

<b>MODULE TITLE:</b>	Cultural Context of Architecture VII
<b>MODULE CODE:</b>	ARC731
<b>DATE OF REVISION:</b>	<b>13 May 2009</b>
<b>MODULE LEVEL:</b>	M
<b>CREDIT POINTS:</b>	10
<b>SEMESTER:</b>	1
<b>MODULE STATUS:</b>	Compulsory
<b>LOCATION:</b>	Belfast Campus
<b>ELEARNING</b>	Web-supplemented
<b>PREREQUISITES:</b>	None
<b>CO REQUISITES:</b>	None
<b>MODULE CO-ORDINATOR:</b>	Dr Bill (William J) Thompson
<b>TEACHING STAFF</b>	Architecture staff and BT

#### **HOURS**

Lectures	12 hours
Seminars	12 hours
Independent learning, typically	76 hours

**Total** **100 hours**

**ACADEMIC SUBJECT** **Architecture**

#### **RATIONALE**

Considerations of architecture as a social art and of the cultural situatedness of architecture as an interdisciplinary practice in social spaces will help students link their previous historical and theoretical work with their practical design tasks, i.e. guide them to develop original, relevant and theoretically informed ideas for their Design thesis throughout year 5.

#### **AIMS**

- To further an understanding of theory and its relation to practice.
- To assist the student in researching case studies
- To develop further understanding of social issues in architecture and neighbouring disciplines
- To enable students to form their positions in debates about the situatedness of architecture in the broad field of culture.
- To assist the student to articulate their understanding of the social contexts of architecture
- To promote the process of developing a design philosophy.

#### **INTENDED LEARNING OUTCOMES**

100% student presentation = 100% continuous assessment.

### **Knowledge and Understanding**

- K3 To develop an appropriate philosophical approach which reveals an understanding of theory in a cultural context
- K6 To create an individual approach to the influences on the contemporary built environment of individual buildings, the design of cities, past and present societies and wider global issues
- K7 To research the histories and theories of architecture and urban design, the history of ideas, and the related disciplines of art, cultural studies and landscape studies and its application in critical debate

### **Intellectual Qualities**

- I4 To critically appraise and form considered judgements about the spatial, aesthetic, technical and social qualities of a design within the scope and scale of a wider environment
- I5 To independently define, and critically appraise, their ideas in relation to a design and to the work of others

### **Professional/Practical Skills**

- P5 To critically review the professional duties and responsibilities of architects, as defined and described in the Codes and Standards relating to their professional practice
- P8 To provide evidence of ability to direct professional operations towards the realisation of personal and professional ambitions.

### **Transferable Skills**

- T3 To apply visual, verbal and written communication methods and appropriate media (including sketching, modelling, digital and electronic techniques) to represent
- T4 To present and communicate the testing, analysis and critical appraisal of complex design proposals and their resolution to a range of professional and lay audiences

### **CONTENT**

Boundaries are explored, where society and architecture converge. Contemporary architecture and contemporary society are critically examined using Contemporary philosophy (Continental philosophy – see Schrag C O, The Resources of Rationality, Indiana, Indiana University Press, 1992).

### **TEACHING AND LEARNING METHODS**

Students will be encouraged to use the library and e-learning resources, first to read and then in an increasingly independent way to research social models by way of interpersonal debate in seminar sessions.

Students will submit their presentation as a fully referenced and illustrated STUDIO GRAPHICS of 2000 words that should include exploration of the issues raised in discussions as well as a statement on initial stimulus and how the theoretical issues may be employed in the research process on which they then embark.

## **ASSESSMENT**

The assessment of this module will be 100% continuous assessment.

**Presentation: 100%            K6, T3, T4, K3, K7, I4, I5, P5, P8**

RIBA/ARB Criteria:

### **D1**

Knowledge of the social, political, economic and professional context that guides building construction

### **D2**

Understanding of briefs and how to critically appraise them to ensure that the design response is appropriate to site and context, and for reasons such as sustainability and budget

### **CC1**

Understanding of the influences on the contemporary built environment of individual buildings, the design of cities, past and present societies and wider global issues

### **CC3**

The inter relationship between people, buildings and the environment and an understanding of the need to relate buildings and the spaces between them to human needs and scale

### **CC5**

Independently define, and critically appraise, their ideas in relation to a design and to the work of others

## **READING LIST**

### **Required**

Bleicher J, Contemporary Hermeneutics, London and New York, Routledge and Kegan Paul, 1980

Hillier B; Hanson J, The Social Logic of Space, Cambridge University Press, 1990

Marcuse H, Towards a Critical Theory of Society, London, Routledge, 2001

Schrag C O, The Resources of Rationality, Indiana, Indiana University Press, 1992

Williams A, The Enemies of Progress, Exeter, Societas Imprint Academic, 2008

### **Recommended**

Anderson J A, Communication Theory, New York, The Guilford Press, 1996

Bachelard, Gaston. The Poetics of Space. Boston: Beacon Press 1969.

Inglis, David, John Hughson (eds). Confronting Culture: Sociological Vistas. Cambridge: Polity 2003

Lefebvre H, (1974) The Production of Space, Oxford, Blackwell, 1991

### Schedule of lectures/seminars

Week	Lecture/seminar
1	Vienna
2	Frankfurt
3	Husserl and Phenomenology
4	Ricoeur and Habermas
5	Machiavelli and Hobbes
6	Leo Strauss
7	Marcuse
8	Seminar with student presentations, discussions, some time for "tutorials"
9	Seminar with student presentations, discussions, some time for "tutorials"
10	Seminar with student presentations, discussions, some time for "tutorials"
11	Seminar with student presentations, discussions, some time for "tutorials"
12	Review

Handouts will be added during the semester to provide information on schedule of presentations,

### Summary

This module presents considerations of architecture as a social art and of the cultural hegemony in which architecture may find itself in spite of being an interdisciplinary practice in social space. It will help students link their previous historical and theoretical work with their practical design tasks, i.e. guide them to develop original, relevant and theoretically informed ideas for their project, as well as research on the way to formulating a design philosophy.

# ASSESSMENT CRITERIA

ARCC731 APPENDIX A

## PRESENTATION

100 % of the mark will be assessed on your performance in the presentation.

The reason for a presentation is to ensure that your ability to speak about a project is addressed, a difficult ambition on our part and one that is very necessary in this world of ours in which speaking is often required.

It is an oral performance linked to the graphics produced in your studio work

You will deliver your ideas within ten minutes and be asked questions about your ideas as raised by discussion.

Failure to speak intelligently about your scheme (adapting your ideas to the questions and responding to questions appropriately) will lose marks

### Question 1

Please explain the way in which you will specifically test any building you produce against the programmes that the users require in order to occupy the building appropriately.

### Question 2

Please explain the way in which social issues impact and/or engage with your design process and also the ways in which you are attempting to increase your awareness of social issues as a legitimate requirement of architectural design.

### Question 3

Please explain how designers introduce global cultural hegemonic interests to the project and the effect this may have on social norms. Start by explaining the term cultural hegemony.

Marking assessment

Peer Group Marking by 3 Peers

Q1.

Are there material descriptions of a programme of action	yes	no
Are these clearly linked to design requirements	yes	no
Are the descriptions useful to me	yes	no

Q2

Are any social issues explained	yes	no
Is the engagement with design explained	yes	no
Are the efforts to increase the awareness useful to me	yes	no

Q3

Is the term cultural hegemony explained at all well	yes	no
Are the influences on social action described at all	yes	no
Is the relationship to social norms described at all	yes	no

Scores moderation

Q1 rated out of ten for promise \_\_\_\_\_

Q2 rated out of ten for promise \_\_\_\_\_

Q3 rated out of ten for promise \_\_\_\_\_

Peer Group Member 1 \_\_\_\_\_

Peer Group Member 2 \_\_\_\_\_

Peer Group Member 3 \_\_\_\_\_

Explanatory notes that might be helpful in structuring your presentation:

### **Introduction**

You should aim to offer the listener an introduction to your project, and then tell the listener what you are going to do, (then do it). It is also a good idea to explain how much of what you intend to present is in the public domain, how much is specifically architectural and what of that is quite special to the work you are presenting and why.

### **Conceptual Exegesis**

It is usually helpful to let the listener know in general what sorts of facts you are going to use in your writing. For example if you are talking about modernism how can you let them understand what they must do to recognize modernism, are you articulating a chronological history or a conceptual approach to modernism, do you use particular ideas and if so whose ideas are they, your own or someone else's, and is your work limited to those particular ideas or do you go beyond them and if so when and how. This is to put your listeners at ease about the range and scope of your work.

### **Analysis**

In writing terms this is like a listing or categorizing of facts and groups of facts that in your opinion (you are the author) need to be put together. It is not always the case that these facts have only one way of making sets and groups and you may regroup and put into different sets as much as you feel necessary in order to let the listener understand how flexible this area of interest can be (or how dogmatic as you wish).

### **Evaluation**

This is the bit where you can let the listener know how you would like all of the above to be considered and what might be done about it if there is indeed anything to be done in your opinion that has been left undone by your own work. This may not be earth shattering, in fact usually it will be that you hope to show how something already known might be more readily known or more memorably known, clarifying and explaining things provides a good outcome for a listener.

### **Conclusion**

This is much like an evaluation except it must aim to go over what has been presented and discuss whether what has been explained or clarified in your STUDIO GRAPHICS is enough to be satisfied with or whether there are not issues left undone that might bear further attention if people are interested enough.

Please provide notes for your portfolio marked CCVII.