



LNDN ARTH 3313 Contemporary World Architecture, London

Course Description

Investigating several of the most recognizable themes in contemporary architectural production—tall building, iconic building, historic preservation and sustainability—this class compares some of the most (in)famous buildings in London to examples across the globe. Students in this class will not just learn about recent building in the classroom, but will experience some of London's most notable buildings first hand. We will analyze Central London's skyline from atop the dome of St. Paul's Cathedral, and we will debate the tensions between preservation, development and sustainability through field studies to sites such as Village Underground. By learning about an architectural industry that champions star architects who design and build in world cities across the globe, students will gain the tools to analyze buildings across the world's network of global cities.

This course is both an exercise in learning about the history of architecture in world cities, as well as a historiographic investigation of how that history has been written, especially in the form of architectural criticism. Through this class students will simultaneously gain knowledge of contemporary architecture, discuss and debate the roles that a variety of individuals and institutions have had in writing that history, and take an active part in writing some of that history for themselves.

The end product of this course will be an anthology, or a catalogue, of architectural criticism written by students. Through a series of writing workshops, students collaborate to improve their essays and devise creative strategies to capture the attention of their diverse audience. By the end of this class, each student will have contributed at least one significant essay to the class' catalogue. Each essay will discuss a different building in London, and each will be accompanied by original photographs. Learning to write about architecture is the central objective of this course.

Course Aims

This course aims to help students to communicate concisely and effectively about architecture and urban space. In order to do so, students will learn: to identify and discuss key monuments, figures, as well as concepts related to contemporary architectural production; to discuss how precedents as well as environmental contextual factors serve to shape architectural form, production and use; to conduct independent research and field studies; and to improve written and verbal communication skills.

Requirements and Prerequisites

This course is suitable to newcomers, as well as students with previous knowledge of the subject. This is a challenging and demanding course, however. Students enrol with the expectation of, and commitment to, reading and understanding a variety of texts, conducting independent site visits and, most importantly, should anticipate investing quality time and attention when writing and revising assignments.

Learning Outcomes

After taking this class, students should be able to:

- a. demonstrate improved ability to communicate, in writing and orally, about architecture;
- b. identify key architects, buildings, styles and key concepts of contemporary architectural production, situating these figures within the context of globalization and the interplay of local, regional, national and supranational interests and identity politics;
- c. discuss the how architectural precedents, as well as historical, political, ecological as well as economic factors influence architectural form, and vice versa;
- d. debate how architecture, urban space and society interact, creating opportunities for the production, contestation and consumption of what comes to be defined as culture;
- e. conduct independent research and field studies.

Class methodology

Good architectural criticism contains three essential components: solid written language, powerful and poignant references, and an ability to portray physical space through the written word. Reflecting these core components of solid architectural writing, this class will be conducted in repeating cycles, with each cycle containing three parts. Each cycle will focus on a single overarching theme: first, building tall; second, iconic building, and third, activism. Each of these themes have been selected for their prevalence within architectural historical, as well as architectural critical writing.

In order to learn about, and to write effectively on these themes, each cycle has been designed to contain the following three phases:

1. **LEARN:** Each of these class meetings will start with a lecture, supported by slides and videos (when appropriate). After a short break, the class will begin a discussion of assigned readings, which will be analysed in conjunction with the monuments, movements and figures presented in lecture. Lectures and discussions will always address materials across the globe, looking at both the host city alongside relevant examples elsewhere in the world. The discussion of assigned readings and lecture materials will help students to develop their abilities to read critically, analyse texts in conversation with examples from the built environment and improve verbal communication skills. The subject matter discussed in these sections will help to prepare students for the next step in the cycle;
2. **EXPERIENCE:** With some background understanding of the history of the subject matter at hand, the group will venture out into the field. The readings assigned and discussed during field studies will be examples of architectural criticism written about the sites visited, as well as texts that will help to prepare students to successfully execute the written assignment due at the end of that week. These field studies will be conducted in a manner that will help students to best conduct their own independent research, will help them to identify what it is they should be looking for whilst conducting field research, and to hone their abilities to ask the most interesting, compelling, and prevalent questions. Additionally, these field studies will endeavour to explain how architectural critics have approached buildings and urban space. These texts are the models for written assignments that are due at the end of those weeks when guided field studies are held;
3. **WRITE, WORKSHOP, CREATE:** At the end of each cycle, the group will convene to share feedback on written work. Students will work together to hone their abilities to write succinctly about architecture and urban space. Mutual respect, constructive criticism and ever-present professionalism will be required of each participant. Depending on class sizes, the class will likely split into smaller groups so that each paper is given adequate attention and feedback. These sections will be conducted, and documented in a manner to mark students' progress both as writers, as well as collaborators. For more, see the Writing Workshop Guide within this syllabus.

Students will mark their progress through participation in activities and assignments during each class meeting. These assignments are both fun and measures of student progress. They are intended to hold students accountable for active (not passive) reading and attention to materials presented in lectures. Aside from the larger writing assignments, there are three types of assessment in this class:

1. This class will produce a **PHOTOBLOG** over the course of this class. Students will take photographs of examples of architectural vocabulary listed on monuments lists whilst out exploring London in their free time, and share photos taken from their field research. Students will submit photos online for marking, and selected photos will be featured on the class's photo feed on Flickr.
2. Through their **DISCUSSION LEADERSHIP**, students will illustrate their ability to: concisely summarize the subjects discussed and methods employed by architectural critics; to draw salient connections between lecture materials, site visits and assigned readings; and to encourage healthy, stimulating and respectful debate amongst their peers. Each student will lead in-class discussion at least once throughout the semester.
3. **MONUMENTS QUIZZES** will test students' ability to identify key architects, monuments and vocabulary from in-class lectures and field studies. Powerful comparison references are important to architectural writing. These quizzes are designed with the intention of helping students to make references to other buildings more readily whilst writing and discussing.

Writing Workshops

Site visits and subsequent written assignments are simultaneously the most enjoyable and the most challenging components of this class. Throughout the semester, students will contribute a total of three articles (writing a minimum of 7000 words across the semester) to the class's collection. These assignments require students to conduct additional library and field research at sites throughout London. Good writing skills, a critical eye and an open mind are vital to the successful completion of these assignments. Written assignments will require students to draw salient connections between readings, lectures, field studies, and their own

independent research. These assignments are the thinking components of the course, and will track the students' development in both criticism and analysis, effectiveness in field research, as well as in written communication.

Field Components

CAPA provides the unique opportunity to learn about the city through direct, guided experience. Participation in field activities for this course is required. Students will actively explore the Global City in which they are currently living. Furthermore, students will have the chance to collect useful information that will be an invaluable resource for the essays/papers/projects assigned in this course.

The assigned field components of this class are:

- Photography workshop in Kensington and Chelsea
- Formal analysis project at St. Paul's Cathedral and in The City
- Ethnographic research project at Village Underground and around the Silicon Roundabout

Assessment/Grading Policy

All assignments will be graded according to the following grade scale:

Descriptor	Alpha	UK	US	GPA
Excellent	A	75+	93+	4.0
	A-	70-74	90-92	3.7
Good	B+	66-69	87-89	3.3
	B	63-65	83-86	3.0
	B-	60-62	80-82	2.7
Average	C+	56-59	77-79	2.3
	C	53-55	73-76	2.0
Below Average / Poor	C-	50-52	70-72	1.7
	D+	46-49	67-69	1.3
	D	40-45	60-66	0.7
				1.0
Fail	F	<40	<60	0

Grade Breakdown and Assessment of Learning Outcomes

Assessment Task	Grade %	Learning Outcomes	Due Date
For assessment details, please see the course overview			
Monuments quizzes	10%	b	
Photoblogs	10%	a, b	
Discussion leadership	10%	a, b, d	varies
Written work and workshops Bibliography & research summary (1000 words), 5% Essay 1: formal analysis (v.1 1000 words; v.2 750 words), 20% Essay 2: building context (v.1 1000 words; v.2 750 words), 20% Final publishable essay (1000 words), 15% Final presentation, 10%	70%	all	see next page

Students must complete all required components for each course by the established deadlines. Failure to do so will result in a reduction of the course grade and may result in a grade of F for the course in question.

Dress Code: Smart casual attire, comfortable walking shoes and an umbrella (or rain gear) are necessary for each field study. Otherwise, casual attire is suitable for classroom meetings.

Textbook(s) and Recommended Readings

All students must purchase their own copy of: Alexandra Lange, *Writing about Architecture: Mastering the Language of Buildings and Cities* (New York: Princeton Architectural Press, 2012).

Photocopies of and/or web links to other required readings is posted online.

Course Materials and Lab Fee:

There is no lab fee for this class. Though students may choose to purchase a print copy of our catalogue at cost-price after its completion (PDF versions of the catalogue will be distributed to students free of additional charge)

Course Overview

Meeting	Date	Topic	Notes for in-class activities	Assignments (due before 8am, on the day of class)
1		Introduction and Course Overview	Writer profiles	Open house London, September 17 th & 18 th (optional)
2		Photography Workshop	Bring camera and/or smartphone AND CHARGER	Complete getting to know your building worksheet, submit in-class Join Cluster , download app on phone.
3		Tall Building		Photoblog 1
4		Field Study: St. Paul's vs. The Gherkin	Meet on front steps, 9:30am. Bring camera/smartphone, walking shoes, umbrella and notebook	Monuments Quiz 1
5		Writing Workshop		v.1 Formal Analysis
6		Iconic Building		v.2 Formal Analysis
7		Field Study: Building upon Icons	Meet in front of Tate Millbank, 9:45am	Photoblog 2
8		BREAK WEEK		
9		Building Story, pt. 1: Architecture and Architects	Discussion leadership: film series	Photoblog 3
10		Building Story, pt. 2: Buildings, Cities and Citizens	Discussion leadership: film series	Bibliography and research summary
11		Field Study: Village Underground to Silicon Roundabout	Bring camera/smartphone, walking shoes, umbrella and notebook	Monuments Quiz 2
12		Writing Workshop		v.1, Building Context
13		Catalogue and Presentation Workshop	Students must bring selected essay, as well as photos for catalogue	v.2, Building Context
14		Final	Presentations	v.3, publishable catalogue essay

Week 1: Introductions, Course Overview and Expectations

Lecture Objectives and Key Questions: The first half of this meeting will be used to provide an overview of the course, to set expectations, and to get to know one another. Aside from familiarizing students with the course content, assignments and procedures, this session has been designed to encourage students to get to know one another, to think about what it is that they want to achieve through this course, and to set goals for the next few months.

This introductory session will be followed by the first lecture of the course. This lecture will help to kick off proceedings by identifying the most prominent trends in 20th- and 21st-century architecture, whilst paying close attention to the institutions and individuals that have played a role in catalyzing and solidifying the prevalence of these movements. This historiographical investigation sets the tone for the course, and encourages students to consider the following questions: What is a trend or movement in architecture? What are some of the most prominent trends in contemporary architecture? Who are the most (in)famous architects in the world? Why are these architects and trends so prevalent today? Why do certain architects or buildings gain such attention within the general press? Within the architectural community? Within society at large?

Required Reading:

- LANGE, Introduction (to be done after class meeting)
- Edwin Heathcote, "The London Story," Financial Times (26 May 2012): <http://www.ft.com/cms/s/2/727fb0d4-9d58-11e1-9327-00144feabdc0.html#axzz2GzyaJS1F>.

Recommended Reading:

- Henry-Russell Hitchcock and Philip Johnson, *The International Style* (New York: W.W. Norton, 1996). [Originally published as *The International Style: Architecture since 1922, 1932*]
- Terence Riley, *The International Style: Exhibition 15 and the Museum of Modern Art* (New York: Rizzoli/CBA, 1992).
- Philip Johnson, *Deconstructivist Architecture* (New York: Museum of Modern Art, 1988).
- Andres Lepik, *Small Scale Big Change: New Architectures of Social Engagement* (New York: The Museum of Modern Art, 2010).
- Ruth Peltason and Grace Ong-Yan, eds., *Architect: The Pritzker Prize Laureates in their Own Words* (London: Thames and Hudson, 2010).
- Martha Thorne, *The Pritzker Architecture Prize: The First Twenty Years* (Chicago: The Art Institute of Chicago, 1999).
- Pritzker Prize [website]: <http://www.pritzkerprize.com/>
- Sterling Prize [website]: <http://ribastirlingprize.architecture.com/>

Week 2: Photography Workshop

Assignment 1: Hand-in "Getting to know your building" worksheet

Submit your worksheet at the start of class.

Assignment 2: Set-up Photo Account

Set-up account with [Cluster](#), and accept invitations to join both the class's group, as well as your 1:1 group with Dr. Dean. Download Cluster app for [iPhone](#) or [Android](#).

Field Study Details: Bring camera and/or smart phone to this session. Please wear comfortable attire, and bring an umbrella in case of inclement weather. We will be outside for at least 1.5 hours today.

We will begin our workshop at 9:30am (our usual starting time), with a hands-on photo tutorial with professional photographer from FotoRuta. After the tutorial, we will get out of the classroom to put our freshly sharpened photography skills to work. After our field outing, we will return to the classroom to share our favorite photos with the group, and to workshop what is most effective when photographing architecture.

Week 3: Tall Building

Assignment: Photoblog 1 (due by 8am on day of class)

Today's challenge is to make words come alive. Using vocabulary from today's assigned readings, use smartphone apps (recommended: [Over](#)) to superimpose one individual word upon 5 photographs from last week's photography workshop. Please be sure your name is included in the file name of each photo, and upload the batch of 5 to the assignment space online. Upload the highest resolution possible, as some photos will be featured in our catalogue.

Lecture Objectives and Key Questions: This lecture begins with a concise history of one of the most notable building types of the 20th- and 21st-centuries: the skyscraper. The first part of the presentation looks into the conditions and technological developments that contributed to the development of taller and taller buildings. This investigation will also highlight key cities, architects and

patrons, and will encourage students to consider the historical conditions surrounding skyscraper production before the turn of the twentieth century, and to compare those circumstances to those of contemporary global cities. From this lecture, and in conjunction with the assigned readings, students should gain familiarity with prominent architects, patrons, buildings, cities and technologies. Furthermore, students should be able to discuss the historical contexts from which these constructions emerged.

The second half of this lecture focuses specifically on the far more recent history of tall building in London., Students will learn London's contemporary debate between building up and keeping their roots firmly planted in history. The lecture, required readings, selected videos and discussion have been designed to prepare students for the upcoming lecture, and subsequent field study to St. Paul's and The City, as well as for their first essay.

Required Reading:

- Gail Fenske and Roger Williams, "A Brief History of the Twentieth-Century Skyscraper," *The Tall Building Reference Book*, eds., David Woods and Anthony Parker (New York: Routledge, 2013): 13-33.
- Louis Sullivan, "The Tall Office Building Artistically Considered," in *America Builds: Source Documents in American Architecture and Planning*, ed. Leland M. Roth (New York: Harper & Row, 1983), pp. 340-346. [Originally published in *Lippincott's Magazine*, March 1896]
- LANGE, Chapter 1 (please read BOTH Lewis Mumford's article and Lange's analysis of that text)
- Paul Goldberger, "A Royal Defeat," from *Building Up and Tearing Down: Reflections on the Age of Architecture* (New York: Monacelli Press, 2009): pp.193-201.

Recommended Reading:

- Paul Goldberger, *Building Up and Tearing Down* (New York: Monacelli Press, 2009): read "Triangulation," pp. 148-151. [Originally published in *New Yorker*, 19 December 2005]
- Le Corbusier, *Towards a New Architecture* (New York: Dover Publications, 1986) [Originally published as *Versune architecture*, 1923]
- Le Corbusier, *The City of To-morrow and its Planning* (New York: Dover Publications, 1987). [Originally published as *Urbanisme*, 1925]
- Ada Louise Huxtable, "The Park Avenue School of Architecture," *New York Times Magazine* (15 December 1957): pp. 30-31, 54-56.
- David Nye, *The American Technological Sublime* (Cambridge, Mass.: MIT Press, 1994): Chapter 4, "Bridges and Skyscrapers: The Geometrical Sublime," pp. 77-108.
- Donald McNeill, *The Global Architect: Firms, Fame and Urban Form* (New York: Routedledge, 2009): Chapter 6, "The Geography of the Skyscraper," pp. 114-135.
- Terence Riley, *Tall Buildings* (New York: Museum of Modern Art, c.2003).
- Chris Waywell, "Nine Skyscrapers Coming to London," *TimeOut London* (25 May 2015): <http://www.timeout.com/london/things-to-do/nine-skyscrapers-coming-to-london>
- MoMA Tall Buildings website: http://www.moma.org/interactives/exhibitions/2004/tallbuildings/index_f.html

In-Class Video Screenings:

- Steve Fuller and Mark Gardener, *Mad Men Opening Title Sequence*, (New York and Los Angeles: Imaginary Forces, 2007). [<http://www.artofthetitle.com/title/mad-men/>]
- Woody Allen, *Manhattan* (New York: Rollins & Joffe, 1979). [http://www.youtube.com/watch?v=zActmZ_Ubko]
- Andy Warhol, *Empire* (New York: Andy Warhol, 1964),

Week 4: Field Study, From St. Paul's to the Gherkin

Assignment: Monuments Quiz 1 DUE online by 9am before class

Field Study Details: Meet on the steps of St. Paul's Cathedral promptly at the start of class time. Nearest tube station: St. Paul's. Please wear comfortable walking shoes, as we will be climbing the dome of St. Paul's. As with all field studies, students should bring a notepad, a pen or pencil, a camera, and an umbrella.

Objectives and Key Questions: This field study will take material presented and discussed in previous meetings and places it specifically in the context of the history of tall building in London. Beginning at St. Paul's Cathedral, the class will learn about the history surrounding the design and construction of Sir Christopher Wren's most famous building. This field study will focus not only on the history surrounding this building and reception of St. Paul's at the time of its construction, but also on the life and significance of the building today. From the top of Wren's dome, students will gain a new perspective on tall buildings throughout the city, such as Lord Norman Foster's 30 St. Mary's Axe, more commonly known as "The Gherkin." After a participative exercise throughout our ascent of the dome, the class will undertake writing exercises designed to prepare students for the next assignment (due next week). If time allows, the group may walk into the contemporary heart of the Square Mile, and stand at the feet of giants including Lloyd's of London, The Gherkin, and The Cheese grater.

Required Reading:

- Jonathan Glancey, "St. Paul's Cathedral Has Risen Above Its Critics for 300 Years," *The Guardian* (1 March 2011): <http://www.guardian.co.uk/commentisfree/2011/mar/01/st-pauls-cathedral-300-years-on?INTCMP=SRCH>.
- ———. "London Buildings: Grate Expectations," *The Guardian* (14 August 2008):
- <http://www.guardian.co.uk/artanddesign/2003/dec/08/architecture.regeneration1?INTCMP=SRCH>.
- Rowan Moore, "How a High-Rise Craze Is Ruining London's Skyline," *The Guardian* (2 December 2012): <http://www.guardian.co.uk/artanddesign/2012/dec/02/london-high-rise-craze-ruins-skyline>

Week 5: Writing Workshop

Assignment: v.1, Formal Analysis DUE online by 8:00am

Criteria available online, and reviewed in-class during weeks 3 and 4. Be sure to submit essay, alongside workshop cover sheet.

Objectives and Key Questions: Having attended lectures, participated in field studies and read a variety of examples of architectural writing, students will use the space of the writing workshop to hone their abilities to write effectively about architecture. While the nature of the assignments will vary workshop to workshop, the structure of the workshop will remain the same. Please read the guide to writing workshops section of this syllabus for further details.

Reading:

- LANGE, Chapter 1 (review)

Week 6: Iconic Building

Assignment: v.2, Formal Analysis submit online before 8:00am the day of class

Assignment description and marking criteria available online.

Objectives and Key Questions: Past decades have witnessed the proliferation of sculptural, amorphic buildings that mark the world's cityscapes as icons. Perhaps more than other types, new museum constructions embody this new trend. This lecture explores a variety of examples of iconic building from major urban centers all over the world.

Students will discuss the myriad reasons behind the desire for world cities to build not just functional, but sculptural, sometimes whimsical, sometimes fantastical buildings. Within this discussion of iconic building, the group will also discuss the rise of "starchitects," and the role of various institutions—museums, prize-granting institutions, and architectural critics—in the rise of these architect-celebrities.

Beyond questions of why cities and institutions build iconic structures, and why cityscapes are so often dominated by the works of celebrity architects, students will also cooperatively investigate, and debate, how architecture critics have approached this subject matter within their own work. What methods are most appropriate to writing about iconic buildings? How, and to what success, have the assigned authors approached the subject matter?

Required Reading:

- LANGE, Chapter 3 (both Sorkin's article and Lange's analysis)/Whitney Museum
- Louis Kahn, "Monumentality" (1944), in *Louis Kahn: Essential Texts*, ed. Robert Twombly (New York: W. W. Norton, 2003): pp. 21-31.
- Catherine Donnellan and C. Dean, "Tate Modern Pushing the Limits of Regeneration," *City, Culture and Society* v.1, n.2 (2010): 79-87. Available via open access: <http://openaccess.city.ac.uk/6623/>
- Jonathan Glancey, "The Power and the Glory," *The Guardian* (8 April 2000): <http://www.guardian.co.uk/artanddesign/2000/apr/08/architecture.artsfeatures?INTCMP=SRCH>
- Rowan Moore, "Tate Modern's Switch House [review] – Richness and Grandeur," *The Guardian* (19 June 2016): <https://www.theguardian.com/artanddesign/2016/jun/19/tate-modern-switch-house-review>

Recommended Reading:

- Arjun Appadurai, *Modernity At Large: Cultural Dimensions of Globalization* (Minneapolis, Minn.: University of Minnesota Press, 1996).
- Richard Florida, *The Rise of the Creative Class: And How It's Transforming Work, Leisure, Community and Everyday Life* (New York: Basic Books, 2002).
- Fredric Jameson, "Postmodernism and Consumer Society," in *The Anti-Aesthetic: Essays on Postmodern Culture*, ed. Hal Foster (New York: New Press, 1998): 127-144.
- Ada Louise Huxtable, "The Guggenheim Bilbao: Art and Architecture as One," in *On Architecture: Collected Reflections on a Century of Change* (New York: Walker & Company, 2008): 107-111. [Originally published in *Wall Street Journal*, 16 October 1997]
- ———, "What Should a Museum Be?" in *Ibid*: 93-99. [originally published in *New York Times*, 8 May 1960]

- Herbert Muschamp, "A Queens Factory is Born Again, as a Church," *The New York Times* (5 September 1999).
- -----, "Trump, His Gilded Taste, and Me," in *Hearts of the City*: 539-50. [Originally published in *New York Times*, 19 December 1999]
- Victoria Newhouse, *Towards a New Museum* (New York: Monacelli, 2006).
- Also, see full list of recommended readings from week 1 of this syllabus

In-class Video Screenings*:

- Architects Herzog & DeMeuron: *The Alchemy of Building and the Tate Modern* (2009)

Week 7: Field Study, Building Upon Icons (from Tate to Tate)

Assignment: Photoblog 2

Students are to upload the 10 best photographs from field research at indicated building sites. Be sure to include at least 2 detail shots, and 1 building portrait. Submit photoblog 2 online, before 8am the day of class. Marking criteria also posted online.

Field Study Details: Meet at the front entrance to the Tate Britain (Millbank) promptly at the beginning of class time. Nearest tube is Pimlico, though Westminster is not far either. Please wear comfortable walking shoes, as there will be a significant amount of walking for this field study. As with all field studies, students should bring a notepad, a pen or pencil, a camera, as well as an umbrella.

We will be creative photographic collages during this field study. Students using smart phones should download a collage app, such as **Instagram Layout** for [iPhone](#) or [Android](#), or **Moldiv** for [iPhone](#) or [Android](#).

Objectives and Key Questions: Taking cues from Herbert Muschamp's cinematographic account of Bilbao, Spain and its Guggenheim Museum, this field study seeks to glimpse iconic London in motion. Beginning at the Tate Britain, the group will learn about the history of the institution, paying careful attention to the museum's Clore Gallery, which was designed by James Stirling, namesake of the Royal Institute of British Architects' (RIBA) Sterling Prize. After an architectural investigation of Tate Britain, the class will board the "Tate to Tate" riverboat, and view many of London's most iconic buildings, old and new, from the Thames. This slow journey will be an opportunity for the group to debate ideological arguments from the previous lecture and discussion section, but within the local context of contemporary London. The group will disembark at the Tate Modern, where we will investigate the museum and its new addition (currently under construction) designed by Pritzker Prize winning architecture firm, Herzog & DeMeuron.

Throughout this field study, students will be challenged to articulate manners in which the depiction of movement, the integration of urban context, as well as the inclusion of historical and biographical references can serve to enrich architectural criticism. Using Muschamp's article as an example, along the full list of required readings below, the group will work together to compare and contrast various writers' methods. This exercise should help students to identify the strategies that may be most effective when writing their own works, which will be due the following Friday.

Required Reading:

- Catherine Donnellan and C. Dean, "Tate Modern Pushing the Limits of Regeneration," *City, Culture and Society* v.1, n.2 (2010): 79-87. Available via open access: <http://openaccess.city.ac.uk/6623/>
- Jonathan Glancey, "The Power and the Glory," *The Guardian* (8 April 2000): <http://www.guardian.co.uk/artanddesign/2000/apr/08/architecture.artsfeatures?INTCMP=SRCH>
- Rowan Moore, "Tate Modern's Switch House [review] – Richness and Grandeur," *The Guardian* (19 June 2016): <https://www.theguardian.com/artanddesign/2016/jun/19/tate-modern-switch-house-review>

Recommended Reading:

- Jonathan Glancey, "Why Tate Modern's Extension Stacks Up," *The Guardian* (1 April 2009): <http://www.guardian.co.uk/artanddesign/2009/mar/31/tate-modern-extension?INTCMP=SRCH>.
- -----, "Jellied Eels Versus the London Eye," *The Guardian* (23 February 2005): <http://www.guardian.co.uk/artanddesign/2005/feb/23/heritage.art?INTCMP=SRCH>.
- "Sterling Work," *The Sunday Times* [London] (25 February 1996): 8.
- Hugh Pearman, "Squaring the South Bank Circle," *The Sunday Times* [London] (20 February 2000): 6.
- -----, "Rothko in the Belly of the Whale," *The Sunday Times* [London] (9 April 2000): <http://www.hughpearman.com/articles/tatemodern.htm>

Please share your photoblogs and collages to our class's CLUSTER before you leave for break!!!!

WEEK 8: MIDTERM BREAK WEEK (NO CLASS MEETINGS)

Week 9: Building Story, part 1 – Architecture & Architects

Assignment: Photoblog 3 DUE online by 8am before class

This week, students will again superimpose vocabulary to their own photos. This time, however, they will use photos from their break to illustrate some of the key points made through assigned readings. Further description and criteria available online.

Objectives and Key Questions:

Nowadays, the biography of an architect often features prominently when critics write about new buildings. So much so, that today's leading architects have become "pop" stars of the art and design world. Throughout this class meeting, the group will read, watch and analyze several examples of how an architect's biography may be used to situate the form of a building into its social and historical contexts. This session is a methodological query into manners in which students may choose to use biographical source material in the second essay.

Required Reading:

- LANGE, Chapter 2 (both Muschamp's article and Lange's analysis)
- Paul Goldberger, "Triangulation," *The New Yorker* (19 December 2005): <http://www.newyorker.com/magazine/2005/12/19/triangulation>

In-class Video Screenings:

- Sydney Pollock, dir. *Sketches of Frank Gehry* (Culver City, Cali.: Sony Pictures Classics, 2006).
- Nathan Kahn, *My Architect: A Son's Journey* (New York: New Yorker Video, 2004).
- Norberto Lopez Amado and Carlos Carcas, *How Much Does Your Building Weigh, Mr. Foster?* (London: Dogwoof, 2010).

Week 10: Building Story, part 2 – Buildings, Cities & Citizens

Assignment: Bibliography and research summary due online by 8am before class

Submit a complete bibliography, following house style guidelines, along with a brief research summary using Canvas. Details regarding source requirements are available online.

Objectives and Key Questions:

Last week, the class investigated how architecture critics have used an architect's biography to contextualize, and even rationalize, the relevance of new building. This session turns attention to how buildings function in relation to their residents, occupants, visitors and passersby. The range of resources accessed through this session will vary in media, tone and content, from the activism of Jane Jacobs, to the acrobatics of a window washer in Bilbao, to the thoughtful contemplations of musician David Byrne. This session will prepare students to consider yet another point of consideration for their upcoming Building in Context essay.

Required Reading (for both this week's lecture, and next week's field study):

- LANGE, Chapter 6 (BOTH Jane Jacob's excerpt and Lange's analysis)
- Andres Lepik, *Small Scale, Big Change* (New York: Museum of Modern Art, 2010): "Building on Society," 12-21

Recommended Reading:

- Edwin Heathcote, "The Schizophrenia of 'Greenism,'" *Financial Times* [London] (6 October 2008): 10.
- Edwin Heathcote, "It's Cover-Up," *Financial Times* [London] (5 May 2012): 12.
- Jonathan Glancey, "The Hold of the Old," *The Guardian* (19 February 2000): <http://www.guardian.co.uk/theguardian/2000/feb/19/weekend7.weekend9?INTCMP=SRCH>.
- Hilary Ballon and Kenneth T. Jackson, eds., *Robert Moses and the Modern City: The Transformation of New York* (New York: W.W. Norton, 2007).
- Cynthia Carr, "Life in the Footprint," *Village Voice* (2-8 August 2006): 27-30. Available online at: <http://www.villagevoice.com/2006-07-25/nyc-life/life-in-the-footprint/>.
- Anthony Flint, *Wrestling with Moses: How Jane Jacobs Took on New York's Master Builder and Transformed the American City* (New York: Random House, 2009).
- Ada Louise Huxtable, "Lively Original U.S. Dead Copy," in *Will They Ever Finish Bruckner Boulevard?* (Berkeley: University of California Press, 1970): 211-212. [originally published in *New York Times*, 9 May 1965]
- The Architecture Foundation, *Design Like You Give a Damn* (New York: Metropolis Books, 2006).
- William McDonough and Michael Braungart, *Cradle to Cradle: Remaking the Way We Make Things* (New York: North Point Press, 2002).
- Benjamin Schwarz, "Gentrification and Its Discontents," *The Atlantic Monthly* (June 2010): 85-88.

In-Class Video Screenings:

- Ric Burns, *New York: A Documentary* (PBS, 1999): excerpts from episode 7, The Center of the World
- Ila Beka & Louise Lemoine, *Living Architectures* (2013)
- David Byrne, "How Architecture Helped Music Evolve," TED Talks (February 2010): https://www.ted.com/talks/david_byrne_how_architecture_helped_music_evolve

Week 11: Field Study, From Silicon Roundabout to Village Underground

Assignment: Monuments Quiz 2 DUE online by 8am before class

Field Study Details: Details to be distributed during previous class. Field study will begin promptly at 9:30am. So please plan to leave flats earlier than usual in order to make it to class on time. As with other field studies, come appropriately attired (smart casual, please, as we will be entering other people's workspaces), bring a camera, a note pad, as well as an umbrella.

Objectives and Key Questions: Village Underground is one of London's greatest examples of creative repurposing of building materials. In this case, students will get the chance to tour the old Jubilee line tube carriages at Village Underground has adaptively redesigned into artist studios and office spaces. As activist designers, Village Underground founders did not stop at the repurposed tube carriages. Through this building tour, and subsequent Q&A session with Village Underground founders and staff, students will gain a first-hand understanding architectural activism in practice. If Village Underground is an example of grassroots activism supporting efforts to keep creative professionals within central London, then the second half of our field study—a walking tour around silicon roundabout and Tech City—provides students with a richer understanding of how the recent tech boom in London has been pushing the city's energy and building efforts in a different direction.

Required Reading:

- to be distributed online, one week prior to field study

Week 12: Writing Workshop

Assignment: v.1 Building in Context, submitted online by 8am

Be sure to submit essay, alongside workshop cover sheet.

Objectives and Key Questions: Having attended lectures, participated in discussion and read a variety of examples of architectural writing, students will use the space of the writing workshop to hone their abilities to write effectively about architecture. While the nature of the assignments will vary workshop to workshop, the structure of the workshop will remain the same.

Reading:

- LANGE, Chapters 2, 3 and 6 (review)

Week 13: Catalog and Presentation Workshop

Assignment: v.2 Building in Context, submitted online by 8am

This week has been reserved for collaborative work in preparation for the finalization of the class's architectural catalog, student presentations (due next week), as well as writer profiles.

Week 14: Student Presentations

Assignments: submit v.3, publishable essay online.

Students will conduct presentations during class time, and will share writer profiles.

In-Class Assignment:

Presentations may take many forms. Video, slide, musical and theatrical presentations are acceptable (just ensure the criteria is still met). Presentations must be scripted, and scripts should be submitted online. Presentations should take no longer than 10 minutes, and should provide a clear and polished overview of the building the student studied over the course of the semester. The most salient points raised through essay writing should be drawn upon within these visual presentations. Presentations will be graded for content, organization and presentation.

Attendance, Participation & Student Responsibilities

Attendance: CAPA has a mandatory attendance policy. Attendance is taken at the beginning of every class. Unauthorized absence from class will result in a reduction of the final grade and potentially a failure for the course.

Missing classes for medical reasons: If you need to miss a class for medical reasons or for a family emergency, **you must send an e-mail** to let the Associate Director of Academic Affairs (ADAA) know at least one hour in advance of your class or meeting at the following e-mail: excused.absence@capa.org. Note that calling the CAPA Centre (0207 370 7389) is acceptable only if you do not temporarily have access to the internet. An e-mail is still required as quickly as you can get access to the internet again. You will need to provide evidence of the reason for your absence. Unexcused absences will result in a grade reduction. In the event of a missed class or field trip, it is your responsibility to contact your instructor and make up any missed assignments.

Class Participation: Students are expected to participate actively and critically in class discussions, and the participation portion of the class will be graded accordingly. Students must read assignments BEFORE the class, and come in on time.

Participation is a vital part of your grade: students are expected to participate orally in seminars and in online forums and discussions in a critical and evaluative manner; to interact with the faculty and fellow students with respect and tolerance; and to actively engage in discussion. Derogatory or inflammatory comments about the cultures, perspectives or attitudes of others in the class will not be tolerated.

Academic Integrity: A high level of responsibility and academic honesty is expected. Because the value of an academic course depends upon the absolute integrity of the work done by the student, it is imperative that a student demonstrates a high standard of individual honor in his or her scholastic work and class behavior. Plagiarism and cheating will result in dismissal from the program. See the Handbook of CAPA Academic Policies for more information and resources on plagiarism.

Use of electronic equipment in class: All devices such as laptops, i-pods, i-pads, netbooks, notebooks and tablets, smartphones, cell phones, etc. are **NOT** allowed unless you have express permission from the faculty or you have been instructed to do so. If you require an accommodation to use any type of electronic equipment, inform the Associate Director of Academic Affairs at the beginning of Term.

Use of Electronic Translators: In Language courses students are NOT allowed to use electronic translators for writing texts in the target language: those submitting compositions and texts of whatever kind translated in such a fashion will receive a final F grade for the course.

Late Submission: Late submission of papers, projects, journal entries, pieces of homework and portfolios is only permitted with prior approval. A request must be made to the relevant Faculty member no later than two days prior to the due date. Late submission without prior approval will result in a full alpha grade penalty. In either case, work cannot be submitted after feedback has been provided to the rest of the class on the relevant assessment or one week after the due date whichever comes first, after which point a grade of F will be given for the assessment.

Behavior during Examinations: During examinations, you must do your own work. Unless specifically instructed by the lecturer or instructor, talking during an exam is not permitted, nor may you compare papers, copy from others, or collaborate in any way. Any failure to abide by examination rules will result in failure of the exam, and may lead to failure of the course and disciplinary action.