

Liverpool John Moores University

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Title: CDP Research
Status: Definitive
Code: **6111AR** (123459)
Version Start Date: 01-08-2021

Owning School/Faculty: Liverpool School of Art & Design
Teaching School/Faculty: Liverpool School of Art & Design

Team	Leader
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Academic Level: FHEQ6 **Credit Value:** 20 **Total Delivered Hours:** 30

Total Learning Hours: 200 **Private Study:** 170

Delivery Options

Course typically offered: Semester 1

Component	Contact Hours
Lecture	8
Seminar	8
Tutorial	14

Grading Basis: 40 %

Assessment Details

Category	Short Description	Description	Weighting (%)	Exam Duration
Report	AS1	4, 500 word Illustrated Essay.	100	

Aims

To facilitate knowledge of architecture and its theories with focus upon contemporary practice. To engage in analysis of architectural designs of this period, and relate them to contemporary philosophical ideas and social phenomena. To explore the role of contemporary urban theories in developing approaches to design.

Learning Outcomes

After completing the module the student should be able to:

- 1 Examine the role of urban design precedents in studio design projects, showing an understanding of a range of examples from contemporary and historical sources. (GC4.1, GC4.2).
- 2 Critically analyse architectural precedent, describe specific examples and how they might inform studio design projects. (GC2.1, GC2.2).
- 3 Demonstrate an understanding of the spatial, social, and technological aspects of architecture and communicate their relevance to the students chosen area of studio investigation. (GC2.3).

Learning Outcomes of Assessments

The assessment item list is assessed via the learning outcomes listed:

Report	1	2	3
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Outline Syllabus

By the 1960s, critiques of modernism and what by then had become its conformist compromises, fomented dispute as to its social mission. Divided by consumerism, architecture seemed split between critique and technique. Both led, via the fantasy of mega-structure, to neo-vanguard provocations; one was positive and utopian, the other subversive and anarchic. Another line, however, was pursued by those who, revaluing architecture's 'autonomous' basis in form and type, moved towards the 'linguistic turn' that announced the polemic of 'postmodernism'.

The most radical 60s politico-cultural critique, Situationism, still informs the site specific interventions of architectural practices such as CoOp Himmelblau and Bernard Tschumi, who were also involved with architectural deconstruction.

Deconstruction arose as an internal critique of architecture's own formal autonomy, and in some ways was the ultimate reference by architecture to the radical modernism of early 20thC art and music. Since the 1988 MoMA exhibition 'Deconstructivist Architecture', the formal collisions that filled it have, through the influence of Gilles Deleuze on the Baroque and the supermanipulative power of CAD, contorted into the 'folded' turboformalism of 'datascares' and 'hypersurfaces' that filled the 2004 Venice Biennale,

'Metamorph'. The critic Manfredo Tafuri, although recognizing the virtuosity of such 'architecture in the boudoir' noted its marginality to economic realities of the kind exposed by the 2006 Venice Biennale on 'Global Cities'. Diane Ghirardo's book "Architecture After Modernism" has shown how the mega-demands of global capital have (despite Rem Koolhaas) taken the mass of building beyond the control of

architects. In this regime of spectacle and control in public space, described in Mike Davis's book "City of Quartz" an art practice such as that of Dan Graham may be more capable to insert playful, but acute, subversions.

Learning Activities

This module contains eight lectures, two seminars and two chaired panel discussions distributed within the first semester. Each lecture will deal with a defined theme, exploring concepts through international architects/artists and their achievements. The role of the critique and the designer in the evolution of new architecture is also discussed. The student will also be expected to engage in a significant element of background reading and research. Two chaired panel discussions will debate issues raised within the preceding eight lectures, with speakers adopting theoretical positions and the audience encouraged to participate with questions. Two seminars will deal with the conventions and best practice of academic report writing. Students will produce a written, illustrated and referenced report which establishes a conceptual position, supported by precedent, for their subsequent comprehensive design project (6123AR).

Notes

This 'Comprehensive Design Project Research' module informs your final semester studio work. Students have a choice of subject areas from a range of briefs presented to them by staff, to then progress as an in-depth piece of research to establish the contextual framework for your final design project. Students are expected to engage in a significant element of background reading and research. The outcome is an illustrated essay of approximately 4500 words and a presentation that explains the essay.