

# ARCHITECTURAL THEORY

## WEEKLY ASSIGNMENT PACKET

ARC 4520 | *Architectural Theory* | Prof. Brandon Ro, AIA, NCARB

### GENERAL REQUIREMENTS

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#### ORGANIZATION

The following packet outlines the required weekly assignments, videos, lectures, and readings. Each week is organized thematically. A series of questions are provided to the student to consider as they read, write, and discuss the ideas found in the readings and videos.

#### ATTENDANCE / READINGS / VIDEOS (100 POINTS)

Students are required to attend and actively participate in each weekly class session. The seminar format for each class will consist of student presentations, discussions of readings, debates, videos, and short lectures. All readings and videos assigned for the week are to be completed PRIOR to the class discussion session.

#### CRITICAL WRITING RESPONSES (15 @ 10 POINTS = 150 POINTS)

Students are required to submit a brief written critical response for each of the fifteen (15) weeks of required readings. Each critical writing response will be submitted to Canvas PRIOR to that week's discussion session. The critical writing response will be submitted as a one-page PDF (double-spaced, Times New Roman, 12pt font, 1" margins). No late submissions will be accepted.

Each critical writing response will include: 1) a brief summary of the main points in the readings, and 2) your personal reflection as to why you agree or disagree with the arguments. Students will use the questions provided in each weekly topic to guide these efforts.

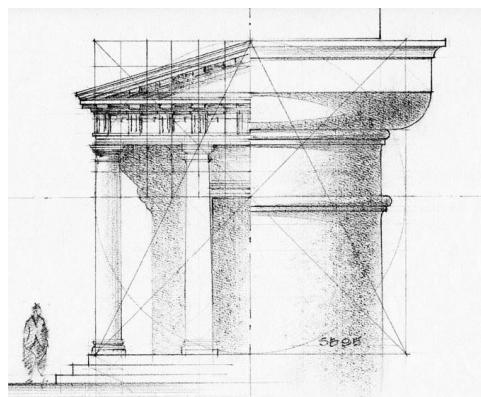
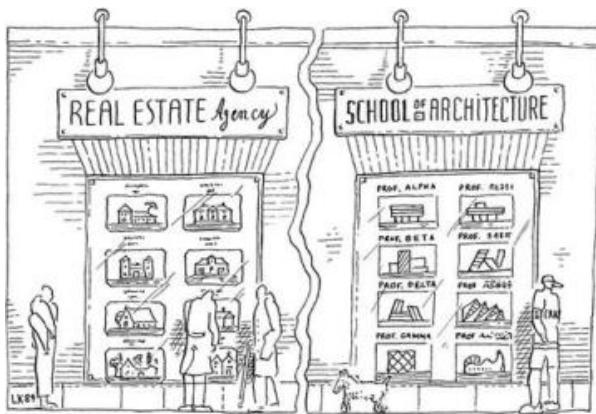
#### DISCUSSION LEADER PRESENTATION (200 POINTS)

Each student will be assigned to lead one weekly discussion session over the course of the semester. Each student will prepare a brief visual and oral presentation that includes images that illustrate the points made by the authors of the assigned readings. The duration of the presentation should be around 20-25 minutes. The remainder of the class time will be dedicated to discussion and debate. Each student leading the discussion will want to summarize the critical arguments made in the readings and raise key questions to stimulate group discussion. This assignment will be graded on four criteria: 1) visual presentation; 2) summary of readings; 3) oral presentation; and 4) discussion / debate with the class.

# READING 1 – INTRO TO ARCHITECTURAL THEORY

“Architects who have aimed at acquiring manual skill without scholarship have never been able to reach a position of authority to correspond to their pains, while those who relied only upon theories and scholarship were obviously hunting the shadow, not the substance. But those who have a thorough knowledge of both...have the sooner attained their object and carried authority with them.”

—**Marcus Vitruvius Pollio**, *Vitruvius: The Ten Books on Architecture*, trans. Morris H. Morgan (Cambridge, MA: Harvard University Press, 1914), book 1, chap. 1:1-2, p. 5.



## IN-CLASS LECTURE / VIDEO

- Brandon Ro, “Introduction to Architectural Theory”
- Mark Gelernter, “Reviving a Paradigm of Traditional Design for Contemporary Practice,” presented at the 2014 *Inaugural Classical Tradition Conference* in Salt Lake City (21min). <https://youtu.be/BRK3kGqRI3I>

## REQUIRED READINGS

- Mark Gerlernter, “Introduction” in *Sources of Architectural Form: A Critical History of Western Design Theory* (New York: Manchester University Press, 1995), pp. 1-18 (see also 19-35).
- Korydon Smith, “Introduction,” in *Introducing Architectural Theory: Debating a Discipline* (New York: Routledge, 2013), pp.3-7.
- Nikos Salingaros, “The Structure of Architectural Theories” and “Architectural Theory,” in *Unified Architectural Theory: Form, Language, Complexity* (Portland: Sustasis Foundation, 2013), pp. 21-25, 26-33.
- Saul Fisher, “Philosophy of Architecture,” *The Stanford Encyclopedia of Philosophy* (Winter 2016 Edition), Edward N. Zalta (ed.), [see especially 1.Introduction and 2.What is Architecture?] <https://plato.stanford.edu/archives/win2016/entries/architecture/>

## OPTIONAL READINGS

- Alberto Perez-Gomez, “The Language of *Philia* in Architectural Theory,” in *Built upon Love: Architectural Longing after Ethics and Aesthetics* (Cambridge: MIT Press, 2006), pp.147-153.

## QUESTIONS TO CONSIDER / DISCUSS

- What is architecture? What is its purpose?
- What is architectural theory? What is the philosophy of architecture? Are they the same?
- What is the purpose of architectural theory? Can architecture exist without theory?
- What five types of architectural theories are described by Gelernter? What are the theories of creative production?
- Is there a need to balance theory and practice, as suggested by Vitruvius? Why or why not?

## CRITICAL WRITING RESPONSE

Submit a critical writing response for this week’s reading assignments to Canvas PRIOR to the discussion class session for credit. See requirements as outlined above.

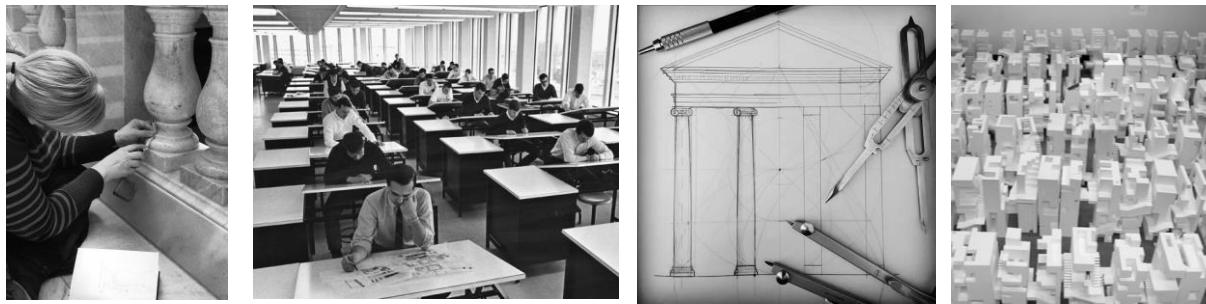
# READING 2 – ARCHITECTURAL EDUCATION

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“The architect should be equipped with knowledge of many branches of study and varied kinds of learning...Let him be educated, skilful with the pencil, instructed in geometry, know much history, have followed the philosophers with attention, understand music, have some knowledge of medicine, know the opinions of the jurists, and be acquainted with astronomy and the theory of the heavens.”

—**Marcus Vitruvius Pollio**, *The Ten Books of Architecture* (New York: Dover, 1960), bk I, ch. I, p.5-6, 10.



## IN-CLASS LECTURE / VIDEO

- Intelligence Squared Debate, “Prince Charles Was Right: Modern Architecture is Still All Glass Stumps and Carbuncles” on 30 June 2008 (1:15min). <https://youtu.be/5uM1Srw5vwM>

## REQUIRED READINGS

- Marcus Vitruvius Pollio, Excerpts from Book 1, Chapter 1 in *The Ten Books on Architecture* (25 BCE). Reprinted in Thomas Gordon Smith, ed. *Vitruvius on Architecture* (New York: Monacelli Press, 2003), 60-67.
- Walter Gropius, “Principles of Bauhaus Production,” reprinted in *The Architecture Reader: Essential Writings from Vitruvius to the Present*, ed. A. Krista Sykes (New York: George Braziller, 2007), pp. 136-141.
- John Blatteau and Sandra L. Tatman, “Introduction,” in John F. Harbeson, *The Study of Architectural Design: With Special Reference to the Program of the Beaux-Arts Institute of Design* (New York: W.W. Norton, 2008), xi-xvii.
- James Stevens Curl, “The Failure of Architectural Education,” *Making Dystopia: The Strange Rise and Survival of Architectural Barbarism* (Oxford: Oxford University Press, 2018), 364-373.
- Arthur Drexler, “The Architecture of the Ecole des Beaux-Arts,” MOMA (1976). Reprinted in K. Michael Hays, *Architecture Theory since 1968* (Cambridge, MA: MIT Press, 2000), pp. 230-233.
- Michael Lykoudis, “Education and the Practice of Architecture,” *The Classicist*, no.9 (2010-2011), 60-61.

## OPTIONAL READINGS

- James Stevens Curl, “Suggested Reforms of Architectural Education,” *Making Dystopia: The Strange Rise and Survival of Architectural Barbarism* (Oxford: Oxford University Press, 2018), 373-379.
- Nikos Salingaros and Kenneth G. Masden II, “Politics, Philosophy, Critical Theory, and Human Perception,” in *Unified Architectural Theory: Form, Language, Complexity* (Portland: Sustasis Foundation, 2013), pp. 75-80.

## QUESTIONS TO CONSIDER / DISCUSS

- What is architectural education? How has it changed over time?
- What training and skills are necessary to become an architect?
- What interdisciplinary knowledge is needed for the practice of architecture?
- What are the differences and similarities between different schools of architecture such as the Bauhaus and Beaux-Arts?
- How has the philosophical ideas from critical theory and nihilism affected architectural education?
- In what ways can a humanistic basis for architectural education be beneficial?

## CRITICAL WRITING RESPONSE

Submit a critical writing response for this week’s reading assignments to Canvas PRIOR to the discussion class session for credit. See requirements as outlined above.

## READING 3 – VENUSTAS (BEAUTY + JUDGMENT)

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“[Patterns] can be guides to a deep cosmic canon of design...Nature itself rests on an internal foundation of archetypal principles symbolized by numbers, shapes, and their arithmetic and geometric relationships...from the smallest subatomic particles to the largest galactic clusters, crystals, plants, fruits and vegetables, weather patterns, and animal and human bodies.”

-Michael S. Schneider, *A Beginner's Guide to Constructing the Universe*  
(New York: HarperCollins, 1994), xx



### IN-CLASS LECTURE / VIDEO

- Roger Scruton, “Why Beauty Matters?” BBC documentary (59min). <https://youtu.be/bHw4MMEmpc>
- Jenny Bevan, “Our Disposable Architecture,” 2015 TEDx Talk in Charleston (9min). <https://youtu.be/7OLsIvyF-i8>

### REQUIRED READINGS

- Aristotle, “Metaphysics” and “Poetics,” (c.335-350 BC). Reprinted in Mark Foster Gage, ed. *Aesthetic Theory: Essential Texts for Architecture and Design* (New York: W. W. Norton, 2011), p.45-52.
- Marcus Vitruvius, Excerpts from the *Ten Books on Architecture* (25 BCE). Reprinted in Mark Foster Gage, ed. *Aesthetic Theory: Essential Texts for Architecture and Design* (New York: W. W. Norton, 2011), p.65-71.
- Leon Battista Alberti, Excerpts from *The Art of Building in Ten Books* (1486). Reprinted in Mark Foster Gage, ed. *Aesthetic Theory: Essential Texts for Architecture and Design* (New York: W. W. Norton, 2011), p.73-79.
- Roger Scruton, “Judging Beauty,” in *Beauty: A Very Short Introduction* (New York: Oxford University Press, 2011) pp. 1-28.

### QUESTIONS TO CONSIDER / DISCUSS

- What is beauty?
- How is beauty defined in art? in architecture?
- What qualities make an object beautiful?
- How are the definitions of beauty by Aristotle and Alberti similar?
- Is beauty really in the “eye of the beholder” or is it measurable?
- How do you judge an object for its aesthetic quality?
- Why is beautiful architecture sustainable and not disposable?
- Why is magnitude (scale) important for the human perceptual experience of beauty?

### CRITICAL WRITING RESPONSE

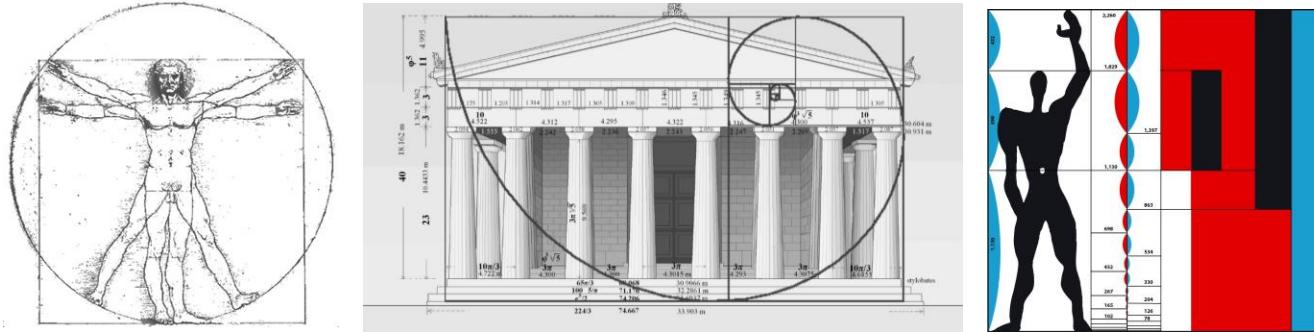
Submit a critical writing response for this week's reading assignments to Canvas PRIOR to the discussion class session for credit. See requirements as outlined above.

# READING 4 – VENUSTAS

## (PROPORTION + BODY)

“I shall define beauty to be a harmony of all the parts, in whatsoever subject it appears, fitted together with such proportion and connection, that nothing could be added, diminished or altered, but for the worse.”

—Leon Battista Alberti, *The Ten Books of Architecture: The 1755 Leoni Edition*  
(New York: Dover, 1986), bk VI, ch II, p.113



### IN-CLASS LECTURE / VIDEO

- Joseph Brickey, “From One to Oneness: The Compass, The Cubit, and Archetypal Anatomy,” 2014 Inaugural Classical Tradition Conference, Salt Lake City (23min). <https://youtu.be/xZc755qieU>
- Steve Bass, “Beauty, Memory, Unity: A Theory of Proportion in Architecture and Design,” Interview by Roger Green on 3 December 2019 (37min-1:09min). <https://youtu.be/8ezOnIE5uIk?t=2216>

### REQUIRED READINGS

- Marcus Vitruvius Pollio, Excerpts from *The Ten Books on Architecture* (25 BCE). Reprinted in Korydon Smith, ed. *Introducing Architectural Theory: Debating a Discipline* (New York: Routledge, 2013), pp.215-218.
- Le Corbusier, Excerpts from *Le Modulor* (1948). Reprinted in Korydon Smith, ed. *Introducing Architectural Theory: Debating a Discipline* (New York: Routledge, 2013), pp.219-223.
- Peter H. Scholfield, *The Theory of Proportion in Architecture* (Cambridge: Cambridge University Press, 2011), pp.1-7.
- René Ouvrard, “Harmonic Architecture” (1677). Reprinted in Mallgrave, Harry Francis, ed. *Architectural Theory, Volume 1: An Anthology from Vitruvius to 1870* (Malden, MA: Blackwell, 2006), pp.72-74.

### QUESTIONS TO CONSIDER / DISCUSS

- What is proportion? How is it used in architecture?
- How does the human body relate to geometry and proportion?
- What is the anthropomorphic (bodily) symbolism applied to architecture?
- How can architecture be based on the same geometrical pattern as the musical octave?
- Why is beauty based on the geometrical pattern that maintains a relationship between the whole and the part?

### CRITICAL WRITING RESPONSE

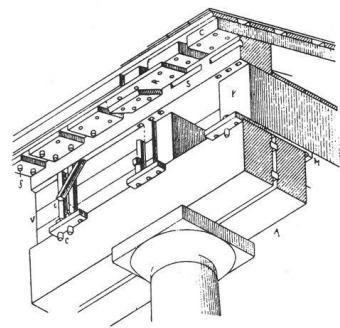
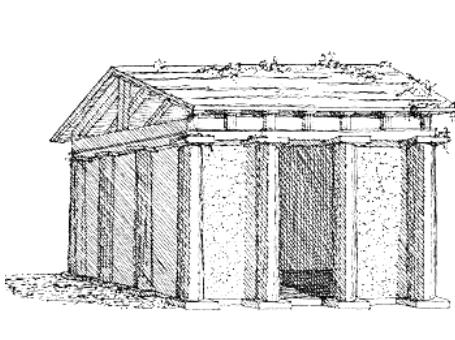
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# READING 5 – FIRMITAS

## (TECTONICS + STRUCTURE)

“What is an order? An order represents the fusion of tectonic form and aesthetic principles. In one form or another, ‘orders’ develop in all mature forms of architecture. Within the structure of an order lies the ‘genetic’ information for the entire mode of architecture. The compositional pattern or scheme, the proportional system, the architectonic parts, and the sequence in which they are assembled and conformed to one another are recapitulated in microcosmic form.”

—Richard Franklin Sammons, “The Importance of the *Parallel* in Architectural Studies,” in Gromort, *The Elements of Classical Architecture* (New York: W.W. Norton, 2001), 14.



### IN-CLASS LECTURE / VIDEO

- Brandon Ro, “Technological Modes of Making Architecture,” presented at the 2020 *IETC Conference* (42 min). <https://youtu.be/f7SKRQ15Pm>
- Christine Franck, “Palladio as Paradigm for Education & Practice Today,” presented at *From Vernacular to Classical: The Perpetual Modernity of Palladio conference*, June 10-12, 2011 (23 min). <https://youtu.be/mlfxd13pO4I>
- Chad Schwartz, “Deconstructing Architectural Tectonics.” presented at the 7th International Conference on the Constructed Environment (5min). <https://youtu.be/3mRYFIMTvY>

### REQUIRED READINGS

- Porphyrios, Demetri. “From Techne to Tectonics,” in *Classical Architecture*, (London: Academy Editions, 1991), pp.29-39.
- Karl Bötticher, *Greek Tectonics* (1843). Reprinted in Harry Francis Mallgrave, ed. *Architectural Theory, Volume 1: An Anthology from Vitruvius to 1870*. (Malden, MA: Blackwell, 2006), pp.531-532.
- George Wilhelm Friedrich Hegel, *Aesthetics: Lectures on the Fine Art* (1835). Reprinted in *Classical Architecture*, (London: Academy Editions, 1991), pp.135-138.
- Gottfried Semper, Extract from *The Four Elements of Architecture* (1851). Reprinted in Harry Francis Mallgrave, ed. *Architectural Theory, Volume 1: An Anthology from Vitruvius to 1870*. (Malden, MA: Blackwell, 2006), pp.536-539.

### QUESTIONS TO CONSIDER / DISCUSS

- What does it mean to design a building with *firmitas* or strength in mind?
- What are “tectonics” in architecture?
- What technical skills are associated with architectural elements?
- How were braiding and weaving used in primitive structures?
- How should a building’s structure be reflected to the onlooker if at all?
- According to Hegel, what is the structural purpose or function of a column? a beam? a wall? a roof?
- In what ways can a building be designed to be durable and stand the test of time?

### CRITICAL WRITING RESPONSE

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# READING 6 – FIRMITAS

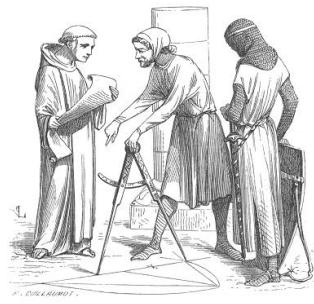
## (MATERIALS + CRAFT)

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“Mastering one craft personally helps the designer and architect to grasp the nuances of other crafts and, before all, to respect the special skill and experience of the craftsman executing his design. Besides, learning any skill intimately teaches one [to] welcome humility. Arrogance does not go with true skill.”

—**Juhani Pallasmaa**, *The Thinking Hand: Existential and Embodied Wisdom in Architecture*, (Chichester, U.K.: Wiley, 2009), p.63.



### IN-CLASS LECTURE / VIDEO

- Prem Chandavarkar, “Traditional Craft and Modern Design: Who Has More to Learn from the Other?” presented at the MUJ School of Architecture and Design, India on 24 July 2020 (1:13min). <https://youtu.be/XQdwYxSwLag>

### REQUIRED READINGS

- Leon Battista Alberti, Excerpts from *The Art of Building in Ten Books* (1486). Reprinted in Korydon Smith, ed. *Introducing Architectural Theory: Debating a Discipline* (New York: Routledge, 2013), pp.109-124.
- Juhani Pallasmaa, “The Working Hand” in *The Thinking Hand: Existential and Embodied Wisdom in Architecture*, (Chichester, U.K.: Wiley, 2009), pp.47-69.
- Moshen Mostafavi and David Leatherbarrow, *On Weathering: The Life of Buildings in Time*, (Cambridge: MIT Press, 1993), pp.112-114. Reprinted in Mallgrave, Harry Francis, and Christina Contandriopoulos, eds. *Architectural Theory, Volume 2: An Anthology from 1871 to 2005* (Malden, MA: Blackwell, 2008), pp.563-564.

### QUESTIONS TO CONSIDER / DISCUSS

- How can *firmitas* be conveyed through materials?
- What materials are proper for constructing lasting architecture?
- How is the weathering of materials related to memory?
- How is embodied energy in materials related to sustainable architecture?
- What is the relationship between technology and design?
- What do the hand, brain, and eye have to do with the design process?
- How is architecture tied to craft and craftsmanship?

### CRITICAL WRITING RESPONSE

Submit a critical writing response for this week’s reading assignments to Canvas PRIOR to the discussion class session for credit. See requirements as outlined above.

# READING 7 – UTILITAS

## (FORM + FUNCTION)

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“...when it comes to beautiful architecture function follows form. Beautiful buildings change their uses; merely functional buildings get torn down...In other words, when we take beauty seriously, function ceases to be an independent variable, and becomes absorbed into the aesthetic goal.”

—**Roger Scruton**, *Beauty: A Very Short Introduction*  
(Oxford: Oxford University Press, 2011), 18



### IN-CLASS LECTURE / VIDEO

- Alan Chimacoff, “Mod: Figure: Abstract; In Search of Détente,” Lecture presented at Notre Dame on 20 Jan 2016 (31 min). <https://youtu.be/eh3B9dkMBq8>
- “Louis Sullivan: A New Architecture for Chicago,” *The Art Institute of Chicago* (4 min). <https://youtu.be/TI4oGSd3vDQ>
- Caroline Patterson, “Modernizing Architecture: Louis Sullivan’s Philosophy and Vision” (10 min). <https://youtu.be/Ia4WG7TSkew>
- “Function Follows Form,” MIT 2016 Documentary Series (17 min). <https://youtu.be/6BJdY1mdSSA>

### REQUIRED READINGS

- William Strickland, “Introductory Lecture on Architecture” (1824). Reprinted in Harry Francis Mallgrave, ed. *Architectural Theory, Volume 1: An Anthology from Vitruvius to 1870*. (Malden, MA: Blackwell, 2006), pp.437-439.
- Louis Sullivan, “The Tall Office Building Artistically Considered” (1896). Reprinted in Korydon Smith, ed. *Introducing Architectural Theory: Debating a Discipline* (New York: Routledge, 2013), pp.147-153.
- Andrea Palladio, Excerpts from *The Four Books on Architecture* (1570). Reprinted in Korydon Smith, ed. *Introducing Architectural Theory: Debating a Discipline* (New York: Routledge, 2013), pp.244-248.
- Le Corbusier, “The Plan of the Modern House” (1930). Reprinted in Korydon Smith, ed. *Introducing Architectural Theory: Debating a Discipline* (New York: Routledge, 2013), pp.249-255.
- Colin Rowe, “The Mathematics of the Ideal Villa” (1947). Reprinted in Korydon Smith, ed. *Introducing Architectural Theory: Debating a Discipline* (New York: Routledge, 2013), pp.256-267.

### QUESTIONS TO CONSIDER / DISCUSS

- Should form follow function? or should function follow form? Why?
- What is the rationale behind functionalist architecture?
- How should spaces in a building be organized, sequenced, arranged, or connected?
- How should the plan and section of individual spaces be proportioned and arranged according to Palladio? Contrast this with Le Corbusier’s principles of circulation and arranging spaces.
- What are the arguments for expressionist or formalist architecture?

### CRITICAL WRITING RESPONSE

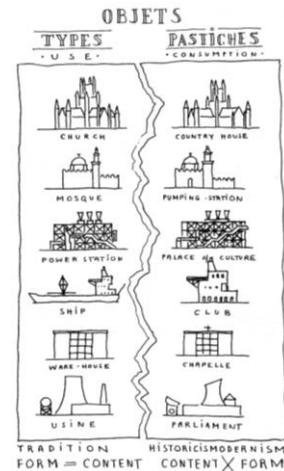
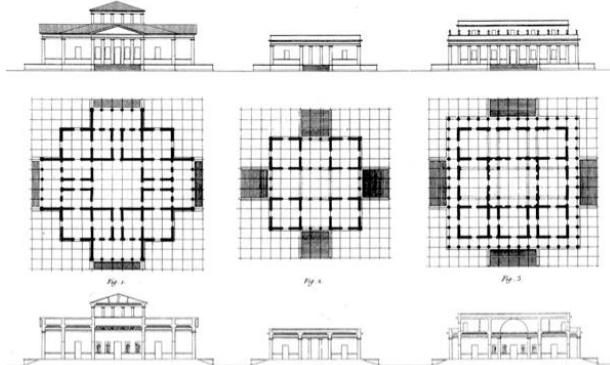
Submit a critical writing response for this week’s reading assignments to Canvas PRIOR to the discussion class session for credit. See requirements as outlined above.

# READING 8 – UTILITAS

## (USE + TYPOLOGY)

“The nature of architecture is determined by two objects. The first of these objects is the satisfaction of the requirements of use; the second is the satisfaction of the requirements of beauty. Since the purposes of different types of buildings vary greatly, it follows that these two essential characteristics of use and beauty do not exist in the same degree, but alternate in importance within wide limits.”

—Nathaniel Cortlandt Curtis, *The Secrets of Architectural Composition*  
(Mineola, NY: Dover, 2011), p.1.



### IN-CLASS LECTURE / VIDEO

- Leon Krier, “The Fear of Backwardness” presented at the First Rafael Manzano Prize Conference, Spain in 2012 (5min-1:20min). <https://youtu.be/FpkB7QvPCN0?t=323>

### REQUIRED READINGS

- Nathaniel Cortlandt Curtis, “The Nature of Architecture,” in *The Secrets of Architectural Composition* (Mineola, NY: Dover, 2011), pp.1-5.
- Aldo Rossi, Excerpts from *The Architecture of the City* (1978). Reprinted in *The Architecture Reader: Essential Writings from Vitruvius to the Present*, ed. A. Krista Sykes (New York: George Braziller, 2007), pp.198-205.
- van Pelt, Robert Jan, and Carroll William Westfall. “Building Types,” in *Architectural Principles in the Age of Historicism*, (New Haven: Yale University Press, 1991), pp. 138-167.

### QUESTIONS TO CONSIDER / DISCUSS

- What is a building type?
- What is typology in architecture?
- What does Vitruvius mean when he writes that a building should have *utilitas*?
- Why is *utilitas* translated differently as commodity, usefulness, or function?
- How is the use of a building determined?
- Why is adaptive-reuse important for the architecture profession?
- Why have modern architects tried to re-purpose forms associated with building types as argued by Krier?

### CRITICAL WRITING RESPONSE

Submit a critical writing response for this week’s reading assignments to Canvas PRIOR to the discussion class session for credit. See requirements as outlined above.

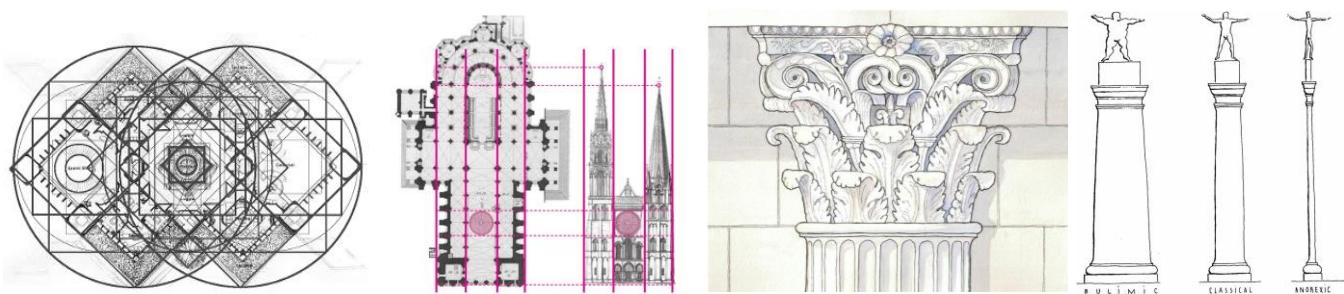
# READING 9 – MAKING (COMPOSITION + ORDER)

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“...classical architecture only begins with the orders, and the student who has mastered them according to any of the standard methods...has acquired only the tools of the trade. As is the case for a child learning to write, mastery of the alphabet does not bring with it fluency in prose, to say nothing of poetry.”

– Steven W. Semes, “The Art of Composition,” in Gromort, *The Elements of Classical Architecture* (New York: W.W. Norton, 2001), 16.



## IN-CLASS LECTURE / VIDEO

- Smith, George Saumarez, “New Light on the Orders,” ICAA Continuing Education course, 6 July 2020 (50min).  
<https://www.classicist.org/articles/new-light-on-the-orders-with-george-saumarez-smith/>

## REQUIRED READINGS

- Marcus Vitruvius Pollio, Excerpts from Book 1, Chapter 2-3 in *The Ten Books on Architecture* (25 BCE). Reprinted in Thomas Gordon Smith, ed. *Vitruvius on Architecture* (New York: Monacelli Press, 2003), 67-73.
- Thomas Gordon Smith, “Vitruvius’s Six Working Methods of Theory and Practice,” in *Vitruvius on Architecture* (New York: Monacelli Press, 2003), 15-25.
- Westfall, Carroll William. “Why the Orders Belong in Studio.” *Journal of Architectural Education* 61, no. 4 (2008): 95-107.
- Tzonis, Alexander, and Liane Lefaivre. “Logos Opticos: The Logic of Composition,” in *Classical Architecture: The Poetics of Order*, (Cambridge: MIT Press, 1986), pp.1-6.
- Steven W. Semes, “The Art of Composition,” in Gromort, *The Elements of Classical Architecture* (New York: W.W. Norton, 2001), 16-18.

## QUESTIONS TO CONSIDER / DISCUSS

- What is architectural composition? Why is it considered an art?
- Why are Vitruvius' six principles for architectural design relevant today?
- What is order in architecture? How should it be conveyed?
- What is a classical order? How should it be used?
- What are some of the problems that arise when modern architects apply classical elements?
- Why are the classical orders relevant for architecture today?

## CRITICAL WRITING RESPONSE

Submit a critical writing response for this week's reading assignments to Canvas PRIOR to the discussion class session for credit. See requirements as outlined above.

# READING 10 – MAKING (IMITATION + INVENTION)

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“People learn by imitating, not by copying, although copying may precede imitating. ‘Show me how to do that and let me try’—to pronounce a foreign word, to play the French horn, to cook, to drive, to detail a building’s cavity wall, to draw a classical columnar order. First copy or do as I do or as the canonic model demonstrates, and when you have mastered that by understanding the principles that are involved, innovate in order to possess the act as your own.”

—Carroll William Westfall, *Architecture, Liberty and Civic Order: Architectural Theories from Vitruvius to Jefferson and Beyond* (New York: Ashgate, 2015), p.3.



## IN-CLASS LECTURE / VIDEO

- David Watkin, “Classical Language Past & Present,” a lecture presented to the ICAA Northern California Chapter on 21 March 2012 (1:09min). <https://vimeo.com/46755296>

## REQUIRED READINGS

- Marcus Tullius Cicero, “On Invention,” (c.100 BC). Extracts reprinted in Demetri Porphyrios, *Classical Architecture*, (London: Academy Editions, 1991), pp.111-113.
- Quatremere de Quincy, “On Imitation in the Fine Arts,” (1837). Extracts reprinted in Demetri Porphyrios, *Classical Architecture*, (London: Academy Editions, 1991), pp.140-143.
- Carroll William Westfall, “Imitation in General,” in *Architecture, Liberty and Civic Order: Architectural Theories from Vitruvius to Jefferson and Beyond* (New York: Ashgate, 2015), pp. 1-12.
- Lucien Steil, “On Imitation and Originality,” in *In the Mood for Architecture: Tradition, Modernism, and Serendipity* (Tübingen: Ernst Wasmuth Verlag, 2018).

## QUESTIONS TO CONSIDER / DISCUSS

- Why is the architectural profession so fixed upon innovation, invention, newness, the cutting-edge, and the avant-garde?
- On the other hand, why are traditionalists so fixed upon imitation, precedent, tradition, history, and pastiche?
- What is the role of precedents and case studies in architectural design?
- Why is imitation important for the arts? for architecture?
- What does it mean to imitate nature, such as biomimicry, in architecture?

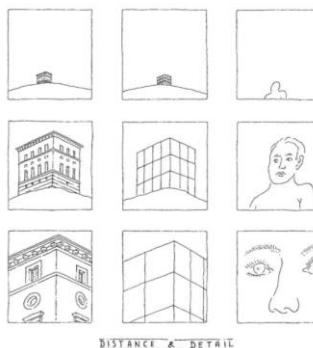
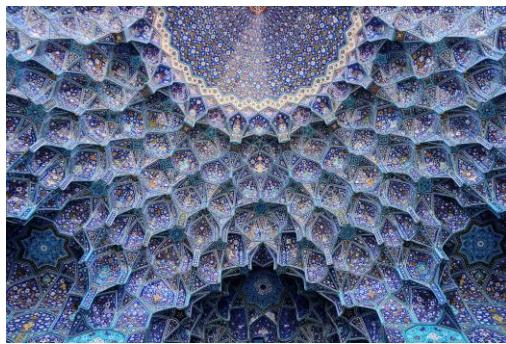
## CRITICAL WRITING RESPONSE

Submit a critical writing response for this week’s reading assignments to Canvas PRIOR to the discussion class session for credit. See requirements as outlined above.

# READING 11 – MAKING (COMPLEXITY + SIMPLICITY)

“It is not enough for architects to work out their details alone; they must share their spaces and walls with painters and sculptors. In the great buildings we most admire, architecture, painting, and sculpture cannot be divorced. The decorative artist has an essential role alongside the architect in bringing about the balance of wholeness and detail that is the hallmark of classical design.”

—**Steven W. Semes**, “The Art of Composition,” Gromort, *The Elements of Classical Architecture* (New York: W.W. Norton, 2001), 18.



## IN-CLASS LECTURE / VIDEO

- Kent Bloomer, “The Necessity of Ornament” presented at the AA School of Architecture on 30 October 2008 (1:08min).  
[https://youtu.be/GzGkNCjT\\_pc](https://youtu.be/GzGkNCjT_pc)

## REQUIRED READINGS

- Louis Sullivan, “Ornament in Architecture” (1892). Reprinted in Mallgrave, Harry Francis, and Christina Contandriopoulos, eds. *Architectural Theory, Volume 2: An Anthology from 1871 to 2005* (Malden, MA: Blackwell, 2008), pp.58-59.
- Adolf Loos, “Ornament and Crime” (1908). Reprinted in Korydon Smith, ed. *Introducing Architectural Theory: Debating a Discipline* (New York: Routledge, 2013), pp.42-47.
- Kent C. Bloomer, *The Nature of Ornament: Rhythm and Metamorphosis in Architecture* (New York: W.W. Norton, 2000), pp.14-27.
- Henry Hope Reed, “The City of Contrasts,” in *The Golden City* (Garden City, NY: Doubleday, 1959), pp.13-45.

## QUESTIONS TO CONSIDER / DISCUSS

- What is architectural ornament? What is architectural abstraction? What is minimalist architecture?
- How should architectural ornament be applied?
- What are the arguments for use fractals and biomimicry in design?
- What is the rationale for Adolf Loos’ argument against ornament?
- What are the main differences between the arguments of Abbot Suger and Bernard of Clairvaux?
- Should architecture aim at complexity or simplicity? or a hybrid?
- Do you lean towards “less is more” or “less is a bore”?

## CRITICAL WRITING RESPONSE

Submit a critical writing response for this week’s reading assignments to Canvas PRIOR to the discussion class session for credit. See requirements as outlined above.

# READING 12 – PLACE

## (CONTEXT + ENVIRONMENT)

“Architectural meaning is always contextual, relational and temporal. Great works achieve their density and depth from the echo of the past, whereas the voice of the products of superficial novelty remains feeble, incomprehensible and meaningless...The first responsibility of the architect is always to the inherited landscape or urban setting; a profound building has to enhance its wider context and give it new meanings and aesthetic qualities. Responsible architecture improves the landscape of its location and gives its lesser architectural neighbours new qualities instead of degrading them. It always enters a dialogue with existent conditions; profound buildings are not self-centered monologues.”

—Juhani Pallasmaa, "Newness, Tradition and Identity." *Architectural Design* 82, no. 6 (2012): 18-20.



### IN-CLASS LECTURE / VIDEO

- Juhani Pallasmaa, “Tradition and Newness - Continuity and Meaning in Art” as part of the 2016 Utzon Lectures delivered on 13 April 2016 (58min). [https://youtu.be/Rg9\\_XxxdNxg](https://youtu.be/Rg9_XxxdNxg)
- Xi Zhang, “What's good architecture and why the world doesn't need more star architects,” TEDx Zurich (9:20 min) <https://youtu.be/WvnLV49DP2M>

### REQUIRED READINGS

- Christian Norberg-Shulz, Excerpts from *Genius Loci: Towards a Phenomenology of Architecture* (1979). Reprinted in Korydon Smith, ed. *Introducing Architectural Theory: Debating a Discipline* (New York: Routledge, 2013), pp.364-372.
- Kevin Lynch, *The Image of the City*, (Cambridge: MIT Press, 1971), p.46-48. Reprinted in Mallgrave, Harry Francis, and Christina Contandriopoulos, eds. *Architectural Theory, Volume 2: An Anthology from 1871 to 2005* (Malden, MA: Blackwell, 2008), pp.337-338.
- Jane Jacobs, *The Life and Death of the American City*, (New York: Random House, 1961), pp.20-22, 202-203. Reprinted in Mallgrave, Harry Francis, and Christina Contandriopoulos, eds. *Architectural Theory, Volume 2: An Anthology from 1871 to 2005* (Malden, MA: Blackwell, 2008), pp.339-341.
- Juhani Pallasmaa, “Tradition and Modernity: The Feasibility of Regional Architecture in Post-Modern Society” (1988). Reprinted in Mallgrave, Harry Francis, and Christina Contandriopoulos, eds. *Architectural Theory, Volume 2: An Anthology from 1871 to 2005* (Malden, MA: Blackwell, 2008), pp.525-527.
- Steve Knight, “Designing Contextually in a Place without Context,” *Parchment: Writings on Architecture* (12 Feb 2015), <https://dmsasparchment.com/2015/02/12/designing-contextually-in-a-place-without-context/>

### QUESTIONS TO CONSIDER / DISCUSS

- What does the term “genius-loci” mean? How can the spirit of a place be identified?
- How should the spirit of a place be reflected in architecture? What is regionalism or regional architecture?
- What is contextual design? Should a building fit into its context or stand out from it?
- Why are American cities dying? What urban design elements are important for cities?

### CRITICAL WRITING RESPONSE

Submit a critical writing response for this week's reading assignments to Canvas PRIOR to the discussion class session for credit. See requirements as outlined above.

# READING 13 – PLACE

## (TRADITION + NEWNESS)

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“Tradition is an astounding sedimentation of images and experiences, and it cannot be invented; it can only be lived. It constitutes an endless excavation of layered, internalized and shared myths, memories, images and experiences. Tradition is the site of the archaeology of emotions. An artistic image which does not derive from this mental soil is doomed to remain a mere rootless fabrication, a quotation from the encyclopedia of formal inventions, and destined to wither away without being able to refertilise the soil and continuum of a renewed tradition, and thus become itself part of it.”

—**Juhani Pallasmaa**, *The Embodied Image: Imagination and Imagery in Architecture*  
(United Kingdom: John Wiley & Sons, 2011), 138.



### IN-CLASS LECTURE / VIDEO

- Steven W. Semes, “New Buildings in Old Cities: International Norms for Conservation from Athens to LaValletta,” guest lecture given at Andrews University on 5 November 2018 (4min-1:05min). <https://vimeo.com/309771913>

### REQUIRED READINGS

- Juhani Pallasmaa, “Newness, Tradition and Identity: Existential Content and Meaning in Architecture.” *Architectural Design* 82, no. 6 (2012): 14-21.
- Steven W. Semes, “Historicism and the Search for an Architecture of Our Time,” in *The Future of the Past: A Conservation Ethic for Architecture, Urbanism, and Historic Preservation* (New York: W.W. Norton & Company, 2009), 145-157.
- Demetri Porphyrios, “Tradition and the New,” in *Classical Architecture*, (London: Academy Editions, 1991), pp.85-100.
- Alberto Perez-Gomez, “Introduction,” in *Architecture and the Crisis of Modern Science* (Cambridge: MIT Press, 1983), pp.3-14.

### QUESTIONS TO CONSIDER / DISCUSS

- What is tradition? What is culture? How does architecture build upon traditions and celebrate culture?
- Why have modern architects tried to distance themselves from the past with its precedents and traditions?
- Why is historic architecture that builds upon the past considered “false history,” antiquated, or outdated?
- Can an architecture obsessed with newness, innovation, the avant-garde, or the cutting-edge produce meaningful experiences?
- What is the role of myth for culture? for a place? for architecture?
- Why does modern science threaten the architectural profession according to Perez-Gomez?

### CRITICAL WRITING RESPONSE

Submit a critical writing response for this week’s reading assignments to Canvas PRIOR to the discussion class session for credit. See requirements as outlined above.

# READING 14 – ETHICS

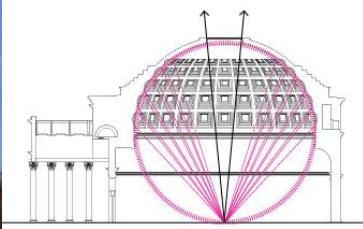
## (AUTHENTICITY + DECEPTION)

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“Authentic architecture is always about life. Man’s existential experience is the prime subject matter of the art of building...But today’s architecture seems to have abandoned life entirely and escaped into pure architectural fabrication. Authentic architecture represents and reflects a way of life, an image of life. Instead, today’s buildings frequently appear empty and do not seem to represent any real and authentic way of life.”

– **Juhani Pallasmaa**, *Encounters: Architectural Essays*  
(Helsinki: Rakennustieto Oy, 2005), 125.



### IN-CLASS LECTURE / VIDEO

- Henry Cobb, Carl Sapers, and Mack Scogin, “Ethics: From Building to Architecture,” AIA National, 2016 (10min). <https://youtu.be/xthJKWOErVU>
- James Stevens Curl, “Making Dystopia: The Strange Rise and Survival of Architectural Barbarism,” presented at the *National Civic Art Society* on 10 May 2019 (5min-1:08min). <https://youtu.be/5tvj5WIyRz0?t=304>

### REQUIRED READINGS

- John Ruskin, “The Lamp of Truth” (1849). Reprinted in Korydon Smith, ed. *Introducing Architectural Theory: Debating a Discipline* (New York: Routledge, 2013), pp.74-83.
- Denise Scott Brown and Robert Venturi, “On Ducks and Decoration” (1968). Reprinted in Mallgrave, Harry Francis, and Christina Contandriopoulos, eds. *Architectural Theory, Volume 2: An Anthology from 1871 to 2005* (Malden, MA: Blackwell, 2008), pp.390-391.
- Juhani Pallasmaa, “Image in Contemporary Culture,” in *The Embodied Image: Imagination and Imagery in Architecture* (Chichester, United Kingdom: John Wiley & Sons, 2011), pp.14-25.
- Demetri Porphyrios, “Classicism is Not a Style” Architectural Design 52:5/6 (1982), pp.51-56. Reprinted in *The Architecture Reader: Essential Writings from Vitruvius to the Present*, ed. A. Krista Sykes (New York: George Braziller, 2007), pp. 236-240; Mallgrave, Harry Francis, and Christina Contandriopoulos, eds. *Architectural Theory, Volume 2: An Anthology from 1871 to 2005* (Malden, MA: Blackwell, 2008), pp.511-514.
- Alberto Perez-Gomez, “The Ethical Image in Architecture,” in *Built upon Love: Architectural Longing after Ethics and Aesthetics* (Cambridge: MIT Press, 2006), pp.203-214.

### QUESTIONS TO CONSIDER / DISCUSS

- What does it mean to be authentic or “real” architecture? How can architecture be associated with deception?
- What are the arguments for Ruskin’s lamp of truth for architecture? Is mass-produced architecture unethical?
- Why is ocularcentric architecture and its focus on the “image” a problem?
- What is the ethical function of architecture? Is architecture just a decorated shed?
- Why is classicism not a style? How can traditional architecture be authentic (real) versus kitsch (fake)?

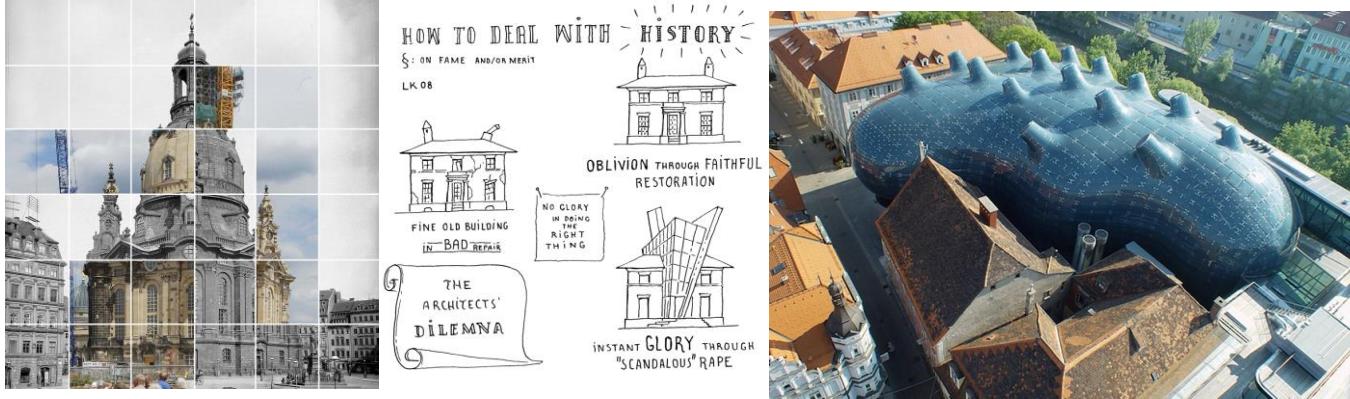
### CRITICAL WRITING RESPONSE

Submit a critical writing response for this week’s reading assignments to Canvas PRIOR to the discussion class session for credit. See requirements as outlined above.

# READING 15 – TIME (MEMORY + ZEITGEIST)

“Architecture deals with the terror of time first of all by wresting from an unstable, uncertain environment a more stable order, transforming chaos into cosmos.”

—Karsten Harries, *The Ethical Function of Architecture*  
(Cambridge, MA: MIT Press, 1997), 228.



## IN-CLASS LECTURE / VIDEO

- Robert Adam, “Time for Architecture,” presented at the *Architecture Foundation*, UK on 25 June 2020 (57min). <https://youtu.be/HolGrQstyvc>
- David Payne, “Timeless or of its Time: Architecture for the 21st Century,” 2015 TEDx Talk at Deerfield Academy (10min). <https://youtu.be/rxdsGijsT4w>

## REQUIRED READINGS

- Léon Krier, “Tradition—Modernity—Modernism: Some Necessary Explanations.” *Architectural Design* 57 (January–February, 1987): 38-43.
- Karsten Harries, “Building and the Terror of Time.” *Perspecta* 19 (1982): 59-69.
- Juhani Pallasmaa, “The Space of Time,” *Oz* 20 (1998): 54-57.
- Léon Krier, “Time, Architecture and Urban Design,” in Robert Adam, *Time for Architecture: On Modernity, Memory and Time in Architecture and Urban Design* (Newcastle upon Tyne: Cambridge Scholars, 2020), pp.1-5.

## QUESTIONS TO CONSIDER / DISCUSS

- What is the relationship between time and space as it relates to architecture?
- What is the relationship between science fiction, futurism, and modernism?
- Can architecture slow down the human experience of time?
- What is the role of memory in architecture?
- Can architecture really be considered “frozen music”?
- Why should architecture be designed and built to be durable?
- What are the arguments for an architecture that reflects the spirit of the time or zeitgeist?
- How can architecture help us deal with the “terror of time”?

## CRITICAL WRITING RESPONSE

Submit a critical writing response for this week’s reading assignments to Canvas PRIOR to the discussion class session for credit. See requirements as outlined above.