ARC 386K / Fall 2019 / Martin Hättasch

Theory of Architecture I

Instructor
Martin Hättasch / WMB 6.128 / m.haettasch@utexas.edu
Office hours: Mon/Wed 11:00am-12:00pm

Introduction
As architects we are faced with a dual reality that forces us to constantly negotiate between the realm of the physical object on the one, and the world of ideas on the other hand. As designers, we seek to give form to our ideas, while as critical thinkers we interrogate our built environment and extract from it the ideas that shaped it. In many cases, when architects have put their pens to paper, the implication was that each line could potentially contain the beginnings of a universal system to order the(ir) world. From the sum of visions of what architecture ought to be has emerged a multi-faceted, often controversial picture that makes it impossible to find a singular answer to the simple question: "What is architecture?" today. Just as traditions of construction have been passed on and evolved, architects have taken up the ideas of their predecessors and adapted, critiqued and rejected them. This body of ideas - in treatises, manifestoes and built projects - has created a disciplinary discourse across the history of architecture. The goal of this class is to provide an introduction to some of the debates that have occupied and continue to occupy architects' minds and practices. You will encounter multiple and contradictory positions that have emerged in response to often similar questions. Focusing on the connection between the world of ideas and the world of forms, we will operate on both ends of the spectrum: Through original and secondary texts we will study fundamental positions that have emerged in architectural discourse. On the other hand you will be introduced to canonical buildings and practices as physical manifestoes of these positions. Some terms and conversations you encounter in this class you will encounter many more times throughout your studies and likely your career. As you proceed through your education, you will increasingly be able (and expected to) make connections between your own studio production and the conversations of the discipline. This feedback between what we do and how we think about our activity allows us to be specific about the issues we want to address through our designs and gives us a basis for evaluation of our own work.

Course Objectives:
- Introduce crucial debates and trajectories in recent architectural discourse
- Familiarize students with a selection of canonical projects
- Develop students' ability to critically evaluate precedents with regards to discursive trajectories
- Develop students' ability to critically analyze precedents (graphic analysis)
- Develop students' ability to critically evaluate precedents (writing)
- Give students the opportunity to use acquired knowledge and skills to develop their own positions with regards to the issues introduced in class

STRUCTURE

Seminar Sessions
Unless otherwise specified, the class will meet on Tuesdays 2.00pm – 5.00pm. Sessions are held in a seminar format that will include presentations by students (see: course work) or the instructor, discussions about readings and buildings presented in class, or group work or 'desk crit' periods.
Each weekly session will focus on a discursive issue framed by two terms. These terms introduce a particular set of ideas, practices, and debates with relevance to contemporary architectural discourse and production. Each session's pairing of words delineates a discursive relationship rather than fixed entity; sometimes a pairing describes two

dialectically opposed positions, at other times the evolution of a concept, or an open-ended relationship between two categories. Class topics will not be introduced as a canonical lineage or chronological evolution, but rather as contested issues allowing for a multitude of positions. This structure aims to present discursive trajectories as ongoing and open-ended processes relevant to design culture today. Ultimately, the goal of this seminar is to enable students to not only acquire knowledge about canonical debates and precedents, but to use this knowledge as a basis to develop their own positions with regards to their studio and design work.

Seminar Topics

09/03	**Introduction** - *Introduction - Class Organization*
09/10	**Practice / Project** - *Architecture as a Discipline – Architecture as a Profession*
09/17	**Representation / Method** - *The Diagram as Evolving Tool between Idea and Form*
09/24	**Form / Content -** *Form and its (Dis-)Contents*
10/01	**Histories / Futures (Part 1 – Futures)** - *Uses of the Past vs. Visions for the Future*
	Student Presentations: Paper Ideas
10/08	**Histories / Futures (Part 2 – Histories)** - *Uses of the Past vs. Visions for the Future*
	Student Presentations: Paper Ideas
10/15	Workshop: **Graphic Arguments** – *graphic narratives & precedent diagramming*
	Paper Outline due
10/22	**Congestion / Island** - *The Metropolitan Condition between Congestion and Disjunction*
10/29	Workshop: **Graphic Research & Precedent Analysis** – *project desk crits*
11/05	**Local / Global** - *Architecture with and Against a Globalized World*
11/12	**Autonomy / Contingency** - *The Search for Architecture's Agency*
11/19	**Student Presentations: Graphic Research**
11/26	**Student Presentations: Graphic Research**
12/03	**Tectonics / Technology** - *Architecture between the Digital and Material World*
12/09	(Monday) Last class day
	Final Paper due

Readings
Readings will be assigned in preparation for each week's seminar. These readings form an integral part of the class, they are not meant to be overly simplistic 'beginners' texts, but present you with substantive pieces of architectural discourse. The readings will include texts from primary sources – manifestoes written by architects, important canonical treatises – as well as secondary texts to help you place the primary sources in their respective contexts. Readings **should be taken seriously and not completed at the last minute.** While you will find that you might not necessarily understand every nuance of every text, you should be able to identify the large ideas put forward by the author. Read every text twice – a first time to get a general sense of what the author is talking about, and what the general parameters are, then a second time to identify certain arguments, or an author's position on a topic. Students are expected to be familiar with the readings for the class session under which they are listed in the calendar, i.e. for which they are assigned. Readings must be printed out and brought with you for each class session for which they are assigned. You must bring your annotated readings to the discussion session in order to be able to facilitate a concise and rewarding discussion. The readings will be available at least one week before the respective class session on CANVAS. Each week, two groups of students will be responsible to take on the role of respondents (see: course work) and present a reading responses to one of the assigned readings to the class, and subsequently open and (partly) moderate a debate on the reading.

Note:
Please note that the readings posted a week prior to each session may vary slightly from the readings specified in the syllabus. Please refer to the readings uploaded on 'canvas' in the respective folders for your reading assignments.

Precedents
A number of specific projects and buildings (usually two, although the number may vary for some sessions) will be introduced each week relating to the texts and topic of the session. A group of two students will be responsible to give a brief introductory presentation to the projects in questions (see: course work). At times, class discussion will start by examining the precedents and move towards readings, at other times we will begin to discuss readings before moving to the specific examples of buildings.

COURSE WORK

Group work (two students)
At the beginning of the semester students will self-organize into groups of two.
Each group (1,2,3, … etc.) will be responsible for two in-class presentations per semester (see calendar). Each presentation consists of two parts, one Reading Response / Debate Opener and one Precedent Presentation. Usually each text/precedent pairing will reflect on a particular position towards the topic in question. With two group presentations per session, each session will thus introduce the class to two distinct positions regarding a discursive topic. While each group does not necessarily have to agree with the position/project presented, they will temporarily act as the proponents of this position and convey its essence to the class, before critically responding to it and opening up an in-class discussion. It is up to the students to organize the division of work among themselves. In the case that one student is responsible for the Precedent Presentation, and the other for the Reading Response, it is expected, that these roles will be reversed for the second presentation in the semester.

1. Reading Response / Debate Opener
The main goal of the reading response is to enable a lively discussion and debate in class. The format should move from the synthesis of the core concepts of a text to a subjective and critical assessment of its contents and/or context. The presentation should include at least the following:

- A summary of the core concepts

- A critique of the readings by raising related issues or questions, reframing a certain concept with regards to a new context, or making connections to other issues discussed in class
- The facilitation of a class debate centered around one or more questions determined by the respondents

2. Precedent Presentation

Each week, assigned groups will be responsible to introduce a precedent (project or building) to the class that has some kind of relationship to their Reading Response. The projects are listed in the class schedule along with the readings. Students should familiarize themselves with the basic documentation of their assigned precedent and have a thorough understanding of its context and inner workings (one of the favorite questions in class will be to ask the presenting group to walk us through the plans!). It will be the task of the presenting group to provide a short visual narrative in form of a digital presentation for the entire class. This presentation should include (but is not limited to):

- A curated (!) compilation of documentation materials (drawings, images, diagrams) for each project
- A description (using relevant drawings) of how the project addresses program, site and context
- Relevant biographical information on the architect / practice
- Relevant background information regarding the history of the project

Each Reading Response/Precedent Presentation set should be about 30 min. (15/15), followed by a debate of 30 min.

The order in which students present their reading response and precedent may vary per seminar session – at times we may discuss both precedents first, at other times both readings and sometimes each precedent/reading pairing as a unit.

Individual Work

The main assignment for the semester will be an essay of around 2,500 - 3,000 words. The essay is expected to be developed as a well-reasoned and researched argument regarding a topic related to class. Students should provide original and critical content, while rigorously using relevant texts from the seminar and graphic precedent studies to support their argument. As an "architectural" argument, the use of original graphic materials, diagrams, and precedent analysis will be a crucial part of the final project. The essay must address one of the word pairings discussed in class, and may use, but is not limited to the precedents discussed in class. To facilitate the development of an argument, the project will be developed in three stages over the course of the semester (each stage will be a constituent part of the final grade (see: grading outline)

3. Paper Outline

Students will write a short outline framing a tentative argument, a set of two precedents they are planning to utilize, and a short description of how they are planning to develop their argument.

4. Precedent Study / Graphic Research (Presentation)

Class presentation and submission of the "graphic research" portion of the argument. A well-researched, well-drawn, and well-presented study of a set of precedents should begin to support an argument with regards to one of the seminar topics. (Please note that the argument you are making in your final essay is not a 'one-way-street' – it is well possible, even desirable that your initially outlined argument may change once you have started to look at the architectural evidence.)

5. Final Project

A final submission of a final project combining a written and a graphic part. The projects should be creatively conceived, rigorously researched, and beautifully presented.

EVALUATION

Student Performance Criteria

A.2 Design Thinking Skills
A.6 Use of Precedents

Grading Outline

You will receive a final letter grade. Incompletes will only be granted in cases of verifiable medical or other reasons that the school accepts as such. It is your responsibility to bring any circumstances that might prevent you from successfully passing the class to the instructor's attention immediately. The final grade will be calculated as follows:

Critical Reading skills	15%
- Class discussion / Participation	
Oral presentation (x2)	20%
- Reading Response / Debate Opener	
- Precedent Presentation	
Paper Outline	5%
Graphic Research Presentation (precedent study)	20%
Final project (writing & graphic representation)	40%

Description of letter grades:

A Exceptional or outstanding work. Performance exceeding the requirements of the assignment. Student displays initiative and forethought
B Good work. Performance above the norm, accurate and complete, fulfills all requirements of the assignment
C Average work. Minimum performance, satisfies most requirements of the assignment
D Weak work. Inadequate level of performance, does not satisfy the requirements of the assignment
F Unacceptable or incomplete work.

Late Assignments

The instructor will not accept any late work, unless justified by a legitimate excuse (see below). No provisions will be made for make-up work of any kind. No extensions will be given to complete work at a later time unless the instructor has agreed to this before the deadline.

Attendance

Attendance to the class is mandatory. Failure to attend classes due to illness of other legitimate causes may be excused. If you think that your absence is excusable, you need to inform the instructor as soon as possible and provide proper documentation. Excuses for class absences for medical reasons will be given only if such absences are advised by a health care provider, in writing, based on clinical findings and prescribed treatment recommendations. Excuse notes solely confirming a visit to a Health Care Provider will not be counted.

Academic Integrity

Students who violate University policy on academic integrity are subject to disciplinary penalties, including the possibility of failure in the course and/or dismissal from the University. Since such dishonesty harms the individual, all students, and the integrity of the University, policies on academic integrity will be strictly enforced. Refer to the Student Conduct and Academic Integrity website for official University policies and procedures on academic integrity:

http://deanofstudents.utexas.edu/conduct/academicintegrity.php

University Code of Conduct:
http://catalog.utexas.edu/general-information/the-university/#universitycodeofconduct

Care Program
Counselors in Academic Residence (CARE) Program places licensed mental health professionals within the colleges or schools they serve in order to provide better access to mental health support for students who are struggling emotionally and/or academically.
Abby Simpson (LCSW) is the assigned CARE counselor for the School of Architecture. Faculty and staff may refer students to the CARE counselor or students may directly reach out to her. Please leave a message if she is unavailable by phone.

Abby Simpson, LCSW | BTL 114B | 512-471-3115 (M-F 8am-5pm)
https://cmhc.utexas.edu/CARE_simpson.html

Students with Disabilities
Students with disabilities who require special accommodations need to obtain a letter that documents the disability from the Services for Students with Disabilities area of the Office of the Dean of Students (471-6259 voice or 471-4641 TTY for users who are deaf or hard of hearing). This letter should be presented to the instructor in each course at the beginning of the semester and accommodations needed should be discussed at that time.

http://diversity.utexas.edu/disability/

Letters of recommendation
I will be happy to write letters of recommendation for students receiving a final grade "A-"or above.

Bibliography (recommended texts and resources)
Note that none of these books are required for purchase, but may present you with a good starting point for further research and/or start building an architectural library.

Compilations:

- Joan Ockman (with the collaboration of Edward Eigen): *Architecture Culture 1943-1968: A Documentary Anthology,* New York: Rizzoli, 1993
- K. Michael Hays (ed.): Architecture Theory Since 1968, Cambridge, MA: MIT Press, 1998
- Krysta Sykes (ed.): *Constructing a New Agenda: Architectural Theory, 1993-2009*, New York: Princeton Architectural Press, 2010
- Adrian Forty: *Words and Buildings: A Vocabulary of Modern Architecture*, London: Thames and Hudson, 2000
- Kate Nesbitt (ed.): *Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory 1965-1995*, New York: Princeton Architectural Press, 1996
- Harry Francis Mallgrave and Christina Contandriopoulos (eds.): *Architectural Theory, volume II: An Anthology from 1871-2005*, Oxford: Blackwell, 2008
- Ulrich Conrads: Programs and manifestoes on 20th-century architecture, Cambridge, MA: MIT Press, 1971
- Rafael Moneo: *Theoretical Anxieties and Design Strategies in the Work of Eight Contemporary Architects,* Cambridge, MA: MIT Press / Barcelona, Actar, 2004

Some Canonical books worth purchasing as a starting point for an architectural library:

- Rem Koolhaas: S,M,L,XL, Monacelli Press, 1995
- Rem Koolhaas: Delirious New York: A Retroactive Manifesto for Manhattan, New York: The Monacelli Press, 1978

- Aldo Rossi: L'architettura della città (1966), translated as The Architecture of the City by Diane Ghirardo and Joan Ockman. Cambridge, MA: MIT Press, 1982
- Robert Venturi: Complexity and Contradiction in Architecture (1966). New York: The Museum of Modern Art, 2nd revised edition, 1977
- Robert Venturi, Denise Scott Brown, and Steven Izenour, Learning from Las Vegas, Cambridge, MA: MIT Press, 1972
- Le Corbusier: Towards a New Architecture ("Vers Une Architecture"), translated from the thirteenth french edition and with and introduction by Frederick Etchells, New York, Dover Publications, 1986
- Pier Vittorio Aureli: The Possibility of an Absolute Architecture, Cambridge, MA: MIT Press, 2011

Schedule / Calendar:

(please note that this schedule may be subject to change. Changes will be coordinated in advance with the student groups responsible for project introductions and reading responses for the session in question.)

09/03 **Introduction**
Introduction - Class Organization

09/10 **Practice / Project**
Architecture as a Discipline – Architecture as a Profession

Required Readings:
- Stan Allen, "Introduction: Practice vs. Project," in *Practice: Architecture, Technique and Representation* (2000), pp. xiii-xxv.

Complementary Texts:
- Michael Speaks: "Intelligence after Theory"
- Aldo Rossi: "Architecture for Museums"
- Summerson: "The Case for a Theory of 'Modern' Architecture"
- Ákos Moravánszky, "Architectural Theory: A Construction Site"

09/17 **Representation / Method**
The Diagram as Evolving Tool between Idea and Form

Required Readings:
- Toyo Ito, "Diagram Architecture," El Croquis 77: Kazuyo Sejima, pp. 18-24
- Robert Somol, "Dummy Text, or the Diagrammatic Basis of Contemporary Architecture," in Peter Eisenman, Diagram Diaries (New York: Universe, 1999): 6-25

Student Presentations:

Group 1:
Reading Response: Robert Somol, "Dummy Text, or the Diagrammatic Basis of Contemporary Architecture"
Project Introduction: Peter Eisenman: House II / House VI (+ other early houses)

Group 2:
Reading Response: Toyo Ito, "Diagram Architecture,"
Project Introduction: Sanaa: Toledo Glass Pavilion

Complementary Projects/Practices:

- UN Studio / Ben van Berkel, Caroline Bos (various projects)
- OMA (Seattle Public Library)
- MVRDV (various projects)

Complementary Texts:

- Anthony Vidler, "Diagrams of Diagrams: Architectural Abstraction and Modern Representation," Representations 72 (Autumn 2000): 1-20
- Peter Eisenman: "Diagram: An Original Scene of Writing," in Any Magazine n. 23, 1998
- Ben Van Berkel and Caroline Bos, "Diagrams: Interactive Instruments in Operation," in Any Magazine n. 23, 1998
- Stan Allen, "Diagrams Matter," in Any Magazine n. 23, 1998
- Robert Somol, "The Diagrams of Matter," in Any Magazine n. 23, 1998
- Garcia, Mark, "Histories and Theories of the Diagram of Architecture", AD Reader Series, 2009
- Anthony Vidler: "What is a diagram anyway?"

09/24 **Form / Content**

Form and its (Dis-)Contents

Required Readings

- Louis H.Sullivan: "The Tall Office Building Artistically Considered,"in Lippincott's Magazine, March 1896.
- Bernard Tschumi: Architecture and Disjunction, Cambridge: MIT Press, 1996 (excerpts)

Student Presentations:

Group 3:

Reading Response:	"The Tall Office Building Artistically Considered"
Project Introduction:	Louis H. Sullivan: Guarantee Building, Wainwright Building + other early skyscrapers)

Group 4:

Reading Response:	Bernard Tschumi: Architecture and Disjunction (excerpts)
Project Introduction:	Bernard Tschumi: Parc de La Villette

Complementary Projects/Practices:

- Peter Eisenman: Houses
- Frank Gehry: Disney Concert Hall / Louis Vuitton Foundation

Complementary texts:

- Adrian Forty: "Function", in Words and Buildings: A Vocabulary of Modern Architecture, London: Thames and Hudson, 2000
- Sanford Kwinter: "Who is Afraid of Formalism?", in Far from Equilibrium, pp. 144-149
- Pier Vittorio Aureli: "Architecture and Content - Who is afraid of the Form-Object?" in Log No. 3, (New York, Anyone Corporation, Fall 2004), pp.29-36
- Colin Rowe: "The Mathematics of the Ideal Villa, Palladio and Le Corbusier compared", in AR, March 1947, pp. 101-104
  Peter Eisenman: "Post-Functionalism", in Oppositions 6, Fall 1976

10/01 **Histories / Futures (Part 1 – Futures)**
Uses of the Past vs. Visions for the Future

Required Readings:

- Le Corbusier: Vers une Architecture (excerpts)

Student Presentations:

Group 5:
Reading Response: Le Corbusier*: Vers une Architecture* (excerpts)
Project Introduction: Le Corbusier: Villa Savoye

Complementary texts:

- Reyner Banham, Theory and Design in the First Machine Age [1960] (Cambridge, MA: The MIT Press, 1980): 9-12; 220-246; 320-330

Assignments: **Students in Groups 1-3:**

Bring 5 images to class that start to frame a certain practice / project / theme that you are interested in writing your final paper about. We will discuss these images and generate feedback from the class to help you specify your ambition.

10/08 **Histories / Futures (Part 2 – Histories)**
Uses of the Past vs. Visions for the Future

Required Readings:

- Robert Venturi: *Complexity and Contradiction in Architecture* (1966). New York: The Museum of Modern Art, 2nd revised edition, 1977: 16-69

Student Presentations:

Group 6:
Reading Response: Robert Venturi: Complexity and Contradiction in Architecture
Project Introduction: Robert Venturi: Vanna Venturi House

Complementary texts:

- Manfredo Tafuri: Teoria e storia dell'architettura (1968), translated as *Theories and History of Architecture*, London: Granada, 1980: 227-237
- Manfredo Tafuri: 'Introduction', *Theories and History of Architecture*, transl. by Giorgi Verrechia (Icon Harpe, 1981)
- Fil Hearn: "The uses of the past", in *Ideas that Shaped Buildings*
- Hilde Heynen, "The need for Utopian thinking in Architecture," in *Hunch* 6/7, pp. 241–243.

Assignments: **Students in Groups 4-6:**

Bring 5 images to class that start to frame a certain practice / project / theme that you are interested in writing your final paper about. We will discuss these images and generate feedback from the class to help you specify your ambition.

10/15 **Workshop: Graphic Arguments**
Graphic narratives & precedent diagramming

`

Students are asked to bring documentation of one project that they have chosen to include in their final paper to class. This documentation should consist of at least one high resolution plan and one high resolution section, both printed and digital. Students will be expected to work/draft in class and should be prepared to do so either digitally or manually.

<u>Assignments:</u> **Paper outline due**

10/22 **Congestion / Island**
The Metropolitan Condition between Congestion and Disjunction

Required Readings:

- Rem Koolhaas, excerpts from: *Delirious New York: A Retroactive Manifesto for Manhattan* (1978). New York: The Monacelli Press, 1994

Student Presentations:

Group 1:
Reading Response: Rem Koolhaas, excerpts from: *Delirious New York* (excerpt 1)
Project Introduction: Rem Koolhaas / OMA, t.b.a.

Group 2:
Reading Response: Rem Koolhaas, excerpts from: *Delirious New York* (excerpt 2)
Project Introduction: Rem Koolhaas / OMA, t.b.a.

Complementary texts:

- Rem Koolhaas: "Bigness: or the Problem of Large", in *S,M,L,XL* (New York: The Monacelli Press, 1995)
- OASE #94: *OMA. The First Decade*
- Lara Schrijver: "The Archipelago City: Piecing Together Collectivities," in *OASE*, nº71, (2006), pp.18-36

10/29 **Workshop / Desk Crits: Graphic Research & Precedent Analysis**

Students are asked to bring in-progress work on their precedent analysis to class. In desk crit format, you will receive feedback on the work you have produced towards a coherent graphic argument in support of your final paper.

11/05 **Local / Global**
Architecture with and Against a Globalized World

Required Readings:

- Kenneth Frampton: "Towards a Critical Regionalism: Six Points for an Architecture of Resistance." in Hal Foster (ed.)*: The Anti-Aesthetic: Essays on Postmodern Culture*, Seattle, WA: Bay Press, 1983.
- Rem Koolhaas: "Junkspace," in *Content,* Taschen, Cologne, 2004

Student Presentations:

Group 3:
Reading Response: Frampton, "Towards a Critical Regionalism"
Project Introduction: Alvar Aalto: Saynatsalo Town Hall

Group 4:
Reading Response: Rem Koolhaas: "Junkspace"
Project Introduction: BIG: Danish Pavilion, Shanghai Expo

Complementary texts:

- Liane Lefaivre and Alexander Tzonis. "Why Critical Regionalism Today?" In *Architecture + Urbanism*, May 1990
- Alan Colquhoun, "The concept of regionalism," in *Postcolonial space(s)* G.B. Nalbantoglu and W. Chong Tai (eds.) (New York: Princeton Architectural Press, 1997), 13-24.
- Ulrich Beck, "Risk Society's "Cosmopolitan Moment," in *New Geographies* 1, (2009), 24-34.
- Rem Koolhaas, "Globalization," *S,M,L,XL* (New York: The Monacelli Press, 1995), pp. 363–369.

11/12 **Autonomy / Contingency**
The Search for Architecture's Agency

Required Readings:

- Rossi, Aldo, "The Structure of Urban Artifacts," in The Architecture of the City (New York: Opposition Books, 1994), pp. 29-61
- Reyner Banham: "A Clip-On Architecture," in Design Quarterly, No 63. (1965), pp.2-30

Student Presentations:

Group 5:
Reading Response: Rossi, "The Structure of Urban Artifacts"
Project Introduction: Rossi: San Cataldo Cemetary or Il Palazzo hotel

Group 6:
Reading Response: Banham: "A Clip-On Architecture"
Project Introduction: Kenzo Tange: Tokyo Bay

Complementary Projects/Practices:

- Dogma: Stop City
- Aldo Rossi: Centro Direzionale, Turin
- Philippe Rahm
- James Corner (Field Operations)

Complementary texts:

- Joseph Godlewski: "The Absurd Alibi", The Plan Journal Vol. 0, 2016
- Rafael Moneo: "Aldo Rossi", in *Theoretical Anxieties and Design Strategies*
- Rafael Moneo: "OnTypology," in *Oppositions* 13 (Summer 1978), pp. 23-45
- Anthony Vidler:"The Idea Of Type The Transformation of an Academic Idea 1750-1830," (1977), in K. Michael Hays (ed.), *The Oppositions Reader*
- Adrian Forty: 'Type', in *Words and Buildings: A Vocabulary of Modern Architecture* (London: Thames & Hudson, 2000), pp. 304-11

- Hadas Steiner: "Within the Big Structure" in *Megastructure Reloaded* (Berlin, Hatje Cantz, 2008), pp.136-152
- Pier Vittorio Aureli: "Rossi: The Concept of the Locus as a Political Category of the City," in *The project of autonomy : politics and architecture within and against capitalism* (New York : Temple Hoyne Buell Center for the Study of American Architecture: Princeton Architectural Press, 2008), pp. 53-69
- Reyner Banham: "A Home is Not A House,"in *Art in America*, 1965, volume 2, p. 70-79
- ACSA Fall Conference 2015: "Between the Autonomous & Contingent Object", Conference Proceedings & selected papers

11/19 **Student Presentations: Paper presentation /Graphic Research due**

11/26 **Student Presentations: Paper presentation /Graphic Research due**

12/03 **Tectonics / Technology**
Architecture between the Digital and Material World

Required Readings:

- Kenneth Frampton: "Reflections on the Scope of the Tectonic,"in *Studies in tectonic culture: the poetics of construction in nineteenth and twentieth century architecture* (Cambridge, Massachusetts: MIT Press, 1995)
- Antoine Picon: "Architecture and the virtual - towards a new materiality,"in *PRAXIS* no.6, 2006 pp. 114-121

Projects:

- FOA: Yokohama Port Terminal
- Renzo Piano: Menil Collection

12/09 (Monday) Last class day

Assignments*: final project due no later than 5.00 pm*