical understanding of the text.
2. Clearly relate your question(s) to specific and identified moments/issues in the text.
3. Say what you have to say efficiently and succinctly.
4. In addition to improving your reading comprehension and critical thinking skills, the RDT's are also designed to improve your writing skills. This translates into developing clear structural organization, understandable language and proper grammar.

Term Project
The term project is designed so that each student develops an in-depth knowledge of a significant post-1900 architectural project. In addition to reporting on the general history and common understanding of the project, it is the responsibility of each student to generate a novel critical reading of the project itself. The term project is divided into 4 phased assignments each building off the one that precedes it and corresponding in time with the course's thematic sections.

Assignment 1 asks students to gather and assemble all existing information surrounding their assigned project and to form a methodology for addressing a single research question for the term project.

Assignment 2: Consists of two completed sets of critical diagrams, texts and observations emerging from execution of the methodology developed in assignment 1. A progress evaluation will take place mid-way through the assignment.

Assignment 3: Students to evaluate the case study project through the lens of the two sets of diagrammatic evaluations in assignment 2. The final term project submission is an assembly of these three assignments into a single cohesive document.

SCHEDULE

Tuesday, Sept. 12   COURSE OVERVIEW: On critical analysis

Formation(s)
Thursday, Sept. 14   MODERN FORMATION(S): Between the One & the Many (JT)

Tuesday, Sept. 19   POSTMODERN FORMATION(S): On complexity & contradiction (VP)

Wednesday, Sept. 20   TERM PROJECT CONSULTATION SESSIONS

Thursday, Sept. 21   FORM, FUNCTION & BEYOND: On material and formal operations in architecture (VP)

Tuesday, Sept. 26   NATURAL FORMATION(S): Between principled ideals & material behaviors (JT)

Thursday, Sept. 28   DISCUSSION SESSIONS - **Assignment 1 due**

Communication(s)
Tuesday, Oct. 3   Critical Analysis/Diagram Session (JT/VP)

Thursday, Oct. 5   LIMITS OF COMMUNICATION: On signified aspects of architecture (VP)

BLOCK WEEK   NO CLASSES

Tuesday, Oct. 17   INTERACTION BETWEEN BODIES: On program and violence (JT)

Thursday, Oct. 19   MATERIAL COMMUNICATIONS: On spaces of possibilities (VP)

Tuesday, Oct. 24   EXCESSIVE COMMUNICATIONS: On aesthetics and internalization (JT)

Wednesday, Oct. 25   TERM PROJECT CONSULTATION SESSIONS - A**ssignment 2, P.1 due**

Thursday, Oct. 26   DISCUSSION SESSIONS

Production(s)
Tuesday, Oct. 31   COURSE FEEDBACK SESSION

Thursday, Nov. 2   DYNAMIC SYSTEMS: From qualities to behaviors (VP)

Tuesday, Nov. 7   ARCHITECTURAL PRODUCTS: On parts and populations (JT)

Thursday, Nov. 9   ECOLOGICAL PRODUCTION: On letting go of nature (VP)

Tuesday, Nov 14   TECHNIQUES OF GOVERNANCE: On managing scarcity and excess (JT)

Thursday, Nov. 16   DISCUSSION SESSIONS

Sensation(s)
Tuesday, Nov 21   CONSTRUCTING ENVIRONMENTS: On programming spaces (VP) **- Assignment 2, P.2 due**

Thursday, Nov. 23   LIVED EXPERIENCES: On forming the whole of life (VP)

Tuesday, Nov. 28   DISTRIBUTED SENSATION(S): Between agency and complicity (JT)

Thursday, Nov.30   SENSORY BOUNDARIES: Between architecture and the city (JT)

Tuesday, Dec. 5   DISCUSSION SESSION [General Feedback]

Thursday, Dec. 7   NO CLASS (time used toward finishing Assignment 4)

Friday, Dec. 8   **Assignment 3 due by 4:30pm; submitted (and stamped) at EVDS front desk**

READING LIST

Formation(s)

Thursday, Sept. 14	(RS) MODERN FORMATION(S): Between the One & the Many (Taron)
Required Reading:	Le Corbusier, *Architecture or Revolution*, in Toward an Architecture (Vers un Architecture), Frances Lincoln, 2007, pp. 293-307. ISBN: 978-0711228085 (360 pages)
Tuesday, Sept. 19	(TI) POSTMODERN FORMATION(S): On complexity & contradiction (Parlac)
Required Reading:	Rem Koolhaas, *What Ever Happened to Urbanism?*, in S,M,L,XL, The Monicelli Press, New York, 1995, pp. 959-971. ISBN: 978-1885254863 (1376 pages)
Thursday, Sept. 21	(CP) FORM, FUNCTION & BEYOND: On material and formal operations in architecture (Parlac)
Required Reading:	Peter Eisenman, *Postfunctionalism*, in Eisenman inside out: selected writings, 1963-1988/Peter Eisenman, Yale University Press, New Haven, 2004, pp. 83-87. ISBN: 0-300-09008-0 (248 pages)
Tuesday, Sept. 26	(CE) NATURAL FORMATION(S): Between principled ideals & material behaviors (Taron)
Required Reading:	Sanford Kwinter and Umberto Boccioni, *Landscapes of Change: Boccioni's "Stati d'animo" as a General Theory of Models*, in Assemblage, No. 19 (Dec. 1992), MIT Press, pp 50-65.

Communication(s)

Tuesday, Oct.3	Critical Analysis/Diagram Session (JT/VP)
Required Reading:	Manuel De Landa, Deleuze, Diagrams, and the Genesis of Form, *Amerikastudien/American Studies* Vol. 45, No. 1, Chaos/Control: Complexity (2000)
Thursday, Oct. 5	(RS) LIMITS OF COMMUNICATION: On signified aspects of architecture (Parlac)
Required Reading:	Robert Venturi, *Complexity and Contradiction*, in Perspecta Vol. 9, 1965, pp. 17-56. Article DOI: 10.2307/1566911
Tuesday, Oct. 17	(TI) INTERACTION BETWEEN BODIES: On program and violence (Taron)
Required Reading:	Bernard Tschumi, *Violence of Architecture*, in Art Forum, Vol XX (1), 1981, pp. 44-47. ISSN: 0004-3532 (75 pages)
Thursday, Oct. 19	(CP) MATERIAL COMMUNICATIONS: On the space of possibilities (Parlac)
Required Reading:	Manuel Delanda, *Materiality: Anexact and Intense*, Intense, in Lars Spuybroek NOX Machining Architecture, Thames and Hudson, New York, 2004, pp. 370-377 ISBN: 978-0500285190 (392 pages)
Tuesday, Oct. 24	(CE) EXCESSIVE COMMUNICATIONS: On aesthetics and internalization (Taron)
Required Reading:	Frederic Jameson, *Cognitive Mapping*, in The Jameson Reader, ed. Michael Hardt and Kathi Weeks, Blackwell Publishing, Malden, 2000, pp. 277-87. ISBN: 978-0631202707 (420 pages)

Production(s)

Thursday, Nov. 2   DYNAMIC SYSTEMS: From qualities to behaviors (Parlac)
Required Reading: Cecil Balmond, *New Structure and the Informal*, in Architectural Design Profile 129, Vol 76 No 9/10, John Wiley and Sons Ltd, 1997

Tuesday, Nov. 7   ARCHITECTURAL PRODUCTS: On parts and populations (Taron)
Required Reading: Walter Benjamin, *The Work of Art in the Age of Mechanical Reproduction* (parts I-XXII), trans. J. Underwood, Penguin, 2008, pp. 3-27.
                          ISBN: 978-0141036199 (128 pages)

Thursday, Nov. 9   ECOLOGICAL PRODUCTION: On letting go of nature (Parlac)
Required Reading: Morton, Timothy, *Introduction: Critical Thinking*, in The Ecological Thought, Harvard University Press, April 2010, pp. 1-19.
                          ISBN: 9780674049208 (163 pages)

Thursday, Nov. 14   (SP) TECHNIQUES OF GOVERNANCE: On managing scarcity and excess (Taron)
Required Reading: Rem Koolhaas, *Junkspace*, in October, Vol. 100 Obsolescence (Spring 2002), MIT Press, pp. 175-190.

Sensation(s)

Tuesday, Nov. 21   CONSTRUCTING ENVIRONMENTS: On programming spaces (Parlac)
Required Reading: Ohanian, Melik, and Jean-Christophe Royoux, "Foreword to the Theory of Spheres" (2004), Cosmograms (New York, NY: Lukas & Sternberg, 2005) 223-40, 8 Oct. 2006

Thursday, Nov. 23   LIVED EXPERIENCES: On forming the whole of life (Parlac)
Required Reading: McKenzie Wark, *New Babylon*, in The Beach Beneath the Street: The Everyday Life and Glorious Times of the Situationist International, Verso, 2011, pp. 123-134
                          ISBN: 978-1844677207 (224 pages)

Tuesday, Nov. 28   DISTRIBUTED SENSATION(S): Between agency and complicity (Taron)
Required Reading: Reza Negarestani, *Contingency and Complicity*, in The Medium of Contingency, Robin Mackay (ed.), Cornerhouse (2011), pp. 10-16.
                          ISBN: 978-1905464395 (80 pages)

Thursday, Nov. 30   (SP) SENSORY BOUNDARIES: Between architecture and the city (Taron)
Required Reading: Pier Vittorio Aureli, *Toward the Archipelago: Defining the political and the formal in architecture*, in The Possibility of an Absolute Architecture, MIT Press, Cambridge, pp. 1-46.
                          ISBN: 978-0262515795 (252 pages)

EVALUATION

The course evaluation is based on assignments completed during the term including: student group presentations, critical evaluations, in-class discussion sessions, and term project assignments 1-4. Each assignment must be completed by its assigned due date in order to pass the course. The following weights are applied to each assignment category:

Research Development Tools	25%
In-class Discussions	10%
Term Project Assignment 1	15%
Term Project Assignment 2	30%
Term Project Assignment 3	20%

Each assignment includes its own set of instructions and grading rubrics. Regular attendance is required. More than two unexcused absences may result in failure to pass the course. It is recommended that students consult with instructor(s) regarding the group presentation assignment approximately 2 weeks in advance of their scheduled date. Students are expected to submit all assignments on time. Late submission will result in a 10% grade penalty with exception of critical evaluations. In the case of critical evaluations, late submissions are not accepted. Failure to submit assigned critical evaluation will result in 0 points for the missed reading. Revisions of the course schedule may occur during the term in which case revised schedules will be provided. It is the student's responsibility to make certain they are using a current schedule and reading list.

SUPPLEMENTARY TEXTS
The following books are suggested as supplementary reading for the course:

Eco, U., How to Write a Thesis.

Selected Readers
Harrison-Moore, A. and C. Rowe, Architecture and Design in Europe and America, 1750-2000.
Hays, K.M., ed., Architectural Theory since 1968.
Hays, K.M., Oppositions Reader.
Leach, N., Rethinking Architecture: A Reader in Cultural Theory.
Nesbitt, K., ed., Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory, 1965-1995.
Ockman, J., ed., Architecture Culture 1943-1968: A Documentary Anthology.
Stern, R., A. Plattus and P. Dreamer, [Re]Reading Persepcta.
Sykes, K.A., ed., Constructing a New Agenda: Architectural Theory 1993-2009.
Braham, W. and J.A. Hale, ed., Rethinking Technology: A Reader in Architectural Theory, 1901-2004.

Selected General Bibliography
Frampton, K., Labor, Work and Architecture: Collected Essays on Architecture and Design
Tafuri, M. and F. Dal Co, Modern Architecture 1 & 2
Weinstock, M., The Architecture of Emergence: The Evolution of Form in Nature and Civilization.

NOTES

1. Written work, term assignments and other course related work may only be submitted by e-mail if prior permission to do so has been obtained from the course instructor.

2. Academic Accommodations. Students who require an accommodation in relation to their coursework or to fulfil requirements for a graduate degree, based on a protected ground other than disability, should communicate this need, preferably in writing, to their Instructor or the designated contact person in EVDS, Jennifer Taillefer (jtaillef@ucalgary.ca). Students who require an accommodation unrelated to their coursework or the requirements for a graduate degree, based on a protected ground other than disability, should communicate this need, preferably in writing, to the Vice-Provost (Student Experience). For additional information on support services and accommodations for students with disabilities, visit www.ucalgary.ca/access/.

3. Plagiarism - Plagiarism involves submitting or presenting work in a course as if it were the student's own work done expressly for that particular course when, in fact, it is not. Most commonly plagiarism exists when:(a) the work submitted or presented was done, in whole or in part, by an individual other than the one submitting or presenting the work (this includes having another impersonate the student or otherwise substituting the work of another for one's own in an examination or test),(b) parts of the work are taken from another source without reference to the original author,(c) the whole work (e.g., an essay) is copied from another source, and/or,(d) a student submits or presents work in one course which has also been submitted in another course(although it may be completely original with that student) without the knowledge of or prior agreement of the instructor involved. While it is recognized that scholarly work often involves reference to the ideas, data and conclusions of other scholars, intellectual honesty requires that such references be explicitly and clearly noted. Plagiarism is an extremely serious academic offence. It is recognized that clause (d) does not prevent a graduate student incorporating work previously done by him or her in a thesis. Any suspicion of plagiarism will be reported to the Dean, and dealt with as per the regulations in the University of Calgary Graduate Calendar.

4. Information regarding the Freedom of Information and Protection of Privacy Act (http://www.ucalgary.ca/secretariat/privacy) and how this impacts the receipt and delivery of course material

5. Emergency Evacuation/Assembly Points (http://www.ucalgary.ca/emergencyplan/assemblypoints)

6. Safewalk information (http://www.ucalgary.ca/security/safewalk)

7. Contact Info for: Student Union (http://www.su.ucalgary.ca/page/affordability-accessibility/su-structure/contact-info); Graduate Student representative(http://www.ucalgary.ca/gsa/) and Student Ombudsman's Office (http://www.su.ucalgary.ca/page/quality-education/academic-services/student-rights).

8. Students will be expected to complete each of the course assignments. There will be no final exam. Students must obtain an overall passing grade to pass this course. At the discretion of the instructor, assignments submitted after the deadline **may** be penalized with the loss of a grade (e.g.: A- to B+) for each day late. The following equivalencies (the University of Calgary has no official percentage scale system) will be used in calculating grades: **A+** (95-100) Exceptional; **A** (90-94.99) Excellent; **A-** (85-89.99) Above Average; **B+** (80-84.99) Average; **B** (75-79.99) Adequate/Below Average; **B-** (70-74.99) Minimum Pass; **C+** (66-69.99) Fail; **C** (63-65.99) Fail; **C-** (60-62.99) Fail; **D+** (56-59.99) Fail; **D** (50-55.99) Fail; **F** (0-49.99) Fail.

9. A student who receives a "C$^+$" or lower in any one course will be required to withdraw regardless of their grade point average (GPA) unless the program recommends otherwise. If the program permits the student to retake a failed course, the second grade will replace the initial grade in the calculation of the GPA, and both grades will appear on the transcript. Final grades will be reported as letter grades, with the final grade calculated according to a 4-point range. Assignments will be evaluated by percentage grades with their letter grade equivalents as shown.