

*This is a fully online course. It will be delivered synchronously via Zoom at the scheduled class time, and will use Blackboard as a course management system. Students are required to have access to a computer, webcam, and microphone for remote delivery of the course.*

**Dr. Brian C. R. Zugay**  
**ARCH 3314.003: Contemporary Issues in Architecture**  
**“The American Skyscraper through Art and Exhibition”**  
**Texas Tech University, College of Architecture, Spring 2021**

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Section 001: TTh 2:00 p.m.- 3:20 p.m. CT, Online

Office: Architecture 505  
Office Hours: TTh 3:30 p.m. - 4:00 p.m. CT, and by appointment  
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## **COURSE DESCRIPTION**

As the United States’ principal contribution to the history of world architecture, the skyscraper is a steadfast and resolute symbol of modernism. First developed in the 1870s, the skyscraper represents a New World triumph of both technology and free-enterprise capitalism. The skyscraper also ushered in a new urban reality which challenged—and continues to challenge—artists to develop ways to represent it.

The great period of growth and maturity of the building type during the early twentieth century was matched by profound changes within the arts. New visual paradigms and media—which often turned to the skyscraper as subject and muse—, in turn, began to significantly influence the representational strategies and skyscraper designs of architects. Artists again responded to new architectural developments, and so a process of mutual stimulation and interplay continued.

“The American Skyscraper through Art and Exhibition” examines the intertwined histories of the skyscraper building type and modern and contemporary art, and critically explores the reciprocal and reflexive relationships between art and architectural design. The course is organized both chronologically and thematically. It traces the architectural history of the skyscraper from its origins in Chicago and New York to the present-day worldwide, and it examines major related developments within the visual arts, especially painting, photography, graphic arts, and sculpture. The course also examines the processes through which significant exchange and impact occurs, notably exhibition, and positions these within a new growing body of architectural-exhibition discourse.

Today, the American skyscraper is being rigorously re-examined as both sign and symbol through art and exhibition, by artists and architects alike. In addition to exploring contemporary architectural work and events, like the “Vertical City” exhibition at the 2017 Chicago Architecture Biennial, the course will closely analyze a substantial body of work by contemporary artists who focus largely upon the skyscraper in their work, including: Matias Bechtold, Roger Brown, Chris Burden, Pol Bury, Es Devlin, Dan Flavin, Anna Galtarossa, Mike Kelley, Bodys Isek Kingelez, Sol LeWitt, Nicola López, Amanda Lwin, Josiah McElheny, Isa Melsheimer, Sarah Morris, Julian Opie, Eduardo Paolozzi, Bettina Pousttchi, Anita Steckel, Saul Steinberg, Ben Tolman, and Madelon Vriesendorp.

## **STUDENT LEARNING OBJECTIVES**

In this course, students will:

- know and understand key buildings, moments, and developments in the history of the skyscraper in the United States and internationally

- know and understand key developments in modern and contemporary art world and explore specific skyscraper-related artworks within these
- explore the strongly reciprocal relationship between art and architecture, especially as it concerns the skyscraper
- critically evaluate art and architecture across creative media
- know, understand, and assess exhibition intentions and strategies for both architectural and artistic exhibitions and their consider their impact
- develop written communication skills by critically writing upon course issues
- broaden research skills by exploring published criticism of art, architecture, and exhibitions across a range of audiences and disciplines
- develop a final written research project that expands on issues examined in the course

## CATALOG COURSE DESCRIPTION

3314 – Contemporary Issues in Architecture (3). Contemporary issues in architectural theory and history utilizing precedents from early 20th century to present. May be repeated for credit. (CL).

## 2014 NAAB STUDENT PERFORMANCE CRITERIA

**Realm A: Critical Thinking and Representation.** Graduates from NAAB-accredited programs must be able to build abstract relationships and understand the impact of ideas, based on the study and analysis of multiple theoretical, social, political, economic, cultural, and environmental contexts. Graduates must be able to use a diverse range of skills to think about and convey architectural ideas.

This course features the following two Realm A skills:

- A.1 Professional Communication Skills: *Ability* to write and speak effectively and use representational media appropriate for both within the profession and with the general public.
- A.2 Design Thinking Skills: *Ability* to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test alternative outcomes against relevant criteria and standards.

Students will *demonstrate* Professional Communication Skills and Design Thinking Skills through a range of exercises, written essays and analyses, and a semester-long research project which critically analyzes some aspect of contemporary artistic and architectural approaches to the skyscraper.

## TTU COMMUNICATION LITERACY REQUIREMENT (CL)

This course satisfies the College of Architecture's Written Communication requirement for Communication Literacy.

## OFFICE HOURS

I will hold all office hours online on Zoom, using the normal class Zoom meeting link (set to 'waiting room'). **My office hours are on Tuesdays and Thursdays from 3:30 to 4:00 p.m.** I may also be available at other times by appointment. Please take advantage of my office hours to discuss the course, your progress, reading, writing, and study strategies, or any other issue or concern you may have. It is always useful to have your notebook or course materials available when we speak.

E-mail is the best way to communicate with me outside of class and office hours. My e-mail address is [brian.zugay@ttu.edu](mailto:brian.zugay@ttu.edu). Please include the course number (ARCH 3314) or title (Skyscraper) in the subject line, or I may delete it without reading it. You may also leave a message for me by phone anytime (806) 834-2695. I will return your call as soon as I can.

## TEXTBOOKS & READINGS

There are no required textbooks for this course. Substantial required readings, though, do accompany this course. These texts can be found on Course Reserves at the Architecture Library. Additional required readings are posted in the Readings folder on the course Blackboard site. See below for the list of books on Course Reserves.

Reading assignments are listed in the schedule-portion of the syllabus. Students are expected to read the assignments PRIOR to class time so that they may already be familiar with the material during class and can contribute to discussion.

## COURSE WEBSITE (Blackboard 9.1)

There is a website for this course on Blackboard, on which I will post all course documents and announcements. To log-in, go to <http://www.depts.ttu.edu/lms/index.php>.

If the course “Spring 2021 TTU - Arch Contemporary Issues (ARCH-3314-003)” is not listed on your front page, please see or e-mail the instructor immediately. He will need to manually add your UserID into the system. For any other assistance with using Blackboard, go to <http://www.tlct.ttu.edu/content/asp/bblearn/studentsupport.asp>, or call IT HelpCentral at (806) 742-HELP.

## COURSE DELIVERY (Zoom)

This course will be delivered synchronously at the scheduled class time via Zoom. If you do not have Zoom, please download a free copy of the app from <https://zoom.us/>, and register it with your full name and/or ttu.edu e-mail address. The link to the Zoom class meeting is posted on the front page of the course Blackboard site, and will be e-mailed to all registered students at the beginning of the semester. If for some reason, the Zoom meeting link must be changed, students will receive an updated link by e-mail, and the updated link will be posted on the front page of the course Blackboard site.

If there is an issue with the Zoom presentation during class (for example, you cannot see the slide presentation or cannot hear the speaker), let the instructor know immediately. Please un-mute yourself and interrupt.

## COURSE REQUIREMENTS & GRADING

***Students are required to attend all classes.*** This is a lecture and discussion course, and your attendance at all classes is mandatory. Attendance will be recorded at each class session. If there is a problem with regular tardiness or absences, a mandatory meeting with the instructor will be held, and a reduction in the student's grade may occur. The College of Architecture follows the class attendance policy set out in the *Undergraduate and Graduate Course Catalog, 2020-2021*, page 51. The College supports the definition of four unexcused absences as being excessive and constitutes cause for having the student drop the course or receive a failing grade. Therefore, four unexcused absences will earn a student an automatic failure (“F”) in the course. For each unexcused absence from lecture and/or section until the fourth missed class, a student will have 2 full points deducted from his or her final grade average. A legitimate health issue, a family emergency, religious observance, a court appearance, or an official class or team trip (you must present a note from your instructor or coach prior to the missed class) are the only acceptable reasons for missing class. Please notify me in person or by e-mail of any such reason for a missed class. If a student misses class for any reason, it is his/her responsibility to arrange with a classmate to view any class notes and materials and to obtain any assignment. For further information on the College of Architecture's attendance policy, see: [http://arch.ttu.edu/wiki/Attendance\\_Policy](http://arch.ttu.edu/wiki/Attendance_Policy).

***Readings.*** Assigned readings must be read *before* you come to class. This will enable you to follow the lecture adequately and to participate fully in the class. *You should expect to spend 9 hours per week*

*reading and preparing for this course.* There may be related short assignments (e.g., prepared answers to questions, small research tasks, etc.) for specific readings.

**Slide sheets.** In each class, I will distribute a list that identifies the significant works, artists, designers, dates, concepts, and terms that we will examine during class. This “slide sheet” will help you as you take notes during class and, later, when you review your readings and class-notes. Each slide sheet will be posted on Blackboard before class.

**Slides.** A study set of selected slide images from class will be available in PowerPoint presentations on Blackboard.

**Taking notes.** Taking notes is an essential part of this course and will contribute to your success in it. You must be able to organize, comprehend, and evaluate a very large volume of information, and your notes and note-taking are primary tools for achieving these objectives.

If you are comfortable and proficient with taking notes on a laptop computer, you may find it useful to download a lecture’s slide sheet before class begins (which is a Word document) and then type your class notes directly onto your downloaded slide sheet.

Students may find it useful to keep their notes and handouts together in a binder or in a notebook with folder-pockets. It is highly recommended that *you keep each slide sheet with your notes and bring them with you to every class for easy reference.*

**Grade distribution:**

Discussion, Presentations, and Active Participation	30%
Assignments	20%
Reports	20%
Final Project	30%

**All work must be completed to earn credit in this course. Any work submitted late will be marked down. Work not submitted within 10 days of the due date receives no credit.**

**Grade scale:**

A+ = 97-100	B+ = 87-89	C+ = 77-79	D+ = 67-69
A = 93-96	B = 83-86	C = 73-76	D = 63-66
A- = 90-92	B- = 80-82	C- = 70-72	D- = 60-62
			F = 0-59

**Explanation of Grading:**

An “A” for discussion and active participation, assignments, presentations, reports, the final project, and in the overall course demonstrates exemplary critical understanding of the content, context, and application of the course material. An “A” on written work and presentations further demonstrates clear, effective, and logical argumentation of key concepts, consideration of multiple viewpoints, and resourcefulness in research or manner of preparation.

A “B” demonstrates a high level of critical understanding of the course material and in the execution of work, but lacks full understanding (or articulation) of certain concepts and their application, or lacks a specified part of an assignment.

A “C” demonstrates minimal understanding of the course material and demonstrates only a basic engagement with the material and its application.

A “D” or “F” reflects poor understanding of the course material and low engagement with the course and assignments.

**Discussion and active participation.** This is a seminar-format course. Student preparedness, participation, and engagement are essential and expected. Students must prepare for each class, complete any assigned reading, review and think about specific works, and be ready for any discussion on the material. Everyone must actively participate. The instructor will moderate discussion and, if necessary, bring students into the conversation. Students, though, should be the principal drivers of discussion in a seminar. It is also important that you go beyond the narrow limits of a specified topic; branch out, make broader connections, provide your own input, ideas, and suggestions, and bring new things to the class. This is *your* education.

**Assignments.** There will be a range of assignments throughout the course. Many are aimed in preparing readings for class discussion or summarizing those readings, or one to two-page summary analyses of particular art/architectural works or course units. Others will systematically introduce students to research materials and tasks that they will use when researching their presentation topics and reports. Assignments are typically written and submitted for a grade.

**Presentations to the class.** Students will regularly make presentations before the class on assigned topics, both individually and in small groups. Presentations will focus on particular architects, artists, projects, artworks, movements, selected readings, research tasks, etc. Students will also prompt and lead discussion on their topic. Substantial portions of the course material will be presented and subsequently discussed in this way throughout the semester. Presenters are expected to be well prepared, know their topic ‘inside and out,’ have explored its background and context, address the topic critically, and have necessary images and materials to support the presentation. While formal preparation is key, the actual presentations may be slightly more informal. We will be exploring some complex and sometimes challenging topics which may be new to you and that you do not fully understand yet. In a seminar, the class as a whole works through these together, and we both present and engage in that spirit. A list of presentation topics to be covered throughout the entire semester and specific presentation guidelines will be distributed to the class during the second week of class.

**Reports.** As the principal written component to this writing-intensive, communication-literacy course, students will regularly write follow-up reports on the topic of their presentations, and they will have time to complete and submit them after having made their presentation to the class. Additional reports may be assigned to the class on specific additional topics. The reports are intended to refine students’ expository writing skills concerning critical issues in art and architecture. Proper references, footnotes, and bibliographies are necessary for these reports. Typically reports will be between three and five pages in length. Each student will complete approximately four reports throughout the semester and may have the opportunity to revise them.

**Final project.** Each student will develop a more extended written research project on a topic of his/her choosing, with the approval of the instructor. This may involve the further research and development of a topic that the student had earlier presented to the class, exploration into a different topic from the course, or a completely new topic. Written projects will be approximately eight to ten pages in length. Students will make formal presentations on their projects during the last weeks of the semester and/or at the scheduled final exam session.

## **EXPECTATIONS FOR STUDENT PARTICIPATION IN ONLINE SYNCHRONOUS COURSES**

This course is designated as an online synchronous course. That means that we will meet in real time at a regularly scheduled class time via a video conferencing tool (Zoom). To ensure that you are fully engaged in class discussions and account team meetings during class time, you are expected to do the following:

1. Maintain the same level of civility and professionalism that would be expected in a face-to-face classroom setting.
2. Attend all classes regularly.
3. Log into the video conference on time and remain logged in for the duration of the class period.

4. Activate your camera so that you are visible to the instructor and other students in the class. If you have concerns about leaving your camera on (such as childcare obligations, privacy issues, or a particular circumstance during a class period), please talk to the instructor.
5. Refrain from engaging in non-class related activities during class time that create a distraction for other students in the class and/or limit your ability to engage in the course.

Failure to meet these expectations may result in the following consequences:

1. Being counted as absent for the class meeting.
2. Not receiving credit for class participation for that class period.
3. Other consequences as stipulated in the syllabus, Texas Tech Code of Student Conduct, or other university policy.

Repeated failure to meet expectations (e.g., attendance, participation in class, etc.), in addition to the above consequences, may result in the one or more of the following consequences:

1. Referral to the appropriate Associate Dean.
2. Academic penalty, ranging from a warning to failure of the course.

### **SPECIAL ILLNESS-BASED ATTENDANCE POLICY**

If at any time during this semester you feel ill, in the interest of your own health and safety as well as the health and safety of your instructors and classmates, you are encouraged not to attend face-to-face class meetings or events. Please review the steps outlined below that you should follow to ensure your absence for illness will be excused. These steps also apply to not participating in synchronous online class meetings if you feel too ill to do so and missing specified assignment due dates in asynchronous online classes because of illness.

If you are ill and think the symptoms might be COVID-19-related:

1. Call Student Health Services at (806) 743-2848 or your health care provider. After hours and on weekends contact TTU COVID-19 Helpline at (806) 743-2911.
2. Self-report as soon as possible using the Dean of Students COVID-19 webpage. This website has specific directions about how to upload documentation from a medical provider and what will happen if your illness renders you unable to participate in classes for more than one week.
3. If your illness is determined to be COVID-19-related, all remaining documentation and communication will be handled through the Office of the Dean of Students, including notification of your instructors of the period of time you may be absent from and may return to classes.
4. If your illness is determined not to be COVID-19-related, please follow steps 2.a-d below.

If you are ill and can attribute your symptoms to something other than COVID-19:

1. If your illness renders you unable to attend face-to-face classes, participate in synchronous online classes, or miss specified assignment due dates in asynchronous online classes, you are encouraged to visit with either Student Health Services at (806) 743-2848 or your health care provider. Note that Student Health Services and your own and other health care providers may arrange virtual visits.
2. During the health provider visit, request a “return to school” note;
3. E-mail the instructor a picture of that note;
4. Return to class by the next class period after the date indicated on your note.

Following the steps outlined above helps to keep your instructors informed about your absences and ensures your absence or missing an assignment due date because of illness will be marked excused. You will still be responsible to complete within a week of returning to class any assignments, quizzes, or exams you miss because of illness.

If you have interacted with individual(s) who have tested positive for COVID-19:

1. Maintain a list of those persons and consult Student Health Services at (806) 743-2911 or your primary care provider on next steps.

2. Do not return to class until you are medically cleared by your Health Care Provider.

## ACADEMIC INTEGRITY STATEMENT & BEHAVIOR

“It is the aim of the faculty of Texas Tech University to foster a spirit of complete honesty and a high standard of integrity” (*TTU Undergraduate and Graduate Catalog 2020-2021*, page 52).

Academic integrity is taking responsibility for one’s own class and/or course work, being individually accountable, and demonstrating intellectual honesty and ethical behavior. Academic integrity is a personal choice to abide by the standards of intellectual honesty and responsibility. Because education is a shared effort to achieve learning through the exchange of ideas, students, faculty, and staff have the collective responsibility to build mutual trust and respect. Ethical behavior and independent thought are essential for the highest level of academic achievement, which then must be measured. Academic achievement includes scholarship, teaching, and learning, all of which are shared endeavors. Grades are a device used to quantify the successful accumulation of knowledge through learning. Adhering to the standards of academic integrity ensures grades are earned honestly. Academic integrity is the foundation upon which students, faculty, and staff build their educational and professional careers [Texas Tech University (“University”) Quality Enhancement Plan, Academic Integrity Task Force, 2010].

Cheating, plagiarizing, unauthorized collaboration with other individuals in the preparation of course assignments, and signing another’s name on an attendance sheet are all extremely serious offenses and will not be tolerated under any circumstances. Anyone discovered to be doing any of these will receive an automatic failure (“F”) in the course and will be brought up on disciplinary charges. Students are directed to review Texas Tech University’s policies on Academic Integrity in the *Undergraduate and Graduate Catalog 2020-2021*, pages 52-53. If you are uncertain about what constitutes a violation, please see me.

Please also review TTU’s Statement of Ethical Principles at <http://www.depts.ttu.edu/officialpublications/catalog/EthicalPrinciples.php>.

In order to foster a healthy learning environment and open discussion, I ask that you be respectful towards me and your fellow classmates at all times. Part of this respect includes not wearing a hat or cap inside the classroom during lecture or exams; not chatting or carrying on private conversations during class; refraining from foul or offensive language; refraining from the use of all tobacco products in the classroom; turning off your cell phones; refraining from instant messaging (IM), text messaging, playing games, and surfing the internet during class; and not doing work for other classes. Although you may not think you are being disruptive, these activities can be very distracting to those around you and to whomever is speaking. Should any negative behavior become an issue, I will speak to the offending students. If I find any student to be especially disruptive, I will ask him/her to leave the classroom for the remainder of the class. I reserve the right to assign or re-assign student seating at any point during the semester.

***Special note on computers.*** The use of a computer during class is a *privilege*, and there is the expectation that it is only being used to type class notes and working on course-related work. If a student is found to be doing unauthorized work on his/her computer during class (e.g., surfing the internet, doing work for other courses, e-mailing, instant messaging, etc.) or disturbing others through his/her usage, he/she will be given one warning and will cease the activity immediately. With a second offense, the student will lose his/her privilege to have a computer in class for the remainder of the semester.

***Special note on lectures and course content.*** **I do not permit the analog or digital recording of my classes. This is strictly prohibited.** Additionally, I retain the copyright over all my lectures, how I present the course material, my slide presentations, and my slide sheets. Anything that I provide to you with regards to the course is meant expressly for your own personal use for the limited purposes of the course. **You may not distribute my course content and materials to others and may in no way post or upload course materials (including course notes) to any third-party website.** Please also note that much of the artistic work we will see in class is, itself, copyrighted. It is being shown and utilized for

educational purposes under “fair use.” Copying, posting, or publishing these works may violate copyright law.

### **RELIGIOUS HOLY DAY STATEMENT**

“Religious holy day” means a holy day observed by a religion whose places of worship are exempt from property taxation under Texas Tax Code §11.20. A student who intends to observe a religious holy day should make that intention known in writing to the instructor prior to the absence. A student who is absent from classes for the observance of a religious holy day shall be allowed to take an examination or complete an assignment scheduled for that day within a reasonable time after the absence. A student who is excused under section 2 may not be penalized for the absence; however, the instructor may respond appropriately if the student fails to complete the assignment satisfactorily.

### **STUDENT ACADEMIC RESOURCES / ADA STATEMENT**

Please feel free to talk with me about any concerns or difficulties you may have with the course. I am also happy to assist students who require special accommodations for optimal learning. Any student who, because of a disability, may require special arrangements in order to meet the course requirements should contact the instructor as soon as possible to make any necessary arrangements. Students should present appropriate verification from Student Disability Services during the instructor’s office hours. Please note: instructors are not allowed to provide classroom accommodations to a student until appropriate verification from Student Disability Services has been provided. For additional information, please contact Student Disability Services in West Hall or call (806) 742-2405.

***Architecture Library Resource Guides.*** An Architecture Library Resource Guide – tailored especially for this class – will be distributed to each student. It will review major resources and indices, both print and digital, that are available at the Architecture Library and through the library’s website. Students will make extensive use of the Architecture Library for your assignments, presentations, reports, and final project. The instructor will provide detailed tutorials on using these and additional resources throughout the semester to the class as a whole, and he will provide research direction and feedback to students individually in arranged one-on-one research sessions. Students are encouraged also to seek guidance from the Architectural Librarians as they perform their research.

### **UNIVERSITY WRITING CENTER**

I encourage you to take advantage of the services offered by the University Writing Center. It is located in the English/Philosophy Building, Room 175, and it is open Monday through Thursday, from 9 a.m. to 7 p.m.; Friday, 9 a.m. to 5 p.m.; and Sunday, 3 p.m. to 7 p.m. The Center’s website is: <http://uwc.ttu.edu/>.

### **COURSE RESERVES**

Many course-related books and readings have been placed on Reserve in the Architecture Library, located on the 9th floor of the Architecture Building. The number of Reserve books may increase as the semester proceeds, to ensure student-access to certain titles.

Most class readings come from these books; additional articles are available on the course Blackboard site.

### On Exhibitions

Arrhenius, Thordis, et al. *Place and Displacement: Exhibiting Architecture*. Zürich: Lars Müller Publishers, 2014.

Chaplin, Sarah, and Alexandra Stara, eds. *Curating Architecture and the City*. New York: Routledge, 2009.



- Pelkonen, Eeva-Liisa. *Exhibit A: Exhibitions That Transformed Architecture, 1948-2000*. New York: Phaidon Press, 2018.
- Pelkonen, Eeva-Liisa. *Exhibiting Architecture? A Paradox*. New Haven: Yale School of Architecture, 2015.
- Ryan, Zoë, ed. *As Seen: Exhibitions that Made Architecture and Design History*. Chicago: The Art Institute of Chicago, 2017.

#### Select Exhibitions

- Darling, Michael, and Joanna Szupinska. *Skyscraper: Art and Architecture Against Gravity*. Chicago: Museum of Contemporary Art, Chicago, 2012.
- Kuh, Katharine. *American Artists Paint the City*. Chicago: The Art Institute of Chicago, 1956. [Blackboard]
- Chicago Tribune Tower Competition: Late Entries*. New York: Rizzoli, 1980.
- Girard, Alexander H. *An Exhibition for Modern Living*. Detroit: Detroit Institute of Arts, 1949.
- Higgins, Dick, and Wolf Vostell. *Fantastic Architecture*. New York: Something Else Press, 1971.
- English edition of *Poparchitektur Concept Art* (Düsseldorf: Droste Verlag und Druckerei GmbH, 1969). [Blackboard]
- The International Competition for a New Administration Building for The Chicago Tribune, MCMXXII, containing all the designs submitted in response to The Chicago Tribune's \$100,000 offer commemorating its seventy fifth anniversary, June 10, 1922*. Chicago: The Tribune Company, 1923.
- Lee, Mark, ed. *Chicago Architecture Biennial 2017: Make New History*. Zürich: Lars Müller Publishers, 2017.
- Tigerman, Stanley. *Chicago Tribune Tower Competition*. Chicago: Museum of Contemporary Art, 1981.

#### Artists / Architects / Media / Processes

- Baetens, Jan. *Rebuilding Story Worlds: The Obscure Cities by Schuiten and Peeters*. New Brunswick, NJ: Rutgers University Press, 2020.
- Beitin, Andreas F., et al., eds. *Mies van der Rohe: Montage = Collage*. London: Koenig Books, 2017.
- Brandon, Taylor. *Collage: The Making of Modern Art*. New York: Thames and Hudson, 2006.
- Branscome, Eva. *Hans Hollein and Postmodernism: Art and Architecture in Austria, 1958-1985*. New York: Routledge, 2018.
- Brock, Charles. *Charles Sheeler: Across Media*. Washington, DC: National Gallery of Art, 2006.
- Brown, Roger, Dennis Adrian, and Lisa Stone. *Roger Brown: A Different Dimension*. Montgomery, AL: Montgomery Museum of Fine Arts, 2004.
- Buckley, Craig. *Graphic Assembly: Montage, Media, and Experimental Architecture in the 1960s*. Minneapolis: University of Minnesota Press, 2019.
- Chalk, Warren, et al. *Archigram: The Book*. London: Circa, 2018.
- Colomina, Beatriz, et al. *The World of Madelon Vriesendorp: Paintings/Postcards/Objects/Games*. London: The Architectural Association, 2008.
- Craig, Blanche. *Collage: Assembling Contemporary Art*. London: Black Dog, 2008.
- Ferriss, Hugh. *The Metropolis of Tomorrow*. New York: Ives Washburn, 1929.
- Jacobsen, Wolfgang, and Werner Sudendorf. *Metropolis: A Cinematic Laboratory for Modern Architecture*. Stuttgart: Menges, 2000.
- Kelley, Mike. *Mike Kelley: Exploded Fortress of Solitude*. Beverly Hills, CA: Gagosian Gallery, 2011.
- Koolhaas, Rem. *Delirious New York: A Retroactive Manifesto for Manhattan*. New York: Oxford University Press, 1978.
- McElheny, Josiah. *Josiah McElheny: A Prism*. New York: Skira Rizzoli, 2010.
- Masereel, Frans. *The City: A Vision in Woodcuts*. Mineola, NY: Dover Publications, 2006.
- Masereel, Frans. *Frans Masereel*. New York: Rizzoli, 1977.
- Masereel, Frans. *Passionate Journey: A Vision in Woodcuts*. Mineola, NY: Dover Publications, 2007.
- Paolozzi, Eduardo. *Eduardo Paolozzi: Writings and Interviews*. New York: Oxford University Press, 2000.
- Pousttchi, Bettina. *Bettina Pousttchi: Metropolitan Life*. Zürich: Scheidegger & Speiss, 2019.

- Pousttchi, Bettina. *Bettina Pousttchi: The City*. Ostfildern: Hatje Cantz, 2015.
- Rowe, Colin, and Fred Koetter. *Collage City*. Cambridge, MA: The MIT Press, 1978.
- Schuiten, François, and Benoît Peeters. *Les Cités obscures, tome 7: Brüssel*. Brussels: Casterman, 1992.
- Shields, Jennifer A. E. *Collage and Architecture*. New York: Routledge, 2014.
- Smith, Kathryn. *Wright on Exhibit: Frank Lloyd Wright's Architectural Exhibitions*. Princeton: Princeton University Press, 2017.
- Steinberg, Saul. *The Art of Living*. New York: Harper, 1949.
- Stierli, Martino. *Montage and the Metropolis: Architecture, Modernity, and the Representation of Space*. New Haven: Yale University Press, 2018.
- Sturn, Phillip, and Peter Cachola Schmal. *Yesterday's Future: Visionary Designs by Future Systems and Archigram*. New York: Prestel for Deutsches Architekturmuseum, 2016.
- Suzuki, Sarah J. S. *Bodys Isek Kingelez*. New York: Museum of Modern Art, 2018.
- Tschumi, Bernard. *The Manhattan Transcripts*. New York: Museum of Modern Art, 1994.
- Wallace, Isabelle Loring, and Nora Wendl, eds. *Contemporary Art about Architecture: A Strange Utility*. Burlington: Ashgate, 2013.
- Ward, Lynd. *God's Man: A Novel in Woodcuts*. New York: St. Martin's Press, 1978.

### General

- "America's Houses of Worship." PBS Home Video (Driftwood Productions, 2005).
- Cahan, Richard. *They All Fall Down: Richard Nickel's Struggle to Save America's Architecture*. Washington, DC: Preservation Press, 1994.
- Celant, Germano. *Architecture & Arts, 1900/2004: A Century of Creative Projects in Building, Design, Cinema, Painting, Sculpture*. Milan: Skira, 2004.
- Cohen, Jean-Louis. *Building a new New World: Amerikanizm in Russian Architecture*. New Haven, CT: Yale University Press, 2020.
- Fenske, Gail. *The Skyscraper and the City: The Woolworth Building and the Making of Modern New York*. Chicago: University of Chicago Press, 2008.
- Goldin, Greg, and Sam Lubell. *Never Built New York*. New York: Metropolis Books, 2016.
- Greene, Vivien, ed. *Italian Futurism, 1909-1944: Reconstructing the Universe*. New York: Guggenheim Museum Publications, 2014.
- Hunter, Sam, John M. Jacobus, and Daniel Wheeler. *Modern Art: Painting, Sculpture, Architecture*. Third rev. ed. New York: Harry N. Abrams, 2000.
- Landau, Sarah Bradford, and Carl W. Condit. *Rise of the New York Skyscraper, 1865-1913*. New Haven, CT: Yale University Press, 1996.
- Leslie, Thomas. *Chicago Skyscrapers, 1871-1934*. Urbana, IL: University of Illinois Press, 2013.
- Nash, Eric Peter, and Norman McGrath. *Manhattan Skyscrapers*. New York: Princeton Architectural Press, 1999.
- Neumann, Dietrich, ed. *Film Architecture: Set Designs from Metropolis to Blade Runner*. New York: Prestel, 1999.
- Sharpe, William. *New York Nocturne: The City after Dark in Literature, Painting, and Photography, 1850-1950*. Princeton: Princeton University Press, 2008.
- Solomonson, Katherine. *The Chicago Tribune Tower Competition: Skyscraper Design and Cultural Change in the 1920s*. New York: Cambridge University Press, 2001.
- Starrett, William Aiken. *Skyscrapers and the Men Who Build Them*. New York: Scribner, 1928.
- Van Leeuwen, Thomas A. P. *The Skyward Trend of Thought: The Metaphysics of the American Skyscraper*. Cambridge, MA: The MIT Press, 1988.
- Warren, Lynne, and Jeff Abell. *Art in Chicago, 1945-1995*. Chicago: Museum of Contemporary Art, 1996.

### **CLASS SCHEDULE**

Students are expected to read the required reading assignments for each class meeting topic PRIOR to class time so that they may already be familiar with the material and be prepared for discussion. Other required readings may be assigned throughout the course.

Please note that the schedule of topics may shift during the duration of the course. Changes and additions to reading assignments may also be made. Students will be made aware of any and all changes and updates.

- Th 1/21      **Introduction to Course**  
Reciprocity between art and architecture. Skyscraper as continuous theme in modern art.
- John Pastier and Debora Irmas, "The Skyscraper in Literature and Art," *Design Quarterly* 140 (1988): 24-31.
- T 1/26      **Overview of Skyscrapers**  
In-class viewing of DVD: "Building Big with David Macaulay: Skyscrapers" (WGBH-TV, 2000) [ARCH NA6230 S69 2000].
- David Macaulay, *Unbuilding* (1980).
- Th 1/28      **Chicago School**  
Chicago Architecture Center. 1871 Fire. William Le Baron Jenney. Burnham & Root. Holabird & Roche. Adler & Sullivan.
- T 2/2      **Saving and Exhibiting Louis Sullivan**  
Skyscraper as relic. John Szarkowski, Aaron Siskind, Richard Nickel. Art Institute of Chicago.
- Sarah Rogers Morris, "Richard Nickel's Photography: Preserving Ornament in Architecture," *Future Anterior* X, 2 (Winter 2013): 67-80.
- Th 2/4      **Early New York I**  
Skyscraper Museum. 1835 fire. Trinity Church. Cast-iron buildings. New York Crystal Palace, Otis elevator. Equitable, Western Union, Tribune.
- T 2/9      **Early New York II**  
Park Row Building, Flatiron, New York Times. The "skyscraper-viewer." Postcards. Sidewalk, aerial, and craning views.
- Georg Simmel, "The Metropolis and Mental Life," in *Art in Theory, 1900-1990: An Anthology of Changing Ideas*, edited by Charles Harrison and Paul Wood (Oxford: Blackwell, 1992), 130-135.
  - Meir Wigoder, "The 'Solar Eye' of Vision: Emergence of the Skyscraper-Viewer in the Discourse on Heights in New York City, 1890-1920," *Journal of the Society of Architectural Historians* 61 (June 2002): 152-169.
  - Erica E. Hirshler, "The 'New New York' and the Park Row Building: American Artists View an Icon of the Modern Age," *The American Art Journal* 21 (Winter 1989): 26-45.
  - Kent Lydecker, "Constructing Memory: Picture Postcards of New York City," *The Hopkins Review* 4 (Spring 2011): 229-270.
- Th 2/11      **New York in the 1910s**  
Metropolitan Life, Woolworth, New Equitable. Joseph Pennell, Alvin Langdon Coburn.

- Nick Yablon, “The Metropolitan Life in Ruins: Architectural and Fictional Speculations in New York, 1909-19,” *American Quarterly* 56 (June 2004): 309-347.
- William Sharpe, “New York, Night, and Cultural Mythmaking: The Nocturne in Photography, 1900-1925,” *Smithsonian Studies in American Art* 2 (August 1988): 2-21.

T 2/16

### **The Armory Show**

New York and Chicago. Reactions. Alfred Stieglitz. John Marin.

- Judith Z. Zilczer, “The Armory Show and the American Avant-Garde: A Reevaluation,” *Arts Magazine* 53 (September 1978): 126-131.
- Mary Mills Lyall and Earl Harvey Lyall, *The Cubies* (New York: G. P. Putnam and Sons, 1913).
- Sheldon Reich, “John Marin: Paintings of New York, 1912,” *The American Art Journal* 1 (Spring 1969): 43-52.

Th 2/18

### **Cubism, Orphism, and Dada meet New York**

Pablo Picasso, Georges Braque, Robert Delaunay. Collage, ready-mades. Marcel Duchamp, Max Weber. Picasso's designs for the Ballet Russes (1917)

T 2/23

### **Set-Back Law of 1916**

Zoning reform. Effects. Hugh Ferriss.

Th 2/25

### **Chicago Tribune Tower Competition**

Competition, Book, Exhibition. Losing Entries. Reaction.

- *The International Competition for a New Administration Building for The Chicago Tribune, MCMXXII, containing all the designs submitted in response to The Chicago Tribune's \$100,000 offer commemorating its seventy fifth anniversary, June 10, 1922* (Chicago: The Tribune Company, 1923). [ARCH RESERVE NA6233.C4.T7]
- Katherine Solomonson, *The Chicago Tribune Tower Competition: Skyscraper Design and Cultural Change in the 1920s* (New York: Cambridge University Press, 2001). [ARCH Reserve NA6233.C4 C466 2001]
- Louis Sullivan, “The Chicago Tribune Competition,” *The Architectural Record* 53 (February 1923): 151-157.
- Thomas E. Tallmadge, “A Critique of the Chicago Tribune Tower Competition,” *The Western Architect* 32 (January 1923): 7-8.
- Irving K. Pond, “High Buildings and Beauty,” Parts I and II, *The Architectural Forum* 38 (February and April 1923): 41-44, 179-182.

T 3/2

### **Europe and the Skyscraper in the 1920s**

Erich Mendelsohn's *Amerika*. Photomontage, Paul Citroen and Marianne Brandt. Dada, Ludwig Mies van der Rohe, Skyscraper projects. Fritz Lang and Erich Kettelhut, “Metropolis.” Bruno Taut, *Stadtkrone*. Auguste Perret, Ludwig Hilberseimer, Le Corbusier.

- Martino Stierli, *Montage and the Metropolis: Architecture, Modernity, and the Representation of Space* (New Haven: Yale University Press, 2018). Chapter 2: “Photomontage and the Metropolis,” 32-79.
- Martino Stierli, “Mies Montage,” *AA Files* 61 (2010): 54-72.
- Elizabeth Otto, *Tempo, Tempo! The Bauhaus Montages of Marianne Brandt* (Berlin: Jovis, 2005), 40-45.

- Dietrich Neumann, “Three Early Designs by Mies van der Rohe,” *Perspecta* 27 (1992): 76-84
- Dietrich Neumann, “Before and after *Metropolis*: Film and Architecture in Search of the Modern City,” in *Film Architecture: Set Designs from Metropolis to Blade Runner*, edited by Dietrich Neumann (Munich: Prestel, 1999), 33-38.
- Dietrich Neumann, “Metropolis,” in *Film Architecture: Set Designs from Metropolis to Blade Runner*, edited by Dietrich Neumann (Munich: Prestel, 1999), 94-103.

Th 3/4

### **Italian Futurism**

Filippo Tommaso Marinetti, Umberto Boccioni, Antonio Sant’Elia, Mario Chiattoni, Aeropittore.

- Filippo Tommaso Marinetti, “The Founding and Manifesto of Futurism” (1909), in *Futurist Manifestoes*, edited by Umberto Apollonio (New York: Viking Press, 1970), 19-24.
- Antonio Sant’Elia and Filippo Tommaso Marinetti, “Futurist Architecture (1914),” in *Programs and manifestoes on 20th-century architecture*, edited by Ulrich Conrads (Cambridge, MA: MIT Press, 1970), 34-38.
- Esther Da Costa Meyer, “Drawn into the Future: Urban Visions by Mario Chiattoni and Antonio Sant’Elia,” in *Italian Futurism, 1909-1944: Reconstructing the Universe*, edited by Vivien Greene (New York: Guggenheim Museum Publications, 2014), 140-155.

T 3/9

### **Russian Constructivism**

Vladimir Tatlin, Constructions. El Lissitzky, Prouns. Kasimir Malevich, Architektons. Aleksandr Rodchenko. Zaha Hadid. Dan Flavin.

- Maria Gough, “Model Exhibition,” *October* 150 (Fall 2014): 9-26.
- Samuel Johnson, “El Lissitzky’s Other ‘Wolkenbügel’: Reconstructing an Abandoned Architectural Project,” *Art Bulletin* 99 (September 2018): 147-169.

Th 3/11

### **Mature New York in the 1920s and 1930s**

Irving Trust, Chanin, 40 Wall Street, Chrysler, Empire State, Rockefeller Center. Margaret Bourke-White, Lewis Hine, Wendell MacRae, Berenice Abbott.

- Charles W. Mann, Jr., “Wendell MacRae: Expression in Commercial Photography of the 1930s,” *History of Photography* 2 (April 1978): 101-116.

T 3/16

### **Film, Photography, Painting: “Manhatta” and Charles Sheeler; Alfred Stieglitz and Georgia O’Keeffe; Joseph Stella**

“Manhatta” (1921). Paul Strand, Charles Sheeler. Alfred Stieglitz, Georgia O’Keeffe. Joseph Stella. “Murals by American Painters and Photographers,” MoMA (1932).

- Charles Brock, *Charles Sheeler: Across Media* (Washington, DC: National Gallery of Art, 2006). Chapter: “Film: *Manhatta* and the Cityscape, 1920,” 41-69.
- Anna C. Chave, “‘Who Will Paint New York?’: ‘The World’s New Art Center’ and the Skyscraper Paintings of Georgia O’Keeffe,” *American Art* 5 (Winter-Spring 1991): 86-107.
- William Chapman Sharpe, *New York Nocturne: The City after Dark in Literature, Painting, and Photography, 1850-1950* (Princeton, NJ: Princeton University Press, 2008), 199-216 [on Joseph Stella].
- *Murals by American Painters and Photographers*. New York: Museum of Modern Art, 1932.

Th 3/18

### **Graphic Arts; the Depression**

Thurman Rotan. Howard Cook, Martin Lewis. Max Thalmann, *Amerika im Holzschnitt*. Erich Mendelsohn, *Amerika: Bilderbuch eines Architekten*. Ilonka Karasz. Lynd Ward, Frans Masereel. Hugh Ferriss, *Metropolis of Tomorrow*.

- Vicki Goldberg, "Photomontage: A Metaphor for Modern Life," *The New York Times*, May 31, 1992, 29.
- Kevin R. McNamara, *Urban Verbs: Arts and Discourses of American Cities* (Stanford, CA: Stanford University Press, 1996). Chapter: "Recentring the City: Hugh Ferriss and Urban Form."
- Hugh Ferriss, *The Metropolis of Tomorrow* (New York: Ives Washburn, 1929). [ARCH Reserve NA9050 F4]
- Lynd Ward, *God's Man: A Novel in Woodcuts* (New York: St. Martin's Press, 1977).
- *Frans Masereel* (New York: Rizzoli, 1977), excerpts.

T 3/23

### **Frank Lloyd Wright / Architectural Exhibitions**

Bowerie Tower, Price Tower, The Illinois. Broadacre City. MoMA "Modern Architecture" (1932). Architectural exhibitions.

- Kathryn Smith, *Wright on Exhibit: Frank Lloyd Wright's Architectural Exhibitions* (Princeton, NJ: Princeton University Press, 2017), 222-229.
- Eeva-Liisa Pelkonen, *Exhibit A: Exhibitions That Transformed Architecture, 1948-2000* (London: Phaidon, 2018), 6-23.
- Florian Kossak, "Exhibiting architecture: the installation as laboratory for emerging architecture," in *Curating Architecture and the City*, edited by Sarah Chaplin and Alexandra Stara (New York: Routledge, 2009), 117-128.

Th 3/25

### **Postwar America**

United Nations, Lever House, Seagram. Time Life, Pan-Am. Lobbies. Richard Lippold. Saul Steinberg.

- The Saul Steinberg Foundation: <http://saulsteinbergfoundation.org/>

T 3/30

### **Pop Art and Pop Architecture**

Pop Art. "This is Tomorrow," Whitechapel Art Gallery (1956). Hans Hollein, *Alles ist Architektur*. Christo.

- Zoë Ryan, "Taking Positions: An Incomplete History of Architecture and Design Exhibitions," in *As Seen: Exhibitions that Made Architecture and Design History*, edited by Zoë Ryan (Chicago: The Art Institute of Chicago, 2017), 12-32.
- *Alles ist Architektur*, special issue of *Bau* 1/2 (January 1968).
- Craig Buckley, *Graphic Assembly: Montage, Media, and Experimental Architecture in the 1960s* (Minneapolis, MN: University of Minnesota Press, 2019). Chapter: "Everything is Architecture: Hans Hollein's Media Assemblages," 125-184.

Th 4/1

### **The Fantastic and Visionary 1960s and 1970s**

Buckminster Fuller. Haus Rucker Co. Archigram. Superstudio. Vostell & Higgins, *Fantastic Architecture*. Pol Bury.

- Wolf Vostell and Dick Higgins, eds., *Fantastic Architecture* (New York: Something Else Press, 1971).
- Warren Chalk, et al., *Archigram: The Book* (London: Circa Press, 2018). [ARCH Reserve OVERSZ NA997.A825 C43 2018]
- Jennifer A. E. Shields, *Collage and Architecture* (New York: Routledge, 2014), s.v. "Archigram," 98-103.

- Jennifer A. E. Shields, *Collage and Architecture* (New York: Routledge, 2014), s.v. “Superstudio,” 104-109.
- Craig Buckley, *Graphic Assembly: Montage, Media, and Experimental Architecture in the 1960s* (Minneapolis, MN: University of Minnesota Press, 2019). Chapter: “Scenarios and Counterscenarios: Superstudio’s Mediascapes,” 241-289.

T 4/6

### **Masculine / Feminine**

Madelon Vriesendorp, Zoe Zenghelis, Rem Koolhaas. "OMA: The Sparkling Metropolis" (1978). *Delirious New York*. Anita Steckel. Niki de Saint Phalle. Albert Crudo.

- Rem Koolhaas, *Delirious New York: A Retroactive Manifesto for Manhattan* (New York: Oxford University Press, 1978). [ARCH Permanent Reserve NA735.N5 K66 1994]
- Beatriz Colomina, et al., *The World of Madelon Vriesendorp: Paintings/Postcards/Objects/Games* (London: The Architectural Association, 2008). [ARCH Reserve N6953.V75 A4 2008]
- Jennifer A. E. Shields, *Collage and Architecture* (New York: Routledge, 2014), s.v. “Rem Koolhaas,” 110-115.
- Demetri Porphyrios, “Pandora’s Box: An Essay on Metropolitan Portraits,” *Perspecta* 32 (2001): 18-27.

Th 4/8

### **Postmodernism I**

AT&T Building. First Venice Architecture Biennale (1980). Late Entries to the Chicago Tribune Tower Competition (1980).

- Lea-Catherine Szacka, “Exhibiting Ideologies: Architecture at the Venice Biennale, 1968-1980,” in *Exhibiting Architecture: A Paradox?*, edited by Eeva-Liisa Pelkonen (New Haven, CT: Yale University Press, 2015), 159-166.
- Stanley Tigerman, *Chicago Tribune Tower Competition*, second rev. ed. (New York: Rizzoli for the Museum of Contemporary Art, Chicago, 1981). [ARCH Reserve OVERSZ NA 2340.C47 1981]
- *Chicago Tribune Tower Competition Late Entries*, vol. 2 (New York: Rizzoli, 1980). [ARCH Reserve NA2340.C47]
- Joanna Merwood-Salisbury, “This is Not a Skyscraper: Helmut Jahn’s Late, Late Entry to the Chicago Tribune Tower Competition,” *AA Files* 75 (2017): 132-149.

T 4/13

### **Postmodernism II**

Continuing legacy of Loos’ entry. Vertical City, at the Chicago Architecture Biennial (2017). Nils Ole-Lund.

- Mark Lee, ed., *Chicago Architecture Biennial 2017: Make New History* (Zürich: Lars Müller Publishers, 2017).
- Jennifer A. E. Shields, *Collage and Architecture* (New York: Routledge, 2014), s.v. “Nils Ole-Lund,” 134-139.
- “What is the Point of Architecture Biennales?,” an edited transcript of a special debate between curators from the Sharjah Triennial, Oslo Triennial, Chicago Biennale and Seoul Biennale, The Architecture Foundation, London, April 29, 2019. <https://www.architecturefoundation.org.uk/writing/dodecennale-what-is-the-point-of-architecture-biennales-transcript>

Th 4/15

### **Contemporary: Drawing and Illustration, Printmaking**

James Wines (SITE), Highrise of Homes. Ben Tolman. Daniel Lauand. Graphic Novels: Schuiten and Peeters. Nicola López.

- Dora Epstein Jones, “Little People Everywhere,” *Log* 45 (Winter/Spring 2019): 59-71.
- Jan Baetens, *Rebuilding Story Worlds: The Obscure Cities by Schuiten and Peeters* (New Brunswick, NJ: Rutgers University Press, 2020), 1-40.

T 4/20

**Contemporary: Pop Painting and Sculpture**

Roger Brown. Sarah Morris. Julian Opie.

- Roger Brown Study Collection, School of the Art Institute of Chicago:  
<http://www.saic.edu/t4/academics/libraries-special-collections/roger-brown/>
- Sarah Morris, *Sarah Morris: Modern Worlds* (Oxford: Museum of Modern Art, 1999).

Th 4/22

**Contemporary: Photography**

Tower of Babel: Du Zhen-Jun, Michael Koven, Barnaby Barford. Bettina Pousttchi.

- Bettina Pousttschi, *Bettina Pousttchi: The City* (Ostfildern: Hatje Cantz, 2015).
- Bettina Pousttchi, *Bettina Pousttchi: Metropolitan Life* (Zürich: Scheidegger & Speiss, 2019).

T 4/27

**Contemporary: Sculpture and Glass**

Eduardo Paolozzi. Anna Galtarossa. Josiah McElheny. Isa Melsheimer. Mike Kelley, *Kandor* series.

- Robin Spencer, *Eduardo Paolozzi: Recurring Themes* (New York: Rizzoli, 1984). Chapter: “Heroes and Deities,” 86-116.
- Spyros Papapetros, “The Architecture of *As If*: Josiah McElheny’s Sculptural Proposals,” in *Contemporary Art About Architecture: Strange Utility*, edited by Isabelle Loring Wallace and Nora Wendl (Burlington: Ashgate, 2013), 191-205.
- Josiah McElheny, *Josiah McElheny: A Prism* (New York: Skira Rizzoli, 2010). [ARCH Reserve NK5198.M44 A4 2010]
- Mike Kelley, *Mike Kelley: Exploded Fortress of Solitude*. Beverly Hills, CA: Gagolian Gallery, 2011). [ARCH Reserve OVERSZ N6537.K35 A4 2011]

Th 4/29

**Contemporary: Popular Culture**

Souvenir models. Ace Architects' collection. Legos. Popular exhibitions, theme parks. Performance art, political protest, and light shows. Advertising. Matias Bechtold.

Student presentations.

T 5/4

**Contemporary: Models**

Chris Burden. Bodys Isek Kingelez. Amanda Lwin.

Student presentations.

Th 5/6

**Final Exam Period: Summary of Class Research and Conclusions**

4:30 to 7 p.m. CT

Student presentations.