INTRODUCTION

This is the second course (including EVDA 523.01/ARST 457.01) in a survey examining the history of architecture and settlement from the prehistoric world until the present. This course will address the traditions of the Western world from the Industrial Revolution until the present, and will be delivered in a lecture format. The course examines technological, social, and political changes that have transformed the history of architecture since the late eighteenth century. It also presents major movements, figures, and building typologies, along with a particular emphasis on the evolving city during the nineteenth and twentieth centuries. New approaches to representation and its impacts on architecture are also studied, along with the changing role of the architect (including the history of women in architecture). Broad cultural questions of modernity and post-modernity are explored, including such critiques of modernism as critical regionalism (with an emphasis on Japan and Canada).

OBJECTIVES

- Students are expected to learn of the changes in worldview that have altered the course of Western architecture and to become familiar with important works, practitioners, theorists and themes. Slide tests are used as the method for evaluating this.
- As history courses are a required part of a professional architecture program, architectural history is understood to be necessary for understanding diverse culture and behaviours. In a multi-cultural world, history provides a dynamic source for the exploration of questions relevant to contemporary architectural practice. The book review and term paper are intended to be articulate studies of questions addressed to historical works.
- To develop and refine skills in research, critical reading, synthesis, visual analysis, oral and written communication. The course addresses the following CACB Student Performance Criteria:


EVALUATION

Slide Tests: Two tests will be given during the term to evaluate students understanding of the key concepts covered in the course. Each test will involve writing short essay-type responses to five pairs of images.

Book Review: Write a 1000 word book review based on a treatise on architecture, urbanism, or gardens (suggestions are found elsewhere in this outline).

Term Paper: Write a 3000-4000 word research paper based on a topic related to the course material. It is recommended that you discuss the topic with the instructor.

<table>
<thead>
<tr>
<th>Component</th>
<th>Weight</th>
<th>Due Date</th>
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<tbody>
<tr>
<td>Book Review</td>
<td>20%</td>
<td>February 2, 2107</td>
</tr>
<tr>
<td>Term Paper</td>
<td>40%</td>
<td>March 28, 2017</td>
</tr>
<tr>
<td>Slide Tests</td>
<td>20%</td>
<td>Test 1: March 28, 2017</td>
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<td>20%</td>
<td>Test 2: April 6, 2017</td>
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</table>

Readings and tests: Students are expected to complete required readings, suggested readings are provided for reference. Two slide tests will be given during the semester. There will not be a Registrar-scheduled final exam.
Your written assignments will be marked for grammatical accuracy, stylistic clarity, and organization as well as for demonstrated understanding of the topic, logical argumentation, and originality of critical comments. Students must use the *Chicago Manual of Style* – see below. Students must undertake research that demonstrates an ability to appropriately select and interpret sources (primary versus secondary, print versus digital) – the extensive use of web based research is discouraged. Papers should include supporting imagery (architectural drawings, photographs, etc.). For further information see:

Chicago Manual of Style Quick Citation: [http://www.chicagomanualofstyle.org/tools_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)
How to write a book review: [https://www.trentu.ca/history/workbook/bookreviews.php](https://www.trentu.ca/history/workbook/bookreviews.php)

**General References**

Ariès, P. and Duby, G. eds., *A History of Private Life* (5 vols.).
Benevolo, L., *The History of the City*.
Collins, P., *Changing Ideals in Modern Architecture*.
Schoenauer, N., *6,000 Years of Housing*.

**COURSE OUTLINE & READING LIST**

**Lecture 1** – January 10, 2017.
Introduction/course requirements. A thematic approach to history. Importance of history for contemporary practice.
Required Reading

**Lecture 2** – January 12
Required Readings
Suggested Readings
Ruskin, J., *The Stones of Venice*.
Ruskin, J., *The Seven Lamps of Architecture*.
Bergdoll, B. and E. Lessing, *Karl Friedrich Schinkel*.
Summerson, J., "William Butterfield, or the Glory of Ugliness," in *Heavenly Mansions*.

**Lecture 3** – January 17
Required Readings
Suggested Readings
Straub, H., A History of Civil Engineering, Chaps. 7 and 8.
Collins, P., Concrete: The Vision of a New Architecture - NA4125 C64.
Ellul, J., The Technological Society.

Lecture 4 – January 19

Required Readings

Suggested Readings
Ruskin, J., The Seven Lamps of Architecture.
Morris, W., News From Nowhere and Selected Writings.
Hollamby, Edward, Philip Webb: Red House, Bexleyheath, 1859.

Lecture 5 – January 24

Required Readings

Suggested Readings
Rowe, C., "Chicago Frame," in Mathematics and The Ideal Villa and Other Essays.
Scully, V., American Architecture and Urbanism.
Condit, C.W., The Chicago School of Architecture.
Upton, D., Architecture in the United States.

Lecture 6 – January 26
Nineteenth Century City: Paris and Baron Haussmann (1809-1891); Barcelona and Ildafonso Cerda (1815-1876); Daniel Burnham (1846-1912) and the City Beautiful Movement.

Required Readings

Suggested Readings
Lecture 7 – January 31
Ebenezer Howard (1850-1928) and the Emergence of the Garden City

Required Readings

Suggested Readings
Fishman, R., Urban Utopias in the Twentieth Century.
Miller, M., Letchworth: The First Garden City.
Unwin, R., Town Planning in Practice.

Lecture 8 – February 2

Required Readings

Suggested Readings
Schmutzler, R., Art Nouveau - N6490 S28.
Collins, G.R., Antonio Gaudi - NA1313 G3A56.
Martinell, C., Gaudi - NA1313 G3M351.
Brett, D., Charles Rennie Mackintosh: The Poetics of Workmanship.

Lecture 9 – February 7
Frank Lloyd Wright (1867-1959) and new concepts of architectural space.

Required Readings

Suggested Readings
McCarter, R., ed., On and By Frank Lloyd Wright.
Brooks, H.A., ed., Writings on Wright.
Gill, B., Many Masks: A Life of Frank Lloyd Wright - NA737 W7G54.
Hildebrand, G., The Wright Space - NA737 W7H46.
Quinan, J., *Frank Lloyd Wright’s Martin House: Architecture as Portraiture.*

**Lecture 10** – February 9
Representation from 1400 to the Present: Perspective to Cubism.

*Required Readings*
- Evans, R., “Translations from Drawing to Building,” in *AA Files*, No. 12, (Summer 1986), pp. 3-18. ISSN 0261-6823, 112 pages.

*Suggested Readings*
- Panofsky, E., *Perspective as Symbolic Form* - NC750 P2313.
- Evans, R., *The Projective Cast.*
- Fry, E., *Cubism.*

**Lecture 11** – February 14
The Influence of Painting and Sculpture 1: the Avant-Garde Movements (Deutscher Werkbund, Expressionism, the Bauhaus). Peter Behrens (1868-1940), Bruno Taut (1880-1938), E. Mendelsohn (1887-1953), Walter Gropius (1883-1969).

*Required Readings*

*Suggested Readings*
- Sharp, Dennis, *Bauhaus, Dessau, Walter Gropius.*
- Naylor, G., *Bauhaus.*
- Nerdinger, W., *Walter Gropius.*

**Lecture 12** – February 16

*Required Readings*

*Suggested Readings*
Warncke, C.-P., *De Stijl 1917-31*.
Cooke, C., *Russian Avant-Garde: Theories of Art, Architecture and the City*.

**Alberta Family Day – February 20, 2017**
**Block Week/Reading Week – February 21-24, 2017**

**Lecture 13** – February 28
Le Corbusier (1887-1965), Form, and the Mechanical Analogy.

**Required Readings**

**Suggested Readings**
- Le Corbusier, *Towards a New Architecture*.
- Frampton, K., *Le Corbusier*.
- Rowe, C., *The Mathematics of the Ideal Villa and Other Essays*.

**Lecture 14** – March 2
Slide Test 1 (material up to Lecture 12)

**Lecture 15** – March 7

**Required Readings**

**Suggested Readings**
- Weston, R., *Modernism*.
- Frampton, K. et al, *Building Brasilia*.
Lecture 16 – March 9

Required Readings

Suggested Readings
Weston, R., Alvar Aalto.
Weston, R., Town Hall, Saynatsalo (Alvar Aalto).
Benedikt., M., Deconstructing the Kimbell.
Steele, J., Salk Institute (Louis I. Kahn).
Frampton, K., Studies in Tectonic Culture.

Lecture 17 – March 14

Required Readings

Suggested Readings
Benevolo, L., History of Modern Architecture.
Miller Lane, B., Architecture and Politics in Germany 1918-1945.
Van Pelt, R.J. and Dwork, D., Auschwitz, 1270 to the Present.

Lecture 18 – March 16

Required Readings

Suggested Readings
Banham, R., Theory and Design in the First Machine Age.
Smithson, A., Team 10 Primer.
Lecture 19 – March 21
Critiques of Modernism 2: Post-Modernism/Populism, High-Tech (Archigram, Metabolism), Deconstruction.

Required Readings

Suggested Readings
Venturi, R., Complexity and Contradiction in Architecture.
Koolhaas, R., Delirious New York.
Koolhaas, R., S. M. L. XL.
Norris, C. and A. Benjamin, What is Deconstruction?

Lecture 20 – March 23

Required Readings

Suggested Readings
Frampton, K., Álvaro Siza: Complete Works.
Barragan Foundation, Luis Barragan: The Quiet Revolution.
Weston, R., Jørn Utzon.
Isozaki, A., Japan-ness in Architecture.

Lecture 21 – March 28

Required Readings
Thom, Ron, “Modern Architecture on the West Coast,” in Whiteson, Leon, Modern Canadian Architecture
Lecture 22 – March 30

Required Readings

Suggested Readings
Keshavjee, S., ed., Winnipeg Modern.
Boddy, T., Modern Architecture in Alberta.
Simmins, G., ed., Calgary Modern.
Flaman, B., Character and Controversy..., Modernist Architecture in Saskatchewan.
Gaboury, E., Etienne Gaboury.

Lecture 23 – April 4

Required Readings

Suggested Readings
Boutelle, S., Julia Morgan, Architect.
Kanes-Weisman, L., Discrimination By Design.

Lecture 24 – April 6
Slide Test 2 – To be confirmed (material from lectures 13-23)

**Lecture 25** – April 11
No Class
SUGGESTED BOOK REVIEW TEXTS

John Ruskin, The Stones of Venice (1851).
Eugene E. Viollet-le-Duc, Entretiens sur l'architecture (1863-72).
E. Bellamy, Looking Backwards, (1888).
W.R. Lethaby, Architecture, Mysticism and Myth (1892).
C. Sitte, City Planning According to Artistic Principles (1899).
Louis Sullivan, Kindergarten Chats and Other Writings (1885-1906).
Barry Parker and Raymond Unwin, The Art of Building a Home (1901).
Raymond Unwin, Town Planning in Practice (1909).
El Lissitzky, Russia: An Architecture for World Revolution (1920s).
M. Ginzburg, Style and Epoch (1924).
Le Corbusier, The City of To-morrow and its Planning (1929).
Le Corbusier, Precisions (1930).
Reyner Banham, Theory and Design in the First Machine Age (1960).
Alison Smithson, Team 10 Primer (1968).
Robert Venturi et al, Learning from Las Vegas (1972).
Peter Cook, Archigram (1972).
Yona Friedman, Toward a Scientific Architecture (1975).
C. Rowe and F. Koetter, Collage City (1975).
SUGGESTED ESSAY TOPICS

Select one of the following topics and examine:

- the concept of ‘ugliness’ in the work of William Butterfield.
- the notion of Edinburgh as the “Athens of the North.”
- the impact of F.L. Olmsted’s Central Park as a romantic landscape.
- notions of ‘home’ in the work of C.F.A. Voysey.
- the relationship between house and garden in the works of Edwin Lutyens and Gertrude Jekyll.
- the role of Dankmar Adler in the Adler and Sullivan practice.
- the emergence of large professional architectural offices in late 19th century Chicago.
- Daniel Burnham and the spread of City Beautiful principles.
- the Garden City cottage as a minimum dwelling.
- the Freudian interpretation of Frank Lloyd Wright’s work in the writings of Vincent Scully and others.
- the role of drawing in the career of Marion Mahoney Griffin.
- the role of collaboration in the work of Charles Rennie Mackintosh.
- Joseph Maria Olbrich’s design of the artists colony in Darmstadt.
- the use of architectural metaphor in the work of Antoni Guadí.
- the concept of the ‘raumplan’ in the houses of Adolf Loos.
- the influence of vernacular and regional factors on Le Corbusier’s work of the 1930s.
- the foundation design course developed by Josef Albers at the Bauhaus.
- the role of furniture in Eileen Gray’s house designs.
- desert themes in the architecture of Mary Colter.
- the modernist development of the Garden City model at Frankfurt in the 1920s.
- Le Corbusier’s project for the Maisons Loucheur.
- themes in the work of Johannes Duiker.
- representations of Fascism in the architecture of A. Libera.
- themes in the Constructivist work of Ivan Leonidov.
- the role of representation in Mies van der Rohe’s architecture.
- the concepts behind the geodesic structures of Buckminster Fuller.
- the expressive modern architecture of Oscar Niemeyer.
- the use of non-rectilinear geometry in late work by Frank Lloyd Wright.
- Alvar Aalto’s use of wood in his architecture.
- the poetics of Louis I. Kahn’s architecture.
- the concept of the “casbah” in Team 10 design.
- Catherine Bauer’s studies of housing.
- the curriculum of the Hochschule für Gestaltung at Ulm in the 1950s.
- the early curriculum of the College of Environmental Design at UC Berkeley in the 1960s.
- Alison and Peter Smithson’s concepts for basic house design.
- themes in the work of Cedric Price.
- urban theories of Shadrach Woods.
- the concepts of the Japanese Metabolist movement.
- Daniel Libeskind’s “Micro-megas” drawings.
- the sculptural approach to design in Frank Gehry’s architecture.
- the use of landscape in the architecture of Luis Barragán.
- Peter Eisenman’s concept of “archaeology” in his work of the 1980s.
- themes in the work of Shin Takamatsu.
- the role of “event” in the early work of Bernard Tschumi.
- the 1970s hi-tech architecture of Diamond and Myers.
- the role of landscape in the work of Canadian Prairie architects.
- themes in Arthur Erickson’s designs for houses.
- digital processes in the design work of Zaha Hadid.
LIST OF KEY BUILDINGS

2. Karl Friedrich Schinkel  Altes Museum, Berlin  1828-1830
   C. Barry and A.W.N. Pugin  Houses of Parliament, Westminster  1840-1870*

3. Joseph Paxton   Crystal Palace, London  1851*
   Henri Labrouste   Bibliothèque Nationale, Paris  1860-1868
   J.A. and W.A. Roebling  Brooklyn Bridge, New York  1883
   Gustave Eiffel   Eiffel Tower, Paris  1889

4. Philip Webb   Red House, Bexleyheath  1859
   C.F.A. Voysey   Broadleys, Cumbria  1898*

5. H.H. Richardson   Marshall Field Store, Chicago  1885-1887
   Adler & Sullivan   Auditorium Building, Chicago  1887-1889
   Burnham & Root   Monadnock Building, Chicago  1889-1892
   William Le Baron Jenney   Fair Store, Chicago  1890-1891
   Adler & Sullivan   Wainwright Building, St. Louis  1891*

6. Baron Haussmann et al   Transformation of Paris  1853-*
   Ildafonso Cerda   Barcelona  1858
   Frederick Law Olmsted   Riverside, Chicago  1869

7. Barry Parker & Raymond Unwin   Letchworth Garden City  1903-*

8. Victor Horta   Hôtel Tassel, Brussels  1892
   Hector Guimard   Metropolitain Entrances, Paris  1899-1904
   Antoni Gaudi   Casa Battló, Barcelona  1905-1907
   Antoni Gaudi   Casa Milà, Barcelona  1906-1910
   Antoni Gaudi   Sagrada Familia, Barcelona  1882-Present
   Charles Rennie Mackintosh   Glasgow School of Art  1896-1909
   Charles Rennie Mackintosh   Hill House, Helensburgh  1902-1903
   Joseph Maria Olbrich   Secession Building, Vienna  1898
   Joseph Hoffmann   Palais Stoclet, Brussels  1905-1910
   Adolf Loos   Steiner House, Vienna  1910
   Adolf Loos   Müller House, Prague  1930*

9. Frank Lloyd Wright   Winslow House, River Forest  1893-1894
   Frank Lloyd Wright   Martin House, Buffalo  1904
   Frank Lloyd Wright   Unity Park Temple, Oak Park  1904-1906
   Frank Lloyd Wright   Robie House, Chicago  1908-1909
   Frank Lloyd Wright   Broadacre City  1934-1958
   Frank Lloyd Wright   Falling Water, Bear Run  1936
   Frank Lloyd Wright   Johnson Wax Admin. Building, Racine  1936-1939, 1944-1950
   Frank Lloyd Wright   Jacobs House, Madison  1936-1937*
   Frank Lloyd Wright   Guggenheim Museum, New York  1943

11. Peter Behrens   AEG Turbine Factory, Berlin  1908-1909
    Walter Gropius and Adolf Meyer   Fagus Factory, Alfred-an-der-Leine  1911
    Walter Gropius and Adolf Meyer   Werkbund Exhibition, Cologne  1914
    Bruno Taut   Glass Pavilion, Cologne  1914
    Erich Mendelsohn   Einstein Tower, Potsdam  1917-1921
    Walter Gropius   Bauhaus, Dessau  1925-1926*

12. Antonio Sant’Elia   Città Nuova Project  1914
    Gerrit Rietveld   Schröder House, Utrecht  1924*
    Konstantin Melikov   USSR Pavilion, Paris  1925
    Vladimir Tatlin   Monument to the Third International Project  1919-1920

14. Le Corbusier   Maison Dom-Ino Project  1915
<table>
<thead>
<tr>
<th>Architect</th>
<th>Project</th>
<th>Year</th>
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<tbody>
<tr>
<td>Le Corbusier</td>
<td>Ville Contemporaine Project</td>
<td>1922</td>
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<tr>
<td>Le Corbusier</td>
<td>Villa da Monzie, Garches</td>
<td>1927</td>
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<tr>
<td>Le Corbusier</td>
<td>Villa Savoye, Poissy</td>
<td>1929-1931</td>
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<tr>
<td>Le Corbusier</td>
<td>Ville Radieuse Project</td>
<td>1931</td>
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<tr>
<td>Le Corbusier</td>
<td>Weekend House, Paris</td>
<td>1935</td>
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<tr>
<td>Le Corbusier</td>
<td>Unité d’Habitation, Marseilles</td>
<td>1947-1952</td>
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<tr>
<td>Le Corbusier</td>
<td>La Tourette, near Lyons</td>
<td>1957-1960*</td>
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<tr>
<td>Le Corbusier</td>
<td>Nôtre Dame du Haut, Ronchamp, near Belfort</td>
<td>1950-1955</td>
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<td>Le Corbusier</td>
<td>Chandigarh</td>
<td>1951-1965</td>
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<td>Hannes Meyer</td>
<td>League of Nations Project, Geneva</td>
<td>1926-1927</td>
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<tr>
<td>Brinkman and Van der Vlugt</td>
<td>Van Nelle Factory, Rotterdam</td>
<td>1927-1929</td>
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<td>May and Rudloff</td>
<td>Bruchfeldstrasse Estate, Frankfurt</td>
<td>1925</td>
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<tr>
<td>Richard Neutra</td>
<td>Lovell Health House, Los Angeles</td>
<td>1927*</td>
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<tr>
<td>Richard Neutra</td>
<td>Kaufmann Desert House, Palm Springs</td>
<td>1946-1947</td>
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<tr>
<td>Niemeyer and Costa</td>
<td>Brasilia</td>
<td>1956-1963</td>
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<tr>
<td>Mies van der Rohe</td>
<td>Project for Brick Country House</td>
<td>1923</td>
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<tr>
<td>Mies van der Rohe</td>
<td>German Pavilion, Barcelona</td>
<td>1929</td>
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<tr>
<td>Mies van der Rohe</td>
<td>Farnsworth House, Plano</td>
<td>1946-1950</td>
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<tr>
<td>Mies van der Rohe</td>
<td>Crown Hall, IIT, Chicago</td>
<td>1952-1956</td>
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<tr>
<td>Mies van der Rohe</td>
<td>Seagram Building, New York</td>
<td>1958</td>
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<tr>
<td>Alvar Aalto</td>
<td>Sanitorium, Paimio</td>
<td>1929-1933</td>
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<tr>
<td>Alvar Aalto</td>
<td>Library, Viipuri</td>
<td>1927-1935</td>
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<tr>
<td>Alvar Aalto</td>
<td>Villa Mairea, Moormarku</td>
<td>1938-1939*</td>
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<tr>
<td>Alvar Aalto</td>
<td>Town Hall, Säynätsalo</td>
<td>1949-1952</td>
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<tr>
<td>Louis Kahn</td>
<td>Richards Labs, Philadelphia</td>
<td>1957-1961</td>
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<tr>
<td>Louis Kahn</td>
<td>Salk Institute, La Jolla</td>
<td>1959-1965</td>
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<tr>
<td>Giuseppe Terragni</td>
<td>Casa del Fascio, Como</td>
<td>1932-1936*</td>
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<tr>
<td>B.N. Iofan</td>
<td>Palace of the Soviets, Moscow</td>
<td>1934</td>
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<tr>
<td>Albert Speer</td>
<td>Stadium, Nurenburk</td>
<td>1937</td>
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<tr>
<td>Alison and Peter Smithson</td>
<td>School, Hunstanton</td>
<td>1949-1954</td>
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<tr>
<td>Stirling and Gowan</td>
<td>Engineering Building, Leicester U.</td>
<td>1959</td>
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<tr>
<td>Candilis, Josic and Woods</td>
<td>Project, Frankfurt-Römerberg</td>
<td>1963</td>
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<tr>
<td>Woods and Schiedhelm</td>
<td>Free University, Berlin</td>
<td>1963-1973</td>
</tr>
<tr>
<td>Herman Hertzberger</td>
<td>Central Beheer Building, Apeldoorn</td>
<td>1974*</td>
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<tr>
<td>Aldo Rossi</td>
<td>Gallaratese Housing, Milan</td>
<td>1969-1973</td>
</tr>
<tr>
<td>Aldo Rossi</td>
<td>Cemetery of San Cataldo, Modena</td>
<td>1971-</td>
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<tr>
<td>Venturi &amp; Rauch</td>
<td>Vanna Venturi House, Chestnut Hill, Pa.</td>
<td>1962*</td>
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<tr>
<td>Charles Moore</td>
<td>Piazza d’Italia, New Orleans</td>
<td>1975-1979</td>
</tr>
<tr>
<td>Michael Graves</td>
<td>Portland Building, Portland</td>
<td>1979-1982</td>
</tr>
<tr>
<td>Ron Herron</td>
<td>Walking Cities Project</td>
<td>1962</td>
</tr>
<tr>
<td>Frei Otto</td>
<td>German Pavillion, Montreal (Expo)</td>
<td>1967</td>
</tr>
<tr>
<td>K. Kurokawa</td>
<td>Nakagin Capsule Tower, Tokyo</td>
<td>1971</td>
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<tr>
<td>Piano and Rogers</td>
<td>Centre Pompidou, Paris</td>
<td>1972-1977</td>
</tr>
<tr>
<td>Norman Foster</td>
<td>Willis-Faber and Dumas Building, Ipswich</td>
<td>1975</td>
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<tr>
<td>Norman Foster</td>
<td>Hong and Shanghai Bank, Hong Kong</td>
<td>1979-1984</td>
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<tr>
<td>Frank Gehry</td>
<td>Gehry House, Santa Monica</td>
<td>1979</td>
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<tr>
<td>Peter Eisenman</td>
<td>Wexner Center, Columbus</td>
<td>1983-1989</td>
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<tr>
<td>Bernard Tschumi</td>
<td>Parc de la Villette, Paris</td>
<td>1984</td>
</tr>
<tr>
<td>Jørn Utzon</td>
<td>Bagsvaerd Church, near Copenhagen</td>
<td>1976</td>
</tr>
<tr>
<td>Carlo Scarpa</td>
<td>Castelvecchio Museum, Verona</td>
<td>1957-1974</td>
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<tr>
<td>Tadao Ando</td>
<td>Koshino House, Osaka</td>
<td>1981*</td>
</tr>
</tbody>
</table>
21. Ron Thom   Massey College, Toronto   1960-1963
Ron Thom   Trent University, Peterborough  1963-
Erickson and Massey  Smith House, West Vancouver  1965
ARCOP    Place Bonaventure, Montreal   1964-1968
Diamond and Myers  HUB Mall, U. of Alberta, Edmonton  1972
Zeider Partnership  McMaster U. Health Sciences Centre, Hamilton 1972
Arthur Erickson   Museum of Anthropology, Vancouver 1976*

Douglas Cardinal   St. Mary’s, Red Deer   1968*

23. Eileen Gray   E-1027 House, Roquebrune-Cap-Martin 1927*

* Described in Course Reader.

NOTES

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

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

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

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

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


7. At the discretion of the instructor, assignments submitted after the deadline may be penalized with the loss of a grade (e.g.: A- to B+) for each day late. The following equivalencies (the University of Calgary has no official percentage scale system) will be used in calculating grades: A+ (95.0-100.0); A (90.0-94.99); A- (85.0-89.99); B+ (80.0-84.99); B (75.0-79.99); B- (70.0-74.99); C+ (65.0-69.99); C (60.0-64.99); C- (55.0-59.99); D+ (50.0-54.99); D (45.0-49.99); F (0.0-44.99).

9. A student who receives a "C" or lower in any one course will be required to withdraw regardless of their grade point average (GPA) unless the program recommends otherwise. If the program permits the student to retake a failed course, the second grade will replace the initial grade in the calculation of the GPA, and both grades will appear on the transcript. Final grades will be reported as letter grades, with the final grade calculated according to a 4-point range. Assignments will be evaluated by percentage grades with their letter grade equivalents as shown. The final grade is an aggregate of all individual assignment grades.
A Critical Review of William R. Lethaby's: Architecture, Mysticism, and Myth: It is not rare to find families with. It was thought to have been frequented by young 'Willem' [1]. Perhaps it was here that W. R. Lethaby became impressed by various civilizations and their perceptions of the cosmos (the universe or spiritual-beyond), a notion discussed throughout his book: 'Architecture, Mysticism and Myth', published 1892. School of Architecture, Planning and Landscape. Faculty of Arts. 1. Summary of Degree Programs. 2. Information for Undergraduate Students. 3. Faculty Regulations. University of Calgary Calendar 2019-2020 Faculty of Arts 3. Faculty Regulations 3.2 Registration and Courses 3.2.3 Course Load. While five three-unit courses taken concurrently represent a normal full load, some programs prescribe additional courses. Students may elect to take up to six 3-unit courses in a term, but an extra course represents a substantial burden and may adversely affect overall performance. Home » Books » A history of architecture v. 2. A history of architecture v. 2. Sturgis, Russell; Frothingham, Arthur Lincoln The Baker & Taylor Company, 1906. Read Full Screen. Book metadata. Icons. Metadata. Subject(s): Art and Design; Architecture. No Copyright - United States.