

**Faculty of Environmental Design**  
**INTRODUCTION TO DESIGN THEORIES**  
EVDA 621 H(3-0)  
FALL 2011

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**CLASS TIME:** Tu, Fr 12:30-13:50  
**LOCATION:** PF 2160

**INTRODUCTION**

This is a required advanced lecture/seminar course in the Master of Architecture program devoted to an examination of several interrelated themes in architectural theory since 1900: form, body, technique and space. These themes are explored such that they lead to an overall understanding of architecture as an integrative and ecological discipline.

The following CACB Student Performance Criteria will be covered in this course at a primary level: A1: Critical Thinking Skills; A2: Research Skills; A4: Verbal and Writing Skills; A6 Human Behavior; A8: History and Theory; A9: Precedents. The following criteria will be covered at a secondary level: A5: Collaborative Skills.

**OBJECTIVES**

1. Learn about developments in 20<sup>th</sup> century architectural theory, with regard to form, body, space and technique.
2. Develop an understanding of architectural and critical theory and recognize historical precedents and contexts for issues and topics of contemporary concern.
3. Develop a general comprehension of the nature of theoretical debates that have occurred in architecture during the last hundred years.
4. Develop an understanding of contemporary architectural work through the analysis and exploration of the theoretical views that have motivated its authors.
5. Develop the ability to understand, develop, and participate in significant and sustained theoretical discussions.
6. Develop a sense of the critical issues that shape theoretical debates in the visual and performing arts, humanities, technology, philosophy and science and their relationships to architecture.

**TEACHING APPROACH**

The course is divided into four themes. Each theme will cover five topics. Each topic is presented through an introductory lecture by one of the course instructors. Students will work in pairs to prepare an in class presentation of each topic. Also, each student will undertake the detailed study of a significant post 1900 building or project. The study is structured to follow four course themes using diagram as a main tool of exploration and analysis. Students are expected to learn about various developments in architectural theory since 1900, through readings, discussion, presentations, and case study research.

## CONTENT

The course content is structured around four themes: form, body, technique, and space. The development of topics will allow for the capturing of a movement from modernist to postmodernist thought (and beyond) that occurs during the twentieth century, particularly through the impact of digital technologies and Continental philosophy.

1. Introduction: Ecologies and Architecture (GL, VP, JT)
2. Diagram Workshop (JT)
3. Form **(paper due Oct 18)**
  - The Nature of and Natural Form (JT)
  - Modernism and the Primacy of Form (GL)
  - Typology and Morphology (VP)
  - Postmodern Form: From Objects to Ether (JT)
  - Topologies, Fold, Surface, Deformation (VP)
4. Body **(paper due Nov 1)**
  - Modern + Postmodern Bodies (GL)
  - Freud and Topographies of the Mind (GL)
  - The Phenomenological Body (VP)
  - Feminism and the Political Body (VP)
  - Biopolitics and Self-Governance (JT)
5. Technique **(paper due Nov 18)**
  - Mechanization, Instrumentality and Science (VP)
  - Hyperphysical, Tectonics and Engineering (VP)
  - Technology, Authenticity and Architectural Ideology (JT)
  - Communication and Information Technologies (GL)
  - Biological Thinking (JT)
6. Space **(paper due Dec 5)**
  - Space, Time, Power (JT)
  - Place and Dwelling (GL)
  - Narrative, Event and the Production of Space (VP)
  - Integration and Intensification (JT)
  - Deleuzian Space: Smooth and Striated (GL)
7. Conclusion
  - Assemblage Theory (and Ecology)

## EVALUATION

The course evaluation will be based on the assignments completed during the term, which includes diagram assignment, presentation of topic and facilitating discussion, reading summaries and the case study analysis. Each assignment has to be completed in order to pass the course. Case study analysis assignments will be evaluated in terms of focus (clarity), research effort (content), organization (structure) and support (documentation).

|                     |                       |
|---------------------|-----------------------|
| Diagram assignment  | 15%                   |
| Topic Presentation  | 25%                   |
| Reading Entries     | 20%                   |
| Case Study Analysis | 40% (10% per section) |

The following grade equivalencies will be used for calculating overall letter grades: A+ (96-100%); A (90-95.99); A- (85-89.99); B+ (80-84.99); B (75-79.99); B- (70-74.99); C+ (65-69.99); C (60-64.99); C- (55-59.99); D+ (53-54.99); D (50-52.99); F (0-49).

Student participation is required in class discussions, and will focus on selected readings. Therefore familiarity with assigned readings is required. Also, students are required to articulate and submit two questions related to each required reading and include them in their reading entries. Students are recommended to consult with the instructor regarding the case study topic. The course will follow the schedule and the reading list; slight changes, however, might occur to better reflect students' interests. Also, additional assignments might be given at the discretion of the instructor. Revisions of the schedule will be provided; it is the students' responsibility to make certain they are using a current schedule and a reading list.

## READINGS

Course Reader: Compilation of texts selected by the instructors is available from Bound and Copied, the Students' Union Copy Centre.

The following books are suggested supplementary readings for the course.

Selected Architectural Theory Readers:

Harrison-Moore, A. and D.C. Rowe, *Architecture and Design in Europe and America, 1750-2000*.

Hays, K.M., ed., *Architecture Theory Since 1968*.

Hays, K.M., ed., *Oppositions Reader*.

Leach, N., *Rethinking Architecture: A Reader in Cultural Theory*.

Nesbitt, K., ed., *Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory, 1965-1995*.

Ockman, J., ed., *Architecture Culture 1943-1968: A Documentary Anthology*.

Stern, R., A. Plattus and P. Deamer, *[Re]Reading Perspecta*.

Weinstock, M., "The Architecture of Emergence: The Evolution of Form in Nature and Civilisation."

Selected General Bibliography

Benedikt, M., *Deconstructing the Kimbell: An Essay on Meaning and Architecture*.

Corner, J., ed. *Recovering Landscape: Essays in Contemporary Landscape Architecture*.

Forman, Richard T.T., *Land Mosaics: The Ecology of Landscapes and Regions*.

Frampton, K., *Labour, Work and Architecture: Collected Essays on Architecture and Design*.

Kearney, R., *Modern Movements in European Philosophy*.

Meinig, D.W., ed. *The Interpretation of Ordinary Landscapes*.

## NOTES

1. Written work, term assignments and other course related work may only be submitted by e-mail if prior permission to do so has been obtained from the course instructor.
2. It is the student's responsibility to request academic accommodations. If you are a student with a documented disability who may require academic accommodation and have not registered with the Disability Resource Centre, please contact their office at 220-8237. Students who have not registered with the Disability Resource Centre are not eligible for formal academic accommodation. You are also required to discuss your needs with your instructor no later than fourteen (14) days after the start of this course.
3. Plagiarism - Plagiarism involves submitting or presenting work in a course as if it were the student's own work done expressly for that particular course when, in fact, it is not. Most commonly plagiarism exists when:(a) the work submitted or presented was done, in whole or in part, by an individual other than the one submitting or presenting the work (this includes having another impersonate the student or otherwise substituting the work of another for one's own in an examination or test),(b) parts of the work are taken from another source without reference to the original author,(c) the whole work (e.g., an essay) is copied from another source, and/or,(d) a student submits or presents work in one course which has also been submitted in another course(although it may be completely original with that student) without the knowledge of or prior agreement of the instructor involved. While it is recognized that scholarly work often involves reference to the ideas, data and conclusions of other scholars, intellectual honesty requires that such references be explicitly and clearly noted. Plagiarism is an extremely serious academic offence. It is recognized that clause (d) does not prevent a graduate student incorporating work previously done by him or her in a thesis. Any suspicion of plagiarism will be reported to the Dean, and dealt with as per the regulations in the University of Calgary Graduate Calendar.

## EVDA 621 Reading List

### Introduction

Tuesday, Sept. 13  
Required Reading:

**Introduction: Ecologies and Architecture** (Livesey)  
David Orr, "Architecture, Ecological Design, and Human Ecology," in K. Tanzer and R. Longorio, eds., *The Green Braid*, Routledge, 2007, ISBN 0-415-41499-7 (374 pages), p. 15-33.

Stan Allen, "Urbanisms in the Plural," in *Practice: Architecture, technique + representation*, Routledge, 2009, ISBN 0-415-77624-4 (256 pages), pp. 158-191.

Related Reading:

J.R. Karr, "What from Ecology Is Relevant to Design and Planning?" in B.R. Johnson and K. Hill, *Ecology and Design*, 2002, 133-64.  
P. Hawken, A. Lovins, and L. H. Lovins, *Natural Capitalism*.  
James Corner, "Landscape Urbanism," in M. Mostafavi and C. Najle, eds., *Landscape Urbanism: A Manual for the Machinic Landscape*.

### Diagram

Friday, Sept. 16  
Required Reading:

**Diagram Workshop** (Taron)  
Bernard Tschumi, "Architecture of Violence," in I. Sischy, ed., *Art Forum*, Volume 20, No. 1, Sept. 1981, ISSN: 0004-3532, pp. 44-47.

Sanford Kwinter, "Landscapes of Change: Boccioni's "Stati d'animo" as a General Theory of Models," in *Assemblage*, No. 19, MIT Press, Dec.1992, ISSN: 08893012, pp. 50-65.

Stan Allen, "Notations + Diagrams: Mapping the Intangible," in S. Allen and D. Agrest, eds., *Practice: Architecture, Technique and Representation*, 2000, ISBN 0415776252, (288 pages), pp. 41-61.

Related Reading:

G. Deleuze, "The Diagram," in G. Deleuze and C. Boundas ed., *The Deleuze Reader*, 1993.  
L. Spuybroek, "NOX Diagrams," in M. Garcia ed., *The Diagrams of Architecture*, 2010, pp. 270-281.

### Form

Tuesday, Sept. 20  
Required Reading:

**The Nature of and Natural Form** (Taron)  
Elizabeth Grosz, "In-Between: The Natural in Architecture and Culture," in *Architecture from the Outside: Essays on Virtual and Real Space*, MIT Press, 2001, ISBN 0262571498 (241 pages), pp. 91-105.

J. Ruskin, "The Nature of Gothic," in *Stones of Venice* (1853), Penguin, 2001, ISBN 0141390654 (272 pages), pp. 157-173.

Related Reading:

Vitruvius, "On Symmetry: in Temples and in the Human Body," in Book III, Ch. 1.  
J. Zalasiewicz et al. "Are we now living in the Anthropocene?" *GSA Today*, Vol. 18, No. 2, 2008.

Friday, Sept. 23  
Required Reading:

**Modernism and the Primacy of Form** (Livesey)

Paul Rudolph, "The Six Determinants of Architectural Form," in C. Jencks and K. Kropf, eds., *Theories and Manifestoes of Contemporary Architecture*, Wiley-Academy, 2006, ISBN 13 978-0-470-01469-1 (378 pages), pp. 213-215.

Peter Collins, "The Biological Analogy," in *Changing Ideals in Modern Architecture, 1750-1950*, McGill-Queen's Univ. Press, 1965, ISBN 0-7735-0048-0 (310 pages), pp. 149-158.

Alan Colquhoun, "Form and Figure," in *Essays in Architectural Criticism: Modern Architecture and Historical Change*, MIT Press, 1981, ISBN 0-262-03076-4 (216 pages), pp. 190-202.

Related Reading:

W. Curtis, *Le Corbusier: Ideas and Forms*.

Aldo Rossi, *The Architecture of the City*.

Lebbeus Woods, "Anarchitecture: Architecture is a Political Act," in *Anarchitecture, AD Monograph 22*, 1992, pp. 8-18.

Tuesday, Sept. 20  
Required Reading:

**Typology and Morphology** (Parlac)

Giulio Carlo Argan, "On the Typology of Architecture", in Kate Nesbitt, ed. *Theorizing a New Agenda for Architecture*, 1996, ISBN: 156898058x (606 pages) pp. 242-246.

Michael Weinstock, "Metabolism and Morphology," *Architectural Design*, 2008, vol:78 iss:2 pp:26-33.

D'Arcy Thompson, *Prologue to On Growth and Form*, 1961, ISBN: 0521437768 (345 pages) pp. 10-14.

Michel Foucault, "The Discourse on Nature", in *The Order of Things*, 1970, ISBN: 422718904 (387 pages) pp. 157-165.

Related Reading:

Anthony Vidler, "The Third Typology", in Kate Nesbitt, ed. *Theorizing a New Agenda for Architecture*, 1996, 260-263.

Friday, Sept. 30  
Required Reading:

**Postmodern Form: From Objects to Ether** (Taron)

F. Jameson, "Postmodernism, or the Cultural Logic of Late Capitalism," (reprint) Duke University Press, 1991, ISBN 0822310902, (438 pages) pp. 53-92.

Related Reading:

P. Eisenman, "Post-Functionalism," in K.M. Hays, ed., *Architecture and Theory since 1968*, p. 236-239.

G. Vattimo, "The Structure of Artistic Revolutions," in *The End of Modernity*, 1985, pp. 90-109.

Tuesday, Oct. 4  
Required Reading:

**Topologies, Fold, Surface, Deformation** (Parlac)

Jeffrey Kipnis, "Towards a New Architecture", in *Architectural Design*, Mar-Apr 1993. Vol.63, Iss.3-4;p.40-49.

P. Eisenman, "The End of the Classical: the end of the beginning, the end of the end," *Perspecta*, Vol. 21 (1984), pp. 154-173.

Ignasi de Sola-Morales, "Weak Architecture", in K.M. Hays, ed. *Architecture Theory since 1968*, ISBN: 9780262581882 (824 pages) pp. 616-623.

G. Deleuze and F. Guattari, "Introduction: Rhizome", *A Thousand Plateaus*, 1987, ISBN: 0816614016 (610 pages) pp. 3-7 and 21-25.

Related Reading:

B. Massumi, "Sensing the Virtual, Building the Insensible," *Architectural Design*, 68, 5/6 (May-June 1998).

**Body**

Friday, Oct. 7  
Required Reading:

**Modernist versus Postmodernist Body** (Livesey)

Beatriz Colomina, "The Medical Body in Modern Architecture," in *Anybody*, MIT Press, 1997, ISBN 0-262-54088-6 (288 pages), pp. 228-239.

Anthony Vidler, "The Building in Pain: The Body and Architecture in Post-Modern Culture," in *AA Files 19*, Architectural Association, ISSN 0261 6823 (112 pages), pp. 3-10.

Related Reading:

E. Scarry, *The Body In Pain: The Making and Unmaking of the World*.  
F.T. Marinetti, "The Foundation and Manifesto of Futurism (1908)," in H.B. Chipp, ed., *Theories of Modern Art*, 1968, pp. 284-89.  
R. Kearney, *Wake of Imagination*.

Tuesday, Oct. 18  
Required Reading:

**Freud and Topographies of the Mind** (Livesey)

C.S. Hall, "The Organization of Personality," in *The Primer of Freudian Psychology*, World Publishing Co., 1954, (137 pages), 22-35.

Sigmund Freud, "Creative Writers and Daydreaming" in P. Gay, ed., *The Freud Reader*, W.W. Norton & Co., 1989, ISBN 0-393-95806-X (832 pages), 436-442.

Vidler, "Unhomely Homes," in *The Architectural Uncanny*, MIT Press, 1992, ISBN 978-0-262-72018-2 (257 pages), 17-44.

Related Reading:

A.E. Balakian, "Breton and the Surrealist Mind – The Influences of Freud and Hegel," in *Surrealism: The Road to the Absolute*, 1970, 123-139.  
A. Breton, "What is Surrealism?" in H.B. Chipp, ed., *Theories of Modern Art*, 1968, 410-17.  
G. Bachelard, *The Poetics of Space*.  
A. Koestler, *The Act of Creation*.

Friday, Oct. 21  
Required Reading:

**The Phenomenological Body** (Parlac)

M. Merleau-Ponty, "The Synthesis of One's Own Body", in *Phenomenology of Perception*, 1962, ISBN: 9780415045568 (466 pages) pp. 148-153.

Peter Eisenman, "Visions Unfolding: Architecture in the Age of Electronic Media", in Kate Nesbitt, ed. *Theorizing a New Agenda for Architecture*, 1996, ISBN: 9781568980539 (606 pages) pp. 556-561.

Tuesday, Oct. 25  
Required Reading:

**Feminism and the Political Body** (Parlac)

Diana I. Agrest, "Architecture from Without: Body, Logic, and Sex", in *Architecture from Without*, 1993, ISBN: 978-0262510677 (214 pages) pp. 173-195.

N. Katherine Hayles, "How We Became Posthuman: Virtual bodies in cybernetics, literature, and informatics," 1999, ISBN: 9780226321462 (350 pages) pp. 92-100

Donna Haraway, "When Man is on the Menu", in J. Crary and S. Kwinter, ed. *Zone 6: Incorporations*, 1992, ISBN: 978-0942299304 (633 pages) pp. 38-43.

Related Reading:

G. Greer, *The Female Eunuch*.

Friday, Oct. 28  
Required Reading:

**Biopolitics and Self-Governance** (Taron)

J. Nealon, "Once More, With Intensity," in *Foucault Beyond Foucault*, Stanford University Press, 2008, ISBN 0804757011 (136 pages), pp. 38-53.

B. Bratton, "The Premise of Recombinant Architecture" in E. Moss, J. Kipnis, J. Morais and J. Day, eds., *Sessions*, Sci-Arc Press, 2004, ISBN 0976007908 (160 pages), pp. 94-111.

Related Reading:

M. Foucault, "25 January 1978," in M. Senellart, ed., *Security, Territory, Population: Lectures at the College de France 1977-1978*, Picador, 2007.

**Technique**

Tuesday, Nov 1  
Required Reading:

**Mechanization, Instrumentality and Science** (Parlac)

Thomas Khun: "The Nature and Necessity of Scientific Revolutions", in *The Structure of Scientific Revolutions*, 1996, ISBN: 978-0226458083 (226 pages) pp 92-110.

Alberto Pérez-Gómez, Introduction to "Architecture and the Crisis of Modern Science", in K.M. Hays, ed. *Architecture Theory since 1968*, ISBN: 9780262581882 (824 pages) pp. 466-475.

Related Reading: Alberto Pérez-Gómez, *Architecture and the Crisis of Modern Science*.

Friday, Nov. 4  
Required Reading:

**Hyperphysical, Tectonics and Engineering** (Parlac)

Cecil Balmond, "New Structure and the Informal", in Pierluigi Nicolini, ed. *Lotus International 98*, 1998, ISBN: 8828909129 (131 pages) pp. 70-83.

Lars Spuybroek, "The Structure of Vagueness", in L. Spuybroek, ed. *NOX Machining Architecture*, 2004, ISBN: 978-0500285190 (392 pages) pp. 352-359.

Kenneth Frampton, "Rappel a L'ordre, the Case for the Tectonic", in Kate Nesbitt, ed. *Theorizing a New Agenda for Architecture*, 1996, ISBN: 9781568980539 (606 pages) 518-528.

Related Reading: K. Frampton, *Studies in Tectonic Culture*.

Tuesday, Nov. 8  
Required Reading:

**Technology, Authenticity and Architectural Ideology** (Taron)

M. Tafuri, "Toward a Critique of Architectural Ideology," in K.M. Hays, ed., *Architecture and Theory since 1968*, MIT Press, 2000, ISBN 0262581884 (824 pages), pp. 146-173.

F. Scott, "Involuntary Prisoners of Architecture," *October*, Vol. 106 (Autumn 2003) ISSN 0162-2870 (26 pages in article), pp. 81-86.

Related Reading:

W. Benjamin, "The Work of Art in the Age of Mechanical Reproduction," in H. Arendt, ed., *Illuminations: Essays and Reflections*, 1968, pp. 217-251.

Friday, Nov. 11  
Required Reading: **Communications and Information Technologies** (Livesey)  
Marshall McLuhan, "Understanding Media", in E. McLuhan and F. Zingrone, eds., *Essential McLuhan*, Anansi, 1995, ISBN 0-88784-565-7 (408 pages), pp. 149-169.

Jean Baudrillard, "The Ecstasy of Communication," in H. Foster, ed., *Postmodern Culture*, Pluto Press, 1983, ISBN 0 7453 0003 0 (160 pages), pp. 126-135.

Related Reading: M. McLuhan, *Understanding Media*.  
M. McLuhan, *Laws of Media*.  
J. Kang and D. Cuff, *Pervasive Computing: Embedding the Public Sphere*.

Tuesday, Nov. 15  
Required Reading: **Biological Thinking** (Taron)  
H. Bergson, "Ideal Genesis of Matter," in *Creative Evolution*, ElecBook, 1907, ISBN 9781843271321 (371 pages), pp. 229-242.

E. Thacker, "Biological Sovereignty," in *Pli: Warwick Journal of Philosophy*, Vol. 17, 2006, ISBN 1-897646-13-5 pp. 1-21.

Related Reading: S. Kwinter, "The This is Your Brain on Design," (SCI-Arc public lecture, April 5, 2011)  
[http://www.sciarc.edu/sciarc\\_player.html?vid=http://www.sciarcive.com/Lectures/2011\\_04\\_05\\_SanfordKwinter.flv&title=Sanford%20Kwinter](http://www.sciarc.edu/sciarc_player.html?vid=http://www.sciarcive.com/Lectures/2011_04_05_SanfordKwinter.flv&title=Sanford%20Kwinter)

## Space

Friday, Nov. 18  
Required Reading: **Space, Time, Power** (Taron)  
M. Castells, "The Space of Flows," in *The Rise of the Network Society*, John Wiley and Sons, 2009, ISBN 1405196866 (656 pages), pp. 376-378 & 410-428.

Related Reading: P. Collins, "New Concepts of Space," in *Changing Ideals in Modern Architecture*, 1965, pp. 285-293.

Tuesday, Nov. 22  
Required Reading: **Place and Dwelling** (Livesey)  
M. Heidegger, "Building, Dwelling, Thinking," in D.F. Krell, ed., *Martin Heidegger Basic Writings*, Harper, 1993, ISBN 0060637633 (452 pages), pp. 344-363.

I. Abalos, "Heidegger in his refuge: the existentialist house," in *The Good Life*, Editorial Gustavo Gili, 2001, ISBN 84-252-1830-6 (208 pages), pp. 37-59.

Related Reading: C. Norberg-Schulz, *Genius Loci: Towards a Phenomenology of Architecture*, 1980.  
G. Steiner, *Martin Heidegger*.  
A. Sharr, *Heidegger for Architects*.  
K. Frampton, "On Reading Heidegger," in *Oppositions Reader*.

Friday, Nov. 25  
Required Reading: **Narrative, Event and the Production of Space** (Parlac)  
Tom McDonough, "Situationist Space", in T. McDonough, ed., *Guy Debord and the Situationist International*, 2004, ISBN: 9780262633000 (492 pages) pp 241-265.

Henri Lefebvre, from "The Production of Space", in K.M. Hays, ed., *Architecture Theory since 1968*, ISBN: 9780262581882 (824 pages) pp 178-188.

Related Reading: Kristin Ross, "Lefebvre on the Situationists: An Interview", in T. McDonough, ed., *Guy Debord and the Situationist International*, 2004, 267-283.  
Henri Lefebvre, *The Production of Space*.

Friday, Nov. 29  
Required Reading:

**Integration and Intensification** (Taron)

M. Delanda, "The Actualization of the Virtual in Space," in *Intensive Science and Virtual Philosophy*, Continuum, 2001, ISBN 0826479324 (240 pages), pp. 56-73.

B. Kolarevic, "Post-Digital Architecture: Towards Integrative Design," *Proceedings of the First International Conference on Critical Digital: What Matters(s)?* - 18-19 April 2008, Harvard University Graduate School of Design, Cambridge (USA), pp. 149-156.

J. Taron, "On the Integrative Program," in *Integration through computation*, proceedings of the 31st annual conference of the association for computer aided design in architecture (acadia)", ISBN 9781613645956 (414 pages) pp. 22-25.

Related Reading:

P. Virilio, *Speed and Politics*, 2007.

Friday, Dec. 2  
Required Reading:

**Deleuzian Space: Smooth and Striated** (Livesey)

Gilles Deleuze and Félix Guattari, "1440: The Smooth and the Striated," in *A Thousand Plateaus*, University of Minnesota Press, 1987, ISBN 0-8166-1402-4 (612 pages), pp. 474-500.

Related Reading:

I. Buchanan and G. Lambert, eds., *Deleuze and Space*, 2008.

Stan Allen, "From Object to Field," in *Architecture After Geometry, AD Profile #127*, 1997, pp 24-31.

H. Brody, *The Other Side of Eden: Hunters, Farmers and the Shaping of the World*.

**Conclusion**

Tuesday, Dec. 6  
Required Reading:

**Assemblage Theory (and Ecology)** (Livesey)

J. Macgregor Wise, "Assemblage," in C.J. Stivale, ed., *Gilles Deleuze: Key Concepts*, McGill-Queen's Univ. Press, 2005, ISBN 0-7725-2985-3 (212 pages), pp 77-87.

M. DeLanda, "Cities and Nations," in *A New Philosophy of Society: Assemblage Theory and Social Complexity*, Continuum, 2006, ISBN 978-0-8264-9169-5 (142 pages), pp 94-119.

Related Reading:

J. Macgregor Wise, "Home: Territory and Identity," in *Cultural Studies*, 2000, ISSN 1466-4348 online, 295-310.

P. Hayden, "Gilles Deleuze and Naturalism: A Convergence with Ecological Theory and Politics," in *Environmental Ethics*, 1997, 185-204.

F. Guattari, *Three Ecologies*.

## Case Study Buildings

|  |                         |           |
|--|-------------------------|-----------|
| Casa Battló, Barcelona, Spain                | Antoni Gaudi            | 1882-2026 |
| Martin House, Buffalo, NY, USA               | Frank Lloyd Wright      | 1904      |
| Hotel Guimard, Paris, France                 | Hector Guimard          | 1912      |
| Church at Vistabella, Tarragona, Spain       | Josep Maria Jujol       | 1918-23   |
| Einstein Tower, Potsdam, Germany             | Eric Mendelsohn         | 1919-24   |
| Schröder House, Utrecht, Holland             | Gerrit Rietveld         | 1923-24   |
| Villa Cook, Paris                            | Le Corbusier            | 1926      |
| Rusakov Worker's Club, Moscow, Russia        | Konstantin Melnikov     | 1927-28   |
| Lovell 'Health' House, Los Angeles, Ca., USA | Richard Neutra          | 1927-29   |
| Barcelona Pavilion, Barcelona, Spain         | Mies van der Rohe       | 1928-29   |
| Villa Savoye, Poissy, France                 | Le Corbusier            | 1928-30   |
| Maison de Verre, Paris, France               | Pierre Chareau          | 1928-32   |
| Dymaxion House                               | Buckminster Fuller      | 1929      |
| Müller House, Prague, Czech Rep.             | Adolf Loos              | 1930      |
| Villa Schminke, Lobau, Germany               | Hans Scharoun           | 1932-33   |
| Casa del Fascio, Como, Italy                 | Giuseppe Terragni       | 1932-36   |
| Fallingwater, Bear Run, Pa., USA             | Frank Lloyd Wright      | 1935-37   |
| Villa Mairea, Noormarkku, Finland            | Alvar Aalto             | 1937-40   |
| Casa Malaparte, Lake Como                    | Adalberto Libera        | 1938-1940 |
| Eames House, Los Angeles, Ca., USA           | Charles and Ray Eames   | 1945-49   |
| Barragan House/Studio, Mexico City, Mexico   | Luis Barragan           | 1947-48   |
| Corso Italia, Milan, Italy                   | Luigi Moretti           | 1949-56   |
| Niemeyer House, Canoas, Brazil               | Oscar Niemeyer          | 1953      |
| Monastery, La Tourette, near Lyons, France   | Le Corbusier            | 1953-57   |
| Villa La Saracena, Rome, Italy               | Luigi Moretti           | 1953-57   |
| Leicester Engineering Bldg., Leicester, UK   | James Stirling          | 1953-63   |
| Ronchamp                                     | Le Corbusier            | 1955      |
| Orphanage, Amsterdam, Netherlands            | Aldo van Eyck           | 1955-60   |
| Vuoksenniska Church, Imatra, Finland         | Alvar Aalto             | 1956-59   |
| The Appliance House                          | A. and P. Smithson      | 1956-59   |
| TWA Terminal, Kenedy Airport, NY, NY, USA    | Eero Saarinen           | 1956-62   |
| Philharmonie Hall, Berlin, Germany           | Hans Scharoun           | 1956-63   |
| Royal College of Physicians, London, UK      | Denys Lasdun            | 1959      |
| Salk Institute, La Jolla, Ca., USA           | Louis Kahn              | 1959-65   |
| St. John's U. College, Collegeville, Minn.   | Marcel Breuer           | 1959-75   |
| Milam House, Jacksonville, Florida           | Paul Rudolph            | 1959-61   |
| Endless House                                | Frederick Kiesler       | 1960      |
| Church of the Autostrada, Florence, Italy    | G. Michelucci           | 1960-64   |
| Ford Foundation, New York, NY                | Roche and Dinkerloo     | 1963-68   |
| Student's Residence, St. Andrews, UK         | James Stirling          | 1965      |
| Student Union, Helsinki U. of Tech., Finland | Reima and Raili Pietilä | 1966      |
| Place Bonaventure, Montreal, Quebec          | Arcop                   | 1967-68   |
| Bagsvaerd Church, Copenhagen, Denmark        | Jørn Utzon              | 1967-76   |
| Berlin State Library, Berlin,                | Hans Sharoun            | 1967-1978 |
| Gallaratese Housing, Milan, Italy            | Aldo Rossi              | 1969-76   |
| Olympiastadion, Munich, Germany              | F. Otto and G. Behnisch | 1972      |
| Willis, Faber & Dumas, Ipswich, UK           | Norman Foster           | 1971-75   |
| Can Lis House, Majorca, Spain                | Jorn Utzon              | 1973      |
| Hubertushuis, Amsterdam, Holland             | Aldo van Eyck           | 1973-81   |
| Atheneum, New Harmony, Ind., USA             | Richard Meier           | 1975-79   |
| Sangath Studio, Ahmedabad, India             | B. Doshi                | 1979-81   |
| Casa Rotunda, Stabio, Switz.                 | Mario Botta             | 1980-81   |
| House Under High Voltage Lines, Tokyo, Japan | K. Shinohara            | 1981      |
| Arab Institute, Paris                        | Jean Nouvel             | 1981-1987 |
| Spiral Building, Tokyo, Japan                | F. Maki                 | 1982-85   |
| Wexner Center, OSU, Ohio, USA                | Peter Eisenman          | 1983-89   |
| Parc de la Villette, Paris, France           | Bernard Tschumi         | 1984-89   |
| Cemetery, Igualada, Spain                    | Pinós and Miralles      | 1985-91   |
| Thermal Baths, Vals, Switzerland             | Peter Zumthor           | 1986-96   |
| Kunsthall, Rotterdam, Netherlands            | Rem Koolhaas            | 1987-92   |

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|---|--------------------------|-----------|
| Parliament, Bonn                              | G. Benisch               | 1987-1992 |
| Law Offices Addition, Vienna, Austria         | Coop Himmelblau          | 1987      |
| Jewish Museum, Berlin, Germany                | Daniel Libeskind         | 1989-98   |
| TGV Rail Station, Lyon, France                | Santiago Calatrava       | 1989-92   |
| Bibliothèque Nationale, Paris                 | D. Perrault              | 1989-1995 |
| Villa Dall'ava                                | OMA                      | 1991      |
| Barnes House, Nanaimo, BC                     | Patkau Architects        | 1991-93   |
| City Library, Münster, Germany                | Bolles + Wilson          | 1993      |
| Movie-Theatre, Dresden, Germany               | Coop Himmelb(l)au        | 1993-98   |
| Mobius House, Het Gooi, Netherlands           | UN Studio                | 1993-98   |
| Chiasma, Helsinki,                            | S. Holl                  | 1993-1998 |
| Chapel of St. Ignatius, Seattle, Wa., USA     | Steven Holl              | 1994-97   |
| H2O Pavillion, Neeltje Jans, Netherlands      | NOX                      | 1994-97   |
| International Port Terminal, Yokohama, Japan  | FOA                      | 1995-04   |
| The Ark, London, UK                           | Ralph Erskine            | 1996      |
| Central Station, Arnhem, Netherlands          | UN Studio                | 1996-08   |
| Sendai Mediathèque, Sendai-shi, Japan         | Toyo Ito                 | 1997-00   |
| Embryological House                           | Greg Lynn                | 1997-2001 |
| Dutch Embassy, Berlin, Germany                | OMA/Rem Koolhaas         | 1997-03   |
| Terminal Line House                           | Preston Scott Cohen      | 1998      |
| Seattle Public Library, Seattle               | OMA                      | 1999-04   |
| Scottish Parliament, Edinburgh, Scotland      | EMBT                     | 1999-2004 |
| West Side Convergence , NY, USA               | Reiser Umemoto           | 2000      |
| Grande Bibliothèque, Montreal, Quebec         | Patkau Architects        | 2000-05   |
| Mercedes-Benz Museum,                         | UN Studio                | 2001-2006 |
| Casa da Musica, Porto,                        | OMA                      | 2001-2005 |
| Blur Building, Yverdon-les-bains, Switzerland | Diller + Scofidio        | 2002      |
| Nicola Valley Institute of Tech., Merritt, BC | Busby, Perkins + Will    | 2002      |
| Prada Store, Tokyo, Japan                     | Herzog and de Meuron     | 2003      |
| Disney Concert Hall, Los Angeles, Ca., USA    | Frank Gehry              | 2003      |
| Kunsthhaus, Gras, Austria                     | P. Cook + C. Fournier    | 2003      |
| Ontario College of Art and Design             | Will Alsop               | 2004      |
| Perimeter Institute, Waterloo, Ontario        | Saucier and Perrotte     | 2004      |
| Mensa, Karlsruhe, Germany                     | Jeurgem Mayer            | 2004-06   |
| Weha Woman's University, Seoul, Korea         | Dominique Perrault       | 2004-08   |
| De Young Museum, San Fran.,                   | Herzog and de Meuron     | 2005      |
| Federal Bldg., San Francisco, Ca., USA        | Morphosis                | 2006      |
| Performing Arts Centre, Abu Dhabi, UAE        | Zaha Hadid Architects    | 2007      |
| Alice Tully Hall Lincoln Center               | Diller + Scofidio Renfro | 2009      |
| MAXXI: Museum of XXI Century Arts             | Zaha Hadid Architects    | 2009      |