

# THEORIES OF ARCHITECTURE

Spring 2015

ARCH 224

Theories of Architecture | MW 10-11:30am  
Marywood University School of Architecture

## FACULTY



Gabriel Fuentes  
Assistant Professor of Architecture  
Email: fuentes@marywood.edu  
Office: CAS 232  
Hrs: MWF 8:30-9:30am, 5-6pm

## CATALOG DESCRIPTION

ARCH 224 | Theories of Architecture (3 Credit Lecture)

This course examines a history of ideas about the discipline of architecture through built projects, drawings, and theoretical texts. In doing so, it examines architecture in relation to its technological, philosophical, cultural, and aesthetic underpinnings.

## COURSE OVERVIEW

What is architecture? How do we know it when we see it (or feel it)? How do we define it? What is its role in the world? How is it used? What does it do? For that matter, what do architects do? Architectural theory helps sort these questions out.

In short, architectural theory proposes ideas (either explicitly or implicitly) about *what architecture is* (its properties) and *what architecture does* (its capacities) as well as the means and methods by which it *is what it is* and *does what it does*. It addresses questions, takes positions, and formulates arguments regarding architecture's origins, meaning, essence, limits, and aesthetics as well as its relationship to broader socio-cultural and environmental contexts. While distinct from architectural history and criticism, architectural theory is always historically situated and has a critical impulse; it looks at what architecture *is* relative to what it *could, should, or should not be*. It takes the form of lectures, manifestos, dialogues, treatises, books, essays, drawings, exhibitions, installations, and speculative (paper) projects. Built projects or full-scale prototypes - while not works of architectural theory proper - may be *theoretical* to the extent that they are driven by a clear set of convictions and ideas.

This course introduces you to the intellectual tradition of architecture. We will explore relationships between architectural theory and practice through a series of interrelated lectures, discussions, readings, and student presentations. In the process, you will be exposed to a history of ideas as well as influential historical and contemporary architectural projects (built and unbuilt) in order to draw insightful connections across time and begin to situate your own design work within a broader intellectual context. An underlying

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premise to the course is that architectural theory is both an object of study (a history) and a way of thinking *through* (and not merely about) the design process.

## LEARNING OUTCOMES

This course surveys a history of architectural theory through original writings and projects. It particularly examines architecture in relation to its technological, philosophical, cultural, and aesthetic underpinnings. Its goals are:

1. To introduce students to fundamental theories of architecture and the history of both the discipline and the profession.
2. Develop student's awareness and understanding of diverse theoretical foundations of architecture and their social and cultural contexts.
3. Familiarize students with the role of architectural criticism and its relationship to architectural theory.
4. Develop student's ability to examine architectural issues rationally, logically, and coherently.
5. Develop student's ability to build arguments; to communicate architectural ideas with clarity and concision both verbally and in writing.

## COURSE FORMAT

This is a lecture course in which topics and ideas are presented and discussed by both the professor and students. While presented somewhat chronologically, the themes are situated in a broader historical context and are ultimately related to current architectural practice. Students are expected to read ALL of the required readings and participate in class discussions.

## REQUIRED READINGS

There is no textbook requirement for this course. However, this course is structured around reading material and you will be expected to read for at least 1-1/2 to 3 hours every week. Texts will be available in PDF format on the course website ([www.marywoodarchtheory.wordpress.com](http://www.marywoodarchtheory.wordpress.com)) and must be completed by the beginning of each class session in order for you to keep up with the course and contribute to meaningful dialog in class. The quality of the discussion depends on your participation. Some texts may be intense and require you to read them more than once.

## COURSE REQUIREMENTS

### Weekly Reading Responses

Every Wednesday at the beginning of class, you are required to submit a critical short response (1-3 paragraphs) to EACH the assigned readings (Hand writ-

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ten responses WILL NOT be accepted!). Please note: These should not be a mere descriptions of the text (I've already read them, more than once); they should be insightful and opinionated. These must be submitted in hard copy format as well as emailed to the professor. This course requirement addresses **NAAB SPC's A.1, A.6, and A.8.**

## Take Home Quizzes:

There will be 5 short take-home quizzes (3-5 questions) based on the assigned readings and class lectures. These quizzes will lead into class discussions / presentations and form a significant part of your final grade. This course requirement addresses **NAAB SPC's A.1, A.6, and A.8.**

## Course Notebook

You are required to keep a dedicated notebook for this course. Document and organize the information presented from lectures and discussions meticulously and systematically. Treat your notebook as a reference book in process. I will check this notebook periodically and grade it at the end of the semester.

## End-of-Semester Exhibition

See attached. This requirement addresses **NAAB SPC's A.1, A.5, A.6, and A.8.**

## **GRADES**

Grading will follow the standards published in the Marywood University Student Handbook which are as follows:

A	=	94-100%
A-	=	90-93%
B+	=	87-89%
B	=	84-86%
B-	=	80-83%
C+	=	77-79%
C	=	74-76%
C-	=	70-73%
D+	=	67-69%
D-	=	60-66%
F	=	0-59%

Your final grade will be composed of:

Reading Responses:	25%
Take-Home Quizzes:	25%
Course Notebook:	10%

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Exhibition: 40%

## **TIPS**

### Readings

KEEP UP WITH THEM! Read the assigned texts actively as opposed to passively. In other words, STUDY THEM, don't just skim over them.

### Lectures

ATTEND THEM!

### Notes

TAKE THEM!

### Class Discussions

PARTICIPATE IN THEM! The quality of the discussions depends on your participation. Be opinionated! If you have an insightful and mature idea, say it. Be curious! If you have a question, ask it. Chances are your peers are wondering the same thing.

## **ATTENDANCE POLICY**

You are required to attend each class period. Two unexcused absences will result in the loss of a full letter grade from your final grade for the semester. An absence may be excused for severe illness or an emergency. This event must be documented on the day of your return. You are required to make sure that you are aware of any work that was assigned or due during your absence and to complete that work in a timely manner.

## **CIVILITY**

During class, please turn-off your cell phones and/or any other noise-making device. These will not be permitted in class. Also: no smoking, eating, and/or drinking in class will be permitted. You will be asked to leave if any of these standards are not met and it will count against you as an absence.

Also, you are required to treat one another with a high degree of respect. You can and should expect the same from your professor. If you act irresponsibly, disrupting class, and/or otherwise impede instruction you will be asked to leave and you will be held responsible for all information missed through this absence.

## **ASSIGNMENT SUBMISSION POLICY**

Unless there is a valid, medical excuse (or any other excuse that can reasonably be deemed valid) no late work will be accepted. Every student must comply

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with archiving procedures as mandated by the School of Architecture and the instructor. The School of Architecture maintains the right to document and archive student work for exhibition, accreditation, and recruitment.

## **PLAGIARISM POLICY**

### Academic Honesty

The Marywood University community functions best when its members treat one another with honesty, fairness, and trust. The entire community, students and faculty alike, recognize the necessity and accept the responsibility for academic honesty. Students must realize that deception for individual gain is an offense against the entire community. Cheating and plagiarism are behaviors destructive of the learning process and of the ethical standards expected of all students.

Students have a responsibility to know and adhere to the University's Academic Honesty policy. Violations of this academic honesty statement or the intent of this statement carry consequences. University procedures for investigation of alleged violations of this policy ensure that students are protected from arbitrary or capricious disciplinary action. Sanctions for violations of academic honesty ordinarily are determined by the course instructor. If necessary, the chairperson and/or academic dean may become involved. Sanctions determined by the instructor may include a grade of F for the coursework in which the infraction occurred. Academic probation, dismissal from the program and/or dismissal from the University are sanctions that may be determined by the academic dean of the college in which the student is enrolled after an investigation of the alleged violation. An academic dean may choose at any time to refer charges of academic dishonesty to the Dean of Students for adjudication in the University disciplinary/judicial system. Likewise, a member of the University community may submit a disciplinary report against a student, group of students, or student organization for alleged violations of the Academic Honesty policy to the Dean of Students, who will refer it to the appropriate academic dean for possible adjudication in the University's disciplinary/judicial system.

### Cheating

Cheating is defined as but not limited to the following:

1. Having unauthorized material and/or electronic devices during an examination without the permission of the instructor;
2. Copying from another student or permitting copying by another student in a testing situation;
3. Completing an assignment for another student, or submitting an assignment done by another student, e.g., exam, paper,

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- laboratory or computer report;
4. Submitting out-of-class work for an in-class assignment;
  5. Changing grades or falsifying records;
  6. Unauthorized retention of exams;
  7. Submission of an identical assignment to two different classes without the permission of the instructors;
  8. Inventing data or falsifying an account of data collection unless instructed to do so by the course instructor;
  9. Creating the impression, through improper referencing, that the student has read material that was not read.

## Plagiarism

Plagiarism is defined as the offering as one's own work the words, ideas, existing imagery, or arguments of another person without appropriate attribution by quotation, reference, or footnote. It includes close paraphrasing without appropriate citation.

## **STUDENT SUPPORT SERVICES**

Marywood University complies with Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990 as amended by the ADA Amendments Act of 2008. Students with disabilities who need special accommodations must submit documentation of the disability to the Office of Disability Services, Liberal Arts Center 223B, in order for reasonable accommodations to be granted. The Office of Disability Services will partner with students to determine the appropriate accommodations and, in cooperation with the instructor, will work to ensure that all students have a fair opportunity to perform in this class. Students are encouraged to notify instructors and the Office of Disability Services as soon as they determine accommodations are necessary; however, documentation will be reviewed at any point in the semester upon receipt. Specific details of the disability will remain confidential between the student and the Office of Disability Services unless the student chooses to disclose or there is legitimate academic need for disclosure on a case-by-case basis. For assistance, please contact Diane Webber, Associate Director of Disability Services, at 570.348.6211 x2335 or dtwebber@marywood.edu.

## **INCLEMENT WEATHER**

Although Marywood University is committed to keeping its campus open at all times, inclement weather may result in class and event delays or cancellations. Members of the Marywood community should rely on the following sources for official announcements:

- Marywood University Homepage ([www.marywood.edu](http://www.marywood.edu))
- E2 Campus Notification System (<http://www.marywood.edu/news/e2campus.html>)

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- Inclement Weather Hotline: 570-961-4SNO (570-961-4766)

Typically, Marywood delays the start of classes until 10:00 a.m. or 11:30/Noon. If it is determined that a delay of classes is warranted, the following schedule will apply:

Delay	Class Start Time
10:00am	1:45pm
11:30 (or later)	1:00pm

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**N.A.A.B.** (National Architectural Accreditation Board)

## 2014 Conditions for Accreditation + Student Performance Criteria

Marywood University's ARCH 420 course content addresses student performance criteria required for the professional accreditation of our architecture program. These criteria consist of specified abilities and understandings that graduating students must demonstrate.

The Primary Criteria being addressed in this class are highlighted in **BOLD** below. Secondary criteria are **HIGHLIGHTED** below.

- A - Critical Thinking and Representation
- B - Integrated Building Practices, Technical Skills and Knowledge
- C - Integrated Architectural Solutions
- D - Professional Practice

### **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
- A.3 Investigative Skills
- A.4 Architectural Design Skills

### **A.5 ORDERING SYSTEMS**

*Ability to apply the fundamentals of both natural and formal ordering systems and the capacity of each to inform two and three-dimensional design.*

### **A.6 USE OF PRECEDENTS**

*Ability to examine and comprehend the fundamental principles present in relevant precedents and to make informed choices about the incorporation of such principles into architecture and urban design projects.*

- A.7 History and Global Culture

### **A.8 CULTURAL DIVERSITY AND SOCIAL EQUITY**

*Understanding of the parallel and divergent histories of architecture and the cultural norms of a variety of indigenous, vernacular, local, and regional settings in terms of their political, economic, social, ecological, and technological factors.*

- B.1 Pre-Design

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- B.2 Site Design
- B.3 Codes and Regulations
- B.4 Technical Documentation
- B.5 Structural Systems
- B.6 Environmental Systems
- B.7 Building Envelope Systems
- B.8 Building Materials and Assemblies
- B.9 Building Service Systems
- B.10 Financial Considerations
- C.1 Research
- C.2 Integrated Evaluations and Decision-Making Design Process
- C.3 Integrative Design
- D.1 Stakeholder Roles in Architecture
- D.2 Project Management
- D.3 Business Practices
- D.4 Legal Responsibilities
- D.5 Professional Conduct

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## COURSE SCHEDULE + READINGS (subject to change at your instructor's discretion)

WK1	JAN.	14	W	<b>INTRO:</b> WHAT IS THEORY?
WK2		19	M	No Class, MLK Day
		21	W	<b>L1:</b> THE METAPHYSICS OF FORM, BEAUTY, + ESSENCE: SOCRATES, PLATO, + ARISTOTLE  "Plato," in <i>Philosophy for Architects</i> , Branko Mitrovic. p.27-41 (2011)  "Aristotle," in <i>Philosophy for Architects</i> , Branko Mitorvic. p.42-55 (2011)  Excerpts from <i>Symposium, Phaedo, and Timaeus</i> , by Plato and from <i>Metaphysics</i> , by Aristotle. Excerpted in <i>Aesthetic Theory: Essential Texts for Architecture and Design</i> , Mark Foster Gage, ed. p.29-51 (2011)
WK3		26	M	<b>L2:</b> FROM ARCHITEKTON TO ARCHITECTUS: VITRUVIUS + CLASSICAL THEORY  "Architecture as <i>Techne</i> ," in <i>Four Historical Definitions of Architecture</i> , Stephen Parcell  <i>The Ten Books on Architecture</i> (Audiobook), Marcus Vitruvius Pollio
		28	W	<b>L3:</b> BEAUTY + REPRESENTATION, PT.1: LEON BATTISTA ALBERTI, THEORY  Excerpts from <i>On the Art of Building</i> , by Leon Battista Alberti (1452). In <i>Architectural Theory Volume 1: An Anthology from Vitruvius to 1870</i> , Harry Francis Mallgrave, ed. p30-35
WK4	FEB.	02	M	<b>L4:</b> BEAUTY + REPRESENTATION, PT.2: LEON BATTISTA ALBERTI, BUILDING

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"Alberti and the Arts of *Disegno*," in *Four Historical Definitions of Architecture*,  
Stephen Parcell

04 W **L5:** RULES + EXCEPTIONS: ANDREA PALLADIO AND  
HUMANISM

Excerpts from *The Four Books of Architecture*,  
by Andrea Palladio (1570). In *Architectural  
Theory Volume 1: An Anthology from Vitruvius  
to 1870*, Harry Francis Mallgrave, ed. p45-48

"The Geopolitics of the Ideal Villa: Andrea  
Palladio and the Project of an Anti-Ideal  
City," in *The Possibility of an Absolute  
Architecture*, Pier Vittorio Aureli. p.47-83  
(2011)

WK5 09 M **L6:** THE RISE OF MODERNITY, PT.1: DESCARTES + KANT

"The Rise of Modernity," in *Philosophy for  
Architects*, Branko Mitrovic. p.57-75 (2011)

"Immanuel Kant," in *Philosophy for  
Architects*, Branko Mitrovic. p.77-91 (2011)

"Why Descartes said 'I think, therefore I  
am.'" (YouTube Video, 5 min. 27 sec.)

"Immanuel Kant (1724-1804) Metaphysics"  
(YouTube Video, 19 min. 32 sec.)

11 W **L7:** THE RISE OF MODERNITY, PT.2: HEGEL + MARX

"Romanticism and Historicism," in *Philosophy  
for Architects*, Branko Mitrovic. p.93-103  
(2011)

"G.W.F Hegel: Geist and History" (YouTube  
Video, 9 min. 19 sec.)

"G.W.F Hegel: The Dialectical Method of

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Reasoning" (YouTube Video, 7 min. 9 sec.)

"Marxism Today 7: Historical Materialism,  
Pt. 1" (YouTube Video, 11 min. 20 sec.)

WK6

16

M

**L8:** ARCHITECTURE IN THE AGE OF REASON, PT.1

"Cultural Developments and Predisposing  
Techniques 1750-1939," in *Modern  
Architecture: A Critical History*, Kenneth  
Frampton. p. 11-40

"General Principles of Architecture," by  
Marc-Antoine Laugier (1753). Chapter 1 of *An  
Essay on Architecture*, translated by Wolfgang  
and Annie Herrmann

"Ordering the Orders: Claude Perrault's  
Ordonnance and the Eastern Colonnade of the  
Louvre," by Lucia Allias. In *Future Anterior*,  
Vol. 2, No. 2 (2005)

18

W

**L9:** ARCHITECTURE IN THE AGE OF REASON, PT.2

"Neoclassicism: Science, Archaeology, and the  
Doctrine of Progress," in *European  
Architecture, 1750-1890*, Barry Bergdoll p.  
8-32

"Durand and Functionalism," in *The Crisis of  
Modern Science*, Alberto Perez-Gomez. p. 298-  
327

WK7

23

M

**L10:** THE HISTORIC AVANT-GARDE, PT.1: FUTURISM +  
CONSTRUCTIVISM

"Futurism: The Foundations Manifesto," in  
*Theory and Design in the First Machine Age*,  
Reyner Banham. p.99-105 (1960)

"The New Collectivity: Art and Architecture  
in the Soviet Union 1918-32," in *Modern*

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*Architecture: A Critical History*, Kenneth  
Frampton. p. 167-177

*Futurist and Constructivist Manifestos*  
(Various Sources)

25 W **L11: THE HISTORIC AVANT-GARDE, PT.2: EXPRESSIONISM  
NEO-PLASTICISM, + PURISM**

"Toward a Plastic Architecture," by Theo van  
Doesburg. Reprinted in *Programs and  
Manifestos on 20th-century Architecture*,  
Ulrich Conrads, ed. p78-80

"De Stijl: The Evolution and Dissolution of  
Neo-Plasticism 1917-31," in *Modern  
Architecture: A Critical History*, Kenneth  
Frampton. p. 143-148

"Three Reminders to Architects," in *Towards a  
New Architecture*, Le Corbusier. p. 25-63

"Five Points of a new Architecture," by Le  
Corbusier and Pierre Jeanneret. Reprinted in  
*Form and Function: A Source Book for the  
History of Architecture and Design 1890-1939*,  
Tim and Charlotte Benton, eds. p153-155

WK8 MAR. 02 M **L12: INTERWAR MODERNISM: THE INTERNATIONAL STYLE**

"The Idea of Style," in *The International  
Style* by Henry Russell-Hitchcock and Phillip  
Johnson (1932)

04 W **L13: POSTWAR MODERNISM: THE NEW MONUMENTALITY + THE  
CRITIQUE OF FUNCTIONALISM**

"Introduction" to *Architecture Culture since  
1943*, by Joan Ockman, ed. p.13-24. (1992)

"The Need for a New Monumentality," by  
Sigfried Gideon. In *New Architecture and City*

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*Planning: A Symposium*, Paul Zucker, ed. p.  
549-569. (1944)

	07	SAT	Spring Break Begins
WK9	09	M	No Class, Spring Break
	11	W	No Class, Spring Break
WK10	16	M	<b>L14:</b> TEAM 10 + THE NEW BRUTALISM  "Modern (or Contemporary) Architecture circa 1959," by Peter L. Laurence. In <i>A Critical History of Contemporary Architecture 1960-2010</i> , Elie G. Haddad and David Rifkind, eds.  "The New Brutalism," by Reyner Banham. In <i>A Critics Writes: Essays by Reyner Banham</i> , Mary Banham, et.al, ed. p. 7-14 (originally published in <i>The Architectural Review</i> 118, December 1955)
	18	W	<b>L15:</b> THE RADICAL 60S: ECOLOGY + TECHNO-UTOPIA  "A Home is not a House," by Reyner Banham. In <i>Art in America</i> , Vol. 2. (1965)  Other Readings TBA
WK 11	23	M	<b>L16:</b> THE CRISIS OF MODERNISM, PT.1: THE AUTONOMY PROJECT  "Post-Functionalism," by Peter Eisenman. Reprinted in <i>Architecture Theory since 1968</i> , K. Michael Hays, ed. p. 234-239 (originally published in <i>Oppositions</i> 6, Fall 1976)  "Complexity and Contradiction in Architecture: Selections from an Upcoming Book," by Robert Venturi. In <i>Perspecta</i> 9 (1965)  "Gray Architecture as Post-Modernism, or, Up

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and Down from Orthodoxy," by Robert A.M. Stern. Reprinted in *Architecture Theory since 1968*, K. Michael Hays, ed. p. 240-245

25 W **L17:** THE CRISIS OF MODERNISM, PT.2: URBAN THEORY AFTER MODERNISM

"The Significance for A&P Parking Lots, Or Learning From Las Vegas," by Robert Venturi, Denise Scott Brown, and Steven Izenour

"Contextualism: Urban Ideals and Deformations," by Thomas L. Schumacher

"Toward the Contemporary City" and "Beyond Delirious," by Rem Koolhaas. Reprinted in *Theorizing a New Agenda for Architecture*, Kate Nesbitt, ed. p.322-336

WK12 30 M **L18:** NEO-FUTURISM + HIGH-TECH

Readings TBA

APR. 01 W **L19:** PHENOMENOLOGY, PLACE, + CRITICAL REGIONALISM

"Building, Thinking, Dwelling," by Martin Heidegger. In *Basic Writings*, p. 343-363 (1993)

"The Phenomenon of Place," by Christian Norberg-Schulz. Reprinted in *Theorizing a New Agenda for Architecture*, Kate Nesbitt, ed. p.412-428

"Prospects for a Critical Regionalism," by Kenneth Frampton. In *Perspecta 22* (1983)

WK13 06 M No Class, Easter Holiday

08 W Open

WK14 13 M **L20:** STRUCTURALISM + THE CRISIS OF MEANING

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Readings TBA

15 W **L21:** POSTSTRUCTURALISM + THE CRISIS OF AUTHORSHIP

"Deconstructivist Architecture," by Mark Wigley (with Preface by Philip Johnson) (1988)

Other Readings TBA

WK15 20 M **L22:** DIGITALITY, PT.1: FOLDS, BLOBS, + ASSEMBLAGES

"Architectural Curvilinearity: The Folded, the Pliant, and the Supple," by Greg Lynn. In *Architectural Design (AD)*, Vol. 63, No. 3/4 (1993)

"Visions Unfolding: Architecture in the Age of Electronic Media," by Peter Eisenman. In *Architectural Design (AD)*, Vol. 62, No. 2 (1992)

22 W **L23:** DIGITALITY, PT.2: BIM + PARAMETRICISM

"Variable, Identical, Differential," Chapter 1 of *The Alphabet and the Algorithm*, Mario Carpo. (2011)

"Parametricism: A New Global Style for Architecture and Urban Design," by Patrik Schumacher

WK16 27 M **L24:** THE END OF THEORY? CRITICALITY AND ITS DISCONTENTS

"Notes around the Doppler Effect and other Moods of Modernism," by Sarah Whiting and Robert E. Somol. In *Perspecta* 33 (2002)

"Between Culture and Form," by K. Michael Hays. In *Assemblage* 21 (1984)

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	29	W	<b>L25:</b> ARCHITECTURAL THEORY + PRACTICE TODAY
WK17	04	M	Student Presentations + Exhibition
	06	W	Student Presentations + Exhibition
WK18	11	M	
	12	T	Semester Ends, Grades Due