

COURSE OUTLINE

(1) GENERAL

SCHOOL	ENGINEERING		
ACADEMIC UNIT	ARCHITECTURE		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	ARC-E306	SEMESTER	
COURSE TITLE	SPECIAL TOPICS IN THEORY OF ARCHITECTURE: ON GHOST IMAGES – ARCHITECTURAL NARRATIVES IN THE AGE OF MEDIATION		
INDEPENDENT TEACHING ACTIVITIES <i>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</i>	WEEKLY TEACHING HOURS	CREDITS	
Lectures, In-Class Presentation and Research Essay	3	4	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Special Background		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS			
COURSE WEBSITE (URL)			

(2) LEARNING OUTCOMES

<p>Learning outcomes</p> <p><i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> • <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> • <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> • <i>Guidelines for writing Learning Outcomes</i>
<p>This course offers a general introduction in fundamental concepts of 20th & 21st C. architectural theory, representation and media.</p> <p>The course material effects this introduction through ten separate thematic sessions. Those include essays and theoretical texts, narrative texts and films, cultural artefacts, works of art and architecture. The course aims to develop students' critical and theoretical thinking on contemporary issues, through interdisciplinary comparisons.</p> <p>The course also considers the cross-talk among architecture, art, filmmaking, science fiction, technology and new media within the greater field of contemporary culture, so that students may achieve a general understanding and competent appreciation of this field, as well as the importance of architectural thinking, theory, design methodologies and epistemology, and different media and communication technologies within contemporary culture.</p> <p>Finally, the constant development of the students' logical and rhetorical abilities is also a fundamental goal of the course, especially through essay-writing, presentations and seminar discussions on both image- and text-based works.</p>

Upon the successful completion of the course students will be able to:

- achieve a general understanding of basic architectural, representational and media theories and their significance within contemporary culture
- understand basic concepts of theory of architecture, their fundamentals and references on seminal 20th C. works of cultural and critical theory and thought and their extensions into contemporary theories of media and representation
- translate fundamental theoretical concepts and their expressions in design and also discern those in important works of architecture, art and narrative
- analyse images, texts, works of architecture, art and narrative vis-a-vis these fundamental concepts, juxtaposing different genres, media following a comparative approach
- follow specific research and analytical methodologies in theory, history and analysis of architectural works and texts
- refer to basic texts and contemporary thematics within architectural and critical, representation and media theory
- improve their essay writing following a structured process of outlining, defining a thesis statement and producing a draft and final research essay
- improve their logical and rhetoric thinking through a series of in-class presentations and seminar discussions on special topics of theory of architecture and on contemporary culture
- 'read' a series of works of architecture, representation, narrative and new media against crucial theoretical and cultural issues
- be familiar with a series of international and contemporary texts dealing with the above

General Competences

Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma Supplement and appear below), at which of the following does the course aim?

<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>
<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>
<i>Decision-making</i>	<i>Respect for the natural environment</i>
<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>
<i>Team work</i>	<i>Criticism and self-criticism</i>
<i>Working in an international environment</i>	<i>Production of free, creative and inductive thinking</i>
<i>Working in an interdisciplinary environment</i>
<i>Production of new research ideas</i>	<i>Others...</i>

- Working in an international environment
- Working in an interdisciplinary environment
- Production of new research ideas
- Criticism and self-criticism
- Production of free, creative and inductive thinking

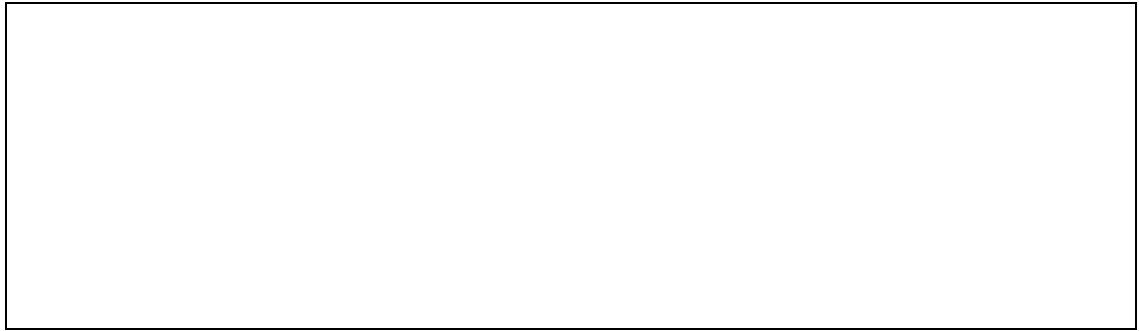
(3) SYLLABUS

- i. Introduction – Basic Concepts - Requirements.
- ii. Heterotopias
- iii. Ideal Gardens
- iv. Parametric Landscapes
- v. Aura
- vi. Memory
- vii. Cognitive Maps
- viii. Atmosphere
- ix. Augmented Reality
- x. Ghosts & Phantasies
- xi. Hyper Reality & Data Ghosts

This is a recording. It has been since Joseph Paxton's Crystal Palace (1854) and Georges Méliés first broadcast of "A Trip to the Moon" (1902), until Diller Scofidio's Blur Building (2002), contemporary brain-computer interfaces and the dystopias of Charlie Brooker's Black Mirror (2016 -), tipping our means of making copies in, and of the world, over our ability to do so with no means whatsoever. Memories and impressions move from our mind's eye to the inner retina; we become hooked on media and dizzily forgetful. The possible course of our reality freezes into the definite track of its representation. Art becomes overexposed and demystified; images hyper-defined data. Architecture dematerializes; identity is digital; androids dream of electric sheep; and the Méliés spaceship ends up in the eye of the man on the moon. A paradigm shift occurs in our perception of the world and our construction of space.

This course observes the aforementioned history of mediation from Aristotle's Memory and Reminiscence to Frances Yates' Art of Memory, Walter Benjamin's Work of Art in the Age of Mechanical Reproduction to William Mitchell's Cyborgs, Guy Debord's Society of the Spectacle to Paul Virilio's Disappearance, Aranda/Lasche's Digital Landscapes to Traveor Paglen's Invisible images, juxtaposing fundamental texts in theory of architecture and media with a series of 20th & 21st C. narratives, works of art and architecture. The codes, designs, interfaces, machines and stories of these works and artefacts create a series of Ghost Images: these haunt our natural and digital memories, disturb contemporary form- and image-making and restore to things, against all simulation, some of their long-lost Aura.

(25 books, films and essays which you must read and see before you graduate).



(4) TEACHING and LEARNING METHODS - EVALUATION

<p style="text-align: center;">DELIVERY <i>Face-to-face, Distance learning, etc.</i></p>	In class																							
<p style="text-align: center;">USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	Use of e-class electronic and other online platforms. Presentations of multimedia, interdisciplinary works using various digital media.																							
<p style="text-align: center;">TEACHING METHODS <i>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 visits, project, essay writing, artistic creativity, etc.</i></p> <p><i>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</i></p>	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: center;">Activity</th> <th style="text-align: center;">Semester workload</th> </tr> </thead> <tbody> <tr> <td>Lectures</td> <td style="text-align: center;">13</td> </tr> <tr> <td>Study and analysis of bibliography</td> <td style="text-align: center;">26</td> </tr> <tr> <td>Seminars</td> <td style="text-align: center;">8</td> </tr> <tr> <td>Presentations</td> <td style="text-align: center;">1</td> </tr> <tr> <td>Essay writing</td> <td style="text-align: center;">16</td> </tr> <tr> <td>Individual study</td> <td style="text-align: center;">36</td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td>Course total</td> <td style="text-align: center;">100</td> </tr> </tbody> </table>		Activity	Semester workload	Lectures	13	Study and analysis of bibliography	26	Seminars	8	Presentations	1	Essay writing	16	Individual study	36							Course total	100
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<p style="text-align: center;">STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>I. In class participation (20%) II. Individual in class presentation (25%) III. Final Research Essay (55%)</p>																							

(5) ATTACHED BIBLIOGRAPHY

<p>HETEROTOPIAS</p> <p>Michel Foucault – <i>On Other Spaces</i> Herbert Muschamp – <i>Excerpt</i> Hal Foster – <i>Atlantis Found in the Pacific</i> Paul Virilio – <i>Bunker Archaeology</i></p> <p><i>Georges Melies – A trip to the Moon</i> <i>Spike Jonze – Being John Malkovich</i></p> <p>Giovanni Fontana – <i>Castle of Shadows</i> Leo Modrčin et.al. – <i>Croatian Pavillion, Venice Biennale 2010</i></p> <p><i>Reference Texts: Tony Vidler – The Architectural Uncanny, Rem Koolhaas – Delirious New York, Sigmund Freud – A Disturbance of Memory on the Acropolis, Michel Foucault – Introduction to The Order of Things</i></p>

Reference Works: Italo Calvino – Invisible Cities, Roberto Serino, Mimmo Paladino – Armilla. La città idraulica. La città invisibile, Andrei Tarkovsky – Stalker

IDEAL GARDENS

Sergei Eisenstein – *Montage & Architecture*
Leszek Kolakowsky – *The General Theory of Non-Gardening*
Rob Aben, Saskia de Wit – *The Enclosed Garden*

Jorge Luis Borges – The Garden of Forking Paths, Tlön, Uqbar, Orbis Tertius, Pier Menard, the Author of Don Quixote, The Library of Babel
Ingmar Bergman – Wild Strawberries

Yusuke Obuchi – *Wave Garden*

Reference Works: Jorge Luis Borges – A Universal History of Infamy, Francesco Colonna – Hypnerotomachia Polyphili, Stanley Kubrick – The Shining, David Wilson – Stasis, Michel Foucault – Introduction to the Order of Things

PARAMETRIC LANDSCAPES

James Corner – *Eidetic Operations and New Landscapes*
Sanford Kwinter – *Seven, The Judo of Cold Combustion*
Jesse Reiser & Nanako Umemoto – *Atlas of Novel Tectonics*
Aranda & Lasch – Tooling

William Gibson – Neuromancer

Aranda & Lasch – *Selected Projects*
Ecologic Studio – *Cybergarden V4*
Organelle Design – *Heavy Breathing*
Philip Beesley – *Hylozoic Ground*
Immaterials – *Light Painting WiFi*
Zimoun – *Selected Projects*

Reference Texts: Steven Johnson – Emergence: The Connected Lives of Ants, Brains, Cities and Software

Reference Works: Andy & Larry Wachowski – The Matrix, Philip Dick – VALIS, Maya Lin – Selected Projects

AURA

Walter Benjamin – *The Work of Art in the Age of Mechanical Reproduction*
William J. Mitchell – *The Reconfigured Eye: Visual Truth in the Post- Photographic Era*
Guy Horton – *Why We Look at Architecture*

Oscar Wilde – Portrait of Dorian Gray

Olafur Eliasson – *Selected Projects*
Eiji Sumi, Justin Riley
Wolfgang Gil – *Diaphaspectrum*
Rachel Whiteread – *House*

Reference Texts: Roland Barthes – Camera Lucida, Lucretius – On the Nature of Things

Reference Works: Will Self – Dorian: an Imitation, Nadar, Alvin Lucier – I Am Sitting in a Room, Jonathan Horowitz – Maxell, Marco Breuer – Photographs, Pierre Cordier—Livrillisible, Bill Morrison – Decasia

MEMORY

Aristotle – *On Memory & Reminiscence*
Frances Yates – *The Art of Memory*
Edward Mendelson – *Escaping Microsoft Word*

Michel Gondry – Eternal Sunshine of the Spotless Mind

Radiohead – Video Clips
Wooster Group – Hamlet
Paul Otlet – Mundaneum
Frank Schott – Project 1231
Do Ho Suh – My Apartment, Staircase III
Jonathan Harris – We Feel Fine dot Org, I Want You to Want Me

Reference Texts: A.R. Luria – The Mind of a Mnemonist, Elisabeth Loftus – The Fiction of Memory, Christine Boyer – The City of Collective Memory, Laurence Weschler – Mr Wilson's Cabinet of Wonder, Paula Antonelli – Design and The Elastic Mind, Columbia University – Memory in the Age of Google, Bill Gates Collection – 1-23, Aristotle – On Dreams, On Sleep and Wakefulness, On Senses and the Sensible

Reference Works: Alejandro Amenabar – Abre los Ojos, Paul Soulelis – Memory Palace, Xia Xao Wan – 3D Paintings, Marcel Duchamp, Genre Allegory (Portrait of George Washington)

COGNITIVE MAPS

Frederic Jameson – *Post-Modernism or, the cultural logic of late Capitalism*
Francesco Carreri – *Walkscapes: Walking as an Aesthetic Practice*
James Corner – *Agency of Mapping*
Petros Babasikas – *On Mapping*

Chris Marker – La Jetée

Drifting City – dreamgrove.org

Reference Texts: Kevin Lynch – The Image of the City, Sukhdev Sanhu – Thrilling and Prophetic: Why filmmaker Chris Marker's radical images influenced so many artists, Edward Tufte – The Visual Display of Quantitative Information, Katherine Harmon – You Are Here: Personal Geographies and Other Maps of the Imagination

Reference Works: Chris Marker – Immemory, Owls at Noon Prelude: The Hollow Men, , Ji Soo Han & Paul Ornsby – Situationist Drawing Device, Young Hae Chang – www.yhchang.com, Bruce Chatwin – Songlines, Terry Gilliam – Twelve Monkeys, Matt Mullican – Drawings

ATMOSPHERE

Mark Wigley – *The Architecture of Atmosphere*
Mark Wigley – *Constant's New Babylon: the Hyper Architecture of Desire*
Ole W. Fischer – *Atmospheres – Architectural Spaces between Critical Reading and Immersive Presence*
Junichiro Tanizaki – *In Praise of Shadows*
Peter Zumthor – *Atmospheres*

Richard Linklater – A Scanner Darkly

Diller & Scofidio – Selected Projects^[1] Olafur Eliasson – Selected Projects^[1] Transsolar & Tetsuo Kondo – Cloud Spaces^[1] Raphaëlle Shirley – Light Cloud on a Bender^[1] Antony Gormley – Blind Light

Reference Texts: Paul Virilio – Open Sky

Reference Works: Terry Gilliam – Brazil, Danny Boyle – Sunshine, Chris McCaw – Sunburn, Diller & Scofidio, The Blur Building

AUGMENTED REALITY

Guy Debord – *The Society of the Spectacle*

Jean Baudrillard – *The Ecstasy of Communication*
Reyner Banham – *Theory & Design in the First Machine Age*

Adolfo Bioy Casares – *The Invention of Morel*
Alain Resnais – *Last Year at Marienbad*

Smout Allen – *Augmented Landscapes*
Pablo Valbuena – *Extension Series*

Reference Texts: Marshall McLuhan – *Understanding Media, The Playboy Interview, Madeline Schwartzman – See Yourself Sensing, Eurasia Extrema – Exhibition Catalogue, Heracles Papaioannou – The foam of illustrated days*

Reference Works: David Cronenberg – *Videodrome, Stanislav Lem – Solaris, Rafael Lozano Hemmer – Selected Projects*

GHOST IMAGES / FANTASIES

Slavoj Žižek – *The Plague of Fantasies*
Paul Virilio – *The Vision Machine*
Jean Baudrillard – *Simulacra & Simulation*
Tom Gunning – *To Scan a Ghost: the Ontology of Mediated Vision*
Beatriz Colomina – *Blurred Visions: Architectures of Surveillance from Mies to SANAA*

Hideo Nakata – *Ringu*
Friedrich Murnau – *Nosferatu*

Reference Works: Bill Viola – *Selected Projects*, Gerhard Richter – *Selected Projects, Arnolfini Gallery – Magical Consciousness, Uta Barth – Ground, Gerhard Richter: Painting Appearances, Overpainting Photographs, Large Abstracts, Michael Ackerman: Photos, Wallace Berman: Faceless Faces*

HYPER REALITY / DATA GHOSTS

Henry Adams – *The Dynamo and the Goddess, The Rule of Phase Applied to History*
James Gleick – *The Information: a History, a Theory, a Flood*
Paul Virilio – *The Vision Machine*

Ridley Scott – *Blade Runner*
Thomas Pynchon – *V*
Haruki Murakami – *1Q84*

Stan Brakhage – *Selected Projects*
SANAA – *Selected Projects*
Radiohead – *Video Clips*
Prepost – *Greenpoint Slaughterhouse*

Reference Texts: Paul Virilio – *The Aesthetics of Disappearance. William J. Mitchell – Me++ The Cyborg Self and the Networked City, Charles Baxter – Behind Murakami's Mirror, Mark Fisher – Reflections on Hauntology, Stan Brakhage – The Camera Eye, William Wees – Light Moving in Time: Studies in Visual Aesthetics of Avant Garde Film, Yves Michaud – Art à l'état gazeux, Paul Virilio – The Information Bomb, rocketboom.com – On Singularity*