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Fall 2024

ARCH 110: Tools + Techniques I, all sections

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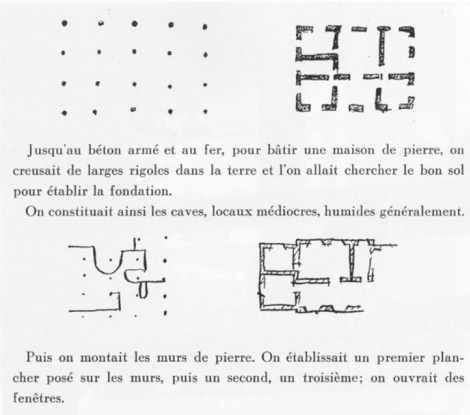
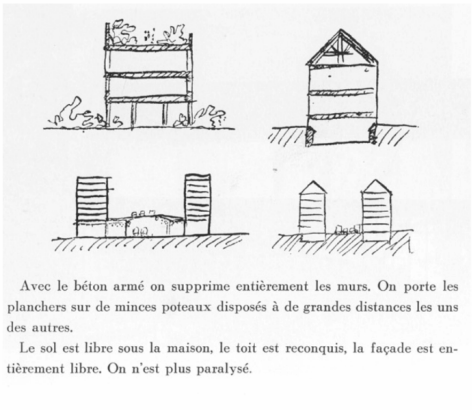
NJIT HCAD FALL 2024

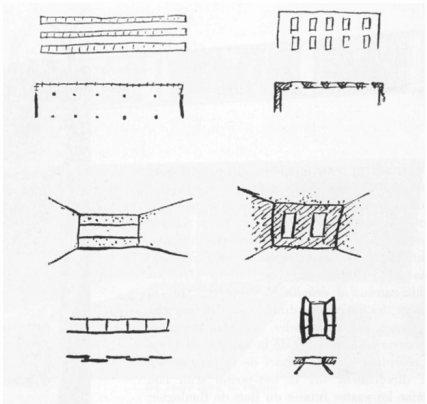
GABRIELLE ESPERDY + THOMAS OGORZALEK

MOHAMED GAMAL- ELDIN + ADDISON GODEL + ADRIANNA SABAT + ETIEN SANTIAGO + MANSI SHAH
MATT SHAW + CHARLIE WEAK

ARCH 110: Tools + Techniques I







TUESDAYS 8:30-9:50 am in Alumni Lecture Hall 1 and Weston Lecture Hall 2 [all sections]
WEDNESDAYS 8:30-9:50 am or **10:00-11:20 am**

003 [Sabat] 8:30-9:50 in FMH 309
007 [Shaw] 8:30-9:50 in FMH 313
011 [Weak] 8:30-9:50 in FMH 319
015 [Shah] 8:30-9:50 in FMH 321
019 [Santiago] 10:00-11:20 in KUPH 117
025 [Santiago] 8:30-9:50 in FMH 403
029 [Gamal-Eldin] 10:00-11:20 in W310
H03[Ogorzalek] 10:00-11:20 in W258
005 [Sabat] 10:00-11:20 in TIER 111
009 [Weak] 10:00-11:20 in FMH 407
013 [Godel] 10:00-11:20 in FMH 409
017 [Shaw] 10:00-11:20 in KUPH 208
023 [Gamal-Eldin] 8:30-9:50 in FMH 413
027 [Godel] 8:30-9:50 in FMH 405
031 [Shah] 10:00-11:20 in CKB 220

COURSE OVERVIEW: 3 credits; 3 contact hours; meets twice a week; enrollment app. 225 students. This required undergraduate course introduces first year students to tools and techniques of architecture thinking in diverse spheres of architecture culture through weekly lectures and discussions. In ARCH 110, *thinking* is positioned as a critical disciplinary practice that parallels architecture's practice of *making*. In this course, tools and techniques of thinking include reading, writing, and speaking about architecture and related ideas. The course introduces tools and techniques for researching and presenting architecture and architectural ideas. It fosters a broad understanding of what it means to "do" architecture and to establish essential disciplinary connections among all ARCH courses, both studio and allied subjects. ARCH 110 is the first course in a two-semester sequence that continues in the spring with tools and techniques of architecture making.

NAAB PROGRAM CRITERIA: The National Architectural Accrediting Board accredits NJIT's architecture program. The NAAB has *Program and Student Criteria* that must be covered by any architectural curriculum to attain their approval. Arch 110 satisfies the following criteria:

- *PC1 (Career Paths)*: How the program ensures that students understand the paths to becoming licensed as an architect in the United States and the range of available career opportunities that utilize the discipline's skills and knowledge

- *PC4 (History & Theory)*: How the program ensures that students understand the histories and theories of architecture and urbanism, framed by diverse social, cultural, economic, and political forces, nationally and globally.
- *PC7 (Learning and Teaching Culture)*: How the program fosters and ensures a positive and respectful environment that encourages optimism, respect, sharing, engagement, and innovation among its faculty, students, administration, and staff.
- *PC8 (Social Equity & Inclusion)*: How the program furthers and deepens students' understanding of diverse cultural and social contexts and helps them translate that understanding into built environments that equitably support and include people of different backgrounds, resources, & abilities.

LEARNING OBJECTIVES: The learning objectives for this course are directly related to teaching students how to ***read*** the diverse ***texts*** of architecture. These include written texts in the form of architectural history, theory, and criticism; visual texts in the form of drawings (rendering, plans, sections, etc.), photographs, models, films, and other 2-D and 3-D representational media; and the buildings themselves, in the form of on-site field observation and documentation. The class also introduces students to architecture as a practice, a profession, and a culture that enables them to begin to understand the diverse ways that humans shape and use the built environment.

The course introduces students to tools and techniques of architecture thinking to develop essential skills of communication, organization, and critical thinking in a discipline-specific way. In this way, ARCH 110 reinforces and augments the skills introduced in the university's first-year writing course. The course helps students develop observational, analytical, and evaluative skills aimed at apprehending the formal and experiential qualities of architecture and comprehending architecture's social, cultural, technological, and ecological dimensions. Within the context of architecture, students will enhance diverse literacy skills, including textual, visual, information and media literacies. To this end, this course helps students understand the importance of architecture's traditions and its discourse in terms of history, theory, and criticism and will demonstrate the importance of architecture's relationship to other disciplines, including art, design, and the humanities.

By the time students have completed this course, they will be able to demonstrate introductory knowledge gleaned from a range of disciplinary perspectives and media (lectures, texts, images, videos) and to integrate this knowledge to communicate their ideas through oral, visual, and written media. They will begin to develop research skills and the ability to synthesize and apply architectural knowledge from lectures and assignments. They will be able to observe with a critical eye, engage in thoughtful discussions using specialized vocabulary, and demonstrate comprehension of and critical thinking about a range of architecture subjects.

COURSE FORMAT: ARCH 110 students meet as a group on Tuesdays for a lecture followed by Q+A with the instructors. While weekly lectures introduce essential content, the Q+A is equally important as Instructors *"model"* best practices for critical inquiry, dialogue, and response. On Wednesdays, ARCH 110 students meet in sections of 15- 20 students modeled on a traditional academic recitation or preceptorial. Each section is a small group environment dedicated to dynamic/active two-way engagement. Sections enable students to learn and review course materials, encourage students to ask questions about course content without the pressure of a crowded lecture hall, and catalyze participation in in-depth discussions with your peers and your instructor.

COURSE REQUIREMENTS [NB: to pass this course you must complete all assignments]

- Alert attendance at weekly [Tuesday] lectures [grade may be lowered for poor attendance]
- Active participation in weekly [Wednesday] section discussions -- **25%**
- Weekly Writing [RESPONSE & REFLECTIONS] -- **25%**
- PechaKucha Presentations assigned throughout the semester -- **20%**
- LogBook 110 [final dossier of research/writing/analysis] -- **30%**

Lecture & Section Attendance: According to NJIT's Attendance Policy for Undergraduate Students, you are expected to attend all regularly scheduled classes. Because Tuesday lectures provide essential course content and weekly Wednesday sections reinforce and expand that content, students with 3 or more unexcused absences may receive lowered grades or be required to WITHDRAW from the course. Students requesting an excused absence for religious, athletic or other acceptable scheduled reasons MUST notify their section instructor via email no later than ONE WEEK before the absence will occur. Students who miss a lecture or section for medical or other acceptable reasons MUST submit appropriate documentation to the Office of the Dean of Students within two weeks. Absences not submitted to the Dean of Students will NOT be excused. Visit the Dean of Students FAQs for more information. Students are expected to be punctual, arriving promptly for the start of every class. Late arrival to either Tuesday lectures or Wednesday sections will be noted and students who are persistently late may receive lowered grades.

Section Discussion Participation (25% of final grade, cumulative): Unless otherwise indicated, for every section meeting, students are required to be prepared to discuss required reading(s) and lecture content to facilitate and stimulate discussion. Your preparation of readings should include summarizing the author's argument/thesis and highlighting the key architectural (etc.) and theoretical issues the article discusses. You should also review lecture notes and make direct connections between the lecture content and the assigned reading(s). Students are required to look up any words or references with which you are not familiar. Students should conduct basic research to situate the author and the argument in the appropriate socio-cultural or disciplinary context. Each week, specific students may be assigned to give an overview/summary of the reading and/or lecture as a way of directing subsequent discussion. Active participation in section discussions requires not only preparation before class, but also engaged listening during class. Active participation also means that you will not wait passively to be called on, but that you will contribute to the conversation by answering and asking questions for the duration of the section meeting.

Weekly Writing (25% of final grade): To meet the learning objectives of ARCH110, students will write about architecture and architectural ideas every week! More precisely, students will write about architecture **twice** each week, completing a RESPONSE and a REFLECTION.

- RESPONSE: At the end of every Tuesday lecture, students will receive a prompt that asks them to write a quick RESPONSE to the ideas raised in the lecture. This RESPONSE requires no additional reading or research--it is meant to be an immediate reaction. Each RESPONSE is 100 words (no more than 120) and students will post this RESPONSE on Canvas BEFORE the start of Wednesday sections, using the Discussion board. During sections, students may be asked to read their responses aloud to stimulate class discussion and are required to copy your RESPONSE into your notebook/sketchbook. While your RESPONSE is ONLY 100 words, you are still required to revise, edit, and proof-read before posting to Canvas. **Include your word count.**
- REFLECTION: After every Wednesday section, students will write a thoughtful REFLECTION that considers some aspects of the week's lecture, reading(s), and discussions in greater depth or that makes pointed connections between weekly content and a specific dimension of architecture culture. REFLECTIONS may require students to answer a question, annotate a text or image, describe a building or project, or document an in-the-field/site-specific experience. REFLECTIONS may also require students to conduct directed research before completing their written texts. Each

REFLECTION is 400 words (no more than 450) and students MUST upload this REFLECTION to Canvas as a PDF file BEFORE the start of the following Tuesday lecture, using this naming convention: *REFLECTION #[insert number] LAST NAME FIRST NAME*. Students must revise, edit, and proof-read each REFLECTION prior to uploading to Canvas. Students may be asked to submit REFLECTIONS for peer review. **Include your word count.**

- Weekly Writing Evaluation Policy: At the semester's end, students receive a letter grade, cumulative and proportional, for their cumulative Weekly Writing assignments.
  - RESPONSE (5%) submissions are evaluated as Complete/Incomplete (1 point / 0 points), but note that an insufficient RESPONSE will also result in 0 points.
  - REFLECTION (20%) submissions are evaluated using a numerical system to encourage continuous improvement, explanations below.
    - 8.6 - 10 (B+, A) = your submission goes well beyond the merely adequate, ranging from Excellent to Superior.
    - 7 - 8.5 (C, C+, B) = your submission is adequate and/or satisfactory, ranging from Acceptable to Good to Very Good.
    - 6 - 6.9 (D) = your submission represents the bare minimum because, for example, you failed to adequately address the prompt or you failed to proofread your work.
    - 0 - 5.9 (F) = incomplete because you failed to submit or your submission is insufficient.

PechaKucha Presentations (20% of final grade): Every student will make two presentations. To encourage precision and sharpen criticality, each presentation will take the form of an abbreviated PechaKucha. The term means "chit chat" in Japanese and the format was devised in the early aughts by two architects working in Tokyo who wanted to give interesting ideas/projects a platform while avoiding long-windedness. PechaKucha is typically 20x20, with presenters showing 20 slides for 20 seconds each. Brevity should not be mistaken for a lack of rigor. Rather, it suggests taking only the most important part of your idea and refining it for presentation. As *Wired* put it more than a decade ago, when PechaKucha was becoming a global phenomenon: "Get to the powerpoint in 20 slides then, sit the hell down." For ARCH 110, our PechaKucha *Brevis* will be 5 x 20—5 slides for 20 seconds each, with approximately 50 words per slide. Full details are posted on Canvas.

LogBook 110 (30% of final grade): This semester-long project is an intellectual journal of your travels as an architectural thinker in the form of a curated dossier-portfolio incorporating your written texts, annotated images, and sketches and diagrams. Emphasizing the iterative nature of the practice of architecture thinking, you will develop your LogBook from your weekly lecture/section notes and sketches and your weekly writing (RESPONSE and REFLECTION), revising, expanding, and reformatting them to document your semester's work AND your intellectual development. You are not merely re-presenting the work of 15 weeks, you are analyzing and interpreting that work to provide an explicit POINT OF VIEW reflecting your architecture thinking. Full details are posted on Canvas.

COURSE MATERIALS

Syllabus: A college-level syllabus is a detailed overview of the objectives, requirements, expectations, and content of the course. While sometimes referred to as a "contract" between the students and the instructor(s), the syllabus is better understood as a plan and a promise of what the instructor(s) hopes to accomplish with the students during the semester. A syllabus requires mutual understanding by all parties, which means that every student must read every page of the syllabus at the beginning of the semester. Thus, the syllabus is your first assigned reading! While the syllabus is always subject to contingencies and changes, students may be reasonably assured that the contents of the document will remain relevant for the duration of our 15 weeks together.

Canvas: ARCH 110 documents are posted on the course website, accessible through NJIT's Canvas portal. To access Canvas, you need your UCID and password and you must be registered for the course. Documents posted on Canvas include syllabus, updated course calendar, assignments, required readings and special announcements. None of these documents are distributed in hard copy. It is your responsibility to check Canvas regularly for documents and announcements. Students are required to upload a photograph, showing your face, to serve as a Canvas profile picture.

Lecture Outlines: In advance of each week's Tuesday class, a lecture outline is posted on Canvas. The outline contains all essential information found in the slide titles and captions, including names, dates, titles, locations, etc. for all texts, buildings, sites, and objects discussed in the weekly lecture. Lecture outlines also contain important terminology and key themes that students will encounter in weekly readings and address in weekly writing assignments. Students are encouraged to consult the outline during the lecture to follow the presentation more easily and to enhance note taking. After the lecture, the outline is a useful reference when preparing for section discussions.

Digital Images: Selected slides from each lecture are posted on Canvas in PDF form in advance of each week's Tuesday lecture. These slides include images and captions for students to reference as they work on weekly writing assignments and prepare for weekly discussions. NB: only key slides are posted on Canvas and these slides are NOT a substitute for the lecture itself.

Weekly Readings: Assigned weekly readings are an essential component of ARCH 110. These texts are by significant designers, theorists, historians, critics and other interlocutors from inside and outside of architecture. These readings complement weekly lectures and are discussed during weekly sections. They also serve as a touchstone for weekly writing assignments. Assigned readings must be completed in a timely fashion, ideally prior to each week's Tuesday lecture, but absolutely prior to Wednesday sections. Weekly readings are listed in the schedule below and on Canvas. All readings are available in digital form: PDFs are posted on Canvas; if the NJIT library owns the electronic version of the book from which our readings are drawn, students are responsible for accessing and downloading the reading. In other words, not every reading is posted directly on Canvas.

Reference Texts: These reference works offer an important foundation for ARCH 110 and are companion texts for the entire semester. Selections from some of these books are assigned as weekly readings; selections from others are required as background for projects and assignments. Regardless, students are encouraged to consult them throughout the semester, and to either purchase them as investments in their professional libraries or to bookmark them for reference throughout the undergraduate program. Hard copies of these books are available at the NJIT bookstore, major retailers, and the Littman A+D Library. Digital copies are available via the NJIT library website.

- Crowe, Norman and Paul Laseau. Visual Notes for Architects and Designers. 2nd Edition. Hoboken: John Wiley & Sons, 2011.

- Kalir, Remi and Antero Garcia. Annotation. *Essential Knowledge Series*. Cambridge: MIT Press, 2021.

- Porter, Tom. Archispeak: An Illustrated Guide to Architectural Terms. London & New York: Routledge, 2004.

- Simitch, Andrea and Val Warke. The Language of Architecture: 26 Principles Every Architect Should Know. Beverly: Rockport, 2014.

- Singley, Paulette. How to Read Architecture: An Introduction to Interpreting the Built Environment. London & New York: Routledge, 2019.

- Spector, Tom and Rebecca Damron. How Architects Write. 2nd Ed. London: Routledge, 2017.

- Wiseman, Carter. Writing Architecture: A Practical Guide to Clear Communication about the Built Environment. San Antonio: Trinity University Press, 2014.

Notes: To succeed in this course, you must take thorough notes during lectures and sections, and from assigned readings. Taking notes allows you to process the material and translate it into your own critical framework. Note taking also allows you to determine what you do not understand and what questions to ask. When taking notes write down key phrases, terms, or descriptions—whatever is emphasized in the lecture. You should also take visual notes—sketches and diagrams of buildings, objects and ideas. Your notes should capture the WHO, WHAT, WHERE, WHEN, HOW & WHY of an architectural issue or idea, or of a building or project. After lectures, review your notes alongside the lecture outline and compare your notes with those of your colleagues to see what you might have missed. Annotate your notes textually and visually to highlight what you think is most important. Your notes are a critical aid to your weekly writing (RESPONSES and REFLECTIONS) and to your semester LogBook. To meet the learning objectives of ARCH 110, students are required to take notes by hand. Recent research shows that comprehension is greatly enhanced when notes are written rather than typed. In the 21st century, you have the option of taking notes by hand in a paper notebook or sketchbook or on a tablet.

LEARNING AND TEACHING CULTURE POLICY

In addition to the overarching values and ethics of the university, the New Jersey School of Architecture is dedicated to optimism, diversity and solidarity, professional conduct, constructive evaluation and instruction, collaborative community, health and wellbeing, time management and school-life-work balance, respectful stewardship and space management, and well-rounded enrichment. The pedagogy of architecture and design is as complex as it is rewarding, and as dynamically evolving as the people who learn and teach it. This understanding resides at the core of the Learning and Teaching Culture Policy: https://design.njit.edu/learning-and-teaching-culture-policy

COURSE POLICIES

Classroom Behavior: Students are expected to follow a code of personal conduct and comportment in the lecture hall and section classrooms. Hillier College supports the principle of freedom of expression for instructors and students, respecting the rights of instructors to teach and students to learn. Maintenance of these rights requires classroom conditions that do not impede their exercise. Classroom behavior that interferes with the instructor's ability to conduct the class or the ability of students to profit from instruction will not be tolerated. Students are expected to be ALERT and UNDISTRACTED while in the lecture hall and section classroom: sleeping, talking, engaging in activities other than ACTIVE listening will not be tolerated. These activities include, but are not limited to, using electronic devices in a manner that is not consistent with academic work (see below). See also Lecture & Section Attendance above, regarding punctuality and absences.

Digital Devices & Distractions: In the 21st century, we are surrounded by devices that are useful, but distracting. Studies have shown that supposed multitasking is actually a detriment to learning. Social media, texting and emailing do not enhance learning; the lecture hall and section classrooms are zones of learning. Student use of devices for non-learning purposes is also distracting to other students and to the instructor. Your own digital distraction is distracting for everyone in the room. For these reasons, students are not permitted to use digital devices for non-academic purposes during lectures and sections. To meet the learning objectives of Tools + Techniques I, students are required to take notes by hand, either in a paper notebook or sketchbook, or on a tablet. See ***Notes*** above.

Honor Code: All students are bound by NJIT's University Policy on Academic Integrity, a.k.a. honor code. This code prohibits cheating and plagiarism in all academic work. Cheating and plagiarism are illegal, immoral, and insulting! They are NOT tolerated in this course or in the college under any circumstances. Students caught cheating or plagiarizing will FAIL that assignment and may FAIL the course. Cheaters or plagiarists who are not caught will live with a guilty conscience and the knowledge of an unearned grade. Plagiarism is rampant in this era of cut-and-paste-from-the-web and students are strongly cautioned to be vigilant about this! If you paste words that are NOT your own without a citation, you are plagiarizing. You have been warned.

Grading: Your grade in this class is EARNED! Per NJIT policy, A =90-100, B+=86-89, B=80-85, C+=76-79, C=70-75, D=60-69, F= 59 or below. To pass 110, you must complete EVERY assignment, but completing an assignment does not guarantee a passing grade. To assure grading congruity in all sections, ARCH 110 instructors assess work collaboratively, especially prior to posting final grades.

Due Dates: Students must complete all assignments by the posted due dates, including weekly assignments, periodic presentations, and semester-long projects. Late work will be accepted without penalty only in special circumstances, arranged and approved before the due date, or in cases of emergencies. For whatever reason, if you are unable to complete an assignment by the due date you must contact your section instructor BEFORE the due date.

Arch 110 Contract: NJIT HCAD NJSOA ARCH 110 Syllabus Contract
Only complete this form after you have read the entire syllabus and please complete no later than 9/13/24.

Office Hours & Contact Information: See Canvas for each instructor's in person and virtual office hours and office locations. While students are welcome to reach out to all ARCH 110 instructors, for queries about specific assignments or grades, please contact your section instructor.

- Gabrielle Esperdy – esperdy@njit.edu
- Sections H03: Thomas Ogorzalek -- thomas.ogorzalek@njit.edu
- Sections 003 + 005: Adrianna Sabat – adrianna.sabat@njit.edu
- Sections 007 + 017: Matt Shaw -- mds86@njit.edu
- Sections 009 + 011: Charlie Weak - cw456@njit.edu
- Sections 013 + 027: Addison Godel - addison.godel@njit.edu
- Sections 015 + 031: Mansi Shah - ms2985@njit.edu
- Sections 019 + 025: Etien Santiago - etien.santiago@njit.edu
- Sections 023 + 029: Mohamed Gamal-Eldin – mg369@njit.edu

Schedule Fall 2024 (subject to change)

Week	Day- Date	Topic & Readings
1	Tue. 9/3	Welcome + "Why Architecture?"
		● Michael Sorkin, "Two Hundred Fifty Things an Architect Should Know" (2018)
	Wed. 9/4	SECTIONS - Introduction to Tools + Techniques
		● ARCH 110 Syllabus (Fall 2022) -- THIS IS YOUR ASSIGNED READING
2	Tue. 9/10	LECTURE – What is Architecture? + How to Read Architecture
	Wed. 9/11	SECTIONS
		● Grady Clay, "Introduction" and "Word Games" in Close-Up: How to Read the American City (1973)
		● REFERENCE: Paulette Singley, " Introduction: Ground Rules" in *How to Read Architecture* (2019)
3	Tue. 9/17	LECTURE – The Discourse of Architecture
	Wed. 9/18	SECTIONS
		● Tom Spector and Rebecca Damron, "How (and Why) Architects Write" in *How Architects Write* (2013)
		● REFERENCE: Joan Ockman, "Slashed," *e-flux architecture* (27 October 2017)
4	Tue. 9/24	LECTURE – The Profession of Architecture
	Wed. 9/25	SECTIONS
		● Denise Scott Brown, "Room at the Top: Sexism and the Star System in Architecture" in *Architecture: A Place for Women* (1989)
		● Whitney M. Young Jr.,"AIA Convention in Portland, Oregon (1968)
		● REFERENCE: Andrew Saint, "The Architect as Hero and Genius" in *The Image of the Architect* (1983)
		Log Book Mock-up due via Canvas upload
5	Tue. 10/1	LECTURE – Analyzing Architecture
	Wed. 10/2	SECTIONS: Annotating Architecture Workshop
6	Tue. 10/8	LECTURE – People in Places: On Users and Uses
	Wed. 10/9	SECTIONS
		● Jane Jacobs, "Downtown is for People," reprinted from *Fortune* (April 1958)
		REFERENCE: Herbert Gans, "Towards a Human Architecture: A Sociologist's View of the Profession," *Journal of Architectural Education* (volume 31, number 2) 1977

7	Tue. 10/15	LECTURE – Environments: Natural, Built, Sustainable
	Wed. 10/16	SECTIONS

- David Gissen, “Nature,” *AA Files* (2019)

8	Tue. 10/22	LECTURE – Architecture & Media
	Wed. 10/23	SECTIONS: PechaKucha I
9	Tue. 10/29	LECTURE – Scales of Scapes, or Settlement Patterns
	Wed. 10/30	SECTIONS:

- Victor Gruen, “Cityscape and Landscape,” *Arts + Architecture* (September 1955)
- REFERENCE: Arjun Appadurai, “Disjuncture and Difference in the Global Cultural Economy,” *Theory, Culture & Society* (July 1990)

10	Tue. 11/5	LECTURE – Intersectional Spaces: On Race, Class, Gender
	Wed. 11/6	SECTIONS

- bell hooks, “Black Vernacular: Architecture as Cultural Practice” in *Art on My Mind: Visual Politics* (1995)
- Noel Phyllis Birkby and Leslie Kanes Weisman, “ Women’s Fantasy Environments - Notes on a Project in Process” in *Heresies a feminist publication on art & politics* (1977)

Log Book Progress due via Canvas upload

11	Mon. 11/11	Last Day to Withdraw
	Tue. 11/12	LECTURE – Architecture under Capitalism: Activism + Engagement
	Wed. 11/13	SECTIONS

- Peggy Deamer, “Architectural Workers,” *Places* (September 2020)
- The Architecture Lobby Manifesto
- REFERENCE:Teddy Cruz and Fonna Forman, “Unwalling Citizenship,” **e-flux architecture** (3 November 2020) [see also Avery Review 21 (2017)]

12	Tue. 11/19	LECTURE – PechaKucha II presentations [select students]
	Wed. 11/20	SECTION: PechaKucha II presentations
13	Tue. 11/26	Thursday Classes Meet (Arch 110 does not meet)
	Wed. 11/27	Friday Classes Meet (Arch 110 does not meet)
	Thur. 11/28	Thanksgiving

14 Tue. 12/3 LECTURE – Seagram Building (form+function+social+building ecologies)
Wed. 12/4 SECTIONS:

- Arthur Drexler, “The Seagram Building,” *Architectural Record*, July 1958
- William H. Whyte, *The Social Life of Small Urban Places* (film, 1979)
- Kiel Moe, “Down to Earth,” *Urban Omnibus* (30 September 2020)
- REFERENCE: Ada Louise Huxtable, “Park Avenue School of Architecture,” New York Times Magazine, 15 December 1957
- REFERENCE: Herbert Muschamp, “Best Building; Opposites Attract,” *New York Times Magazine*, 18 April 1999
- REFERENCE: Kiel Moe, “A Case for a More Literal Architecture,” *Metropolis Magazine* 27 May 2020.

15 Tue. 12/10 LECTURE – Conclusion: Unfinished Architecture
Wed. 12/11 SECTIONS: LogBook Workshop
Fri. 12/13 LogBook 110 DUE via Canvas upload