….praxis—if not on the thither side of this divide— was perhaps somehow between the theoretical and the practical as they are generally understood, and particularly as they are understood in modern philosophy. Praxis as the manner in which we are engaged in the world and with others has its own insight or understanding prior to any explicit formulation of that understanding...Of course, it must be understood that praxis, as I understand it, is always entwined with communication.

—Calvin O. Schrag

"Theory without practice is empty; practice without theory is blind. The ongoing challenge is to bring theory and practice together in such a way that we can theorize our practices and practice our theories."

—Mark Taylor, "The Moment of Complexity"

To claim that architecture today faces a philosophical problem and to suggest that philosophical reflection should be part of any well-constructed program of architectural education is to claim not just that architects have become uncertain of their way and of the maps on which they have been relying, but that such uncertainty reflects a deeper uncertainty about how we ought to live, where our place should be, and how architects are to help shape that place, to "edify", to build in that sense."

Karsten Harries "The Ethical Function Of Architecture"

INTRODUCTION TO ARCHITECTURE/DESIGN IN THE AGE OF RAPID GLOBALIZATION: ARCH 1110

Due to the long history, tradition, and complexity of the discipline of architecture, there are a myriad of ways to structure an "introduction to architecture" course. For instance, one might choose a method frequently utilized by architectural historians: to introduce concepts and their influence through an abbreviated survey of several great buildings throughout history. These presentations are often accompanied by discussions involving the reason for their consideration as cyphers for a particular architectural era, movement, or style. A second method is to actively interrogate and explain many of the foundational theories involving architecture while presenting differing examples of how these theories manifest materially in certain edifices in differing time periods. This is what might be termed as the "critical" method, as it uses architectural criticism to provide context and connections through history to the various theories presented and projects influenced by them. Though both methods are perfectly legitimate ways of introducing the topic of architecture, for this course another avenue will be explored.

This course will commence its introduction of architecture and design from the referential frame of the concept of PRAXIS. Per Shrag's quotation above: *"praxis—if not on the thither side of this divide— was perhaps somehow between the theoretical and the practical as they are generally understood".* Given this assertion, praxis as a concept resides in the interstitial space between the theoretical and the practical. This folded space is neither stable nor clearly defined, but one that is in flux as its predominant influences transition, transform, and morph in circumstance continuously as its "project" changes over time. The exploration of the contingencies surrounding this blurred space between practice

and theory in architecture is especially pertinent in a time where a majority of our social conventions and aspirations are being rapidly transformed by technological advances, climatic transformation, and other globalizing forces.

In addition, the concept of Praxis relates to the exploration of the meaning of the second quote above *by Taylor:* **the ongoing challenge is to bring theory and practice together in such a way that we can theorize our practices and practice our theories.*"* What is being described here is a connection (between Practice and Theory) founded upon a strong set of traditional conventions, concepts, and ideals, but whose relationship constantly morphs and transforms according to the emergent context and surroundings of their iteration. More importantly, the connective tissue between these two threads must be maintained and strengthened through constant critical interrogation by both theorists and practitioners alike. Thus the "practice" and "theory" of architecture cannot be separated, but must be perpetually engaged in a dialogue of inquiry for the health of the discipline. Its underlying concepts, practices, and norms must be critically tested within both the practical and theoretical realms. When this relationship is balanced, the potential for new innovations positively influencing the built environment is great. When out of balance rigid dogma or fanciful theory can ensue.

The third and final quote by Karsten Harries describes the *uncertainty* of the time that architects and designers are currently facing. Uncertainty is the trait that runs through the multitude of challenges that both the profession and related academic research endeavours seek to address presently. Though the canonical traditions in these disciplines are strong in offering guidance, their validity is being tested by globalization and rapid technological advancement. It is in just these types of times that the greatest innovations have occurred through transformative episodes where practitioners and theorists alike are searching for and envisioning innovative methods to address newly emergent issues never encountered before as conventions of expertise are tested to their breaking point. It is in the spirit of Harries's statement: "*about how we ought to live, where our place should be, and how architects are to help shape that place, to "edify", to build in that sense…."* that will guide the subject matter for the course. Its central focus will be the current search for meaning of a new disciplinary identity being envisioned by today's influential architects.

So in short, what this course is not is a historical survey course that focuses on individual iconic buildings to introduce the value and meaning of architecture. Nor is it solely a design or visualization course. In essence, it is an introduction to the endeavour of architecture as an act of making, a creative profession and the quintessential "social" art. This study will be undertaken from the frame of the intrinsic connection between theory and practice as well as the uncertain status of architecture today exploring important concepts to, dialogues emerging from, and discussions centered upon the role and value of architecture and the built environment. These lectures will also introduce important issues facing the professions involved in the design and construction of the built environment as well as some fundamental aspects of the conceptual language used to formulate architecture's basic organizing elements and languages.

CONCEPTUAL STRUCTURE OF THE SEMESTER:

The materials presented in this course will be divided into (13) modules that are organized into three sections. Each part will introduce and explore a different, yet equally important subject pertinent to contemporary architectural dialogue.

Section 01: What is Architecture? (What are some of its defining characteristics, meanings, and foundational questions?)

Simply stated, architecture is concerned with buildings. However, the term "building" has a very complex set of meanings. For instance, as a verb it refers to *the art or business of assembling materials into a structure*; as a noun, it points to a distinctively different set of meanings all together: *a usually roofed and walled structure built for permanent use (as for a dwelling)*. This complexity is shown further in the many facets presented in the Webster dictionary under the "architecture" entry.

*1: the art or science of **building** specifically: the art or practice of designing and **building** structures and especially habitable ones*
2a: formation or construction resulting from or as if from a conscious act: "the architecture of the garden"
b: a unifying or coherent form or structure "a novel that lacks architecture"
*3: architectural product or work "**buildings** that comprise the architecture of the square"*
4: a method or style of building "Gothic architecture"
5: the manner in which the components of a computer or computer system are organized and "integrated different program architectures"

Therefore, the first section of the semester will be explore, discuss, and unpack the complexity surrounding architecture and its definition. It will delve into the difficulty of framing an adequate definition to architecture as well as explore the importance of its social role. Questions surrounding architecture such as 1) "Is architecture art or science?" 2) What does it mean to call architecture a social art? 3) How does it differ from the other arts/science? 4) Does architecture have an ethical role or is it a political act (should it be either or is it both)? 5) Is architecture fundamentally aesthetic or should it only be considered as a functional component to creating a civilized society? These questions and more will be explored to expose students to the complexity of the architectural endeavour in all its varying forms, scales, and related activities.

Section 02: What are the central issues the discipline faces? (The cause of much of the present "uncertainty")

Above, Harries's quote outlines a centrally important context that architects are faced with today: **"uncertainty"**. In other words, the discipline is no longer as self-assured in its social role as it traditionally has been regarding what it means **"to build, or to edify"** in the present globalized context. Architecture is by no means the only discipline facing this type of confusion or apprehension. A majority, if not all disciplines or professions, are faced with a similar condition today, though their expression may differ in context, language, and their central referential issues. To comprehend architecture and where the profession may be headed in the near future, it is important to understand the problems/issues facing it today as well as some of the central tools used to address them as one enters the discipline.

Therefore, the semester's second section will explore the discipline of architecture's general "take" and relationship to the causes of the "uncertainty" predominant in our global society at the beginning of the 21st century. These issues are caused by several large scale disruptors such as 1) the process of globalization, 2) rapid technological advancement, 3) the current climate and environmental crisis, 4) scarcity and, 5) the changing shape of practice/building revolutions. These topics will be introduced from the referential frame of architecture and how they affect contemporary practice presently and in subsequent generations of practitioners.

Section 03: What are some foundational concepts for design? (What are some of its basic languages/vehicles for communication and ordering)

This last section will move from the uncertainty and complexity that architecture faces today to an introduction to some of the basic concepts and tools used by architects traditionally. These tools assist in the perpetual quest to bring order to the chaos they encounter by edifying societal values, and properly ordering architectural projects. It will explore concepts such as form, proportion, structure, and order etc. These are all ideals fundamental to the architectural endeavour and essential to the designers' "tool box". Equally important are ideas underlying design thinking methods like diagramming and manifestos. These ideals will appear/reappear throughout every student's education at UCDenver, emerging in varying forms and contexts due to their central importance to design.

COURSE MECHANICS/STRUCTURE:

Inclusive Design and the Learning Environment:

A central component of this course is the cultivation of an inclusive learning environment. Five values are foundational to this type of learning experience and guides the instructor's intent in all issues related to course design and delivery:

- *Embrace* Technology and its potential for creativity and learning. (but do so critically.)
- Space and Environment matters to the learning experience. Strive to *imagine* creativity inducing, flexible, inviting, and diverse learning environments. (Especially in the age of CoVid-19)
- *Create* an openly inclusive environment (in the spirit/tradition of academic criticism but founded upon mutual respect and transparency)
- *Value* education for its possibility to present new experiences and challenges.
- Be *Responsible* for your views with confidence while showing *respect* and *openness* for the views and educational pathways of others.

Learning Outcomes:

In this course students will:

- Investigate the central issues facing the practice of Architecture/Design today
- Be introduced to the diversity in approaches and potential career pathways related to the practice of architecture
- Investigate a design lexicon and foundational visual literacy concepts.
- Investigate some of the fundamental elements of architectural form, space and order.
- Investigate some of the fundamental principles relating to design and the practice of architecture.
- Develop personal views concerning architecture and its potential.
- Explore a variety of topics influencing contemporary architectural criticism, theory, and critical thought.
- Develop an initial understanding of the path required from architectural education into professional practice.

ONLINE Course Structure:

Due to the current restrictions in place for Co-Vid 19, this course will be delivered as a fully online "asynchronus" course. CANVAS will be used as a communication vehicle to offer lectures, support materials, assignments, discussions and potentially other types of learning opportunities. In addition, lectures and other educational material such as readings and videos will be organized into roughly 16 modules. Each module will run approximately 1 week, with the subsequent module being released the following week until all 16 modules have been completed. Modules will be "officially released" on Tuesday of every week throughout the semester, though they may be accessible a few days before. Online assignments must be formatted, labeled properly and uploaded to Canvas by the due date and time stipulated in each assignment. The central communication component for the course will be CANVAS announcement system. Please make sure at the beginning of the semester that you are receiving these announcements regularly. If you find that you are not receiving them, check your "junk" mail folder, first. If these announcements are not being directed there, please email the course TA: Julianna.Cox@ucdenver.edu. All correspondence should start with the subject line: **ARCH 1110/F2020:** If you have problems or need assistance logging on to this platform, please notify the TA as soon as possible.

Online/zoom Office Hours:

The purpose of "Zoom office hours" is to give students the opportunity to meet "one on one" with the professor and to answer any questions about the course, its content, or to discuss any general issues that need to be addressed relating directly to the course. There will be weekly office hours on Tuesday afternoons from 1:00 – 2:00 PM. (a zoom link to these meetings will sent out through a CANVAS announcement). Since the course is in a large lecture online format of well over 100 individuals, it is highly encouraged that ALL students attend at least one of these Zoom meetings to "check" in with the instructor at least once during the semester. This will allow the anonymity of the large lecture class (especially one delivered online) to be overcome so the professor/TAs can put a "face" to a "name", so to speak. Also, any topic that might be considered confidential (such as grades, etc) should be discussed with the instructor in a private zoom session set up to discuss just this particular issue.. Please email the instructor to set up a time to meet on Zoom to discuss.

Email Address:

michael.jenson@ucdenver.edu

Teaching Assistant:

Juliana Cox: Julianna.Cox@ucdenver.edu

Grader:

Jenna McKnight: Jenna.Mcknight@ucdenver.edu

Required Readings:

Articles relating to specific module topics will be uploaded and assigned throughout the semester on CANVAS.

Computer Access:

Students will be required to submit all projects for each module in a PDF format or similar through their Canvas account. If there are issues with uploading assignments, please contact the course TA BEFORE the assignment deadline or as soon as a problem or issue is detected.

Module Schedule and structure:

Please Note: This is a tentative schedule and is subject to change. Modules will be "officially released" every Tuesday and will include lectures, videos, readings, quizzes, and assignments. Students will not be able to access modules nor will they be visible before they are released. When a module is available an announcement will be sent through CANVAS.

"Rough" Schedule:

Please Note: This is a tentative schedule and is subject to change

MODULE 01 (08.17.20-08.23.20) Class begins *Introduction module*
1) Course Structure/Expectations/detailed syllabus explanation)
2) 10x10 film

MODULE 02 (08.24.20-08.30.20) *The concepts of Praxis/Theory & their relationship*

MODULE 03 (08.31.20-09.06.20) *Critiquing Architecture/Philosophy & Architecture*

MODULE 04 (09.07.20-09.13.20) (Position Paper 01 Assigned) *Defining Architecture*

MODULE 05 (09.14.20-09.20.20) (Quiz 01) *Is Architecture Art or Science?*

MODULE 06 (09.20.20-09.27.20) *Is Architecture a Social/Public Art?*

MODULE 07 (09.27.20-10.04.20) (Quiz 02) *Architecture & Contingency?*

MODULE 08 10.04.20-10.11.20) (Position paper 01 due) *Globalization & Architecture*

MODULE 09 (10.11.20-10.18.20) (Position paper 02 assigned) **Architecture & Scarcity**

MODULE 10 (10.18.20-10.25.20) (Quiz 03) *Rapid Technological Advancement & Architecture*

MODULE 11(10.25.20-11.01.20) (Position paper 02 due) *The Role of Climate/environmental crisis/sustainability in Architecture*

MODULE 12 (11.01.20-11.08.20) (Position paper 03 assigned) *The Role of Health in Architecture & Design*

MODULE 13 (11.08.20-11.15.20) (Quiz 04) *Manifesto*

MODULE 14 (11.15.20-11.22.20) (Position paper 03 due) *The Diagram in Architecture*

MODULE 15 (11.22.20-11.29.20) (Position paper 04 assigned) (Quiz 05) *Architecture: Concept/Form/Order*

FALL BREAK (11.29.20-12.06.20) *(No Module assigned)*

MODULE 16 (12.06.20-12.13.20) (Position paper 04 due) *Architectural Education*

FINALS WEEK (12.07.20-12.14.20) (final test)

Grading/Assessment :

There will be three types of assessment in the course:

Quizzes (40% total): There will be 5 quizzes throughout the semester. Each "open book/open note" quiz will be roughly 8% of the final grade with the total of all 5 quizzes accounting for 40% of the overall grade.

Quizzes will occur roughly every 2 to 3 modules (weeks) and will cover the material presented (in lectures/readings/videos) since the previous quiz. Each separate quiz will be approximately 10-15 multiple choice questions. They will be taken online and will be timed. On the day of a quiz you will have a 24hr period in which you can log on to take the quiz. However, once you have logged on you will have 45 minutes to take it (you cannot log off and come back!). Before starting the quiz make sure you have enough time set aside to complete it and that you have organized your notes in a way that will be easily accessible for reference. If you need special arrangements made for quizzes or the final exam, please contact the course TA (At the beginning of the semester/well before the first quiz) to make these special arrangements. ***Any special accommodation requests must be accompanied by a letter from the office of Disability Resource and Services. (DRS) ph: 303-556-3450 (see below)***

Position papers (40%): Though counter to the prevailing preconception that architecture is mainly about drawing and modeling, in actuality the discipline relies heavily on the written word. Therefore, on alternating weeks from the quizzes, there will be assignments of "position papers" on the most relevant topics presented in the course. These papers will be a minimum of 1000 words and will provide a platform for students to develop a more detailed view of the more centrally important topics covered in the course. They will also provide students with an avenue to practice the predominant means of assessment in later, more advanced courses within the curriculum such as architectural history and theory. Grades will be based on criteria such as clarity of argument/structure, thoroughness of research, and creativity in the explication/exploration of subject matter.

Final Exam (20% total): comprehension of the materials covered in Section 01, 02, 03 (Theory/Praxis Lectures & Readings) will be tested in a multiple choice formatted final exam. Questions will be drawn mainly, but exclusively from a pool of questions drawn from the semester's quizzes. The final will be similar to the quizzes in that it will be taken online and will be timed. On the day of a quiz you will have a 24hr period in which you can log on to take the quiz. However, once you have logged on you will have 2 hours or so to complete it. Before you log on make sure you have enough time set aside to complete the entire test and that you have organized your notes in a way that will be easily accessible for reference during this test. If you need special arrangements made for the final exam, please contact the course TA (At the beginning of the semester/well before the first quiz) to make these special arrangements. *Any special accommodation requests must be accompanied by a letter from the office of Disability Resource and Services. (DRS) ph: 303-556-3450 (see below)*

CAP Lecture Extra Credit (possible additional 5%): To earn a possible 5% extra credit on their final grade, students can attend an online lecture hosted by the college of architecture and planning. Upon submitting a brief essay (minimum 500 words) describing the important work/ideas/concepts presented in the lecture, you will be given up to 5% on your final grade. Grading criteria will be clarity of your description of the material presented as well as the creativity utilized in the explication/exploration of the lecture subject matter.

Required Texts/Visual Material:

Texts/Videos, etc., and their acquisition for the course will be outlined throughout the semester by the instructor as needed and made available through CANVAS. ***There are no required textbooks.***

Policies, Rules, And Regulations:

Students with Disabilities

Students with disabilities who want academic accommodations must register with **Disability Resources and Services (DRS)**, 177 Arts Building, 303-556-3450, TTY 303-556-4766, FAX 303-556-2074. DRS requires students to provide current and adequate documentation of their disabilities. Once a student has registered with DRS, DRS will review the documentation and assess the student's request for academic accommodations in light of the documentation. DRS will then provide the student with a letter indicating

which academic accommodations have been approved. Once you provide me with a copy of DRS's letter, I will be happy to provide those accommodations DRS has approved.

Returning Papers, Quizzes, and Examinations

Papers, quizzes, and examinations will be distributed via canvas.

Plagiarism

Students are expected to know, understand, and comply with the ethical standards of the university, including rules against plagiarism. Plagiarism is the use of another person's ideas or words without acknowledgement. The incorporation of another person's work into yours requires appropriate identifications and acknowledgement. The following are considered to be forms of plagiarism when the source is not noted: word-for-word copying of another person's ideas or words; the "mosaic"(interspersing your own words here and there while, in essence, copying another's work); the "paraphrase" (the rewriting of another's work, while still using their basic ideas or theories); fabrication (inventing sources); submission of another's work as your own; and neglecting quotation marks when including direct quotes. All assigned work ,including drawings and models must be the individual product of each student. Collaborative work must be credited to all participants.

Classroom Decorum

The following ground rules apply to all students and are designed to ensure a classroom environment conducive to learning:

1. Pagers, beepers, cellular telephones, and hand held internet devices must be deactivated before ZOOM meetings begin and remain deactivated throughout the entire class
2. Please do not bring children to zoom meetings
3. Students who engage in disruptive classroom behavior (during zoom meetings) will be reported to the Office of Student Life for appropriate disciplinary action under the UCDenver Code of Student Conduct and, when appropriate, to the Auraria Campus Police for investigation of possible criminal The Code of Student Conduct can be found on the UCDenver website, under Office of Student Life and Student Activities. Disruptive behavior includes, but is not limited to, arriving late to class without explanation or apology; leaving class early without explanation or apology; reading a newspaper or magazine; reading a book with no connection to the content of the course; engaging in prolonged private conversations; sleeping in class; eating, drinking, and/or gum chewing; passing notes; being under the influence of drugs or alcohol; harassment or verbal or physical threats to another student or to the instructor; failing to deactivate pagers, beepers, cellular phones, and/or handheld internet devices; bringing children to class.