

Cornell AAP

department of architecture



FALL 2009

elective courses

B.Arch., M.Arch., M.A., and Ph.D

Theory Electives

ARCHITECTURE 3304/6304

Professor Jerry Wells

3 credits

Tuesday, 2:30 – 4:25pm

261B East Sibley – Fine Arts Library Classroom

Column, Wall, Elevation, Façade: A Study of the Vertical Surface in Architecture

Field and figure relationships (the interrelation of parts dominated by the general character of the whole) are the general themes used to study numerous issues relevant to the design of elevations and facades. Case studies from antiquity to the present, with an emphasis on Renaissance and Modern periods, are used.

The first part of the seminar traces the evolution of the elements of architecture, with the column being the primary element. The column is dealt with as an iconographic and decorative element; as a primitive marker of domain; as a structural device in the composition of facades. The geometric and spatial properties of column bays and grids, and the relationship of the column matrix to walls and wall-like structures, are differentiated.

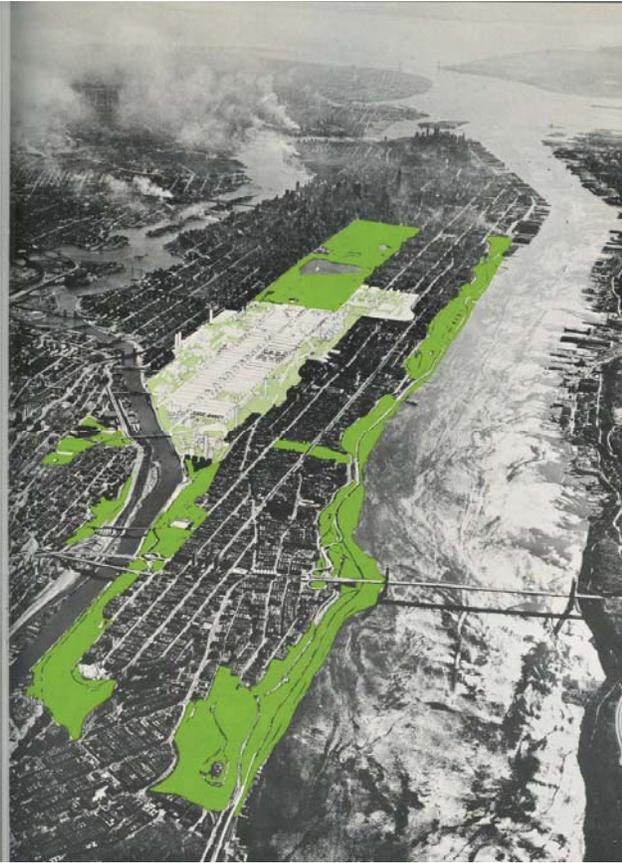
The second part of the seminar deals with the wall, in particular, architectural walls as the fields upon which the elements of architecture are composed as figures (field and figure strategies). The role of the wall in architecture is discussed at length: wall as fence, wall as divider, wall as frontal plane, wall as façade, wall as filter, wall as compositional theater, etc. Devices such as open versus closed composition; regulating lines; scale versus proportion; field versus figure; literal and phenomenal depth; transparency; architectural content; geometric properties of forms; and various systems of organization are discussed. A series of short exercises, mostly of a collage nature, are done demonstrating an understanding of the ideas presented. A series of readings, including, for example, "The Provocative Façade: Frontality and Contrapposto," by Colin Rowe, are discussed in class (readings vary).

The final series of lectures examine Venetian buildings as models, beginning with the "Ca de Oro," and concluding with a review of minor Venetian facades using Venezia Minore by Elge Renata Trincanato. These buildings are analyzed relative to the issues previously raised in the seminar. (I have found that by using the minor buildings of Venice, many façade issues can be addressed without usurping more famous buildings to be used by the students later in their oral presentations and papers.)

In the seminar portion of the course, the students are required to choose a subject building or group of buildings for their topic paper for the semester. They make an oral presentation, which is thoroughly discussed, and they write a final paper for the course.

The course is lecture/seminar format, limited to 15 students - third year through graduate level. Grades are based upon the quality of the oral presentations and the final paper.

Critical Urbanism: Architecture and Modernity in the Americas



ARCH 6308 / 3308
CRP 6509 / 3905
Tuesday 12:20 – 2:15
Fall Semester 2009
Professor Milton Curry

Colin Rowe / Jerry Wells, MoMA Architecture and Urban Renewal 1967

COURSE DESCRIPTION

The course will investigate the primacy of architectural modernism and modernity in the formation of the contemporary subject, particularly in the Americas (United States and Latin America). Unifying logics of nationalism, racial and class identity will be examined alongside theories of architecture and urbanism that focus on the social and aesthetic role of design in shaping self-knowledge. Postwar urban development in the United States and Latin America proceeded in tension with its European counterparts - articulated as much by a difference in political systems and ideals as by the demographics, races and classes of their polities. The differentiated architectures of the suburb, inner-city, and slum serve as visual and spatial indices of racial and class solidarities framed by the nation. Literary modernism and visual culture unleash 'protocols of the imaginary' that exist alongside material cultural production in translating the city into a signifying mental and physical system. The course structure will include in-depth readings of Georg Hegel, Immanuel Kant, Karl Marx, and Jacques Derrida - these will structure more targeted readings of Colin Rowe, Rem Koolhaas, Peter Eisenman, Pier Vittorio Aureli, Paul Gilroy, and others. In-class participation, critical reviews and a research paper will be required. Graduate students from all disciplines are welcome. Undergraduates will be admitted depending on class size.

DESIRE BY DESIGN: FASHION / ARCHITECTURE / PUBLIC

This seminar will utilize several models of fashion's various operations in order to probe the means whereby design — of everything from clothing to furniture to buildings — presents itself as a social phenomenon that is needed and coveted.

ARCH 3308 /ARCH 6308

3 credit hours; letter grade or S/U

Prof. Val K. Warke; 127 Rand Hall (office hours by appointment); vkw1@cornell.edu

Meeting times: Thursdays; 12:20-2:15

Maximum enrollment: 15

barthes's fashion system
bakhtin's carnival culture
sub- and counter-cultures
constructing the self / observing the other
the projectible articulation of the fashion system
eroticism and erotism in fashion
the dissemination of fashion, institutions of distribution
photography and the instruments of desire
queering the equation
the power of genres
fashion and the zeitgeist
conspicuous consumption
fashion's fetishes and meta-fetishes
the interrelationships of fashion, style, custom
style as a system
variants on the system of style; custom
forms and functions of taste: from critic to snob
kitsch, camp, and the avant-garde
architecture in fashion
architects in fashion
fashion in architecture
forms of desire

DESIRE
DESIGN

X

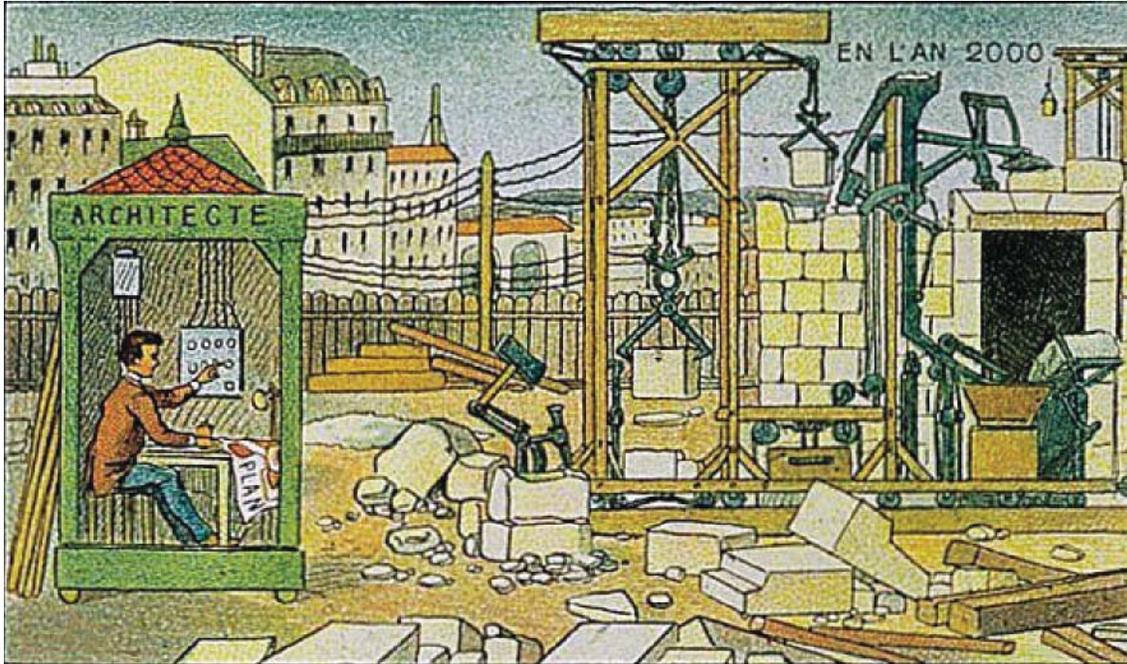
photo by P.-L. de Corcia; used by permission

CLASSWORK:

- 1 readings, typically one or two per week; these will provide the basis for discussions [seminar participation: 15% final grade];
- 2 a mid-semester project consisting of a proposal for the design for a fairly useless article of clothing (which may be submitted in any of a variety of media), accompanied by a brief written statement (approximately one page) [35% final grade];
- 3 and a final project that involves the proposal of an appetive object (an "object of desire") in which a common object, selected by yourself (like a book or a boot or a building) is either produced (in model or actuality) or represented (through drawings, montages, computer animation, textual description, and/or other approved media) in such a way that it addresses the propensities (i.e., affinities, predispositions, urges, or cravings) of a specific culture or subculture; presentations would include a brief text [50% final grade].

The Modern Landscape

ARCH 3308 / ARCH 6308



Professor Leonard Mirin
Fridays 10:10 am - 12:05 pm
142 East Sibley Hall
3 credits

Course Overview:

This course will examine the work of an innovative group of internationally prominent landscape architects since 1900. Projects and designers will represent a worldwide and multicultural perspective. The relationship between dynamic social and technological changes will be emphasized as a method of understanding the meaning of modernism as applied to the landscape architecture profession. Parallel developments in other fields of creative endeavor, such as architecture and the fine arts, will be assessed as a means of understanding the direction and flow of design trends.

The course is offered twice a week. The format is lecture and discussion. The work of most of the following individuals, as well as others, will be examined in the course. Enrollment Limited upper-level B.Arch and Grad. students.

CONTEMPORARY ARCHITECTURE & URBANISM – ASSEMBLED ENVIRONMENTS

ARCH 3308/ 6308

3 credits

TUESDAYS 2:30-4:25pm

142 East Sibley

David Syn Chee Mah

ASSEMBLED ENVIRONMENTS

Making our contemporary built environments and atmospheres explicit.



The Venetian, Las Vegas, USA – Stubbins Associates / The Eden Project, Cornwall, UK – Grimshaw Architects / Crystal Palace, London, UK – Joseph Paxton

“The air that we breathe without thinking, the places saturated with moods in which we unknowingly exist both contained and containing...these are all thematic latecomers because until they were brought to our consciousness they provided...an a priori silent background to our being and presence. These elements now become themes only because they have proven to be open to manipulation in both constructive and destructive ways.”

Peter Sloterdijk, Excerpts from Spheres 3 – Foams in Harvard Design Magazine 29, Fall/Winter 2008-9

The course will approach the study of contemporary architecture and urbanism by “making explicit”¹ the artificial environments and atmospheres that have come to constitute much of our contemporary architecture and urbanism. These “atmospheric installations”² collapse the distinctions between the artificial and the natural to assemble controlled environments that operate as the containers that facilitate our contemporary private, social and political lifestyles. Even more significantly, these assembled environments are both characteristic and representative of a contemporary urban environment and way of living defined by “connected isolations”³ and an impulse towards the production of architectural and environmental “immune systems”⁴.

These examples of contemporary architectural and urban development are consciously constructed through the deployment of technology, affect and engineered nature to exploit the capacity for the social, political and atmospheric control afforded by organizational isolation (exclusive urban forms) and controlled spatial enclosures, (retreating to the interior).

We will study the evolution and emergence of these environments and encounter their associated and often conflicting manifestoes, critiques, theories, and representations to construct theoretical and conceptual armatures for addressing and engaging with them (Peter Sloterdijk, Giles Deleuze, Bruno Latour, Jean Baudrillard, Rem Koolhaas, Marc Auge, Reyner Banham etc). In addition, various exemplars and precedents will be studied and analyzed to identify their actual architectural/urban spatial/organizational manifestations and consequences (from shopping malls to gated residential subdivisions).

¹ Peter Sloterdijk, Excerpts from Spheres 3 – Foams in Harvard Design Magazine 29, Fall/Winter 2008-9

² Bettina Funcke, Against Gravity Interview with Peter Sloterdijk, Bookforum, (Feb/Mar 2005)

³ Bettina Funcke, Against Gravity Interview with Peter Sloterdijk, Bookforum, (Feb/Mar 2005)

⁴ Peter Sloterdijk, Excerpts from Spheres 3 – Foams in Harvard Design Magazine 29, Fall/Winter 2008-9

ARCH 3308 *itopia*

Building the Public City. Theory and Practice in contemporary Italian Architecture



A desire for the construction of the public realm permeates the visions and the concrete experiences in contemporary Italian architecture. This desire, deeply rooted in the past, from the roman basilicas to the *piano sistino*, has generated various attempts to design and build the utopia of a *public city*: since the beginning of the XX century architecture has been the tool to shape not only the space of the contemporary city, but also the communities inhabiting it.

As a mean to build the public city architecture has been therefore a public activity in itself, strictly connected to the political and cultural context, in which it has found unique conditions to make real some visions and theories about the contemporary city.

This specific utopia of the public city rooted in the Italian situation, that we call *itopia*, has generated all over Italy many experiments where ideas coming from abroad has been mixed with original contributions related to the specific Italian context. Particularly Rome, due to its peculiar political and social situation, has been an exceptional ground for these kind of realized utopias.

The Architecture Theory course at Cornell will therefore focus on this main issue of Italian contemporary architecture, opening the theory field to the confrontation with concrete experiences, and with the multiple relationships that this kind of public architecture establishes with the cultural context. "Getting out" could be the keyword of this program structured in three main sections of confrontations between theory and reality, practice and society.

on site : four "open-air" lessons will give the opportunity to explore the city of Rome following some major issues, and visiting some outstanding examples of realized utopias, from the *garden city* model of the Garbatella, to the *neorealismo* of the Tuscolano, to the radical piece of *Ville radieuse* of Corviale.

at work: four meetings in some representative architecture offices in Rome will actualize these issues concerning the construction of the public city in the actual practices and dynamics of transformation on the territory.

in context: four speakers will be invited to trace a profile of italian architecture seen from the intense relationships established with the contemporary culture, each time focusing on the peculiar dialectics in between architecture/politics, architecture/media, architecture/landscape, architecture/history.

These series of lessons will be introduced by a joint lecture to introduce the program and to put in perspective all the following themes and subjects. As an optional integration to this program there could be some *on site* and *at work* sessions to be held during the field trips all over Italy, in order to explore some contemporary architectures and to meet some interesting architectural practices out of Rome.

Architecture,
Culture, &
Society
Electives

Globalization Space: Infrastructure and Extrastatecraft
Arch 4408 /SHUM 4826
Tuesday 10:10-12:05
Keller Easterling
3 credits
110 A. D. White House

The course researches global infrastructures—the background networks that act as a medium of transnational polity. Lectures visit the socio-technical networks of trade, communication, tourism, labor, air, rail, highway, oil, hydrology, finance and activism. Case studies travel around the world to, for instance, free trade zones in Dubai, IT campuses in South Asia, high speed rail in Saudi Arabia, cable/satellite networks in Africa, highways in India, a resort in the DPRK, golf courses in China, oil-financed development in Sudan and automated ports. Stories move through, for instance, the entrepreneurial invention of early communication and electrical devices, the colonial expansion of railway and construction multinationals, the spread of repeatable spatial products, the overlay of digital networks.

As Armand Mattelart has written, infrastructure stories often “take the form of national histories while the international is still left by the wayside.” Our investigations will therefore begin in transnational territory where new infrastructure consortia operate in parallel to or in partnership with nations. Not only an atlas or survey of physical networks and shared protocols, the course also considers their pervasive and long-term effects on polity and culture. The course argues that infrastructures may constitute a de facto parliament of global decision-making or an intensely spatial *extrastatecraft*.

As materializations of capital, these infrastructure networks index labor, migration and resources, but they also possess a political *disposition* that is stored in their organization, logic and arrangement. Spatial protocols can be analyzed for their patency, redundancy, hierarchy or resilience and as vehicles of aggression, exclusion or collusion. An infrastructure network can become an economic indicator, a financial organ, an object of desire, a cultural pawn, a political pawn, the vessel of material science, and a consumer of energy among many other things. As they mix with political platforms, these rationalized networks are often imbued with irrational desires and symbolic capital.

Nations juggle multiple sovereignties, partnering with parastate forces for both mutual advantage and camouflage. In this discrepant territory, events are not easily taxonomized or moralized by either the left or the right. Often neither reason nor democratic processes, but rather an outside deal or ricochet is somehow responsible for a shift in sentiment, a cessation of violence or a turn in economic fortunes. Given the failures of some classic principled political stances to meet more disorganized or elusive forms of political subterfuge, the course will consider the politics that declares its name and enters a democratic process, as well as the politics of duplicity in the hopes of nourishing unorthodox ingenuity in our political imagination.

Each week, readings will accompany two lectures and a discussion section. The readings offer both evidence and discursive commentary as well as a critical reading of some fabled globalization texts. Recommended readings extend the discussion for graduate students. Students will help to lead readings in section. A midterm abstract establishes each student’s research question for the semester. A final paper will complete the requirements of the course.

Visual
Representations
Electives

ARCH 3113

Nature, Furniture, Architecture

Professor: George Hascup

Furniture and architecture are related intentional design activities that share many attributes, including history, theory, and materiality. They also share the potential to have significant impacts on the natural, non-human world. This course will explore the relations of furniture design to architecture through the lens of ecological literacy to enable a sustainable, culturally relevant practice of creating furniture.

-Sunflower Seed Husk Board

2 x 4 Challenge

Objective:

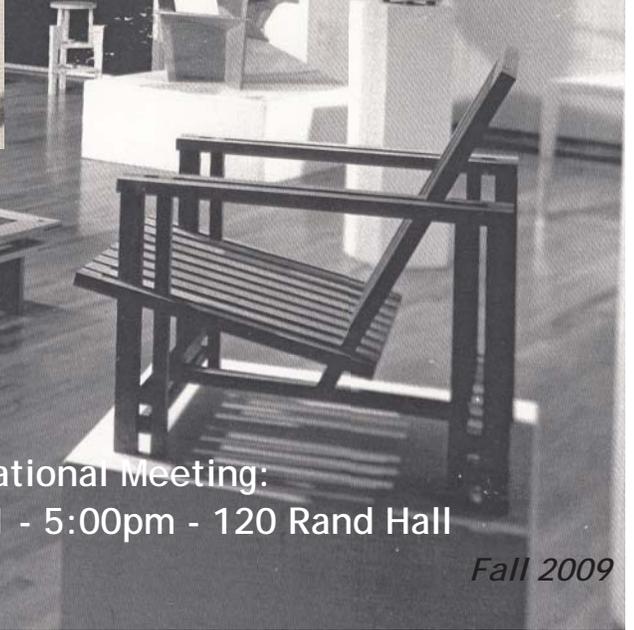
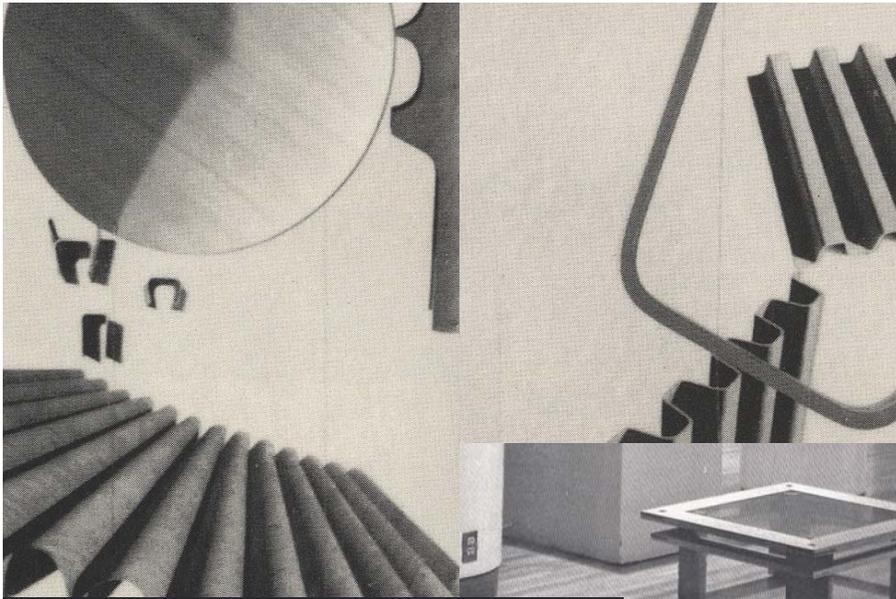
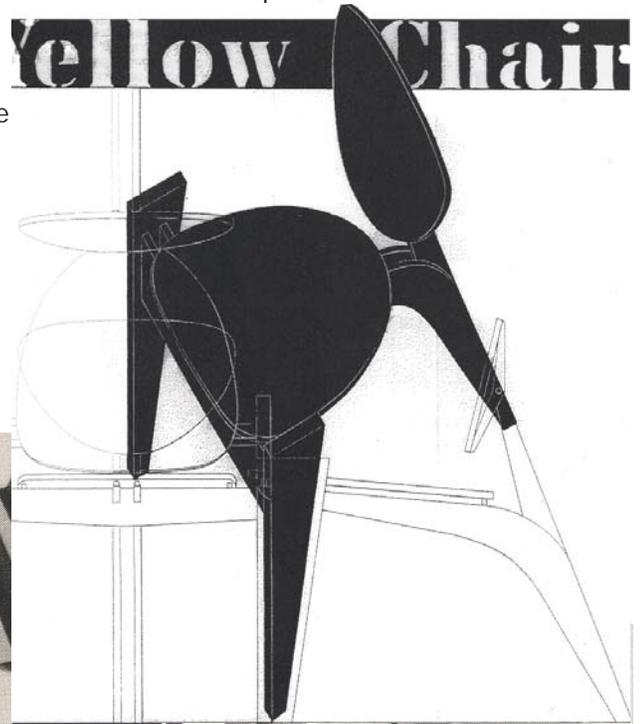
"If you see in any given situation only what everybody else can see, you can be said to be so much a representation of your culture that you are a victim of it". (S.I. Hayakawa)

The purpose of this project is to experience the resistance and reward of the non-conventional path, in a formal sense as well as an ethical one.

Description:

This project consists of two components. The first component is to acquire an 8' length of 2x4 piece of dimensional lumber meeting the greatest number of sustainable criteria as possible. Write up and present the results of your research and procurement efforts, listing the satisfied criteria and justifying your decisions.

The second component of the project is to invent a piece of furniture using all of the wood contained in the 8' length of a 2 x 4 piece of dimensional lumber. A secondary material element is allowed. The furniture can be designed for any interior surface.



Schedule:
Manatory Organizational Meeting:
Monday, August 31 - 5:00pm - 120 Rand Hall

Fall 2009

Sojourns:

Excursions in Architectural Publications

ARCH 4500

Course Schedule: Thursdays 2:30pm - 4.25pm

Location: 200 Rand

Prerequisites: Class will be limited and permission of instructor required

Professor: Caroline O'Donnell



Since Vitruvius, the design and production of Architecture has been supported, narrated, and motivated by writing. *Sojourns* will reunite architecture and writing at Cornell. Through both the study of publications of the last 50 years, and engagement with the practicalities of publishing, the class will culminate in the re-launch of the Cornell Journal for Architecture in 2010.

In his introduction to the first Cornell Journal of Architecture in 1982, editor Michael D. Markovitz described the new publication, writing: *"This journal is not meant to be a yearbook or a comprehensive statement about architecture today, rather it is meant to offer a collection of work that demonstrates the various avenues of thought present at Cornell."*

Sojourns will investigate 20th century architectural publications, contemporary architectural publications, university and student publications, web-based publications, and publications outside the discipline, establishing a context in which the CJA was founded and investigating current culture in order to ask: how should we publish now?

Introduction to Photography

ARCH 4509/6509

(ROME PROGRAM ONLY)

Professor: Liana Miuccio www.lianaphoto.com



Course Overview:

Rome is a visual feast for photographers. In this course, students will learn the art of photography while documenting the Eternal City's cultural landscape. The technical component of the course consists of mastering camera operation, exposure and digital input and output. Students will gain an understanding of the aesthetic possibilities of photography through weekly assignments, lectures on important photographers, photo field trips in Rome and visits to contemporary photo exhibits. By the conclusion of the course, students will have produced a visual diary of their European experience.

Requirements for course:

Manual film or digital camera. The camera can have automati functions, but must have a manual override including white balance, ISO speed, F stop (aperture), shutter and flash speed control.

Computer Applications Elective

F'09 - Visual Imaging in the Electronic Age

3 credits - 157 E. Sibley

TR 11:15AM - 12:05PM

ARCH 3702, ART 1700, CIS 1620, CS 1620, ENGRI 1620

Prof. Donald P. Greenberg



How are these pictures made?

Why do they work?

How do we interact?

Building Technology Electives

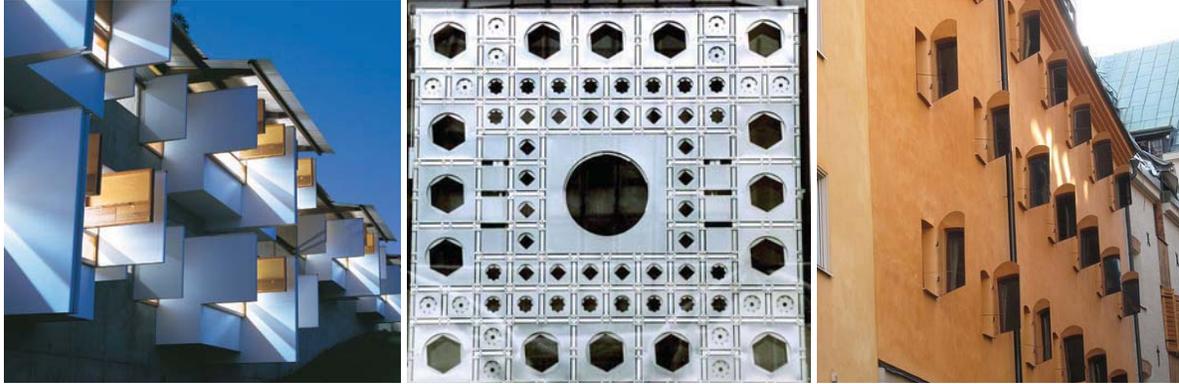
The Sustainable Interface – Poetic and Pragmatic Dynamics of the Aperture

ARCH 4619 - Thursdays 9:05am - 11:00am

Location: 142 East Sibley Hall

Prerequisites: ARCH 3601 or 6601 or permission of instructor

Instructors: Dan Kaplan, Senior Partner, FXFOWLE/ Craig Schwitter, Principal, Buro-Happold



The building aperture offers a unique paradox in the development of sustainable architecture. It is both the weakest link in the building envelope and the greatest opportunity for exchange between interior and exterior environments. From integrating simple vernacular strategies to cutting-edge nanotechnologies, it has been developed as a tool for dynamic control in response to environmental conditions. As well, successful conception of the aperture is instrumental in framing human behavior, cultural contexts, and poetic expression.

However, the advent of mechanical and electrical systems to control human comfort, leading to the hermetically sealed building, has relegated the role of the aperture to one that is predominantly visual, and certainly less dynamic. Questions of comfort, program, context and culture have often been eliminated or assigned to the engineer.

The Sustainable Interface will take a critical outlook at the role of the aperture, and how it can evolve to respond to current ecological, cultural and behavioral questions. The course project will analyze an existing aperture condition of an on-campus building undergoing renovation, and develop unique design strategies for window retrofits. Overlay of environmental, historical, contextual and cultural factors coupled with analysis tools, simulation technologies, drawings and mock-ups will reveal multiple perspectives and suggest appropriate solutions.

Prototypes or full scale models will be developed as innovative responses and interventions to existing conditions. Development of the prototypes will consider the apertures' immediate surroundings, including the program, adjacent interior spaces and exterior landscape. Poetic expressions of quantitative and qualitative aspects of thermal performance, daylighting, natural ventilation, solar energy, time and seasonal change will be incorporated into the design solutions. The class will visit a local fabrication facility where the prototypes will be built and subsequently tested on campus.

Course lectures will illustrate principles of sustainable design and discuss innovative technologies as they relate specifically to the aperture. Case studies will highlight successful strategies, how they are integrated into an overall design concept, as well as lessons learned. Weekly assignments will explore select topics that will assist in the evolution of the prototype. Students are expected to demonstrate how the analytical process informed their design development.

ARCH 3113

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Professor: George Hascup

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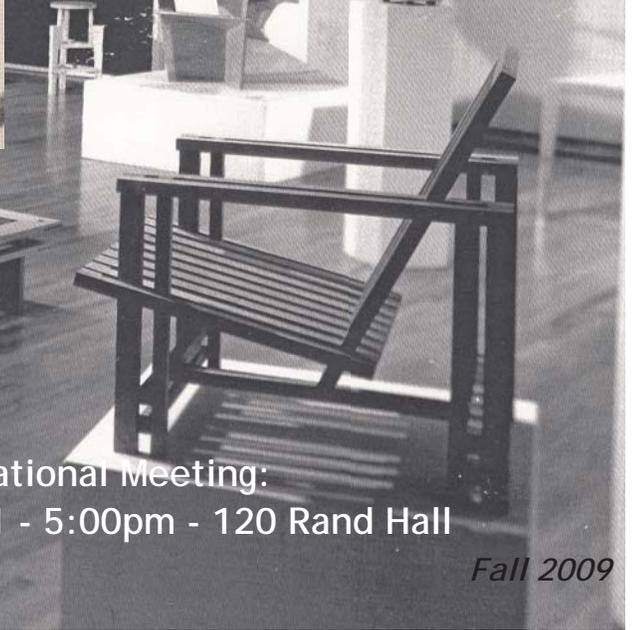
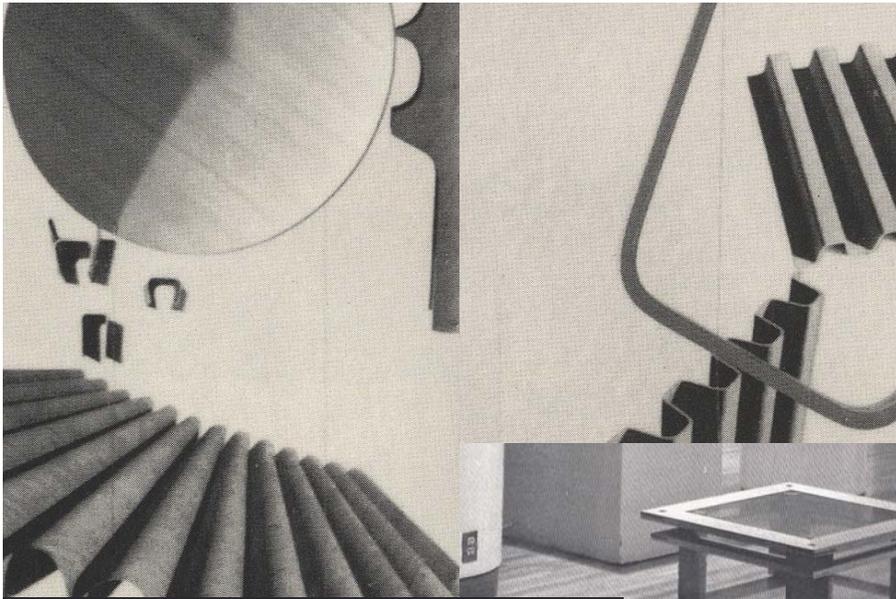
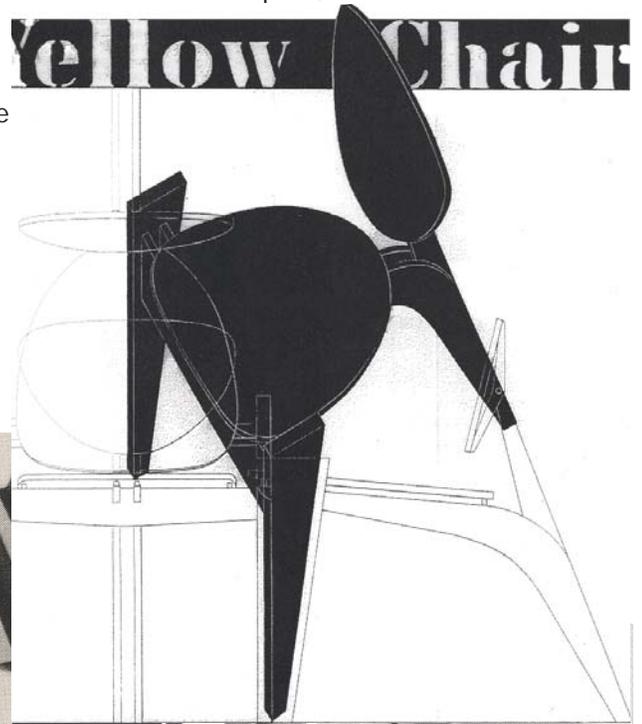
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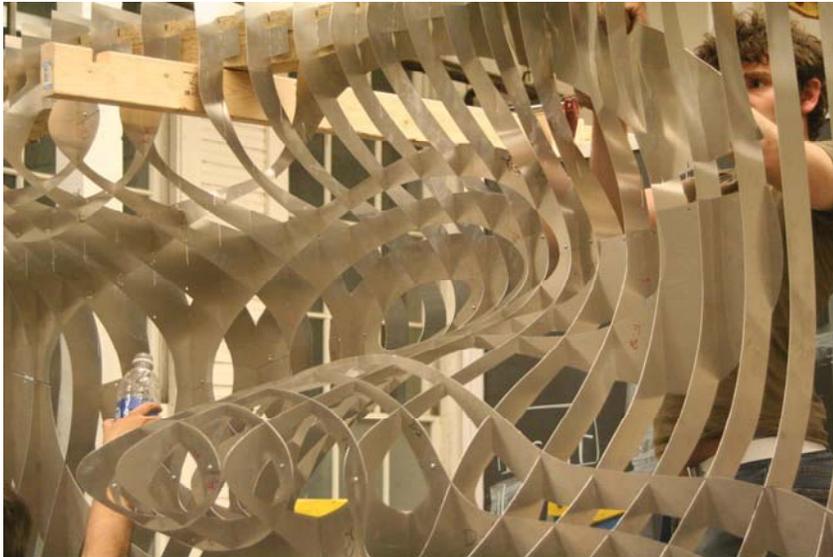
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Fall 2009

ADAPTIVE COMPONENT SYSTEMS / *From Prefabrication to Operative Sustainability*



Instructor: Dana Čupková

Fall 2009

Technology Seminar

Special Topics in Constructions

Arch 4605

3 Credits

Fridays 10:10pm – 12:05pm

Rand Computer Lab & 200 Rand

Attempts to use prefabrication in architecture to realize a Fordist model of production resulting in the seamless manufacture of human environments have failed. The industrial revolution succeeded in lowering the value of skilled human labor, thus limiting areas of specialization. Consequently our profession moved away from a focus on the craft of building towards the objectification of architecture as an easily distributable commodity. The efficiency of the industrial paradigm created an economical model of endless repetition enabled by semi-automated construction methods, resulting in a lack of qualitative specificity and variation in building design. The failure of prefabrication lies primarily in its resistance to an adaptive response to various geographical, topological and climactic variables inherent in the specificity of site. Adaptive Component Systems is a technology seminar which integrates contemporary fabrication technology with architectural design through a better understanding of computationally generated geometry. An understanding of digitally-driven adaptive topology, linked to component- and climate-specific performative issues, is critical in resolving contemporary conflicts between architecture and energy usage, and results in greater energetic efficiency in overall building performance. This seminar bridges a gap between advanced prototyping of a digitally-controlled adaptive building form and a real-world experience with manufacturing industry. Merging the capabilities of parametric design tools with digitally controlled fabrication, we will collaborate with a local state-of-the-art rapid prototype fabricator, *Incodema*, to design, streamline and optimize full scale prototypes into actual realization. The primary intent of this seminar is to explore the shift from assembly line style industrial prefabrication to possibilities for contemporary means of construction effected by advances in digital technology. We will use parameterization as a tool to adapt repetitive processes to differentiated conditions and material and manufacturing constraints, thus exploring possibilities for the application of new qualitative and performative parameters and craft. Students will be introduced to basic digital parametric tools and immersed in the contemporary fabrication processes through close collaboration with *Incodema* (www.incodema.com), as well we interdisciplinary consultation with engineering faculty. This seminar is supported by Cornell's *Faculty Innovation in Teaching Grant*.

Prerequisites: Open to 3rd, 4th & 5th year undergrad students, 3rd year March 1 and March 2 students; fluency in standard 3D modeling is required; Maximum 15 students

History of
Architecture
& Urban
Development
Electives

The Architecture of India & Its Interpretation

ARCH 3806

Professor Bonnie MacDougall

3 credits

Tuesdays & Thursdays 11:15- 12:05pm

261B East Sibley (Fine Arts Library Classroom)



Rickshaw driver outside the precincts of the Meeakshi Temple, Madurai

This course surveys the architectural record of ancient and medieval India with an emphasis on stupa and temple traditions. It devotes attention to European efforts to write a Western-style architectural history for India and to the British fascination with explaining Indian ethnology and history over two centuries. We will attempt to evaluate the claim made by the historian James Fergusson that architecture provided the basis for reconstructing an imperfectly known Indian history. We will also examine the notion that scholarly enterprises were closely entwined with strategies for domination. To this end, we will read 19th-century firsthand reports on architecture in antiquarian English-language journals alongside more modern accounts. They will be compared with indigenous architecture writings that were often unacknowledged by Europeans.

American Architecture and Building I

Arch 3810 / Am St 3810



Belle Grove Plantation, 1857,
Near White Castle, Louisiana.
Frances Benjamin Johnston, Photographer, 1938,
(Frances Benjamin Johnston Collection, Library of Congress)

Professor Mary Woods (mnw5@cornell.edu)

3 credits

Tuesdays, Thursdays 2:30 - 4:25pm

115 West Sibley

Course Overview:

This course surveys the American built environment from the prehistoric period to the 1860s. HOME, COMMUNITY, AND NATURE are concepts framing and organizing our investigations of vernacular structures and everyday environments as well as monumental buildings and ceremonial spaces. Inscriptions of identity, race, class, gender, and ethnicity on buildings and landscapes will also be examined.

Reconstructing and reexamining histories in light of the aims, challenges, and frustrations of past designers, builders, patrons, and occupants are key issues. Materials, structural systems, building typologies, construction processes, cultural and historical meanings are as important as design theories and stylistic characteristics.

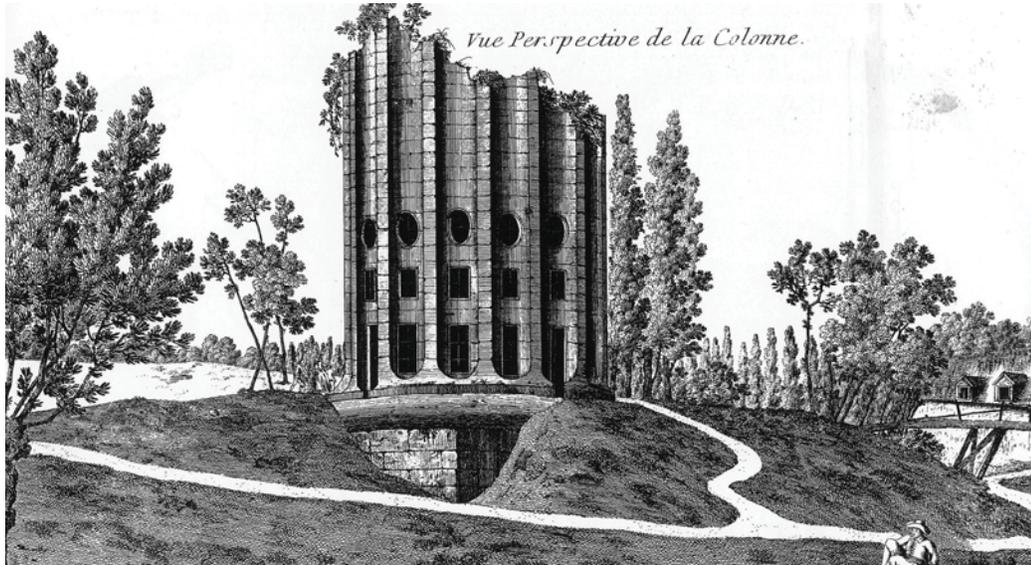
Requirements include: assigned readings; midterm and final exams; discussion sections; research paper; and walking tour.

Fall 2009

History of European Landscape Architecture

ARCH 3819 / LANAR 5240

Professor Leonard Mirin
Tuesdays and Thursdays, 11:15 am - 12:05 pm
3 credits
461 Kennedy Hall



Course Overview:

Three primary assumptions guide the direction of this course. First, that the landscape architectural tradition is rich and varied, its form responsive not only to the architecture, art, engineering, and natural sciences of its time, but to forces of economic, political, and social conditions as well. Second, that principles and techniques employed in the past may - with proper understanding of our time - lead us to inspired contemporary design solutions. And, third, that through repeated exposure to a variety of widely admired outdoor environments, the viewer begins to acquire and formulate a critical "sense of landscape architectural design."

The course examines the influences and the forms which have established a basis for the landscape architecture tradition in Europe and parts of the Orient. Emphasis is placed upon the recognition of the principles and techniques and upon the continuity of design imagination inherent in specific examples of the altered environment. Public and private spaces, gardens, estates, streets, parks, housing sites, and new town plans are analyzed with reference to the historical manner in which a variety of determinants - cultural, ecological, legal, strategic, economic - suggest themselves in design solutions. As a parallel theme, the course traces the changing role of the landscape architect from designer for the elite to planner in the public service.

The course format of slide-accompanied lectures surveys the classical tradition in order to establish the focus on developments from the Italian Renaissance to the present. Weekly discussion sections offer opportunities to present ideas developed in short exercises in the graphic comprehension of historic spaces, and are used to elaborate on thoughts presented in either the lectures or readings.

For upper-level or graduate students

Designing Consumption Habits in 20th-Century Italy

fashion + food + film +
space + place

architecture 6816

professor d. medina lasansky

4 credits

fridays 10:10-12:05pm

fine arts library seminar room

graduate seminar * permission of the instructor required *



this seminar will explore the discourse surrounding the production and consumption of Italian design - ranging from clothing to buildings - during the first half of the century - with particular attention paid to the years of autarchy when native products such as cork, rayon, aluminum, linoleum and rural architecture were promoted for their newly appreciated Italian (and modernist) character.

the meaning and function of Italian design during the period was mediated by government policy and propaganda as well as popular culture. Journals featured extensive advertising and articles on new kinds of materials and products, feature films depicted the consumption of these items, poetry and music celebrated their genius, pro-Fascist newspapers promoted new designers and developed a language for speaking about them, consumers flaunted new-found fantasies, while scholars and critics found an

opportunity to draw attention to historical aspects of native design that had been overlooked. The way in which Italians ate, dressed, spoke, and lived formed the strongest affirmation of autochthonous rhetoric. Italians learned how to be patriotic national consumers unlike ever before.

requirements will include intense reading, weekly discussions, and several research projects. knowledge of Italian is a plus.

Aspects of Urban Design, Architecture, and Art in Renaissance and Baroque Rome

ARCH 3819

3 credits

Professor: Jeffrey Blanchard
(ROME PROGRAM ONLY)

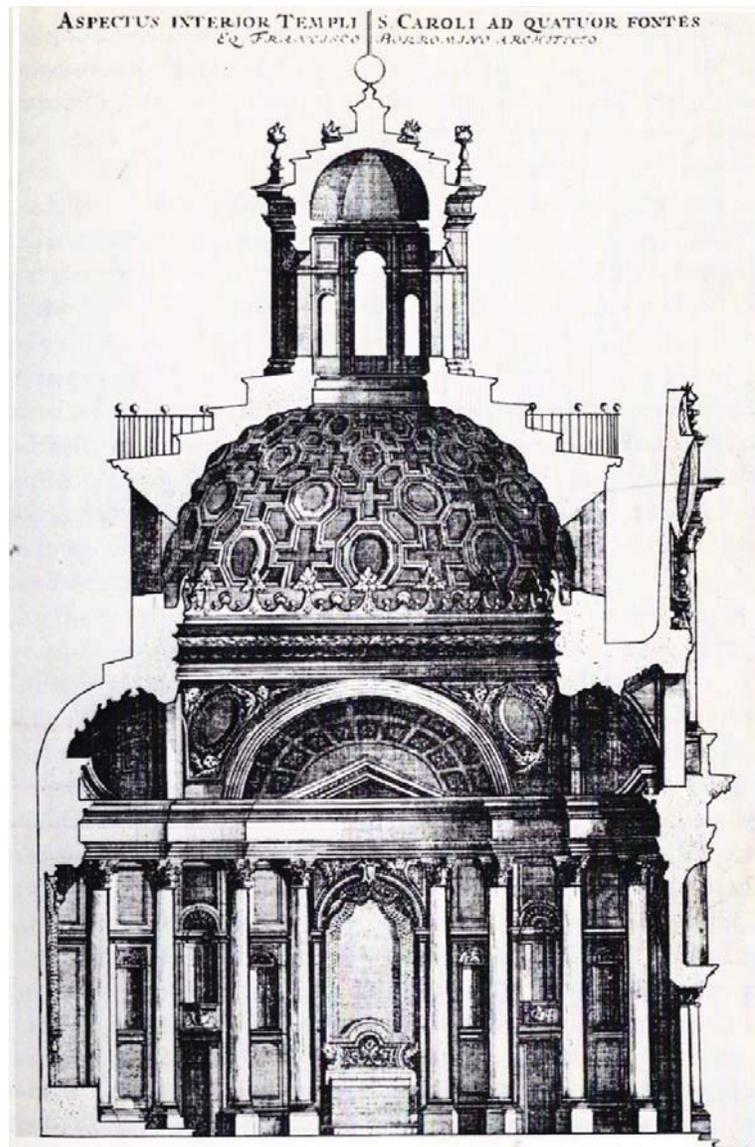
Course Overview:

Offered on-site at Cornell in Rome, this course focuses on the Renaissance and Baroque phases (15th-18th centuries) of Rome's history.

The first class sessions will survey the city's urban history and form from its origins to the present, and we will often turn our attention to earlier and later developments, without an understanding of which the Renaissance and Baroque periods would be only partially intelligible.

While the history of urban and architectural design will be our main focus, we will also look at key episodes of painting and sculpture, especially by artists who are also among the principal architects of these periods (Michelangelo, Bernini).

Class sessions will be held once a week for four hours and will largely take place on-site, at times preceded by a slide lecture in our studio. There will be a mid-term exam, a paper or project, and a final exam, weighted equally in the calculation of the final grade.



WHAT WOULD GORDON DO?

GORDON MATTA-CLARK AND NEW YORK CITY IN CRISIS IN THE 1960's AND TODAY

ARCH 3819

3 credits

PROFESSOR MARY N. WOODS

AAP NEW YORK Program only



Course Overview:

After studying architecture at Cornell, Gordon Matta-Clark came to New York City in the late 1960s and early 1970s. But he rejected traditional architecture to carve out a subversive design practice as an artist, dancer, film maker, demolition expert, real estate developer, environmentalist, and community activist.

Matta-Clark's media were the abandoned buildings and derelict spaces of a New York on the brink of physical and financial collapse. He proved remarkably prescient about future creative and real estate hotspots in the city (first SOHO and Chelsea but now Queens, Lower East Side, and the South Bronx). Today our current financial melt-down and prospects for an economic stimulus package (infrastructure, community development, and sustainable design) are the perfect moment to revisit and interrogate Matta-Clark's and Cornell's legacy today.

The course entails: lectures; analysis and mapping traces of Matta-Clark's site-specific projects throughout New York City; visiting collections of his work; screening and analysis of his films; and interviews with his collaborators, dealers, critics, and curators. Students will map and interrogate Matta-Clark's art, subversive practice, and New York City as the basis for their own speculative projects. The aim is to respond to the question: what would Gordon do in a New York in crisis yet again.

The Topography and Urban History of Rome in Antiquity and the Middle Ages

ARCH 3820

3 credits

Professor Jan Gadeyne

(ROME PROGRAM Only)

Course Overview:

Rome is a prisoner of its past. Everywhere and all the time one is confronted with more than thirty centuries of urban and architectural history of the city. This course intends to reconstruct the urban history of Rome from its origins through the Middle Ages (10th. cent. BC-12th. cent. AD). Special attention will be given to the Roman and Medieval building materials and techniques, the private and public building types and the development of the urban infrastructure (street system, water supply, fortifications, etc.). Strong emphasis will be put upon the continuity, use/reuse and transformation of the city and its buildings and spaces in the light of recent developments in the research on the survival of the ancient city in the middle ages. The course will also explain the most important urban interventions in Rome after it became Capital of Italy in 1870 and the way this interfered with its historical urban texture.

Every week one or two different "regions" will be studied, that cover a specific moment of the urban history of Rome. After an analysis of the preserved remains, the ancient and medieval history of the "region" will be confronted with the modern situation. Moreover, extra visits to sites outside Rome will be used to address the issue of urban history in Italy in antiquity and the middle ages at large.

Course objectives:

- To unravel the "layers of Rome" by using the material evidence available for the study of city's architectural and urban history and implementing it with other sources (e.g. literary, epigraphical, etc.).
- To gain thorough and direct knowledge of the Roman and Medieval urban landscape and the way this landscape has survived until today.
- To understand how the development of Modern Rome can not be separated from that of its ancient and medieval legacy.

Learning objectives:

- To "see" the different phases of the city through its building typology, building materials and building techniques;
- To interpret the specific nature of urban development in a certain part of the city at a certain time against the background of changing political, religious, economic or social standards.
- To understand the complexity of a historical city and the problems it creates for the management of its urban landscape in a contemporary environment.