

Clemson University  
School of Architecture  
Clemson Architecture Center in Charleston  
Spring 2014

**SYLLABUS - ARCH 8620**

- 0.1 **ARCH 8620** - Section 400 - Architectural History & Theory III - Deciphering Architecture  
0.2 Curriculum Requirement:  
ARCH 8620 - 3 Credits  
0.3 Course Meets 2:00 to 3:30 Tuesday/Thursday  
0.4 SPRING 2014 Semester  
0.5 **Lecturer:** Patrick Head  
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**Director:** Ray Huff / Email: rhuff@huffgooden.com  
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Office 843.723.1747  
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0.6 Office Hours: By appointment only  
0.7 Office Location:  
Studio A  
474B King Street  
Charleston. South Carolina 29401

**1. Course Description**

1.1 PEDAGOGICAL INTENT / DESCRIPTION

This course aims to critically analyze the basic ingredients necessary to produce meaningful architecture with a focus on the history and theory of architecture and urbanism since 1950. Due to the fragmented nature of architectural theory and design during this period, this class will take a non-linear approach to history by grouping works of theory and architecture into 10 major components. These ten components serve as tangible guideposts that can be applied to all works of architecture, which will help provide continuity to an otherwise disjointed discourse.

Through the filter of these ten components, the class will examine important works of architecture and theory from around the world with the intention of extracting their core principles. While the course emphasis will be on work since 1950, the themes explored can be applied to architecture from all time periods and will address relevant works that directly influenced architects working in this era. In addition to a review of important architectural precedents, the course will investigate contemporary and historic buildings in the City of Charleston.

The 10 Architectural Components

1. Material
2. Detail
3. Structure
4. Atmosphere
5. Monument
6. Light
7. Landscape
8. Space
9. Form
10. Weathering

## 1.2 DESCRIPTION FROM CLEMSON GRADUATE COURSE CATALOG

Study of architecture and urbanism from 1950, emphasizing challenges to early twentieth century modernism, the emergence of new urban, suburban, ecological, cultural and technological sensibilities, and the roots of contemporary architecture. Close readings of primary and secondary sources complement analytical studies of noteworthy precedents. Prereq: ARCH 8610.

## 2. Goals and Objectives For The Course

### 2.1 GOALS

Through critical reading and analysis, students will expand their depth of knowledge of the range of architectural theory and practice since 1950 and will investigate major elements common to all architectural works. This seminar seeks to help students develop their own individual voice through a thoughtful dissection of important works of theory and architecture.

### 2.2 OBJECTIVES

1. To give students critical insight into past architectural works and provide a framework from which to develop their own architectural strategies.
2. The seminar will provide students the opportunity to develop their own analysis and lead class discussions related to that analysis.
3. The class as a whole will produce a compilation of class essays, analysis and investigation that represents a collective understanding developed through thoughtful inquiry and reflection. This collection of writing and analysis will strive to temper architectural jargon and be easily understood by non-architects.

## 3. NAAB Learning Outcomes

The material covered in this course offers students proficiency at the graduate level in the following subject areas as defined by the National Architectural Accrediting Board (NAAB):

### Primary Focus

#### A.7 Use of Precedents

*Ability* to examine and comprehend the fundamental principles present in relevant precedents and to make choices regarding the incorporation of such principles into architecture and urban design projects.

#### A.10 Cultural Diversity

*Understanding* of the diverse needs, values, behavioral norms, physical abilities, and social and spatial patterns that characterize different cultures and individuals and the implication of this diversity on societal roles and responsibilities of architects.

### Secondary Focus

#### A.5 Investigative Skills

*Ability* to gather, assess, record, apply, and comparatively evaluate relevant information within architectural coursework and design processes.

#### A.9 Historical Traditions and Global Culture

*Understanding* of parallel and divergent canons and traditions of architecture, landscape and urban design including examples of indigenous, vernacular, local, regional, national settings from the Eastern, Western, Northern, and Southern hemispheres in terms of their climatic, ecological, technological, socio-economic, public health, and cultural factors.

## 4. Semester Topical Outline

### 4.1 TOPICAL OUTLINE

The course will be separated into 10 components. Each component will be studied over the course of 2-3 class periods. The inquiry into each component will comprise a set of readings, a student presentation of relevant buildings that address ideas raised by the readings and either a guest lecture, site visit or video presentation relevant to the subject matter. The class will look at each component from varying points of view and will critically discuss the works of theory and building presented. The order of activity for each component is as follows:

- Examination and analysis of assigned readings
- Classroom discussion and critique related to readings supplemented by relevant examples
- Guest lecture/ local building tour
- Video productions from the Gunnin Architecture Library
- Student presentations of representative works of Architecture related to assigned topics.

### 4.2 REQUIREMENTS

- **Seminar Participation:** Students are expected to come to all seminar classes prepared to contribute thoughtfully to the in class discussion and will be evaluated on their ability to think and discuss critically about all assigned readings, video productions, student presentations and site visits.
- **Readings:** Students are expected to complete all assigned readings outside of class and be prepared to explain, defend or critique the author's point of view during the following class. Students will be assigned short essays, sketches or other analysis to be submitted at the following class.
- **Student presentations:** Presentations will be related to one of the ten assigned architectural components and will look at a minimum of two distinct works of architecture produced since 1950 that exhibit a masterful use of that theme. There will be 10 presentations, 1 for each main component. Each student will be responsible for an equal share of the presentations. The presenting student(s) will also be responsible for leading a class discussion related to the presentation.
- **Flash questions:** Topical questions related to in class activities will be sent out immediately following class to be submitted within a limited time frame. There will be a minimum of 5 flash questions during the semester. Students will be expected to thoughtfully answer the questions and submit them before the specified deadline.
- **Site visits:** Students will be expected to attend all scheduled site visits and make notes, sketches or diagrams related to site and in class discussion. The notes, sketches or diagrams will be submitted via pdf. and may be used for further discussion in class.
- **Essay:** Students will complete a 3-5 page essay related to one of the 10 specified components of architecture. Students will develop their own topic related to questions provided or as introduced by the students themselves.
- **Summary:** At the end of the semester, students will submit all of their work throughout the semester in pdf form to be assembled into a class compendium organized by the 10 architectural components discussed throughout the course. The compilation will serve as record of the semester-long investigation.

### 4.3 GRADING COMPONENTS

The graded components of the class will be weighted as follows:

COMPONENT	PERCENT OF COURSE GRADE	
	Graduate	Undergraduate
Class participation	25%	25%
Reading related questions	15%	15%

Field Notes	15%	15%
Flash Questions	10%	10%
Student Presentation	15%	15%
Essay	15%	15%
Summary Submission	5%	5%
<b>Total</b>	<b>100%</b>	<b>100%</b>

## 5. Prerequisites

See the School of Architecture curriculum to understand the course sequencing and required courses.

## 6. Required Textbooks And Other Readings

A reading list will be provide prior to the start of each architectural component. Readings will either be on hold at the Gunnin Library or will be provided as a hand -out in class. The required reading for the class will include but not be limited to the following sources:

### 6.1 MATERIAL

Wright, Frank Lloyd. "In The Cause of Architecture III: The Meaning of Materials - Stone." in Frank Lloyd Wright Collected Writings Vol. 1, (New York, Rizzoli, 1992), 269-276 .

Wright, Frank Lloyd. "In The Cause of Architecture III: The Meaning of Materials - Wood." in Frank Lloyd Wright Collected Writings Vol. 1. (New York, Rizzoli, 1992), 277-283.

Loos, Adolf. "Building Materials" in Adolf Loos: Spoken into the Void: Collected Essays 1897-1900.(Cambridge, MIT Press, 1982), 63-65.

Loos, Adolf. "The Principle of Cladding" in Adolf Loos: Spoken into the Void: Collected Essays. 1897-1900. (Cambridge, MIT Press, 1982), 63-65.

Lutz, Albert. "To Paradise Through Stone: Tales and Notes on Chinese Scholar's Stones" in Natural History: Herzog & De Meuron.(Lars Muller Publishers, 2002), 109-118.

### 6.2 STRUCTURE

Vallhonrat, Carles.(2000). The In-Visibility of Tectonics, Gravity and the Tectonic Compacts. in *Perspecta 31: Reading Structures*. 22-35

Le Duc, Viollet. "Construction" in The Foundations of Architecture: Selections from the Dictionnaire Raisonne. (New York, Georges Brazillier, 1990), 105-191.

Reiser, Jesse and Umemoto, Nanako. "New Possibilities for Spatial Structures" in Atlas of Novel Tectonics, Reiser & Umemoto. (New York, Princeton Architectural Press, 2006)

Reiser, Jesse and Umemoto, Nanako. "Matter & Context" in Atlas of Novel Tectonics, Reiser & Umemoto. (New York, Princeton Architectural Press, 2006)

Reiser, Jesse and Umemoto, Nanako. "Essentialized Systems vs. Systems with Singularities", Atlas of Novel Tectonics, Reiser & Umemoto. (New York, Princeton Architectural Press, 2006)

Balmond, Cecil. "Templates." in *Informal*. (Munich, Prestel, 2002), 369-391.

### 6.3 DETAIL

Ford, Edward R. "Ludwig Mies van der Rohe and the Steel Frame," *The Details of Modern Architecture* (Cambridge, MIT Press, 1990), 287.

Framton, Kenneth. "Carlo Scarpa and the Adoration of the Joint" in *Studies in Tectonic Culture: the Poetics of Construction in 19th and 20th Century Architecture*. (Cambridge, MIT Press, 1995), 299-333.

Fascari, Marco. "The Tell Tale Detail" in *Theorizing a New Agenda in Architecture: An Anthology of Architecture Theory - 1965-1995* (New York, Princeton Architectural Press, 1996) 498-515

### 6.4 ATMOSPHERE

Buchanan, Peter. "Musings about Atmosphere and Modernism", *Daidalos* 68, June 1998

Widder, Lynnette and Confurius, Gerrit. "Questioning Images. Interview with Peter Zumthor. *Daidalos* 68, 90-101, June 1998.

Bohme, Gernot. "Atmosphere as the Subject Matter of Architecture" in *Natural History: Herzog & De Meuron*. (Lars Muller Publishers, 2002), 398-406.

### 6.5 MONUMENT

Wigley, Mark. "The Architectural Cult of Synchronisation", *October*, n.94, Fall 2000. 31-61.

Smithson, Robert. "Entropy and the New Monuments" in *Robert Smithson: The Collected Writings*, (Berkeley, University of California Press, 1996)

Riegl, Alois. "The Modern Cult of Monuments: its Character and Its Origin." *Oppositions* 25. Fall 1982. *Monument and Memory*. Edited by Kurt Forster

Smithson, Robert. "A Tour of the Monuments of Passaic, New Jersey." in *Robert Smithson: The Collected Writings*, (Berkeley, University of California Press, 1996.)

Kahn, Louis. "Monumentality." in *Louis Kahn: Essential Texts* (New York. W.W. Norton and Co. 2003)

### 6.6 LIGHT

Silvetti, Jorge. "The Beauty of Shadows." in *Architecture Theory Since 1968* (Cambridge, MIT Press, 2000)

Tanazaki, Jun'ichiro. *In Praise of Shadows*. (Stoney Creek, CT. Leete's Island Press, 1977), 12-22.

### 6.7 LANDSCAPE

Dehs, Jorgen. "Sense of Landscape: Reflections on Concept, a Metaphor, a Model." in *Olafur Eliasson: Surroundings Surrounded*. (Cambridge. MIT Press, 2001), 166-175.

Balmori, Diana. "Across the Divide: Between Nature and Culture." in *Groundwork*, (New York. Monacelli Press, 2011), 34-45.

Balmori, Diana. "Manifesto Points." in *A Landscape Manifesto*. (Yale Univ. Press, 2010.)

## 6.8 SPACE

Tschumi, Bernard. "The Architectural Paradox." in *Architecture and Disjunction*. (Cambridge, MA. MIT Press, 1996), 27-51

Tschumi, Bernard. "Questions of Space." in *Architecture and Disjunction*. (Cambridge, MA. MIT Press, 1996), 52-62.

## 6.9 FORM

Kwinter, Sanford. "Who's afraid of formalism?" in *Phylogenesis: FOA's Ark*, (Barcelona, Actar, 2004), 96-99

Balmond, Cecil. "Canopy" in *Informal*. (Munich, Prestel, 2002), 309-343.

## 6.10 WEATHERING

Mostafavi, Mohsen and Leatherbarrow, David. *On Weathering: The Life of Buildings in Time*. (Cambridge, MA. MIT Press, 1993),. 5-120

# 7. Semester Schedule of Reviews, Tests And Final Examination

## 7.1 SUMMARIZED SCHEDULE

A detail graphic schedule is attached.

Each architectural component will be analyzed over 2-3 class periods with the first component beginning on January 14th. Each section will include in-class discussion of assigned readings, student presentations and some combination of site visits, video presentation or other exercises.

# 8. Assessment of Student Performance: Policy And Scale

## 8.1 EXPECTATIONS

This course demands a rigorous exploration of the assigned material and it is expected that students will exhibit strong initiative through research and by bringing topics of interest to the attention of the class. Students are expected to come to class prepared to actively participate in the days discussion and engage in critical but supportive discourse. Students must read assigned essays prior to class and be prepared with questions and appropriate discussion points.

Through in-class presentations, students will be expected to critically explore a topic for discussion and prepare a well-researched lecture presenting their point of view to the class. Each presentation will be followed by a class discussion on the presentation material, further testing the presenters position and assumptions. Students will be evaluated on the strength and clarity of their argument, the delivery of the information and their ability to answer questions and defend their position.

The essay project is intended to allow students to choose a topic of interest that either further explores a theme raised in class or explores another relevant idea not directly covered by the class material. The essay should be research based and display the students depth of knowledge, strength of point of view and quality and organization of argument.

## 8.2 CRITERIA FOR EVALUATION

Students will be evaluated according to three criteria, each in proportion to their relative importance for each

exercise. If other criteria are appropriate, students will be notified when the assignment is distributed:

### 8.2.1 CRITICAL UNDERSTANDING AND ANALYSIS

The degree to which the student understands the topic and endeavors to investigate the subject matter

### 8.2.2 ELABORATION OF THEMES

The degree to which the student is able to expand on class material to develop alternate interpretations and provide original insight

### 8.2.3 EFFECTIVE COMMUNICATION

The degree to which the student is able to effectively communicate their analysis and ideas toward the promotion of class dialogue and understanding.

### 8.3 COLLABORATIVE WORK

Due to the nature of the seminar, direct collaboration with other students on class work may or may not be required. In-class discussion can be viewed as another form of collaboration and it is expected that students will listen to the discussion of fellow students and respond in a thoughtful and respectful way.

### 8.4 DOCUMENTATION

Documentation of one's work is a critical aspect of being a professional and building a career. In many ways, the documentation is the culmination of the design process and the final manifestation of the work itself. It is, ultimately, the only thing that survives. All work produced at the CAC.C by the students is rightfully the property of Clemson University and will be kept or returned to students at the professor's discretion. **Requirements for documentation are outlined in the CACC-Student Handbook.**

### 8.5 GRADING

The purpose the grading is to measure student accomplishment against the purpose and requirements of the course. Evaluations will be distributed at intervals during the semester and will indicate performance according to the stated criteria of evaluation. Students are expected to use this system to monitor and adjust their performance and to seek additional support from the professor, as appropriate.

#### 8.5.1 EFFORT VS.PRODUCT

Evaluations will be based primarily on student's work, rather than effort expended. Students are expected to acquire knowledge and skill, not merely endeavor to do so. Furthermore, each student will be measured against a common standard, meaning that students entering the course with lesser skill or knowledge may have to work harder to achieve the same grades as their more accomplished colleagues. Since grades will not be internally regulated by a performance standard (e.g., a bell-curve grade distribution), there is no pre-determined grade pattern for the course: there may, for example, be no A's—or all A's.

#### 8.5.2 GRADING SCALE

Grades will be defined as follows:

- |              |  |
|--------------|--|
| A (90 - 100) | Excellence in most areas of evaluation, high competence in others  |
| B (80 - 89)  | High Competence in most areas of evaluation, competence in others  |
| C (70 - 79)  | Fulfilled all course requirements with competence. (Competence: the answering of all requirements; adequate fitness, ability, capacity; sufficient for the purpose.) |

*Undergraduate Only:*

- |             |   |
|-------------|---|
| D (60 - 69) | Less than competent work in one or more areas of evaluation. One or more requirements |
|-------------|---|

lacking and/or sub-standard quality.

F (Below 60) Substantially incomplete work and/or work of an unsatisfactory quality.

*Graduate and Undergraduate:*

INCOMPLETE Work left incomplete at the end of the semester due to circumstances beyond the student's control. See University requirements regarding incomplete grades.

Excellence in most areas of evaluation, high competence in others. High Competence in most areas of evaluation, competence in others. Fulfilled all course requirements with competence. (Competence: the answering of all requirements; adequate fitness, ability, capacity; sufficient for the purpose.) Less than competent work in one or more areas of evaluation. One or more requirements lacking and/or sub-standard quality. Substantially incomplete work and/or work of an unsatisfactory quality. Work left incomplete at the end of the semester due to circumstances beyond the student's control.

### 8.5.3 LATE WORK

Late work will be one or more grades lower than similar work completed on time at the discretion of the studio professor, depending on the degree of lateness in the absence of an approved excuse.

### 8.5.4 ASSIGNMENT WEIGHTING

Grades for this course will be proportionally weighted across the term in accordance with the grade component chart in 2.5.1. Consequently, it is beneficial to get off to a good start and to work consistently throughout the course. (*The system rewards hard and consistent work and discourages procrastination. It is not possible to ruin, or save, one's course grade on any single project. The grade will reflect a whole semester's work.*)

### 8.5.5 BREAKTHROUGH FACTOR

By stating the grading criteria, by delineating the weight accorded to each criterion, and by making regular evaluations available to the student, the professor endeavors to make the evaluation process as open and objective as possible. However an additional "breakthrough factor" may be applied to the final grade, the purpose of which is to reward students who demonstrate remarkable improvement in their work over the course of the term, which would not otherwise be recognized by this system. The breakthrough factor is awarded at the discretion of the professor, allowing a half-letter grade modification, and is thus weighted at 10% of the final grade. It is typically awarded to only a small percentage of the participants and is effective in changing a grade only in borderline situations.

### 8.5.6 GRADING SYSTEM ADJUSTMENTS

The purpose of articulating a detailed evaluation process is to make grading as objective as possible; thus to empower students to understand and earn the grades to which they aspire. It is not the intention of such a system to be used against learning or fairness. Consequently, the professor reserves the right to make adjustments to the stated course structure to account for circumstances that were unforeseen when the course was designed. It may, for example, be advantageous to add or alter assignments or their criteria, or to modify criteria or project-weights, if it becomes evident that it is in the best interest of learning and fairness to do so. Such changes will appear on the gradesheet. Students will notify the professor within one week if such changes engender a hardship, after which time it will be agreed that students are in accord with the change.

### 8.5.7 GRADE SHEETS

Grades will be calculated in a grade sheet that shows the assignments, their respective weight, the criteria of evaluation, their respective weight, and each student's performance. These will be periodically available to students. Students who may not understand the gradesheet, or who take issue with the grades as posted, should consult with the professor within one week of the respective posting, after which time it is agreed that



students are in accord with the professor's evaluation.

Student evaluation in the creative arts is by definition subjective. The critic has established a general indication of the expectations of the studio. The responsibility of the critic is to inform the student of his/her progress during the course of study.

**MID-TERM ASSESSMENT:** The critic will meet with students privately to review their work and assess the performance of the student for the first half of the semester. It is an opportunity not only for the critic to report his evaluation of the student but for the student to discuss their performance, the effectiveness and the studio and the effectiveness of the critic. This is an opportunity for open and confidential dialogue about the student and student/critic relationship.

## 8.6 LEARNING CULTURE

The School of Architecture has established a document that outlines the expectations of a learning environment and culture for courses of study at the School and off-campus locations. You are encouraged to review the policy at the link:

<http://www.clemson.edu/caah/architecture/about/policies-and-practices.html>

## 9. Materials and Supplies Required For Class

None.

## 10. Attendance Policy

### 10.1 GENERAL

College work proceeds at such a pace that regular attendance is necessary for each student to obtain maximum benefits for instruction. Regular and punctual attendance at all class and laboratory sessions is a student obligation, and each student is responsible for all the work, including tests and written work, in all class and laboratory sessions. No right or privilege exists that permits a student to be absent from any given number of class or laboratory sessions except as stated in the syllabus for each course. At the same, it is obvious that at times students have valid reasons for missing classes. The instructors are expected to be reasonable in the demands they place on students. Refer to Clemson University's Undergraduate Announcements for additional information.

If a student fails to complete/submit a required class assignment/project due to a documented excused absence, the professor will determine a date and time when the assignment/project will be submitted and/or presented. There will be no penalty for such delay upon satisfactory review of the documented excuse. In the event of an unexcused absence on the date an assignment/project is due, the professor reserves the right to lower the grade evaluation for the assignment/project by up to one full grade point assuming the work is eventually completed. If a student is unable to complete an assignment/project to an acceptable level of completion (determined solely by the professor) at the time and date required, the professor reserves the right to lower the grade evaluation for the assignment/project by up to one full grade point.

### 10.3 LATE PROFESSOR POLICY AND PROFESSOR ATTENDANCE

In the event that the professor is absent from a session at which student work is due, students should proceed with the previously assigned work. All work due on the day of the professor's absence may be turned in at the next class meeting, along with the assignments for that day, without grade penalty.

If the professor knows in advance that he will be late or absent, he will contact the studio and notify a representative student of the situation and request that notification be made to all students in attendance.

## **11. Accommodations for Students with Disabilities**

Student Disability Services coordinates the provision of reasonable accommodations for students with physical, emotional, or learning disabilities. Accommodations are individualized, flexible, and confidential based on the nature of the disability and the academic environment in compliance with Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990.

Students with disabilities who need accommodations should make an appointment with Dr. Arlene Stewart, Director of Disability Services, to discuss specific needs within the first month of classes. Students should present a Faculty Accommodation Letter from Student Disability Services when they meet with instructors. Student Disability Services is located in Suite 239 Academic Success Building (656-6848; [sds-l@clemson.edu](mailto:sds-l@clemson.edu) ). Please be aware that accommodations are not retroactive and new Faculty Accommodation Letters must be presented each semester.

## **12. University Academic Calendar and Policies**

Students should consult the CACC Master Academic Calendar for additional relevant dates and deadlines.

## **13. Academic Integrity**

“As members of the Clemson University community, we have inherited Thomas Green Clemson’s vision of this institution as a ‘high seminary of learning.’ Fundamental to this vision is a mutual commitment to truthfulness, honor, and responsibility, without which we cannot earn the trust and respect of others. Furthermore, we recognize that academic dishonesty detracts from the value of a Clemson degree. Therefore, we shall not tolerate lying, cheating, or stealing in any form. In instances where academic standard may have been compromised, Clemson University has a responsibility to respond appropriately to charges of violations of academic integrity.”

Please refer to the graduate academic integrity policy at:

<http://gradspace.editme.com/AcademicGrievancePolicyandProcedures#integritypolicy>

<http://www.grad.clemson.edu/academicintegrity>

Each graduate student should read this policy annually to be apprised of this critical information.

Clemson University			
School of Architecture			
Clemson Architecture Center in Charleston			
Spring 2014			
	CLASS SCHEDULE		
	ARCH 8620 - Architectural History & Theory III		
	DECIPHERING ARCHITECTURE		
	TUESDAY	THURSDAY	
week 1 1-06-14	no class	intro to deciphering architecture	
week 2 1-13-14	Material - Reading Discussion	Material - Guest Lecture	
week 3 1-20-14	Material - Student Presentation	Detail - Reading Discussion	
week 4 1-27-14	Detail - Guest/Site Visit	Detail - Student Presentation	
week 5 2-03-14	Structure - Reading Discussion	Structure - Gest/Site Visit	
week 6 2-10-14	Structure - Student Presentation ESSAY ASSIGNED	Atmosphere - Reading Discussion	
week 7 2-17-14	Atmosphere - Guest/Site Visit	Atmosphere - Student Presentation	
week 8 2-24-14	Monument - Reading Discussion	Monument - Guest/Site Visit	
week 9 3-03-14	Monument - Student Presentation	Light - Reading Discussion	
week 10 3-10-14	Light - Guest/Site Visit	Light - Student Presentation	
week 11 3-17-14	SPRING BREAK	SPRING BREAK	
week 12 3-24-14	Landscape - Reading Discussion	Landscape - Guest/Site Visit	
week 13 3-31-14	Landscape - Student Presentation DRAFT ESSAY DUE	Space/Form - Reading Discussion	
week 14 4-07-14	Space/Form - Guest/Site Visit	Space - Student Presentation	
week 15 4-14-14	Form - Student Presentation	Weathering - Reading Discussion	
week 16 4-21-14	Weathering - Guest/Site Visit	Weathering - Student Presentation FINAL ESSAY DUE	