Today’s conventional view (prevalent, for example, in schools of architecture) understands theory as an abstraction: a set of ideas and concepts independent of any particular material instance. Practice, in turn is understood as the “object of theory. In this view, theory tends to envelope and protect practice, while practice excuses theory from the obligation to engage reality. Design is reduced to the implementation of rules set down elsewhere.

Stan Allen, 2000

Discussing intellectuals and power with Deleuze in 1972, Foucault declared that the masses don’t need intellectuals to know. Therefore, the role of the intellectual is no longer to provide theory for the enlightenment of the masses; and the role of theory, in turn, changes: it is no longer striving to attain consciousness but simply a struggle “for undermining and capturing authority.” Theory is not like a pair of glasses; it is like a pair of guns; it does not enable one to see better but to fight better.

Jose G. Merquior 1985

DESCRIPTION
Broadly speaking this course involves the study of late twentieth century architecture theory and criticism through the analysis of seminal buildings and writings. The aim of the course is not to offer an overarching survey that summarizes the theoretical debates of the last century. Rather it aims to sketch a partial map for finding the different theoretical trajectories and debates within three interrelated periods on: Modernism, Postmodernism and Projective (Post-critical). Instead of creating a linear history of theory, the subject of study will be juxtaposed with art, culture and politics of that time to provide an illuminating contextual background. The course intends to generate a dialogue and understanding between theory and practice, allowing students to further consider their instrumental relationships.

OBJECTIVE
● To incite and sustain individual’s curiosity in architecture theory and criticism.
● To sketch a fractional map for finding architecture’s disparate theoretical and critical tendencies and trajectories for the twentieth century in architecture.
● To analyze critical writing and built work, and to draw out the ideas behind them
● To provide an intellectual bridge across the suspended space between theory and practice
● To allow individuals to develop their own lens for which to interpret and make sense of architecture theory and criticism.

COURSE FORMAT
The structure of the course is based on lectures and seminars. Students will exercise the writing of abstracts and articles and give Powerpoint presentations.

SCHEDULE OF TOPICS

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<td>Lecture 2- Avant Garde: Dada, Team X and Metabolist</td>
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<td>G1- T. Adorno: “Functionalism Today”</td>
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<td>G2- W. Gropius: The New Architecture and the Bauhaus</td>
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5 M 10.10 Lecture 3- Complexity: Communication and Deconstruction
Seminar/ presentation: Avant Garde
G3- P. Bürger: Theory of the Avant-Garde
  Recommendation: "Theory of the Avant-Garde and Critical Literary Science"
G4- Koolhaas + Obrist: Project Japan
  Recommendation: "Kisho Kurokawa"
F/S 12-13.10 20/20 CUHK: Mark Wigley + Alejandro Zaera-Polo

6 W 17.10 Lecture 4- Contextualism and Nostalgia
Seminar/ presentation: Complexity
G5- Venturi, Brown, Izenour: Learning from Las Vegas
  Recommendation: "Ugly and Ordinary Architecture, or the Decorated Shed"
G6- J. Derrida: "Point de Folie- Maintenant L'architecture"

7 W 24.10 Lecture 5- Phenomenon: Place and Material
Seminar/ presentation: Contextualism
G7- P. Eisenman: "The End of the Classical: The End of the Beginning, The End of the End"
G8- A. Duany, E. Plater-Zyberk, and J. Speck: Suburban Nation
  Recommendation: "The Physical Creation of Society"

8 W 31.10 Paper 1 Due

9 W 07.11 Lecture 6- Performance: Event and Space
Seminar/ presentation: Phenomenon
G9- M. Heidegger: "Building, Dwelling, Thinking"
G10- C. Norberg-Schulz: "The Phenomenon of Place"

10 W 14.11 Lecture 7- Representation: Drawing to Scripting
Seminar/ presentation: Performance
G11- B. Tschumi: Questions of Space
  Recommendation: "Spaces and Events"
G12- R. Koolhaas: Delirious New York
  Recommendation: "The Downtown Athletic Club"

11 W 21.11 Lecture 8- Surface and Data-gram
Seminar/ presentation: Representation
G13- R. Evans: Translation from Drawing to Building
  Recommendation: "Translation from Drawing to Building"
G14- S. Allen: Practice: Architecture, Technique and Representation
  Recommendation: "Constructing with lines on project"

12 W 28.11 Studio production

13 W 07.12 M1 Final Review

14 F 14.12 Paper 2 Due

PROPOSED SCHEDULE IS SUBJECT TO CHANGE
ASSIGNMENTS:
Assignment 1 / Individual Paper 1
Critique of contemporary architecture in the Pearl River Delta

Write an architectural critique of an architectural, engineering or urban project in the Pearl River Delta including Hong Kong and Macao.

- Include proper images and plans (site plan, sections etc.) which allow the reader to understand the architectural decisions of the project (image quality (300 dpi).
- The article should have a length of 2-3 double pages including images.
- According to international standards for publishing, all images have to be labeled with captions (name of project, place, architect(s), year of planning and completion, image source).
- Note references and further readings.
- Use layout format provided by course assistant (XXX).
- The article should have the standard of an article publishable in a professional architectural journal without further adjustments. Before handing the article it has to be revised and signed by one classmate of free choice.

Due: October 24

Assignment 2
Group Presentations on Architectural Theory

One Group Presentation (PPT) a 20 minutes (three or four students in each group).
Make sure that the presentation is concise and keeps the time limited. Presentation will be interrupted after 20 minutes to allow enough time for discussions.

Questions to be addressed in the presentation:
- Who are the authors?
- In which discourse can they be located?
- What are the main arguments?
- How do they analyze architecture?
- What can we learn from their approach to architecture?
- Which are the main references and why were they selected?

Assignment 3, Individual Paper 2
Write a paper based on the four theoretical trajectories framed by this course

This paper allows you to explore your own interests in architectural design and to situate your argument within the three theoretical periods of Modernism, Postmodernism and Projective. The paper might be related to the work of a particular architect, a specific building or a self-defined theme. Choose a topic that might inform and enrich your own designs.

- Include proper images and plans (site plan, sections etc.).
- The article should have a length of 10 A4 pages including images.
- According to international standards for publishing, all images have to be labeled with captions (name of project, place, architect(s), year of planning and completion, image source).
- Note references and further readings.
- Use the same layout format provided for assignment 1.
- Before handing the paper it has to be revised and signed by one classmate of free choice.

Due: December 14

Use the requested abstract to formulate a first idea for this individual paper. Bring print out of your abstract (1 A4 page) to seminar session on September 16.
ASSESSMENT
For the two papers the intellectual strength of the argumentation is valued most. Nevertheless, a good or excellent grade (B or above) can only be achieved if the paper is based on a solid research on the specific topic and a professional presentation. Texts which fail to name all sources of their information (incl. image sources) properly will not be considered for grades in the B range or above (see guideline below). The course blog can be used for discussions related to the course with your classmates and the teacher. Involvement in online discussions can count as part of the participation grade and is strongly encouraged. However it can not substitute the active involvement in the seminars. To be able to involve in the discussions and get a broader theoretical understanding students are expected to read the seminar texts for each session posted on the blog.

Assessment Scheme:
Participation: 20%
Paper 1 (Individual): 20% (An architectural critique, 4 A4 pages)
Presentation (Group work): 20%
Final Paper 2 (Individual): 40% (A self-defined topic based on the four theoretical trajectories of the course, 10 A4 pages)

DEADLINES
Abstract on Paper 2 due on September 27, 2012
Paper 1 due on October 24, 2012
Paper 2 due on December 14, 2012
All papers have to include footnotes and a bibliography. All used images have to be labeled.

BIBLIOGRAPHY (related readings)
to be issued at a later time.

GUIDELINE FOR NOTES AND REFERENCES
Use following guideline for academic papers (Harvard system) for your notes and references:

The authors’ names (no initials) and dates are given in the body of the text - for example (Biddle and Hill, 1971) - and the references are listed alphabetically at the end of the paper, under the heading ‘References’, in the following form:


1. A system in which numbers are inserted in the text - for example 3,4 - and references to these are given in numerical order at the end of the paper, under the heading ‘Notes’, in the following form: