

## FA180A • Contemporary Architecture

### Contact Details

Professor Rob C. Anderson, *PhD, SAH, and Fulbright Scholar*  
robanderson@brandeis.edu

Office Location: Zoom  
<https://brandeis.zoom.us/j/91023844281>

### Communication:

The professor will regularly respond to emails and schedule office meetings on Mondays and Thursdays only, and never on weekends. Longer emails beyond a “yes” or “no” reply, will require a Zoom office meeting. The professor does not text and will reply to emails within 48 hours. Please do not send emails through LATTE, but through the Brandeis email address only, listed above. Please plan accordingly, and do ask questions well in advance. Questions are encouraged and very welcome in class! *Please call me Rob.*

### Continuity:

Announcements will be made via emails and posted secondarily on LATTE. Please check both regularly.

### Meeting Times/Locations

#### Classes:

Monday, Tuesday, Wednesday, and Thursday 9:00am - 11:00am (via Zoom).

#### Office Hours:

By appointment only.

### Accommodations

Brandeis seeks to create a learning environment that is welcoming and inclusive of all students, and I want to support you in your learning. If you think you may require disability accommodations, you will need to work with Student Accessibility Support (SAS) (781-736-3470, [access@brandeis.edu](mailto:access@brandeis.edu)). You can find helpful student FAQs and other resources on the [SAS website](#), including guidance on how to know whether you might be eligible for support from SAS. If you already have an accommodation letter from SAS, please provide me with a copy as soon as you can so that I can ensure effective implementation of accommodations for this class. In order to coordinate exam and assignment accommodations, ideally you should provide the accommodation letter at the start of the semester.

### Course Description

The course presents major innovations and stylistic developments in world architecture in the aftermath of World War II. Examining the larger social, political, and cultural contexts within which architecture operates, the course will trace the diverse positions that characterize contemporary architecture across the globe. Special attention will be paid to the relationships between theories, debates, and the creative capacity of design and practice in architecture since the mid-twentieth century. Usually offered every second year.

The course works both chronologically - as an architectural and urban history of styles - and thematically, examining the contextual issues (social, political, and economic) that gave each period its distinctive architecture. This is an interactive lecture course. The instructor primarily lectures, but frequently invites students to answer questions, present research, and discuss readings, and express their thoughts on specific subject matter.

**Course Prerequisite(s):**

None.

**Learning Goals:**

The learning goals for this course are:

- to foster critical thinking to discuss the works of contemporary architecture in relation with political, social, and economic contexts.
- to acquire an expanded understanding of architecture in relation to urbanism and geography.
- to gain knowledge about major architectural works, monuments, and architects.
- to develop an understanding of how architecture participates in and responds to contemporary forms of social justices and injustices.
- to develop the ability to analyze works of architecture with descriptive vocabulary and to express this via writing assignments and oral presentations.

**Credit Hours:**

Four-Credit Course (with about eight hours of class-time per week, in the summer semester). For this four-credit hour course, the expectation is that students will spend a minimum of 5 hours of study time per class in preparation for class (readings, papers, discussion sections, preparation for exams, etc.).

**Course Requirements****Attendance:**

Full attendance is mandatory. Students are expected to attend all classes regularly, on time, and to complete all readings and assignments. Doing well in class will depend on diligently attending lectures, participating in discussions, and keeping up with weekly readings and HW. Lateness is not only disruptive, but also disrespectful. Please see the School of Arts and Sciences website, for additional information.

Students may miss class in observance of major religious holidays and other activities observed by a religious group of which the student is a member. For such days, you need to inform the professor during the first week of the semester.

Unexcused absences may affect the student's grade. Grades will not be affected by excused absences granted for religious reasons, bereavement, or medical reasons (which must be accompanied by a doctor's note). Tardy arrivals will be counted toward unexcused absences. A student is tardy when arriving 5 minutes late. If a student is more than 10 minutes late, it counts as an unexcused absence. Students are responsible for obtaining any missed information in class from classmates. Leaving class before it is dismissed will also count as one unexcused absence. If the Professor has not arrived to class after the first fifteen minutes, and there has been no notification of late arrival by administrative staff, the students **MUST** send an email attendance sheet to the faculty, and can then exercise the option to leave.

**Assignments:****• Individual Progressive Research Papers with accompanying Individual Paper Presentations (PPT)**

The two individual Progressive Research Papers **are not** to be a synopsis or book report of the week's reading material, but as supplemental material to critically thinking about, and understanding the issues and broader implications of the text and lectures. It **MUST** include a well thought out thesis statement, body, and concluding summary, and must not be written in the first-person voice (AVOID: I, me, we, etc.). The topic will be discussed in a future class. Each Paper should be typed (maximum font size 12), double-spaced, a minimum of 4 pages in length for the Mid-Term Paper and 7 pages in length for the Final Paper (**not** including bibliography, photos, or diagrams), maximum margin of 1/2" all around, footnoted (cited with a proper bibliography), and as one PDF document. The paper will be developed progressively in stages, first as for Direction Paper, then a Mid-Term Paper, and then fully expanded for the Final Paper.

- **Case Study Timelines (CST)**

Over the course of the semester, you will be creating individual graphic case study timelines (CST) to give visual form to lectures, readings, and discussions. The header for the document must be standardized to include the dates and regional differences, and must include pictures, analysis text, a timeline, all on one page, and all text double spaced. Please see posted examples and the template at the end of the syllabus.

- **Précis Response Essays**

Over the course of the semester, you will be creating individual rhetorical analysis essays (Précis) to give written form to assigned focal text readings, in identifying an argument or thesis. The header for the document must be standardized to include the citation of the text, with the 8 required format sentences, all on one page, and all text double spaced. Please see posted examples and the template at the end of the syllabus.

- **Group Presentations (PPT)**

There will be a few group presentations, as well as one for the Mid-Term, and one for the Final. We will be employing rotational groups, to diversify participation and encourage collaborative engagement and discussion. The group presentations are a group grade only, and it is the responsibility of each group to have all students participate. This is a collaborative assignment, requiring professional involvement and responsibility. Furthermore, you will be divided into smaller groups to create PPT presentations, with a thematic direction and thesis, inspired by the lectures and readings. More information to follow.

All assignments must be **labeled** (name and assignment number) and **double-spaced** and submitted as a PDF to LATTE. Course work not handed in by the assigned deadline will lose one letter grade for every calendar day it is late, including weekends. It is your responsibility to ensure the projects and assignments are submitted online, on the due date. **There are no make-up exams, presentations, or critiques offered.** Failure to appear at a Mid-Term or Final presentation, will result in a failing grade for the semester.

- **Mid-Term and Final Essay Exams**

You will be asked to write one long essay and one short essay, for both the Mid-Term and Final Exams. A study guide of potential questions and themes for the essay will be posted for your review.

**Participation:**

During the class discussions, students are expected to be courteous and respectful of the opinions of others. Debates and discussions are central to this course. Everyone is encouraged to articulate their point of view, but to do so in a manner that is courteous and respectful.

As this is a reading intensive course, students are expected to engage thoughtfully in the material and class discussions, raising questions, and sharing insights. Students are responsible for any material missed during an absence. Please ensure that your LATTE profile is up to date, including a recent and clear face picture. Don't forget to include some information about your current work, your academic and personal interests, and anything else relevant to your fellow students and the professor. In a short semester, such as this one, which covers much material, this is a good way to create a collegial atmosphere.

A student should:

- complete assignments to the best of their ability, and submit them on time.
- engage actively with the ideas presented and with fellow students. Wide-ranging opinions and ideas are encouraged, and a civil, respectful courtesy for everyone else is required.
- think deeply. This course addresses challenging subjects and thought-provoking material, and everyone should be prepared to reflect and consider deeply-held assumptions.

### **Writing Standards:**

Writing in this course should meet the standard of accuracy and clarity of expression that is expected of all professionals. Appropriate grammar, correct spelling, and the ability to construct a clear and well-organized statement or argument are expected.

To document your writing correctly, be sure to attribute all outside pieces of information to their original sources. Simply, you must cite and footnote all sources (written and visual), using the MLA format. In addition, students should keep in mind that even if it is required to paraphrase, there is a need to cite that material. Use appropriate bibliographic and webliographic references for quoted and paraphrased material. An excellent resource for proper format and usage guidelines is: Kate L. Turabian's *A Manual for Writers of Term Papers, Theses, and Dissertations*. Additionally, the University Writing Center can provide professional writing advice in structuring an argument and in correct MLA (footnoted) citations and documentation. Please make an appointment as needed.

### **Plagiarism:**

Plagiarism is representing someone else's words or ideas as one's own. On occasion students violate, often innocently, rules for citing and referencing source material; this is still plagiarism. This problem has been exacerbated by the ready availability and frequent use of online resources. To report on research it is incumbent on the student to know the difference between a direct quotation and paraphrasing (both are appropriate, but require citation) and paraphrasing and plagiarism. There are two types of plagiarism: intentional and accidental. Each is serious and will not be tolerated. Intentional plagiarism is the deliberate attempt to submit someone else's work as their own. This includes turning in:

- A paper copied from a book, a magazine/journal, or the internet.
- A paper written (in total or in part) by another person.
- Failure to properly cite sources, including: using an idea from a source without naming the source, using the exact words of a source without quotation marks, or following the words and structure of the source too closely.

The first time a student commits any form of plagiarism, he/she will receive an "F" for the assignment. Upon the second offense, the student will receive an "F" in the course. This policy covers all assignments.

Accidental Plagiarism is the result of misunderstanding or misapplying the rules of documentation. It includes using an idea from a source without naming the source, using the exact words of a source without quotation marks, or following the words and structure of the source too closely as one is paraphrasing. Errors resulting from a misapplication or unawareness of the rules of documentation may also result in the grade of "F" for the assignment and paper in question.

### **Miscellaneous:**

We ask that all students clear away the time for our dedicated class lectures and work, which means no internet surfing or doing other tasks. Cell phones and other devices must be silent during class (i.e. on vibrate or something similar). Absolutely no phone conversations, texting, eating, vaping, or smoking during class. If you need to talk, text, or other non-class related activities, do it on the break or after class.

You are required to have dependable internet access, so you may have access to email, LATTE, and Zoom. Your video feed must be live and you must be visually present at all Zoom classes, for the full class time. Should you need financial assistance in securing access, please speak with someone in Student Financial Services or an Academic Services advisor to discuss possible funding options. For your Zoom profile, please indicate your first and last name on the screen, for attendance and participation purposes.

Lastly, **always identify your work somewhere on your assignment**. Include your name, the course identification number, assignment name and number, and the date. Remember to cite as required.

**Faculty Biography:**

Robert [Rob] Anderson completed his Master of Arts in History and Theory from the **Architectural Association** (AA), in London (UK), received a Bachelor of Architecture from the **Boston Architectural College** (US), and a Bachelor of Fine Arts from the **Massachusetts College of Art and Design** (US). From 2008 to 2010, Rob worked on his PhD course work with the **Institute for Doctoral Studies in the Visual Arts** (a short-term residency program in Italy, France, and the US (New York and Maine), researching issues related to reinvention, originality, plagiarism, and appropriation in art and architecture. In 2014, he completed his doctorate by successfully defending his final dissertation work with **Tilburg University**, in the Netherlands (in affiliation with the Taos Institute), examining earlier coursework and research issues in the context of the social construction of space and collective memory. His dissertation is titled: *"Authenticity and Architecture: Representation and Reconstruction in Context"*, and is being developed for publication. Rob is also a trained artist and designer, an historian of architecture and art, has a strong affinity for the work of Sverre Fehn, the artwork of Nikolai Astrup and Edvard Munch, the landscape and history of New England, England, Japan, and Scandinavia, and has traveled extensively throughout Europe and Japan. In 2007, he was awarded a **Fulbright Scholarship** to travel to Poland and Russia, researching art and architectural education, related to Modernism. In 2018, he was awarded the Boston Society of Architects *Excellence in Teaching Award*, and in 2019, he participated in a US State Department Grant to research and develop new courses for the National College of Arts, in Lahore, Pakistan. Rob was recently a professor at the Hong Kong campus of the Savannah College of Art and Design (SCAD) from 2019 until its closing in 2020, due to political unrest and the pandemic, and has taught in the US at the Boston Architectural College, Endicott College, Salem State University, the University of Maine in Augusta, Wentworth Institute of Technology, and has also taught art and woodworking at the Greater Boston Aid to the Blind. Rob was also the Assistant Vice President of Academic Affairs and the Chair of Liberal Studies, at the Boston Architectural College. He continues to volunteer as a docent and researcher for Boston By Foot, has led tours at the Walter Gropius House, and owns *PTown Tours* (an art and architecture walking-tour company). In 2010, he published his first book, *"The Invention of Architectural Tradition in Norway: As Exemplified by the Work of Gudolf Blakstad and Herman Munthe-Kaas"*, ISBN: 978-3-639-31952-1, and most recently has been working on several potential new books for publishing. *PhD, SAH, EAHN, and Fulbright Scholar.*

**Required Readings:**

Puglisi, Luigi Prestinenza, *New Directions in Contemporary Architecture: Evolutions and Revolutions in Building Design Since 1988*, Wiley, 2008; ISBN: 9780470518908.

**An Appeal:**

*Do not fall behind and don't suffer in silence.* If you need help, let us know immediately! Don't keep challenges with work or assignments to yourself and quietly suffer or panic. Late work will be noted and may pull down your final grade, but it is better to keep up with the assignments even if they are submitted late. It is not possible to hand in all work at the end of the semester: it must evolve and develop over time. The work must show the developing process and growth of ideas.

**Subject to Change Statement:**

The professor reserves the right to make modifications, based on the academic needs of the students.



## Course Plan

### MODULE 1:

### Modernism and the Architecture of Post-World War II

**Week 1: Tuesday 6.1**

#### Lecture 01: Introduction: Narratives and Themes

**Topics:** Philosophy of Sensation, Honesty and Materials, Refinements, and Symbolism

**Wednesday 6.2**

#### Lecture 02 and 03: Early Modernist Foundations and the Bauhaus

**DUE:** • Text: [Curtis](#) Ch. 2 (p. 33-51), Ch. 11 (p. 182-199), and Ch. 13 (p. 217-227)

• CST #1 (based on one building of your choice, from the weeks text reading)

**Topics:** Chicago Fire, Curtain-Walls, Tribune Competition, Art Deco, Zoning, Russian Constructivism, and the Bauhaus

**Thursday 6.3**

#### Lecture 04: Late Modernist Foundations

**DUE:** • Text: [Curtis](#) Ch. 13 (pp. 227-239), Ch. 18 (pp. 304-317), and Ch. 19 (pp. 329-339)

• Précis #1 Gropius "Design Philosophy" [on LATTE]

**Topics:** Wright, Gray, LeCorbusier, Lubetkin, Johnson, and SOM

**Week 2: Monday 6.7**

#### Lecture 05: Modernism, Reconstruction, and Social Housing

**DUE:** • Text: [Curtis](#) Ch. 14 (pp. 241-252) [on LATTE]

• CST #2 (based on one building of your choice, from the weeks text reading)

**Topics:** Weissenhofsiedlung, Dutch Estate Models, Villa Radieuse, and Social Housing

**Tuesday 6.8**

#### Lecture 06: Regional Modernism in Scandinavia

**DUE:** • Text: [Curtis](#) Ch. 25 (pp. 453-469) [on LATTE]

• CST #3 (based on one building of your choice, from the weeks text reading on Scandinavia or Asia)

**Topics:** Aalto, Finland, Sweden, Norway, Denmark, and Iceland

**Wednesday 6.9**

#### Lecture 07: Regional Modernism in Asia

**DUE:** • Text: [Curtis](#) Ch. 27 (pp. 504-511) [on LATTE]

• Paper I Direction (identifiable argument or thesis, direction, potential examples, one page double-spaced)

**Topics:** Japan, Korea, and China

### MODULE 2:

### The Rise of Critical Discourse and the Emergence of Post-Modernism

**Thursday 6.10**

#### Lecture 08: Brutalism and the Heroic AND Video: "My Architect" (1h:56m)

**DUE:** • Text: [Curtis](#) Ch. 22 (pp. 395-415), Ch. 23 (pp. 416-435), and Ch. 27 (pp. 491-504) [on LATTE]

• Précis #2 Schweitzer "In Praise of Ugly Buildings" [on LATTE]

• CST #4 (based on one building of your choice, from the weeks text reading)

**Topics:** LeCorbusier, Scarpa, Paul Rudolph and the Heroic, and Barragán

**Week 3: Monday 6.14**

#### Lecture 09: Architectural Obituary AND Video: "Pruitt-Igoe Myth" (1h:23m)

**DUE:** • Text: [Jencks](#) "The Death of Modern Architecture" [on LATTE]

• Text: [Goldberger](#) "Why Modernist Architecture Lost Face" [on LATTE]

• CST #5 (based on one building of your choice, from the weeks text reading)

**Topics:** Modernist Critique, Reactions, and Variations

**Tuesday 6.15**

#### Lecture 10: Urban Renewal, Gentrification, World Fairs, and Utopia

**DUE:** • Text: [Jacobs](#) "The Life and Death of Great American Cities" (pp. 1-25) [on LATTE]

• Text: [Rawlin](#) "How World's Fairs Have Shaped the History of Architecture" (pp. 1-10) [on LATTE]

• Text: [Paletta](#) "Jane Jacobs vs. Robert Moses: Battle of New York's Urban Titans" [on LATTE]

• CST #6 (based on one building of your choice, from the weeks text reading)

**Topics:** Robert Moses, Jane Jacobs, Local Character, Gentrification, Red Lining, Urbanism, World Fairs, and Utopias

**Wednesday 6.16**

#### Mid-Term

**DUE:** • [Paper I and Presentation I](#)

• [Essay Exam](#)

### MODULE 3:

### Post-Modernism, Contemporary Architecture, and Future Directions

**Thursday 6.17**

#### Lecture 11 and 12: Post-Modernism, Form, Geometry, and the New York Five

**DUE:** • Text: [Puglisi](#) Ch. 1.1, 1.2, 1.3, 1.4, 1.5, 1.6, and 1.7

• Text: [Curtis](#) Ch. 32 (pp. 589-613) [on LATTE]

• Text: [Jencks](#) "What is Post-Modernism?" [on LATTE]

• Précis #3 Venturi "Complexity and Contradiction in Architecture" [on LATTE]

• CST #7 (based on one building of your choice, from the days text reading)

**Topics:** Jencks, Venturi, Brown, Johnson, and the New York Five: Eisenman, Graves, Gwathmey, Hejduk, and Meier





<b>Week 4: Monday 6.21</b>	<b>Lecture 13: High-Tech and Deconstructivist Architecture</b>
<b>DUE:</b>	<ul style="list-style-type: none"> <li>• Text: <u>Puglisi</u> Ch. 1.8, 1.9, 1.10, 1.11, 1.12, and 1.13</li> <li>• Text: <u>Johnson and Wigley</u> "Deconstructivist Architecture" [on LATTE]</li> <li>• CST #8 (based on one building of your choice, from the days text reading)</li> </ul>
<b>Topics:</b>	High-Tech, Tschumi, Koolhaas, Coop Himmelb(l)au, Hadid, Gehry, Foster, Piano, and Deconstructivism
<b>Tuesday 6.22</b>	<b>Lecture 14: Post-Criticality and New Directions (student led PPT)</b>
<b>DUE:</b>	Text: <u>Puglisi</u> Ch. 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 2.8, 2.9, 2.10, 2.11, 2.12, 2.13, 2.14, 2.15, 2.16, 3.1, and 3.2
<b>Topics:</b>	The Skyscraper, Commercialism, Excess, Folds, and Blobs
<b>Wednesday 6.23</b>	<b>Lecture 15: The Dilemma of New Urbanism</b>
<b>DUE:</b>	<ul style="list-style-type: none"> <li>• Text: <u>Walker</u> "Why is New Urbanism So Gosh Darn Creepy?" [on LATTE]</li> <li>• Text: <u>Ellis</u> "The New Urbanism: Critiques and Rebuttals" [on LATTE]</li> <li>• Text: <u>Marcuse</u> "Spatial Justice: Derivative but Causal of Social Justice" [on LATTE]</li> <li>• Text: <u>Macy</u> "The Invention of Nostalgia: Seaside, Florida" [on LATTE]</li> <li>• Précis #4: Dickinson "Pleasantville Effect: Nostalgia and the Visual Framing of (White) Suburbia" [on LATTE]</li> </ul>
<b>Topics:</b>	Seaside FL, Celebration FL, Suburbia, and the New Urbanism Movement
<b>Thursday 6.24</b>	<b>Lecture 16: Phenomenology, Meaning, and the Genius Loci</b>
<b>DUE:</b>	<ul style="list-style-type: none"> <li>• Text: <u>Puglisi</u> Ch. 2.8, 3.3, 3.4, 3.5, 3.6, and 3.7</li> <li>• Text: <u>Rowan</u> "The Critical Reception of Norberg-Schulz's Writing on Heidegger and Place" [on LATTE]</li> <li>• Text: <u>Tran</u> "Phenomenology Method of Making Place" [on LATTE]</li> <li>• Text: <u>Young</u> "Daniel Libeskind's Jewish Museum in Berlin" [on LATTE]</li> <li>• Text: <u>Zumthor</u> "A Way of Looking at Things" [on LATTE]</li> <li>• CST #9 (based on one building of your choice, from the weeks text reading)</li> </ul>
<b>Topics:</b>	Genius Loci, Norberg-Schulz, Pallasmaa, Holl, Zumthor, Libeskind, and Diller Scofidio and Renfro
<b>Week 5: Monday 6.28</b>	<b>Lecture 17: Contemporary Directions and Iterations (student led PPT)</b>
<b>DUE:</b>	<ul style="list-style-type: none"> <li>• Text: <u>Puglisi</u> Ch. 3.9, 3.10, 3.11, 3.12, 3.13, 3.14, 4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 4.7, and 4.8</li> <li>• Text: <u>Belma and Sonay</u> "Fractals and Fractal Design in Architecture" [on LATTE]</li> <li>• Text: <u>van Dijk</u> "Experiencing Architecture" [on LATTE]</li> <li>• Text: <u>Pallasmaa</u> "Geometry of Feeling"</li> <li>• Text: <u>Pallasmaa</u> "Architecture of the Seven Senses" [on LATTE]</li> </ul>
<b>Topics:</b>	Foster, Calatrava, Snøhetta, Larssen, Fehn, Maki, Ando, and Ingels (BIG)
<b>Tuesday 6.29</b>	<b>Lecture 18: Sustainability and Materiality</b>
<b>DUE:</b>	<ul style="list-style-type: none"> <li>• Text: <u>Puglisi</u> Ch. 3.8 and 4.9</li> <li>• Text: <u>Masdar</u> "Abu Dhabi's Masdar Initiative" [on LATTE]</li> <li>• Text: <u>McDonough</u> "The Hannover Principles" [on LATTE]</li> <li>• Text: <u>Mostafavi and Leatherbarrow</u> "On Weathering" [on LATTE]</li> <li>• Text: <u>McDonough and Braungart</u> "The Promise of Cradle-to-Cradle Design" [on LATTE]</li> <li>• CST #10 (based on one building from Boston, of your choice, based on the AIA App)</li> </ul>
<b>Topics:</b>	Nouvel, Behnisch and Behnisch, Foster, BedZED, Iceland, Kare, Kuma, Liyuan Library, and LWA
<b>Wednesday 6.30</b>	<b>Lecture 19: Future Directions</b>
<b>DUE:</b>	<ul style="list-style-type: none"> <li>• Text: <u>Puglisi</u> Ch. 4.10</li> <li>• Text: <u>Frazer</u> "Parametric Computation: History and Future" [on LATTE]</li> <li>• Text: <u>Chayka</u> "How the Coronavirus Will Reshape Architecture" [on LATTE]</li> <li>• CST #11 Final Assembled Book (PDF) with Cover Page, Table of Contents, and Bibliography</li> <li>• CST #12 Extra Credit (based on one building from Boston, of your choice, based on the AIA App)</li> </ul>
<b>Thursday 7.1</b>	<b>Final (expect the class to run late)</b>
<b>DUE:</b>	<ul style="list-style-type: none"> <li>• <u>Paper II and Presentation II</u></li> <li>• <u>Essay Exam</u></li> </ul>

## Evaluation and Grading

Grading will be assessed in accordance with the Brandeis University grading system ( $A = 4.00$ ,  $A- = 3.67$ ,  $B+ = 3.3$ , etc.). Development (indication of growth), process and analytical skills, and presentation (both oral and written) will be the primary factors in assessing course performance. Class participation will also be taken into account for grade assessment. Students will be graded on a per project, presentation, or exam/essay basis. Progress grades and academic warnings will be made available to a student performing poorly, or in danger of failing, at any time, and as determined and needed.

Mid Term and Final Essay Exams	15%	( <b>Mid-Term</b> 5% and <b>Final</b> 10%)
Two Individual Progressive Research Papers	20%	( <b>Paper I</b> 10% and <b>Paper II</b> 10%)
Two Individual Paper Presentations (PPT)	15%	( <b>Mid-Term</b> 5% and <b>Final</b> 10%)
Two Group Presentations (PPT)	20%	( <b>Lecture 14</b> 10% and <b>Lecture 17</b> 10%)
Case Study Timelines (CST)	15%	( <b>Case Study Timelines</b> 15%)
Précis Response Essays	10%	( <b>Précis</b> 10%)
Participation	5%	( <b>Participation</b> 5%)
<b>TOTAL</b>	<b>100%</b>	

NOTE: Missed assignments will nullify other grades in the same category. Please remember to submit ALL work. Late assignments will drop a grade for every day late.

## Important Policies and Resources

### Academic Integrity:

Every member of the University community is expected to maintain the highest standards of academic integrity. A student shall not submit work that is falsified or is not the result of the student's own effort. Infringement of academic integrity by a student subjects that student to serious penalties, which may include failure on the assignment, failure in the course, suspension from the University or other sanctions. Please consult [Brandeis University Rights and Responsibilities](#) for all policies and procedures related to academic integrity. Students may be required to submit work via TurnItIn.com, or similar software, to verify originality. A student who is in doubt regarding standards of academic integrity as they apply to a specific course or assignment should consult the faculty member responsible for that course or assignment before submitting the work. Allegations of alleged academic dishonesty will be forwarded to the Department of Student Rights and Community Standards. Citation and research assistance can be found at [Brandeis Library Guides - Citing Sources](#).

### Classroom Health and Safety:

- Register for the [Brandeis Emergency Notification System](#). Students who receive an emergency notification while attending class should notify their instructor immediately. In the case of a life-threatening emergency, call 911. As a precaution, review [this active shooter information sheet](#).
- Brandeis provides [this shuttle service](#) for traveling across campus or to downtown Waltham, Cambridge, and Boston.
- On the Brandeis campus, all students, faculty, staff, and guests are required to observe the university's policies on physical distancing and mask-wearing to support the health and safety of all classroom participants. Face coverings must be worn by all students and instructors in classes with in-person meetings. Students and faculty must also maintain the appropriate 6 feet of physical distance from one another when entering, exiting, or being in the classroom and continue to sit in seats assigned by the professor to assist the university in its contact-tracing efforts. All faculty and students must also clean their work areas before and after each class session, using the sanitizing wipes provided by the University. Classrooms will also be professionally cleaned by Brandeis custodial staff multiple times per day. Review up to date [COVID-related health and safety policies](#) regularly.



**Course Materials, Books, Apps, and Equipment:**

If you are having difficulty purchasing course materials, please make an appointment with your Student Financial Services or Academic Services advisor to discuss possible funding options, including vouchers for purchases made at the Brandeis Bookstore.

**LATTE:**

[LATTE](#) is the Brandeis learning management system. Login using your UNET ID and password. For LATTE help, contact [Library@brandeis.edu](mailto:Library@brandeis.edu). All work for the class must be submitted on LATTE as a PDF or PPT document, or as stated for the respective assignment.

**Library:**

[The Brandeis Library](#) collections and staff offer resources and services to support Brandeis students, faculty and staff. Librarians and Specialists from Research & Instructional Services, Public Services, Archives & Special Collections, Sound & Image Media Studios, MakerLab, AutomationLab, and Digital Scholarship Lab are available to help you through consultations and workshops.

**Privacy:**

To protect your privacy in any case where this course involves online student work outside of Brandeis password-protected spaces, you may choose to use a pseudonym or alias. You must share the pseudonym or alias with me and any teaching assistants as needed. Alternatively, with prior consultation, you may submit such work directly to me.

**Student Support:**

Brandeis University is committed to supporting all our students so they can thrive. If a student, faculty, or staff member wants to learn more about support resources, the [Support at Brandeis](#) webpage offers a comprehensive list that includes these staff colleagues you can consult, along with other support resources:

- The [Care Team](#)
- [Academic Services](#) (undergraduate)
- [Graduate Student Affairs](#)
- Directors of Graduate Studies in each department, School of Arts & Sciences
- Program Administrators for the Heller School and International Business School
- [University Ombuds](#)
- [Office of Equal Opportunity](#).



## I. How to read scholarly architectural texts:

- When was this text written? Who wrote it? Who is this author I'm being asked to read? (Googling the author's name is encouraged.)
- What can the text's date and the author's profile tell me about the argument being made?
- What are some of the key terms that these authors use to make their arguments? What do these terms mean?
- What is the central argument or claim of the text, and the purpose of each of these authors' writing?

## II. How to write a rhetorical précis:

c) A sentence that states the author's **purpose (what for)**, including the intended **audience** and the relationship the author establishes with the audience. This sentence should clarify the bias or lens of the author; why they are bothering to write this; and who they are trying to convince. What is the problem this author is trying to address in this writing"? Add your own comments.

**8. Sentence 8 restates an arguable point. No first-person voice.**

**\*\*NOTE: PLEASE SUBMIT YOUR PRECIS FOR THE WEEK TOGETHER IN ONE DOCUMENT. NOT SEPARATE DOCUMENTS FOR EACH.\*\***

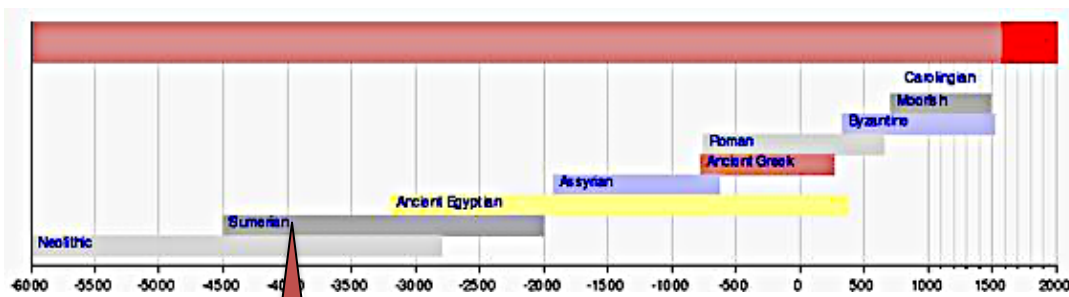
## CREATING A CASE STUDY TIMELINE (CST)

### HEADER (MUST BE single spaced text)

- ☐ Your Name (or Group Number and Group Member Names):
- ☐ Class Name and Number:
- ☐ Instructor Name:
- ☐ Date Created:
- ☐ CST Assignment Number and Text Reference

### BODY (MUST BE double spaced text)

- ☐ Title of Work Selected:
- ☐ Architect/Designer of Work Selected ("unknown" if applicable):
- ☐ Style of Work Selected:
- ☐ Date of Work Selected:
- ☐ Region or Country of Work Selected:
- ☐ Timeline, indicating regional and stylistic context or differences:



- ☐ Marker and annotated text to indicate time stamp of work selected

- ☐ Maps:
- ☐ Images (minimum of two):
- ☐ Sections and Plans (minimum of one):
- ☐ Written paragraph of information (in your own words, no first-person voice, double spaced, and cited0:
  - Style: defining visual and material characteristics
  - Context: social, philosophical, technological, political, and emerging discourse
- ☐ Additional analysis, context, and annotated text (in your own words, and cited):
- ☐ Address how the work selected addresses course debates, themes, and issues:
- ☐ Additional Information:
- ☐ Margins: Bound Side 1"

NOTE: Consider any graphic format, as long as you indicate the information above. No larger than 8.5" x 11" paper, with 1" margin on left side (for binding). Final CST assignment will be a cover page, table of contexts, and brief summation timeline of periods covered. All images and text must be cited with a footnote.

**The CST MUST BE ONE PAGE.**