COURSE OUTLINE

(1) GENERAL

SCHOOL	POLYTECHNIC
ACADEMIC UNIT	ARCHITECTURE
LEVEL OF STUDIES	Undergraduate
COURSE CODE	ARC_E115

COURSE CODE	ARC_E115	**SEMESTER**	7ᵗʰ, 9ᵗʰ,

COURSE TITLE	SPECIAL TOPICS IN ARCHITECTURAL THEORY

INDEPENDENT TEACHING ACTIVITIES *if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits*	**WEEKLY TEACHING HOURS**	**CREDITS**
	2	4
Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).		

COURSE TYPE *general background, special background, specialised general knowledge, skills development*	Specialised general knowledge
PREREQUISITE COURSES:	-
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (summary and final paper)
COURSE WEBSITE (URL)	

(2) LEARNING OUTCOMES

Representation, Reproduction, Retransmission

The course is a review of key events that changed the means that architects use to communicate their work. The aim of the course is to encourage a critical approach to contemporary communication media and the total prevalence of the 'culture of the image'.
In architecture, representation is a means to an end, and not an end in itself. Whenever we make an image, we are trying to visualize something, more in the sense of projecting, rather than making a self-sufficient work of art. Images' main goal, whether they depict real space or not, is to secure ideas and make them more evident. Therefore, representation is an integral part of architectural creation. The images, of course, leaked out and ceased to be exclusively a tool in the architect's workshop. Magazines or digital social networks rely heavily, if not exclusively, on images. 20th century periodicals shaped architectural culture, fostering interaction and exchange. Without their existence the architectural developments of the previous century would have been quite different. Will the same be true of digital media in the future?
The course is based on a series of lectures, seminars and a final project or paper on the topic: critical analysis of an image.

- Search for, analysis and synthesis of data and information with the use of the necessary technology
- Working in an international environment
- Production of new research ideas
- Respect for difference and multiculturalism
- Showing social, professional and ethical responsibility and sensitivity to gender issues
- Criticism and self-criticism
- Production of free, creative and inductive thinking

(3) SYLLABUS

  i. Introduction
ii. Lecture 01: Etienne Louis Boullée
iii. Lecture 02: Etienne Louis Boullée
iv. Lecture 03: Etienne Louis Boullée
v. Lecture 04: Ludwig Mies van der Rohe
vi. Lecture 05: Ludwig Mies van der Rohe
vii. Lecture 06: Ludwig Mies van der Rohe
viii. Lecture 07: Aldo Rossi
ix. Lecture 08: Aldo Rossi
x. Lecture 09: Aldo Rossi
xi. Lecture 10: Oswald Mathias Ungers
xii. Lecture 11: Oswald Mathias Ungers
xiii. Student presentations / discussion and course evaluation

TEACHING and LEARNING METHODS - EVALUATION

DELIVERY *Face-to-face, Distance learning, etc.*	Face-to-face
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY *Use of ICT in teaching, laboratory education, communication with students*	Use of ICT in teaching and communication with students.

TEACHING METHODS *The manner and methods of teaching are described in detail.* *Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational*	Activity	Semester workload
	Lectures	10
	Seminars	20
	Artistic creativity	20
	Essay writing	40

	Course total (25 hours = 1ECTS)	**100**
visits, project, essay writing, artistic creativity, etc. *The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS*		
STUDENT PERFORMANCE EVALUATION *Description of the evaluation procedure* *Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other* *Specifically-defined evaluation criteria are given, and if and where they are accessible to students.*	- Attending lectures - Participation - Final essay - Critical image analysis (in various media)	

(4) ATTACHED BIBLIOGRAPHY

- Walter Benjamin, The Work of Art in the Age of Mechanical Reproduction, in: Hannah Arendt (ed), Illuminations, New York: Schocken Books, 1969.
- Helen Rosenau, *Boullée & visionary architecture*, London: Academy Editions; New York: Harmony Books, 1976.
- Emil Kaufmann, Three revolutionary architects: Boullée, Ledoux, and Lequeu, Philadelphia: American Philosophical Society, 1952.
- Pier Vittorio Aureli, *The possibility of an absolute architecture*, Cambridge, Mass.: MIT Press, 2011.
- Andreas Beitin, Wolf Eiermann, Brigitte Franzen (eds), *Mies van der Rohe: Montage – Collage*, London: Koenig Books, 2017.
- Terence Riley and Barry Bergdoll, *Mies in Berlin*, New York: Museum of Modern Art: Distributed by H.N. Abrams, 2001.
- Diogo Seixas Lopes, *Melancholy and architecture: on Aldo Rossi*, Zurich: Park Books, 2015.
- Aldo Rossi, *A scientific autobiography,* postscript by Vincent Scully; translation by Lawrence Venuti, Cambridge, Mass.: MIT Press, 1981.
- Florian Hertweck and Sébastien Marot (eds), *The city in the city: Berlin : a green archipelago / a manifesto (1977) by Oswald Matthias Ungers and Rem Koolhaas with Peter Riemann, Hans Kollhoff, and Arthur Ovaska*; UAA Ungers Archives for Architectural Research. Zürich: Lars Müller Publishers, 2013.
  Oswald Mathias Ungers, *Architecture as theme*, Lotus Documents, Milano: Electa, New York: Rizzoli, 1982.