

<b>MODULE TITLE:</b>	<b>Cultural Context of Architecture V</b>
<b>MODULE CODE:</b>	<b>ARC513B4</b>
<b>MODULE LEVEL:</b>	<b>3</b>
<b>CREDIT POINTS:</b>	<b>20</b>
<b>MODULE STATUS:</b>	<b>Compulsory for BA Hons Architecture</b>
<b>LOCATION:</b>	<b>Belfast</b>
<b>E LEARNING</b>	<b>On Web CT once registered</b>
<b>PREREQUISITES:</b>	<b>general cultural context studies of some sort</b>
<b>CO REQUISITES:</b>	
<b>MODULE CO-ORDINATOR:</b>	<b>Dr Bill (William J) Thompson RIBA</b>
<b>TEACHING STAFF</b>	<b>All Architectural School Staff</b>
<b>HOURS:</b>	
Tutorials each student	1.5 hours
Coursework (typically)	40. hours
Seminars	10. hours
Independent study, typically	148.5 hours
<b>Total</b>	<b>200 hours</b>
<b>ACADEMIC SUBJECT:</b>	<b>Architecture</b>

#### **RATIONALE:**

By now each student will have demonstrated, by way of coursework and exams in years one and two, an increasing familiarity with historical, social and cultural references useful to the practice of and discussions about architecture. However it is important that each student is able to articulate any familiarity they have so as to provide others with a way of sharing those references and thus make social action more possible. In order to achieve depth of study the students will choose from one of three areas of design: -

- The Physical Narrative – the study of surroundings
- The Mental Narrative – the study of consciousness
- The Social Narrative – the study of social action

#### **AIMS:**

To provide each individual student with a chance to demonstrate their ability to make social and cultural interventions and justify issues of design integrated with their personal knowledge related to the production of the built environment.

- To support and encourage an appreciation of a specific interest in depth as well as breadth.
- To develop the student's capacity to understand a specific interest relative to the general rubric of cultural context in architecture.

- To develop the student's ability to edit and boost facts contained in written text and discourse.
- To encourage the skills of writing, selection and reasoning, within the architectural profession having an appreciation of the possible understanding of that work.

### **INTENDED LEARNING OUTCOMES:**

*100% of the assessment will be by **coursework** to allow essay writing as the mode of assessment and include feedback to the students during the semester interactively with seminars/lectures.*

#### **Knowledge and Understanding**

- K1 Identify and apply an understanding of relationships between personal, historical, social and cultural circumstances and architectural interests
- K6 Identify and apply historical, social and cultural paradigms to architectural issues

#### **Intellectual Qualities**

- I1 Cognize paradigmatic socio-cultural influences on architecture
- I5 Identify and comment on the effects designed interventions may have on users
- I6 Identify and justify relationships between local and global influences on architectural designs

#### **Professional Qualities**

- P1 use written and verbal skills in order to communicate ideas

### **CONTENT:**

15 minute tutorials on a one to one basis. [as appropriate] [available weeks 1 through 10 inclusive to be achieved twice in that period of time]

Seminars of one hour each on a) individual, b) social and c) cultural issues relative to the production and critical appreciation of the built environment and the production of the dissertation itself [Bill Thompson and others] [weeks 1 through 16 as indicated during the process] [weeks 13-16 being in semester II year 3]

### **TEACHING AND LEARNING METHODS:**

Students will be expected to make maximum use of library and learning resources on campus sites and further away where necessary eg; inter-libarary loans.

Tutorials will be opportunities for tutors to guide individual student action.

Students will be directed to specific evidence by way of the lecture/seminar series and according to tutorial interactions.

## **ASSESSMENT:**

Part of the assessment of this module will be by means of a **viva** – an interview or oral presentation with an invited group of professionals and academics – 30% of the total see appendix B.

One **draft of 1500 words** will assist in the viva and provide an indication of the student's ability to edit and articulate a specialist subject – 20% of the total see appendix A – this will lead to the final written thesis.

Written illustrated Dissertation of 6000 words or other approved output in seminar two for which the remaining 50% of the marks are given see appendix C.

Assessment element	LO	ARB	overall %
One submission of draft week 1	I5, I6, P1		20% of mark
Viva week 18 approx	I1, P1		30% of mark
*Dissertation week 15	K1, K6, I5, I6, P1	<b>CC3</b>	50% of mark

**\*Students must note that the DISSERTATION of 6000 words examines the ARB requirement for CC3**

## **READING LIST:**

### **The Social Narrative**

#### **Essential Reading:**

Zimmer C, *Soul Made Flesh*, London, Arrow Books, 2004

Watkin D, *Morality and Architecture Revisited*, London, John Murray, 2001

Taylor C, *Multiculturalism; The Politics of Recognition*, Princeton, Princeton Uni Press, 1994

#### **Recommended reading:**

Ray N, *Architecture and its Ethical Dilemmas*, Oxon, Routledge, 2005

Madanipour A, *Public and Private Spaces of the city*, London, Routledge, 2003

Gehl J, *Life Between Buildings*, Copenhagen, The Danish Architectural Press, 2001

### **The Physical Narrative**

#### **Essential Reading:**

Zevi B, *Architecture as Space, Horizon*, 1957

Venturi R Scott Brown D, *Architecture as Signs and Systems*, Cambridge Ma; London, Belknap, 2004

Kurokawa K, *The Philosophy of Symbiosis*, London, Academy Editions, 1994

#### **Recommended reading: -**

Kernohan D, *User Participation In Building Design & Management*, Butterworth, 1992

Van de Ven C, 1977, *Space in Architecture*, Van Gorcum, Assen, 1987

Summerson J, *The Classical Language of Architecture*, London, Thames Hudson, 1980

### **The Mental Narrative**

#### **Essential Reading: -**

Tschumi B, *Architecture and Disjunction*, Cambridge Mass, MIT Press, 2001

Rose S, *The 21st Century Brain*, London, Jonathan Cape, 2005

Habraken N J, Palladio's Children, London; New York, Taylor + Francis, 2005

**Recommended reading: -**

Pai H, The Portfolio and the Diagram, MIT Press, Chicago Massachusetts London, 2002

Zeisel J, Inquiry by Design, Cambridge University Press, USA, 1984

Duffy F, Architectural Knowledge, London, Spon E & FN, 1998

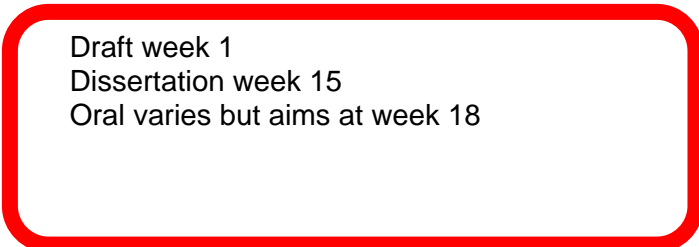
**Summary ARC513B4**

This module requires the student to produce an illustrated narrative to show that they are capable of doing so in relation to an architectural topic in a way that takes due account of suitable reference works and existing theories of architecture and architecturally related interests. This is only exceptionally a work of original research and should be an opportunity for the student to demonstrate a depth and breadth of knowledge of a subject that they have understood to degree level using their own abilities and skills of time and information management.

Note that the hand in for draft and dissertation is to be on disk. Two copies, each on one disk, each disk marked with the name of the student, for both draft and for dissertation.

In addition one printed and bound copy of draft and dissertation is to be placed by the student into their portfolio (once each is completed)

Late submissions will have marks deducted. For the avoidance of doubt the week given allows the student to place the work into the mail box of the module coordinator anytime up to noon of the Monday following.



Draft week 1  
Dissertation week 15  
Oral varies but aims at week 18

## ASSESSMENT CRITERIA

**This Module examines CC3 of ARB requirement  
In addition to the learning outcomes listed  
(above)**

**The student will be able to**

**Form considered judgements about the spatial, aesthetic, technical and social qualities of a design within the scope and scale of a wider environment**

**This is marked according to the essay section of your work under the measures of interpretation, understanding and application for which sections you must get 40%**

**DRAFT OF 1500 WORDS**

20 % of the dissertation will be assessed for the preparation of the

Clear and unequivocal indication of topic

&

Indication of reference material availability

Marked out of 20 contributing 20% to the final mark:

10 Clear and unequivocal indication of topic

9-10 Clear and unequivocal indication of topic

7-8 Good indication of topic

5-6 Approximate indication of topic

3-4 Vague indication of topic

1-2 No real idea of topic discernable

10 Indication of reference material availability

9-10 Clear indication of TWO BOOKS properly referenced <sup>1</sup>

7-8 Rough ditto

5-6 Indications of effort

3-4 Vague indications of effort

1-2 No attempt made at all

It is intended to provide an impetus and reward for taking an early decision on the topic and for identifying the issues relating to historical, social, cultural and implications for architecture in a sound manner

And also securing the references that will provide the identity of your engagement with the topic see appendix D citation requirements.

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<sup>1</sup> You may also reference web sites and more books but those with too many books and two web sites may be marked down since the point is to **fully question** your reference rather than collect a library!

**VIVA**

30 % of the dissertation will be assessed on your performance in the viva.

The reason for a viva is to ensure that we can assess your ability to speak in public, a notoriously difficult ambition on our part and one that is very necessary in this world of ours in which public speaking is often required in order to progress your ideas!

**It is an oral only performance**

**You will deliver your ideas within one minute and be asked questions about your ideas using speech only! – five minutes per student.**

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

**Note that 30% of the total is at stake!**

5% each scored 1-5 out of five (best) one (worst)

Initial delivery directed to audience with sustained delivery.

Questions answered well

Interest of the 'audience' sustained throughout

Obviously familiar with the topic and confident

Able to handle any problematic questions thoughtfully and quickly

Polite and engaged throughout (but not sycophantic!)

**DISSERTATION OF 6000 WORDS**

50 % of the dissertation will be assessed against the following:

INDIVIDUAL CONTRIBUTION LOs B3, C5

9-10 Discursive and Original  
 7-8 Engaged and Original  
 5-6 Interested and Original  
 3-4 Interested  
 1-2 Competent

	<b>1</b>	
<b>ARB REQUIREMENTS</b>	<b>2</b>	
	<b>2</b>	
	<b>2</b>	
	<b>1</b>	
	<b>1</b>	
	<b>1</b>	

UNDERSTANDING LOs A1, B1

9-10 Excellent comprehension of the nature and significance of the topic  
 7-8 very good ditto  
 5-6 good  
 3-4 reasonable  
 1-2 adequate

INTERPRETATION LOs A6, B5, B6

9-10 Excellent demonstration of meaning based in and around the topic  
 7-8 very good ditto  
 5-6 good  
 3-4 reasonable  
 1-2 adequate

APPLICATION LOs A1, A6, B1, B5, B6

9-10 applied to architecture and/or architectural subject brilliantly  
 7-8 ditto very well  
 5-6 ditto well  
 3-4 ditto reasonably  
 1-2 ditto adequately

EVIDENCE OF READING LOs A1, B1

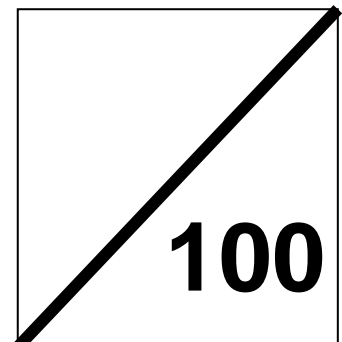
9-10 excellent correlation between text/visuals and sources  
 7-8 very good ditto  
 5-6 good ditto  
 3-4 reasonable  
 1-2 adequate

REFERENCING LOs B3, C5

9-10 excellent referencing of text and web  
 7-8 very good ditto  
 5-6 good ditto  
 3-4 reasonable  
 1-2 adequate

PRESENTATION LO B3, C5

9-10 Clear layout with intelligent use of visual material  
 7-8 Clear layout with adequate use of visual material  
 5-6 Obviously considered layout but dull  
 3-4 Minimal consideration of layout  
 1-2 Thrown together





Explanatory notes that might be helpful in structuring your dissertation:

### **Introduction**

You should aim to offer the reader an introduction to your topic, and then tell the reader 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 your reader 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 readers 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 reader 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 reader 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 reader.

### **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 dissertation 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 two copies bound typewritten (double spacing) on A4 white paper and in addition one copy must be put into your portfolio clearly marked ARC513B4 2008\_9 and YOUR NAME AND STUDENT NUMBER.**

**A contents page is required – see appendix E**

**Plagiarism – please remember that copying without referencing will be SEVERELY punished with a zero mark and possible failure of the entire course because of an insufficient number of marks overall.**

**Copying far too much material will also result in loss of marks even with referencing if the amount of copying is greater than necessary (as a rough guide no more than 15% of a dissertation should be copied text and that must be very clearly indicated in italics and inset so that there is absolutely no confusion about what is yours and what you are using that has been provided by others.**

**REFERENCING**

Please see the relevant pages of:

Warburton N,  
The Basics of Essay Writing,  
London and New York,  
Routledge,  
2007

The point of referencing is to allow others to check and use the work you do and also to compare their own interpretation of what is referenced to your use of it and your implied interpretation of it. This becomes more important the further one goes in research so look upon it as good practice for beginners.

**CONTENTS PAGE**

**List of illustrations and tables** if any

**Acknowledgements** (try to avoid excessive thanks when writing this)

**Introduction**

**Body of text**

It helps if you gather up your range of work done and see if it fits best into a serial reading or a category break down e.g.:

- Eating and drinking in NI
- Cafes
- Pubs
- Restaurants
- Specialist establishments and Hotels
- Etc

**Or**

- Eating in NI
  1. Low budget
  2. Medium budget
  3. Expensive
- Drinking in NI
  1. Casual drinking
  2. Fine wines and spirits
  3. Non alcoholic and natural beverages

It also helps if you break large amounts of text up into paragraphs and headed sections within larger headed sections so that there is a beat/rhythm to the work like there is in music.

**Conclusion**

**Notes** if any (do either end notes or footnotes to each page)

**References and Bibliography**