COURSE OUTLINE

1. GENERAL

SCHOOL	ENGINEERING		
DEPARTMENT	ARCHITECTURE		
LEVEL OF COURSE	UNDERGRADUATE		
COURSE CODE	ARC_3501	**SEMESTER OF STUDIES**	FIFTH
COURSE TITLE	THEORY OF ARCHITECTURE 1		
INDEPENDENT TEACHING ACTIVITIES		**TEACHING HOURS PER WEEK**	**ECTS CREDITS**
Lectures, seminars and laboratory work		3	4
COURSE TYPE	Field of Science		
PREREQUISITE COURSES:			
TEACHING AND ASSESSMENT LANGUAGE:	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBPAGE (URL)			

2. LEARNING OUTCOMES

Learning outcomes

Subject

The particular way of thinking and acting in Architecture. Its mutations under the influence of external factors (natural, historic, social, cultural, etc.) and ideological approaches (interpretation, theory, criticism). Its position in relation to art, science, technology, and politics.

Objectives

In addition to the critical delving into the subject, the objectives of the course are|

- the acquaintance with a structured body of basic theoretical and historical knowledge, useful for the study and research in architecture and the practice of architectural design.
- the acquaintance with fundamental texts and key works from the tradition of Western architecture, in order to gain an awareness of the level of art in architecture
- the sharpening of the possibilities of perception, interpretation, critical and comparative examination and the combined ability in the study and research of architecture (among others, the realization and demystification of aspects of the process of architectural design).

General Abilities

- Search, analyze and synthesize data and information, using the necessary technologies
- Autonomous work

- Teamwork
- Design and project management
- Exercise of criticism and self-criticism
- Promote free, creative and inductive thinking

3. COURSE CONTENT

1 Introduction

Theory and practice in architecture. Architectural theory as a literary genre and as a design project. Architectural publications as material and visual items. Their subject matters. Consistency and discrepancy between theory and realization. Theorists of architecture and architects-theorists. The precursive and retroactive character of architectural theory.

2. A brief history of architectural theory

Origin and evolution of the theory of architecture. Gaps in historical knowledge of the evolution of architectural theory. Vitruvius, Renaissance treatises, Baroque, Enlightenment, 19th century shifts, Avant-garde and Modernism. The post-WWII theory of architecture, the failure of Modernism and the revisions of the 1960s.

3. The particular way of thinking and acting in Architecture

Peculiarities of Architecture as a discipline. Different types of knowledge and their participation in architectural thinking: empirical knowledge of buildings, technical knowledge of design, knowledge of the Art of Architecture. Science and technology: their contribution to architecture.

4. The Surplus of Meaning as a Prerequisite of Architecture

Features that differentiate Architecture from Building. Retrogression of architectural thinking and production. Aspects of architectural theory: normative, specialative, interpretative. The composite process of thinking and producing in architecture (Bricoleur vs. Ingénieur). The "paradox" of architectural production: from art to technology, from technology to philosophy and back again. The past and the future as repositories of ideas and images.

5. Architecture as Language

Analogical thinking as a producer of knowledge. The linguistic analogy: utility and limitations, systematic nature and conventional character. The "unconscious" language of construction and the "conscious" language of architecture. The "natural" language of vernacular architecture. The "classical" language of the learned architecture.

6. The Architectural Meaning

Form and content / image and idea. Intentional connections and unintended correlations. The primary meaning. The context. The metaphorical meaning. The influence of ideology and time on the mutations of meaning.

7. The Architectural Message between Denotation and Rhetoric

The classical phase of language as denotative. Linguistic conventions and their transgression: external challenge, internal criticism. The "deviations" of Mannerism in painting and architecture: prerequisites, significance and results. Their critical power. Their limits.

8. From the Dissolution to the Reconstruction of Language

Sign - signifier - signified. Code. The power of codes and the power on codes. From the established clarity of the classical to the diluting demystification and baroque reconstruction: the control of boundaries. The new codes of Modern architecture. From libertinism to purity: syntax as a language.

9. The Origin of Architectural Form (regardless of meaning)

The role of the building brief. Genealogy, history, logic, legibility, autonomy and correlation of form. Models- Precedents - Types. Model and copy / reproduction. Precedent and Tranformation. The concept of Transformation: combination / correlation, assemblage, deformation, integration, collage, displacement. Reproduction as transformation. Type and particularization: from abstract to specific. Typology as an analytical and compositional tool.

10. Typology and Iconography

Iconography and Iconology in Art and Architecture. Typology vs. Iconography. Typology and Iconography. Typology as Iconography.

11. Creativity in Architecture: Tradition and Avant-Garde

The spirit and characteristics of the avant-garde. Avant-garde as an attitude above history. The Avant-Garde as a historical phase. Winckelmann's legacy: the ideal and its wane. Hegel's legacy: evolution and progress, zeitgeist and collectivity. Anonymous "architecture": uses and limitations.

12. The Open Limits of Society and Architecture

The state of democracy: pluralism, relativity, political correctness, media, consumption. Subversion as a technique (in politics and the media) and the cancellation of the avant-garde. New critical positions: classicism, deconstruction, feminism, ... The open boundaries of architecture and the ambivalence between tradition and the avant-garde.

In consultation with the students and depending on the consistency in the observance of the program, one or two meetings will be inserted that will be dedicated entirely to discussion.

4. TEACHING AND LEARNING METHODS - ASSESSMENT

TEACHING METHOD	Lectures, seminars, face to face teaching
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Support learning through the e-class platform.
TEACHING ORGANIZATION	

Activity	***Work-load during semester***

	Lectures and seminars	50
	Analysis of reference works	25
	Bibliographical research	25
	Course Total (25 hrs of work-load per ECTS unti)	***100***
STUDENT ASSESSMENT	Thirteen to fourteen four-hour meetings are scheduled, one each week, which will include lectures and a seminar / discussion on topics drawn from lectures and literature. There will be a systematic and insightful correlation between concepts, methods and texts on the one hand and designed architectural exemplars on the other, through projections, in order to easily understand the various concepts and theoretical approaches and to appropriately prepare for their effective discussion. Those attending the course are expected to: - prepare for participation in seminar discussions by reading the assigned literature, - select and summarize topics from the lectures and / or bibliography that are of interest to them, and, also, record personal thoughts, comments, questions and reflections on some of them, - compose a written essay, well-illustrated, of at least 1400 words (in addition to subtitles, notes and bibliography) recording the models and precedents that have influenced their Architectural Design Studio project and the ways in which this influence has been absorbed or expelled from their work, and - take a written examination with multiple choice and judgement questions, requiring short answers The final evaluation will be based on the last two assignments (30% and 70% respectively). I. Final Written Examination (70%) II. Student Written Essay (30%)	

5. RECOMMENDED LITERATURE

Literature (to be found at the Department's Library in the original or in Greek translation)

Adequate knowledge of History of Architecture as provided by the respective courses is taken for granted.

A. Levi-Strauss, La Pensée

B. Summerson, The Classical Language of Architecture.

Hitchcock-Johnson, The International Style

Silvetti, The Beauty of Shadows (Oppositions 9).

Vitruvius, On Architecture or

Alberti, De Re Aedificatoria.

Le Corbusier, Vers une Architecture.

	Gropius,	The Scope of Total Architecture
Γ.	Wittkower,	Architectural Principles in the Age of Humanism.
	Argan,	On Typology (A.R.)
	Colquhoun,	Typology and Design Method
	Moneo,	On Typology (Oppositions 13)
	Vidler,	The Idea of Type (Oppositions 8)
	Panovsky,	Iconography / Iconology (from Meaning in the Visual Arts)
Δ.	Poggioli,	The Theory of the Avant-Garde.
	Grassi,	Avant-Garde and Continuity (Oppositions 21).
	Ortega y Gasset,	The Dehumanization of Art
	Reed (Chr.) (ed.),	Not at Home: the Suppresion of Domesticity in Modern Art and Architecture.
Ε.	Αριστοτέλης,	Ποιητική.
	Αριστοτέλης,	Ρητορική.
	Barthes,	Mythologies.
	Colquhoun,	The Modern Movement in Architecture.
	Rowe,	Mannerism and Modern Architecture.
	Tzonis-Lefaivre,	The Classical Language of Architecture.
ΣΤ.	Colquhoun,	Formal-Functional Interaction: Study of Two Late Projects by Le Corbusier.
	Rowe,	The Mathematics of the Ideal Villa.
	Colquhoun,	Form and Figure (Oppositions 12).
	Κόνραντς,	Μανιφέστα και Προγράμματα της Αρχιτεκτονικής του 20ου αι.
	Venturi,	Complexity and Contradiction in Architecture.
	R.Krauss,	Passages in Modern Sculpture.
	Ρόσσι,	Η Αρχιτεκτονική της Πόλης.
	Dutton, Hurst Mann,	(eds). Reconstructing Architecture.
	Harbison,	Thirteen Ways.
	Agrest, Conway (eds)	The Sex of Architecture.
	Σημαιοφορίδης	Διελεύσεις

Works by

Alvar Aalto, Galeazzo Alessi, Bartolomeo Amanati, Leon Battista Alberti, Αρτέμιος, Peter Behrens, Bernardo Buon-talenti, Gianlorenzo Bernini, Francesco Borromini, Donato Bramante, Lord Burlington, Colen Cambel, Chevalier de Monville, Francesco di Giorgio Martini, El Lissitzky, Antoni Gaudí, Frank Gehry, Walter Gropius, Guarino Guarini, Bruce Goff, Theophilos Hansen, Ludwig Hilberseimer, Josef Hoffman,Ικτίνος, Ισίδωρος, Louis Kahn, Καλλικράτης, Λύσανδρος Καυταντζόγλου, Rem Koolhaas, Leon Krier, Henri Labrouste, Le Corbusier, Ivan Leonidov, Jean Jacques Lequeu, Michelangelo (Buonarotti), Ludwig Mies van der Rohe, Rafael Moneo, Raffaello (Sanzio), Giulio Romano, Aldo Rossi, Antonio da Sangallo the younger, Antonio Sant' Elia, Sir John Soane, Vladimir Tatlin, Giuseppe Terragni, Oswald Mathias Ungers, Robert Venturi, OttoWagner, Frank Lloyd Wright, Federigo Zuccari.