

## **De Man**

What are the goals and the objectives of Theory?

What is the relationship between theory and criticism?

What is the relationship between aesthetics and meaning?

What have been the consequences of Structural Linguistics for literature and art studies?

What does De Man mean by Ideology being the confusion of linguistics with natural reality?

What does De Man mean by "Those who reproach literary [architectural] theory for being oblivious to social and historical (that is to say ideological) reality are merely stating their fear at having their own ideological mystifications exposed by the tool they are trying to discredit?"

As De Man asks, what is it about literary [architectural] theory that is so threatening that it provokes such strong resistances and attacks?

Why may "resistance" be "a built-in constituent," i.e., inherent in the theoretical enterprise itself?

What are the difficulties contingent on theory?

In what sense is "resistance to theory ... a resistance to the use of language about language?"

In what sense is "resistance to theory ... a resistance to reading?"

What does De Man mean by "nothing can overcome the resistance to theory since theory is itself this resistance?"

Why is theory indispensable and impossible?

## **Foucault**

In what sense is the "author" a historical construct?

In what sense is the author's name not just a proper name?

In what sense is "author" a classificatory function?

Why do private letters not have authors?

What does Foucault mean by "author-function?"

What are the different characteristics of "author-function?"

What does Foucault mean by "the author is the principle of thrift in the proliferation of meaning?"

In what way does the author "function in exactly the opposite fashion" we are "accustomed to presenting her/im?"

What does Foucault mean by author being "the ideological figure by which one marks the manner in which we fear the proliferation of meaning?"

## **Alberti**

What is the significance/consequences of Alberti's distinction between the architect and the carpenter?

What is the difference between the two according to Alberti?

Why does Alberti distinguish between Lineaments (design) and matter?

What is the significance/consequences of Alberti's analogy between architecture and body: mind and matter, architect and workman?

What is the significance/consequences of Alberti's assumption/proposition that lineament (design) is independent of matter absolutely?

Why does Alberti feel compelled to give an account of the origin of architecture?

What is the significance/consequences of assuming the determination of "right" or "wrong" to be a matter of natural instinct?

If "it is quite possible to project whole forms in the mind without any recourse to the material," why does Alberti require the use of "not only drawings and sketches but also models of wood or any other material" to tell what is right or wrong?

Why does Alberti condemn the use "accurately finished, refined, and highly decorated" models?

What is the place and role of beauty in architecture?