# COURSE OUTLINE

## (1) GENERAL

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| **SCHOOL** | ARCHITECTURE |
| **ACADEMIC UNIT** | ARCHITECTURE |
| **LEVEL OF STUDIES** | Undergraduate |
| **COURSE CODE** | TAM Y301      **SEMESTER**   3 |
| **COURSE TITLE** | ARCHITECTURAL DESIGN III |

| **INDEPENDENT TEACHING ACTIVITIES**<br>*if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits* | **WEEKLY TEACHING HOURS** | **CREDITS** |
|---|---|---|
| Lectures - Theory, Laboratory Exercises-Design Practice-Project | 6+6 | 12 |
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| *Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).* | | |

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| **COURSE TYPE**<br>*general background, special background, specialised general knowledge, skills development* | General background |
| **PREREQUISITE COURSES:** | ----- |
| **LANGUAGE OF INSTRUCTION and EXAMINATIONS:** | Greek |
| **IS THE COURSE OFFERED TO ERASMUS STUDENTS** | Yes |
| **COURSE WEBSITE (URL)** | http:// |

## (2) LEARNING OUTCOMES

### General framework:

Architectural design constitutes the core of architectural studies. In it, architectural questions are addressed in a waysynthesising the individual knowledge and skills that students acquirealong the other courses. Architectural design may be epistemologically defined as a decision-making process negotiatingthe possible synthesis of the conflicting requirements of aesthetics, function and technique. This specificity identifies a distinct identity,characterising architecture as an independent mental process, distinct from both art and science. At the same time, architectural design produces the spatialand socialconfiguration of human culture (mental and material) within the context of sustainable political, social and economic development.Thus, the horizon of architectural studies, in all its polyvalence, is recognised as the basis for the more specific agenda of the present course.

This,hands-on, laboratory design courseis based on the direct dialogue and interrelation of theory and practice, in the sense of applied reasoning and

critical acting. Students are expected to follow a primarily analytical path, in order to construct a conscious architectural 'language'. Following the same analytical pedagogy with the first semester, students are asked to understand and reiterate architectural questions and to be able to argue for and against specific design positions.The thematic topics structuring the two entities of the course (theory and design) are common while being organised with reference to the central question of human cultural practice.

**Aims and Objectives:**
The narrative dimension of the architectural project, that being its conceptual ground and encoding by means of specific formal strategies, defines the focus of the 2nd year of studies (Architectural Design 3 and 4).
The architectural project is being studied in terms of its programmatic and functional framework, as well as through its geometrical principles and the conceptual load they carry.
Still, it is hypothesised that the narrative character of a project is not a value per se. On the contrary, it stems, at least on a great degree, from the spatial, social and environmental context within which it is being situated, thus informing the relative design positions and decisions.
Tracing back the history of main architectural movements and trends along the 20th and the 21st century, the course initiates its study with the analysis of specific important moments in this history of methods and ideas, before moving to their application by means of three small scale design projects.
Architectural representation methods and issues of visual communication of design concepts are studied in parallel.
Following the three short exercises abovementioned, the course comes to address a mixed use small scale building situated in a corner site within the dense urban fabric of the city of Ioannina. This new edifice is perceived as a way to understand, interpret and readjust the existing urban narratives in place.

**Method:**
The course invests on the cultivation of both, group and individual participation, in a creative interaction with the teaching team. Lectures, screenings, textual references and design case studies act as triggers for discussion, practice and experimentation. The relevant exercises are gradually climaxing in their complexity and the multiplicity of the factors at hand, while continuously working on a common understanding of the idea that the material dimensions of architectural work are generated on the ground of its meaning (the latter referring to both the architect and society, as well as to the architectural formal strategies producing it).

**Outcome:**
Students successfully following the course are expected to be able to:
-recognise the most prevalent architectural movements and trends of the 20th and 21st centuries.
-contextualise the above conceptually and paradigmatically through reference to specific examples of projects.
-understand the strategies and technics they used in order to convey and implement their theoretical positions in their design work.
-perceive the narrative dimension as a negotiation field between the projected new edifice and its urban surroundings.

**Skills:**
Students should be able to:
-consciously address small scale design problems by means of specific design strategies able to negotiate the essential programmatic, functional and ergonomic given with the narrative dimensions and the axiological principles informing the project.
-prepare analytical diagrammes regarding the spatial-urban context of their project as well as their fundamental aims, directions and strategic choices.
-carry out a coherent and concise design project on the level of an advanced early study.
-present their ideas and design proposals in a suitable, complete and efficient way.

**Regarding their stance**, students should:
-realise the way to structure an architectural proposal and the importance of architectural practice in the formation of personal and collective notions about architecture and design.
-master the role of a concept in the implementation of a certain design project and as a vehicle conveying its principles and axioms in the context of everyday life.
-develop a critical understanding of design problems in their interrelation to their social, urban and environmental context.

**General Competences**
*Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma Supplement and appear below), at which of the following does the course aim?*

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| *Search for, analysis and synthesis of data and information, with the use of the necessary technology* | *Project planning and management* |
| | *Respect for difference and multiculturalism* |
| *Adapting to new situations* | *Respect for the natural environment* |
| *Decision-making* | *Showing social, professional and ethical responsibility and* |
| *Working independently* | *sensitivity to gender issues* |
| *Team work* | *Criticism and self-criticism* |
| *Working in an international environment* | *Production of free, creative and inductive thinking* |
| *Working in an interdisciplinary environment* | *......* |
| *Production of new research ideas* | *Others...* |
| | *.......* |

*1. Search for, analysis and synthesis of data and information, with the use of the necessary technology*
*2. Adapting to new situations*
*3. Decision-making*
*4. Working independently*
*5. Team work*
*6. Working in an interdisciplinary environment*
*7. Showing social, professional and ethical responsibility and sensitivity to gender issues*
*8. Criticism and self-criticism*
*9. Production of free, creative and inductive thinking*

**(3) SYLLABUS**

i. Course and Teaching Group Presentation.
Introductory lecture: architectural movements and their conceptual

background.
Common study of architectural essay and discussion/

ii. Lecture: *Modernism and Discontinuity*
First exercise: elaboration and supervision. Application of the compositional principles presented on a small scale project.

iii. Lecture: *Presenting an architectural project: evaluation and self-evaluation criteria of (student) work*
Review of student work and discussion (1$^{st}$ exercise).
Lecture: *Holistic Approaches and Continuity*
Second exercise: elaboration and supervision. Application of the compositional principles presented on a small scale project.

iv. Review of student work and discussion (2$^{nd}$exercise).
Lecture: *Systems Overlaying and Deconstruction*
Third exercise: elaboration and supervision. Application of the compositional principles presented on a small scale project.

v. Elaboration and supervision of all three previous exercises. Preparation for final handout.
Projection – Discussion

vi. Final Presentation of the first three short exercises, Jury and Critique.

vii. *Lecture: The Urban Fabric and Narration*
Group project introductory presentation: mixed use corner building in the urban fabric of Ioannina.

viii. Elaboration and Supervision of the group project
*Lecture: The Enigma of the Corner*

ix. Elaboration and Supervision of the group project
Lecture: *The Diagramme as a Tool for Analysis and Composition*

x. Elaboration and Supervision of the group project

xi. Elaboration and Supervision of the group project

xii. Elaboration and Supervision of the group project

xiii. Final Presentation, Jury and Critique. Review of the Course.

## (4) TEACHING and LEARNING METHODS - EVALUATION

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| **DELIVERY**<br>*Face-to-face, Distance learning, etc.* | Face to face. |
| **USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY** | • **Weekly feedback via email.** |

| | Use of ICT in teaching, laboratory education, communication with students | • **Group function in social networksfor continuous posting , updates, and other materialinformation and discussion in real time regardingissues arisingat the interval time between class meetings.**<br><br>• **Provision of School website and social media use to post educational material aimed at opening the course also to the wider community.** |
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| **TEACHING METHODS** | | |
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| *The manner and methods of teaching are described in detail.*<br>*Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.*<br><br>*The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS* | *Activity* | *Semester workload* |
| | lectures | 20 |
| | Seminars (essays, projections) | 5 |
| | Design practice | 85 |
| | Project development | 130 |
| | Presentation-critique | 30 |
| | independent study | 15 |
| | Bibliographic Study | 15 |
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| | Course total (25 hours workload per credit unit) | **300** |

| **STUDENT PERFORMANCE EVALUATION** | |
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| *Description of the evaluation procedure*<br><br>*Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other*<br><br>*Specifically-defined evaluation criteria are given, and if and where they are accessible to students.* | I. Semestrial Interim Task (exercises) presentation (60%):<br>• Evaluation Language: Greek<br>• Evaluation method: Continuous formative assessment-evaluation<br><br>II. Public Presentation / Final Work Support (40%):<br>• Evaluation Language: Greek<br>• Evaluation method: conclusive evaluationand problem solving.<br><br>The methods and the evaluation criteria are presented and explained during the third week, and are clearly described in the handouts distributed to the students. |

**(5) ATTACHED BIBLIOGRAPHY**

*Basic bibliography:*

- Α.Λαδά (επιμ), "Κατοικία: σχεδιάζω, κατασκευάζω, σκέπτομαι", Universitystudiopress, Θεσσαλονίκη, 2015, ISBN: 978-960-12-2232-5
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*Suggested bibliography:*

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- Paul Valery, "Eupalinos ou l' architecte", Paris 1921, Ανατύπωση εκδ. Άγρα, Αθήνα  2005.
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- Sophia,Vyzoviti, Folding Architecture, Book Industry Services  Pub., Athens, 2004
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- Kunsthaus Graz, A Friendly Alien, AG Pub., London  2004
- Greg Lynn, Folds, bodies and blobs : collected essays,  La Lettre volée, Bruxelles, 1998 & 2004
  ISBN: 978-2873170684
- MonroeC. Beardsley, Ιστορία των Αισθητικών Θεωριών, Νεφέλη, Αθήνα 1989, ISBN 960.211.039.2
- A.Papadakis,C. Cooke, A. Benjamin, Deconstruction omnibus volume, Academy Editions, London 1989, ISBN 0.85670.996.4
- M. Angeli, Incohate an experiment in architectural education, ETH, Zurich 2003, ISBN 3.9522718.0.2


*- Related academic journals:*
 *• DOMES, International Architecture Review*
 *• El Croquis*
 *• AD*
 *• Casabella*
 *• DOMUS*
 *• Detail*
 *• Volume*