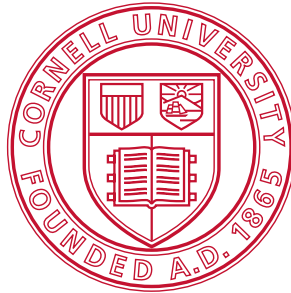


COLLEGE *of* ARCHITECTURE, ART & PLANNING
DEPARTMENT OF ARCHITECTURE
FALL 2011
ELECTIVE COURSES

B. ARCH., M. ARCH., M.A., & PH.D.



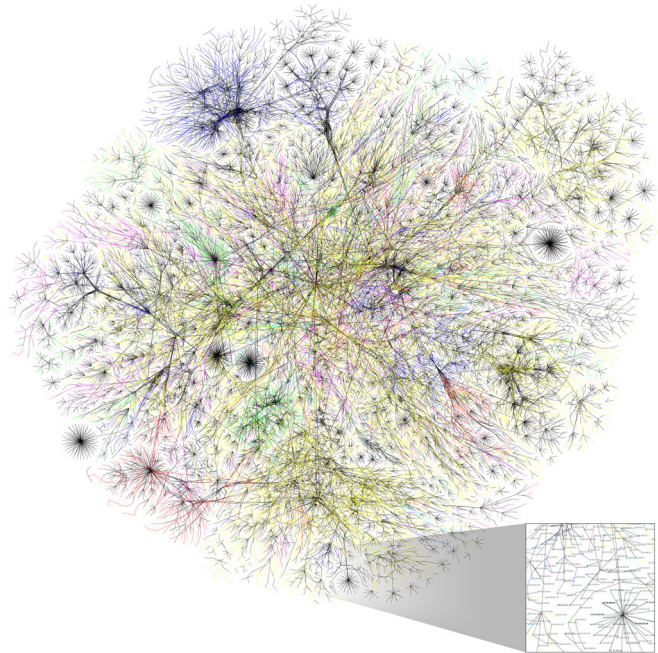
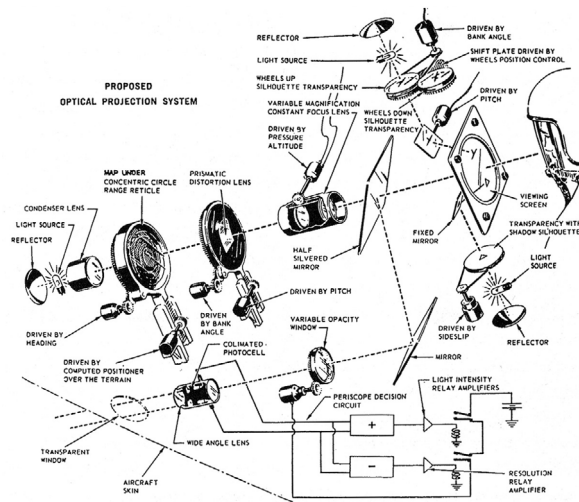
Cornell University

COLLEGE *of* ARCHITECTURE, ART & PLANNING
DEPARTMENT OF ARCHITECTURE

**ARCHITECTURAL
THEORY ELECTIVES**

FALL 2011

ARCH 3308/6308 (102): Special Topics in the Theory of Architecture
Mondays 10:10am-12:05pm
Professor: Branden Hookway

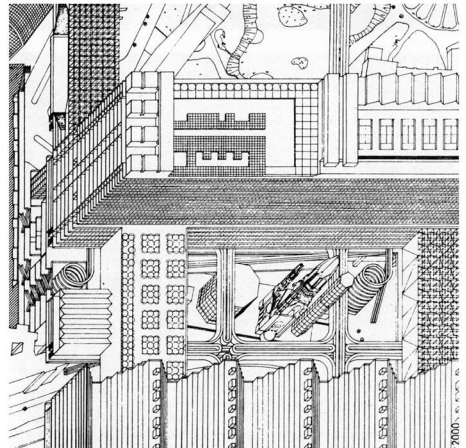
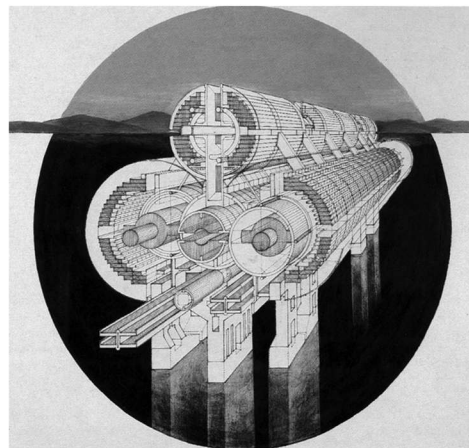
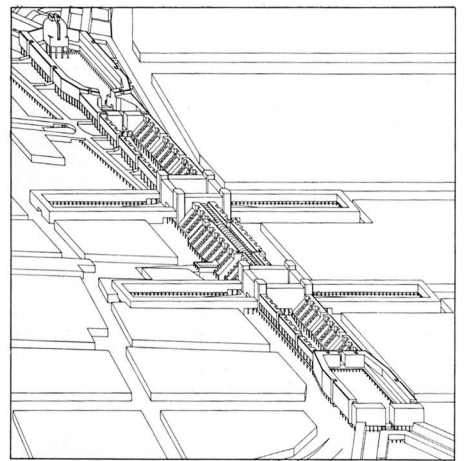
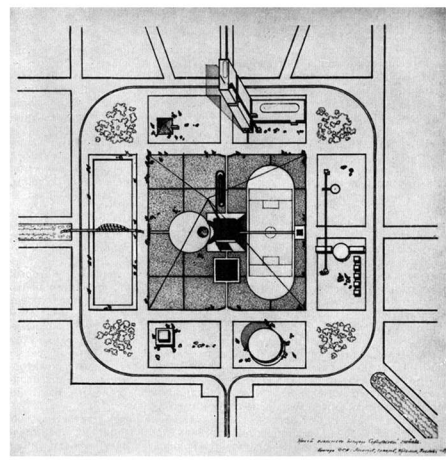
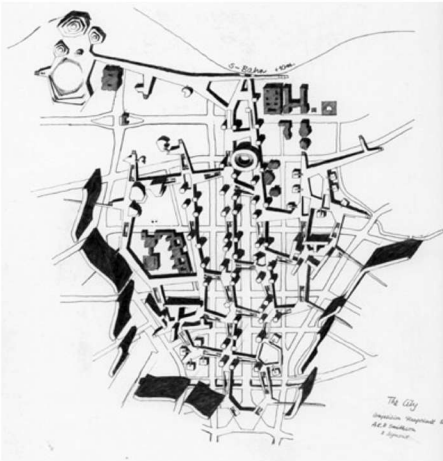
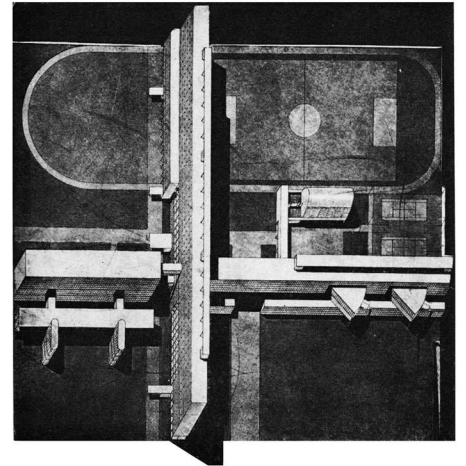
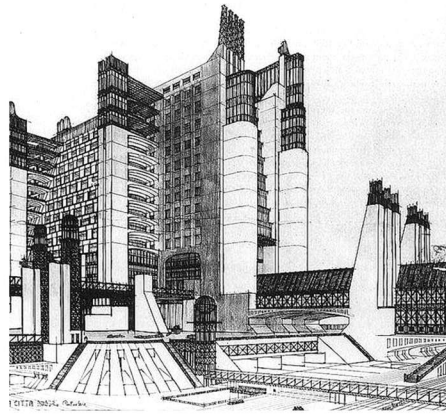
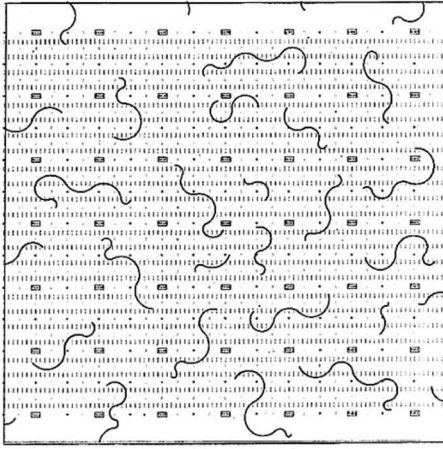


Architectures of Control and the Politics of Technology

This seminar addresses selected recent and topical theoretical treatments of the relation of technology to society, especially those that currently influence discussions in architecture, art, media, and digital culture. Of particular interest to this course is the role attributed to technology in theories of mediation and control, in material organization and technological genealogy, and in subject formation and political analysis.

We will pay close attention to ways in which technological development may inform, and be informed by, architectural concerns—e.g., notions of space and time, of inhabitation and events, of representation and conceptualization, of systems and tectonics, of the user and of social formation. In addition to reading and responding to seminar readings, students will also investigate a particular technology or technologically-influenced practice of their choice.

Class work will include seminar discussions, short presentations, short essays, and research dossiers. Primary readings will be drawn from Heidegger, Mumford, Giedion, Schmitt, Huizinga, Foucault, Deleuze, Serres, Virilio, Haraway, Kittler, Hayles, Agamben, and Tiqqun.



Arch 3308/6308: Special Topics in the Theory of Architecture

BIGGER than BUILDINGS

Fall 2011. 3 Credits. Prerequisite: ARCH 2301-2302, 5301-5302, or permission of instructor. - Prof. Arthur Ovaska

Development of urban and landscape forms, components, and organizations - past and present, housing as urban fabric, urban intervention case studies, ideal, visionary, experimental, and future cities

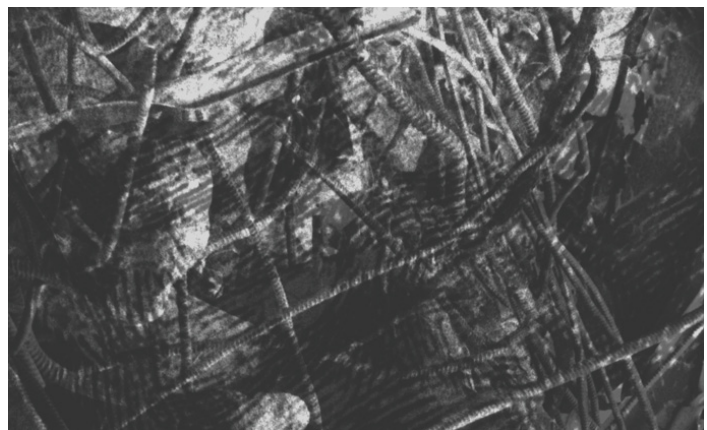
LIMINAL PROJECTIONS: THE INTERSECTION OF ARCHITECTURE AND CULTURAL IMAGINING IN THE CONTEMPORARY CITY

Arch. 3308 / 6308 - Special Topics in the Theory of Architecture
Fall 2011 - 3 Credits - Thursdays 10:10-12:05, 142 E. Sibley - Prof. Helmut Klassen

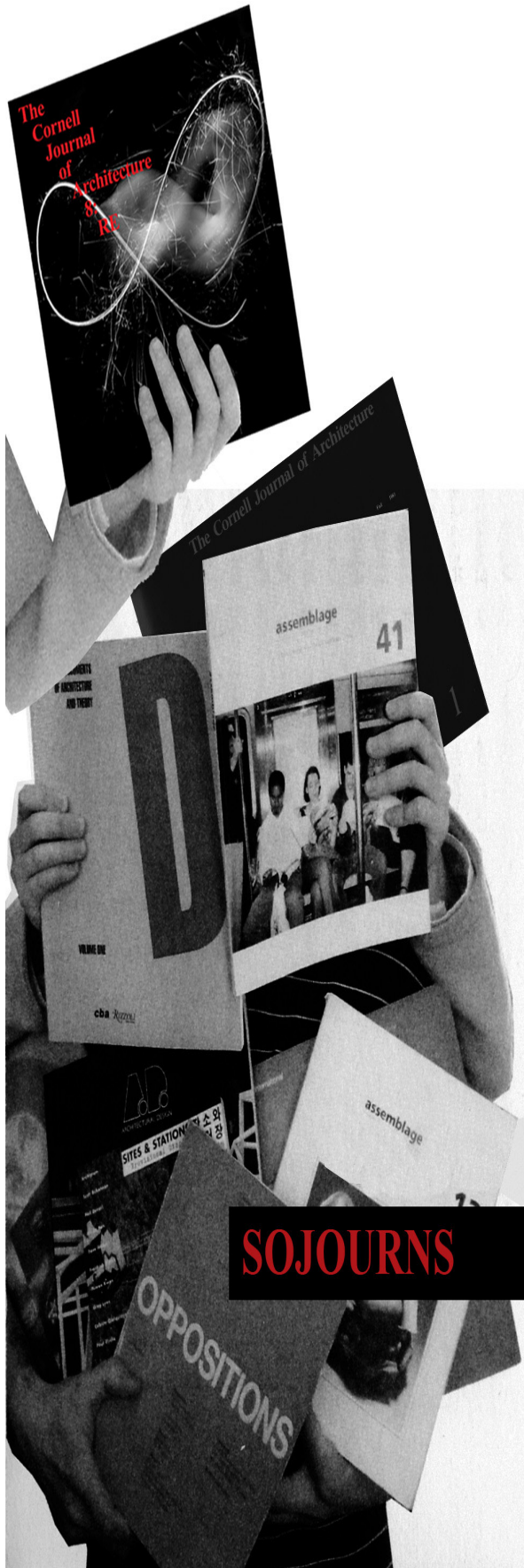
This course examines the theoretical, political / cultural, and material conditions of the contemporary city as the medium for imagining and projecting the possible —that liminal space between “what is” and “what ought to be.”

Through an interdisciplinary syllabus of theoretical and cultural texts as well as architectural, artistic, and film works representing the affective range and density of modern and contemporary creative practices, the course aims to ascertain the political, social, material, as well as creative conditions for thinking the culture (community / politics) of the modern and contemporary of the city. Issues addressed include but are not limited to political economy of production, technology and culture, public life and community, everyday life, bodies, memory, visibility / spectacle, and art.

Upon this theoretical foundation, the course will then engage significant issues in architectural and urban theory derived from contemporary discourses as well as through students’ own cultural interests. Through critical writing and/or creative work, students will mediate their understanding of these issues in relation to their own experiences and desires as citizens in the contemporary city.



ARCHITECTURAL PUBLICATIONS: SOJOURNS



ARCH 4300/4500

B.Arch/M.Arch Theory/Visual representation

Location: 142 Sibley

Day/Time: Mon 7:30-9:25pm

Instructor: Caroline O'Donnell cao53@cornell.edu

Credits: 3 Grading: Letter

The design and production of Architecture has always been supported, narrated, and motivated by writing. In 2009-10, *Sojourns* stimulated architecture and writing at Cornell by relauching *The Cornell Journal of Architecture* (issue 8: *RE*). Through both the study of publications of the last 50 years, and the engagement with the practicalities of publishing, the Spring 2011 *Sojourns* class culminated in the conceptualization and preliminary production of the Cornell Journal of Architecture issue 9. The theme,

Mathematics: from the Ideal to the Uncertain

alludes, of course, to Colin Rowe's "Mathematics of the Ideal Villa", and its impact on architecture in the last 60 years, but also uses this as a springboard to discuss contemporary practices in architecture that resonate with and respond to developments in the discipline of mathematics.

Cross-listed as both theory and visual representation, *Sojourns* engages in the freshest contemporary writing and design, allowing students to shape and guide texts submitted by writers from Cornell and further afield, as well as considering the role of the visual (the image, the drawing, the paratext) in the reading of architecture.

Students are fully involved in and responsible for all aspects of the production. Students will be asked to develop creative strategies for the coherent unification of the final collection of essays and projects. Students will learn skills in writing, editing, composition, graphics, publishing, and production.

Regular discussions with co-editors, faculty, and guests will contribute to the journal's refinement through the semester. Grades are based on weekly presentations and discussions (50%), as well as regular graphic, writing and editing assignments throughout semester (50%).

Plastico Fantastico



ARCH 3308 Special Topics: Theory of Architecture I

Dr. Mark Morris
Cornell in Rome, Palazzo Lazzaroni
Fall 2011

The seminar will unpack Italian architectural history and themes relevant to architectural theory generally through a series of small-scale surrogates, namely, models of Rome and its key monuments as well as models encountered on field trips. Students will interrogate the model's capacity to function as an aide-memoire capable of archiving urban and architectural aspirations. Three key model collections will be studied: the model of Rome in the Age of Constantine by Italo Gismondi held in the Museo della Civiltà Romana at EUR, models for St. Peter's by Sangallo, Michelangelo and others held in the Vatican Library, and models of select twentieth-century Italian architects now collected at the MAXXI Museum.

Readings will prompt roundtable discussion of various themes: scale versus size, models and memory, the unrealized project and research of the three collections. Students will make a presentation and write a short story incorporating some of the models they have visited as part of a narrative. Three disparate historical periods covered by the collections each play to various objectives involving politics, representation and discourse. The seminar will conclude with a public reading.

Architecture: Performance

ARCH 6308: Special Topics in the Theory of Architecture

Cornell AAP@NYC, Fall 2011

Mark Rakatansky

In architectural discourse today, the concept of performance extends throughout the discipline: with the move away from autonomous design toward projective practice as performance and to the new performative modes within parametric design. Parametric systems have been a main wave of exploration in architecture, in name or approach, for the past two decades, although it turns out that in 1950 Luigi Moretti, right from his editorial send-off in the first issue of his journal *Spazio*, referred to the design use of parameters, and by 1952 was calling for an “architettura parametrica,” even before he was pioneering the use of computers in his 1960-5 design for the Watergate complex. Adaptable iterative systems that enable performances of tectonic and programmatic variation have of course been in use from the beginnings of architecture, while explicit parametric play by known architects such as Giulio Romano and Palladio is already evident in the Renaissance.

If performance is already a modality of architecture from the start, that is in part due to the fact that the experience of bodies in space results in and from the performative interiority of design — the way design is interior to physical space and interior to social culture — and the ways, just as with actors, that those social and psychological interior states are drawn forth and made evident and vivid through their reactions to various other interior and exterior characters and characteristics.

These social and psychological acts are intensified in the drama of design, in the play between documentary and fiction that is the condition of all performative art. This is the way design acts as both a director and as an actor within the spatial drama.

The question arises as to how design might show itself to be in the midst of this performance, in the act of its act. Here design can learn from a variety of performative modes in the arts (film, animation, theater, painting, and sculpture). We will explore the ways design elements and assembly systems, program and spatial types, are developed as characters, as actors within the spatial drama of interiors and exteriors.

Your project for the course is a comparison of the performative structure of a building of your choice with a film of your choice, as techniques drawn across these two modalities can assist in the analysis of each other. Using your research skills and representational abilities, your project will investigate design as a serial development of scenes — spatial, social, psychological scenes — enacted throughout the built environment at the range of scales: from its urban siting to the relations between its spaces to a given interior space to the gestural details of its design elements.

Arch 3308/3819/6819
Special Topics in Theory:

PROF JOAN OCKMAN CORNELL AAP NYC FALL 2011



MANHATTAN AS
INCUBATOR OF
URBAN THOUGHT

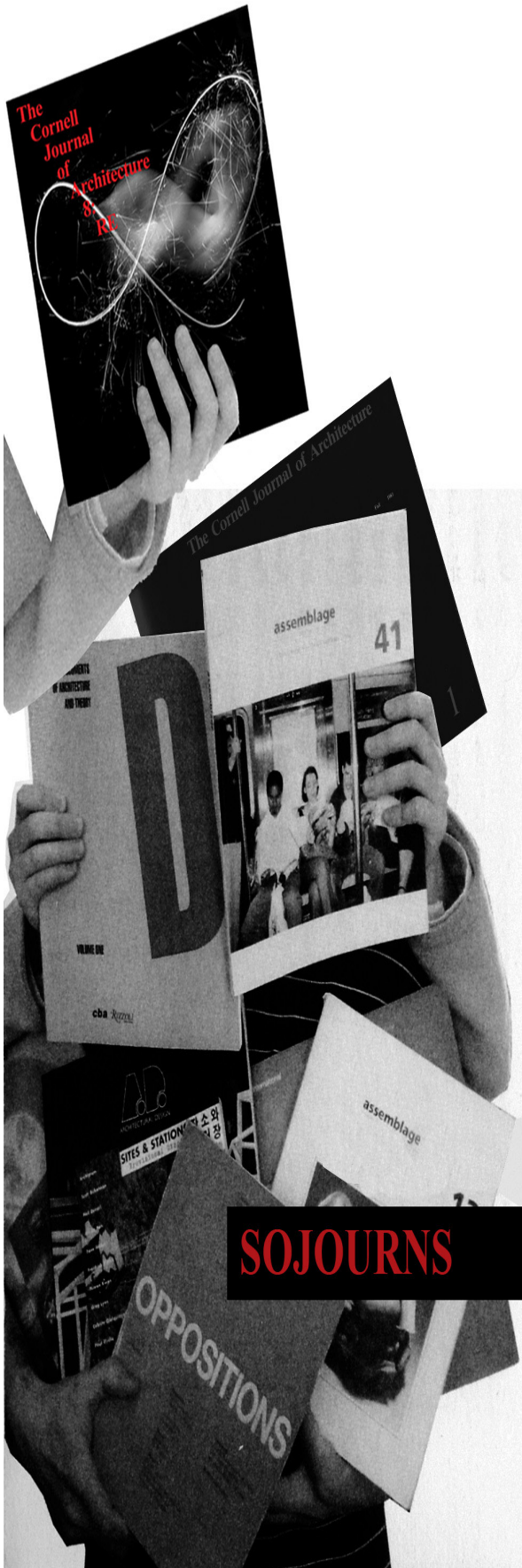
CHRONIC CITY

COLLEGE *of* ARCHITECTURE, ART & PLANNING
DEPARTMENT OF ARCHITECTURE

**VISUAL
REPRESENTATION
ELECTIVES**

FALL 2011

ARCHITECTURAL PUBLICATIONS: SOJOURNS



ARCH 4300/4500

B.Arch/M.Arch Theory/Visual representation

Location: 142 Sibley

Day/Time: Mon 7:30-9:25pm

Instructor: Caroline O'Donnell cao53@cornell.edu

Credits: 3 Grading: Letter

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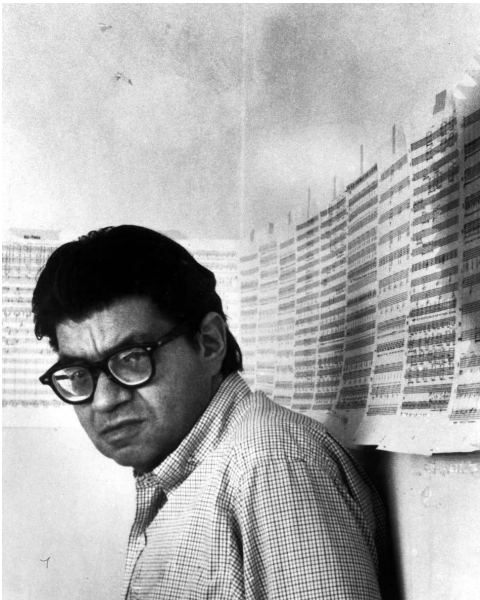
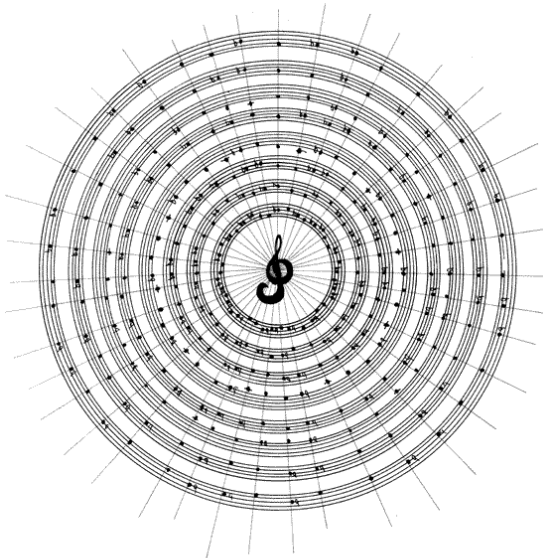


Image of Morton Feldman with score.



Keyedown Study #1
Page 8
© Terry Riley
1967

Musical Effect and Formalism [an approach to visual data]

Instructor: Andrew Lucia

Arch 4509/6509, Fall 2011

Rand 205; Tuesdays 2:30-4:25

Education, technology and traditions of the trade frequently predispose architects and designers to analyze and construct our environments (virtual and real) via descriptive and projective geometric principles. These constraints limit our environments to a field of external objects to which material attributes must later be ascribed. If we set aside these geometric predispositions, how else might we approach issues of materiality and effect? Can a dynamic system's characteristics be understood in terms whereby materiality and effect are intrinsically linked, rather than through strictly geometric means to which material attributes must be ascribed *ex post facto*?

This digital media course will begin with a survey of formal techniques utilized in particular 20th century "minimal" and Avant-garde musical compositions and their role in the production of specific aural effects. Here, we will examine methodologies employed in the works of Morton Feldman, Terry Riley, Steve Reich, Alvin Lucier, Iannis Xenakis, and Karlheinz Stockhausen. These composers utilized various formal methods involving uses of pattern translation, stochastic modeling, phasing & repetition, additive synthesis & raw material generation, and information theory amongst others.

Subsequently, aspects of these formal compositional methods will be extended to visual data. This requires a field-based approach to *information* production which is not linked to a geometric understanding of space, but rather through one of the variant and invariant aspects of data present in observational environments. Much like the music examples, we will interrogate the realm of visual data not as if it were comprised of discrete "things," but rather as arrays of data and information in constant flux. Here, patterns and effects exist spatially and temporally, arising from differences of intensity and duration inherent within a system.

The seminar will consist of lectures, readings, discussions, workshops, and pin-ups/reviews. The final deliverable for the course will be a short animation comprised of film stills generated throughout the semester. This course will address technical skills ranging from digital modeling, photography, image processing, animation, and digital workflow.



Film stills from *Existence is Song*, Stan Brakhage

ARCH 4509/6509

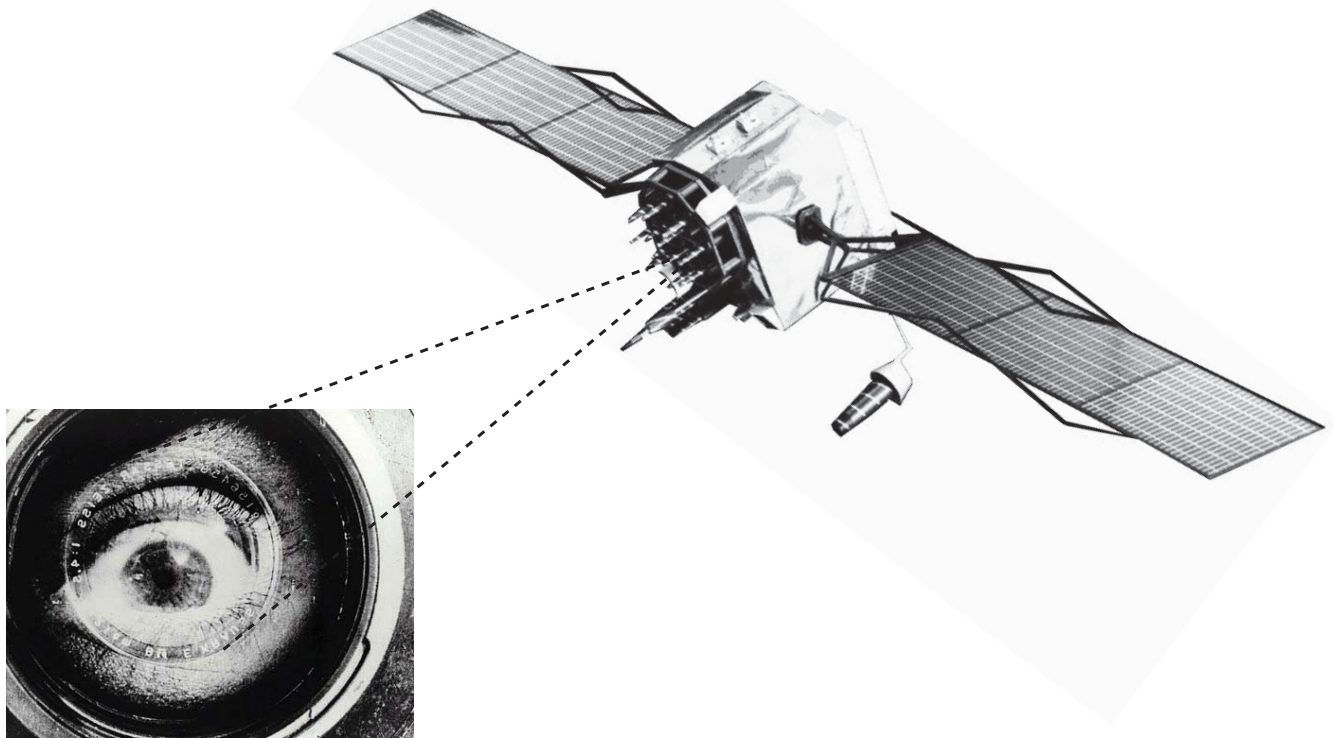
Fall, 2011

Special Investigations in Visual Representation

Mondays, 7:30 – 9:25pm

Instructor: John Zissovici

3 credits. Permission of the instructor required.

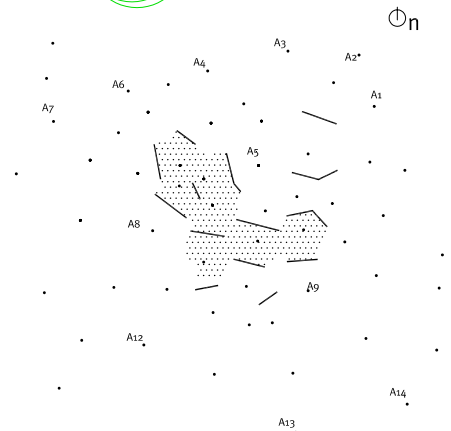
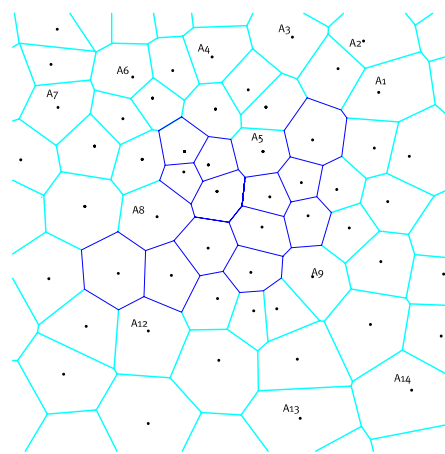
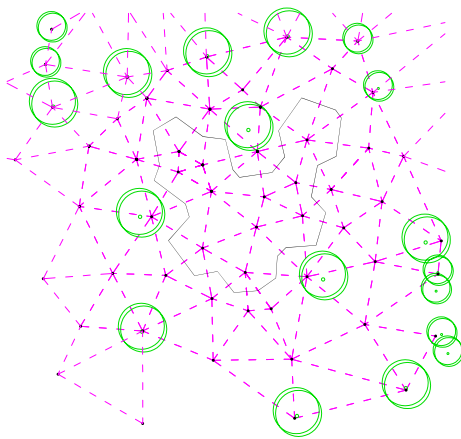
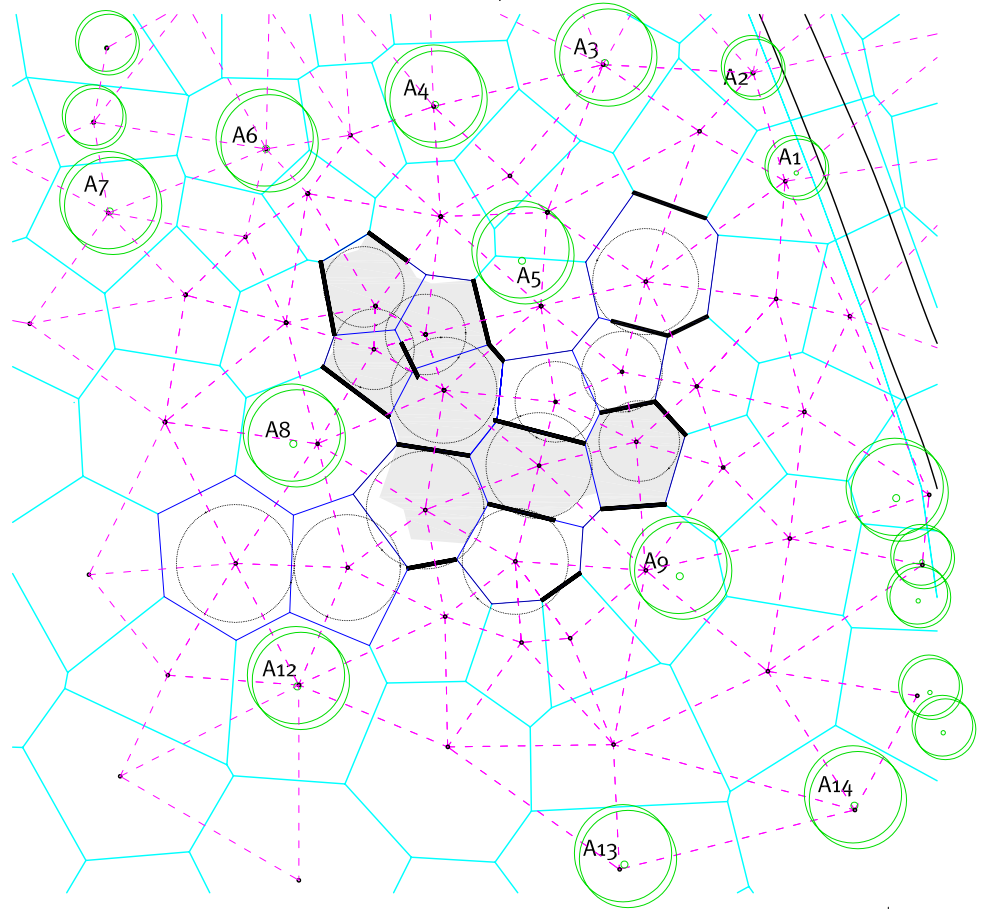


New CINEMATIC CITIES: Animating the Digital Image of the City

From its earliest days, the moving image has been used to observe and document the dynamic relationship between the city and its occupants, both human and mechanical. The mechanisms for capturing and projecting moving images emerged from the same industrial revolution that made the contemporary city possible, necessary, and inevitable. Cinema and the modern city have been linked to each other as emblems of modernity.

While cities and the way we use them have changed relatively little, today's digital imaging technologies like Google Earth have opened radically new possibilities for looking at and thinking about cities. What has been missing is a new cinematic language for the city that exploits these new modes of representation.

The course will look at the radical techniques of early film-makers like Dziga Vertov, and of the experimental film and video artists of the 60s and 70s to develop a new language of representation for the city. Students will use found images and 'footage' from Google Earth to create short animated films of the city. For their final projects students will make a 3 minute animation that examines an aspect of the contemporary city.



The seminar is intended to confront the role of "order" in architecture as a basic tool for building the space. This confrontation will include both the actions of thinking and doing.

The course will explore different systems of order, from the more ideal and conceptual to the more complex ones. The exploration of complexity will go through the different possibilities that the sciences of complexity are opening up and applying them to architecture. Numbers, proportion and diagrams will be part of our interest, but also patterns, tessellation, and topology; chaos, fractals and attractors; fuzziness and emergency.

We will try to find out the hidden rules behind certain solutions and the architectonic meaning behind certain concepts. As a roof of the seminar expectations, let's introduce *Informal*, Cecil Balmond's case studies on collaborations with Koolhaas, Libeskind and many other architects (Prestel 2002).

Students will be asked for regular attendance and to do weekly exercises and presentations varying from research to analysis and proposals. Work will be developed in parallel graphic and written, and both individually and in small teams depending on the duty.

challenge the order

Arch 4509/6509 Fall 2011. AAP Cornell University. Thursdays, 2.30-4.25 pm. 3 credits.

Maria Hurtado de Mendoza, visiting critic.

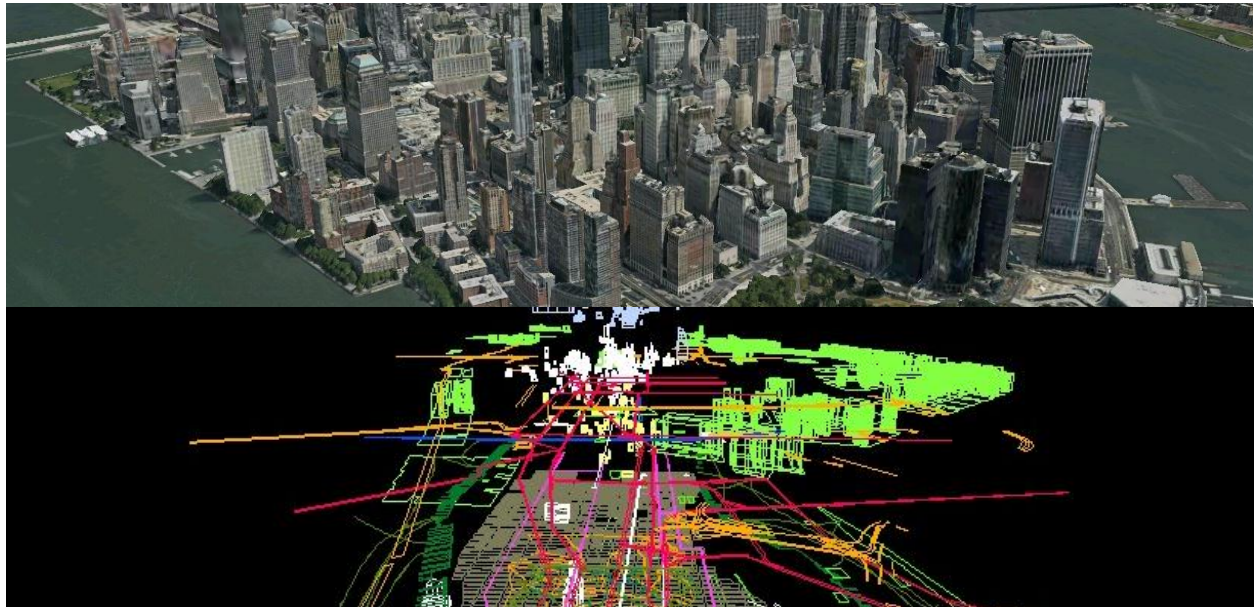
BEYOND MEASUREMENT:

Generative Modeling in Architecture and Urbanism

Cornell University College of Architecture, Art and Planning / Fall 2011

Tien Ling / tl434@cornell.edu

144 E Sibley and Computer Lab / MON 9:05-11:00



Nokia OVI Maps, 2011; Manhattan Timeformations, Brian McGarth, 2000

[Model means] an abstract theory of how something functions, in which the elements of a system, and the relations between those elements are clearly specified, preferably in a quantitative mode. - Kevin Lynch, A Theory of Good City Form, 1981

Create and control your urban empire with more power than ever! You don't just build your city, you breathe life into it. With every decision you make, your city will respond for better or worse. Your city pulses with the life you give it. - SimCity 4, 2003

Beyond Measurement explores the original etymology of "*para + meter*" at the realm of built environments. The course works on two concurrent investigations of techniques and contexts. Students will be introduced to technical aspects of computation, through a series of lecture and exercises on Grasshopper, Rhino Scripting, and Processing (Java Scripting). This thread will go parallel with Gestalt observations and analyses of urban forms, blocks, subdivisions, volume generations and restrictions, etc. Important and useful graphical concepts and geometries in computation will be covered: from the Commissioner's Plan of Manhattan, we learn to create a reactive attractor grid; from the suburban development we learn recursive grammar and fractal geometry; from slum condition and illegal dwellings we study the rules of cellular automaton, and so on. Conceptually we will investigate and challenge the idea of urban and architectural "modeling" between simplified abstraction and cinematic simulation, while practically students will learn fundamental computer programming skills that will be proven useful in various applications. At the end of the course, students will script, transform and choreograph their own urban settings through studies and constructions of projecting (instead of descriptive) digital modeling. Class is limited to 16 students; no previous experience in scripting or coding required.

ARCH 4513/4613

Furniture Design: 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)

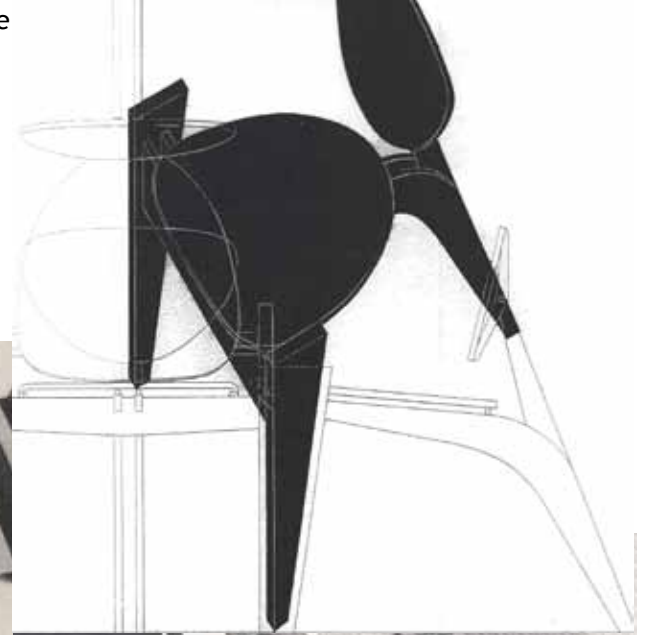
The purpose of this project is to experience the resistance and reward of the non-conventional path, in a formal sense as well as an ethical one.

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.

Yellow Chair

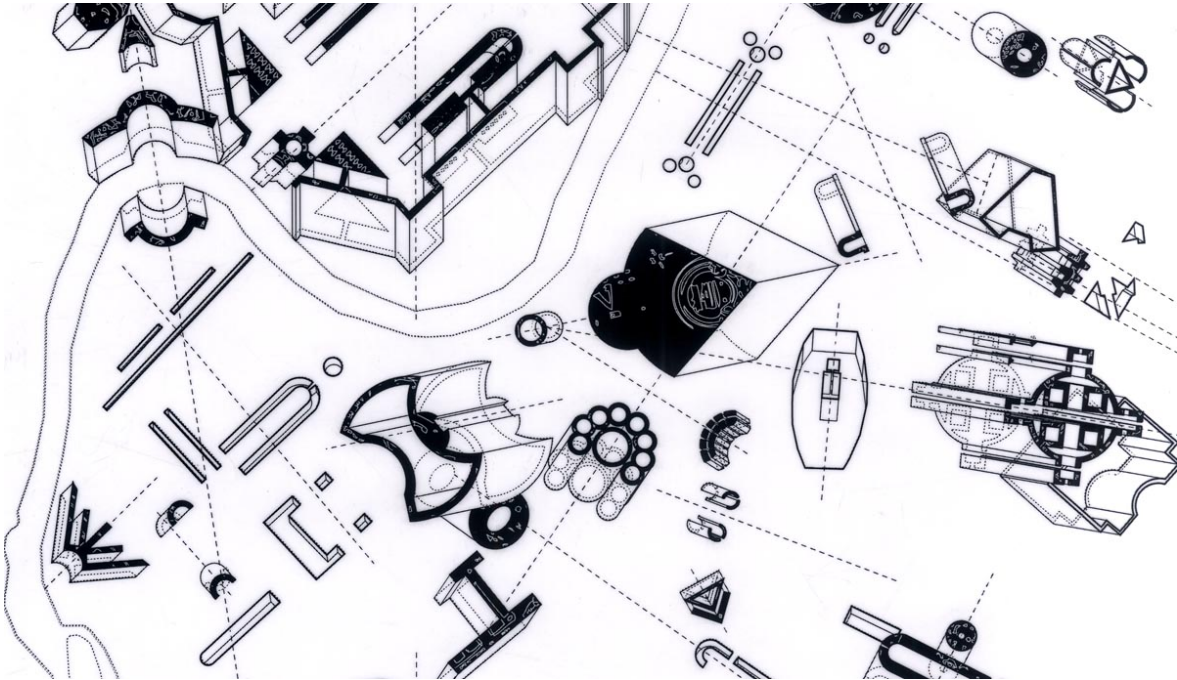


Schedule:
Manatory Organizational Meeting:
Tuesdays, 2:30-4:25 p.m. in 205 Rand Hall

Fall 2011

Textual Analysis: Close Reading of Form in Architecture

Alexander Maymind, am969@cornell.edu



I. This course will examine “work on language” and the linguistic analogy in architecture as a method of close reading of form. Principal to the work will be the question of the relevance of close reading in today’s architectural discourse. Unlike the question of meaning in architecture, which, by its nature, has always been a Sisyphean search, we will focus on the question of structure, grammar, and syntax as opposed to semantics, symbolism, and iconography.

II. Close reading as a particular form of analysis will be understood to be *textual*. Textual, in post-structuralist thought, can be taken to mean a “reading or analysis of an object that attempts to approximate, reveal and simulate the structure of that object.” Architecture will be understood as possessing an internal system of signification which emerges from its own self-consciousness, consciousness which focuses on its past, its processes, its internal narratives and its interiority to project forward and thus ally with contemporary sensibilities.

III. The course will have two parts. First, we will explore the concepts that underpin the paradigm of close reading of architectural form as defined by Rowe, Venturi, Eisenman from 1947 to 1979. Secondly, we will re-examine the close reading of buildings built after the 1970s that seek to move past postmodernism. The ambition is thus to think about how contemporary buildings should be read and analyzed differently than the well-known canon of discursive projects. In doing so, we will discuss not only how to read but more importantly, why to read form in architecture.

IV. The goal of the course is to establish a basis for judging and reading architectural form in the most recent paradigm. Students will develop analytical and drawing techniques that will be put to use in the second half, in which students will evolve new buildings that will emerge from the analysis of their precedents.



ARCH 4509/6509 — 131

ARCHITECTURAL GRAFFITI & CRAFTED VIRTUAL INTEGRATION

SPECIAL TOPICS IN VISUAL REPRESENTATION
dbox* — FALL 2011 NYC

Images and messages can emotionally connect people's ideas and visions. They can capture attention, raise debate, win instant loyalty and leave marks on one's memory. They can hold the power of persuasion, and the ability to convince and cause a wide audience to question their own perceptions. They can conversely be invisible or ignored, falling short into insignificance, leaving viewers cold.

This course will focus on how to design highly disciplined and exquisitely crafted visuals. NYC is an infinite resource for architectural study; the course will investigate site documentation as design exploration. With an understanding of the principles of photography, students will develop a visual acuity for recognizing the picture plane lying dormant in the cityscape. From this foundation, the course will investigate the thin line between the real and the virtual, learning to map one world seamlessly onto the other. Context and concept will weave together, as visual representation becomes a tool for the manipulation of reality.

As designers and architects, the ability to create convincing illustrative images is one of our greatest assets. Powerful conceptual images require precision and exactitude, technically and philosophically. We will explore ideas of architectural interventions that are irreverent, with executions that are highly refined. Integration of virtual and photographic elements will be detailed at the level one would execute built architecture, where care and attention to small details directly impact the quality of the whole.

*Instructors include Matthew Bannister, Leah White and others.

Arch 4509/6509

Special Topics in Visual Representation:

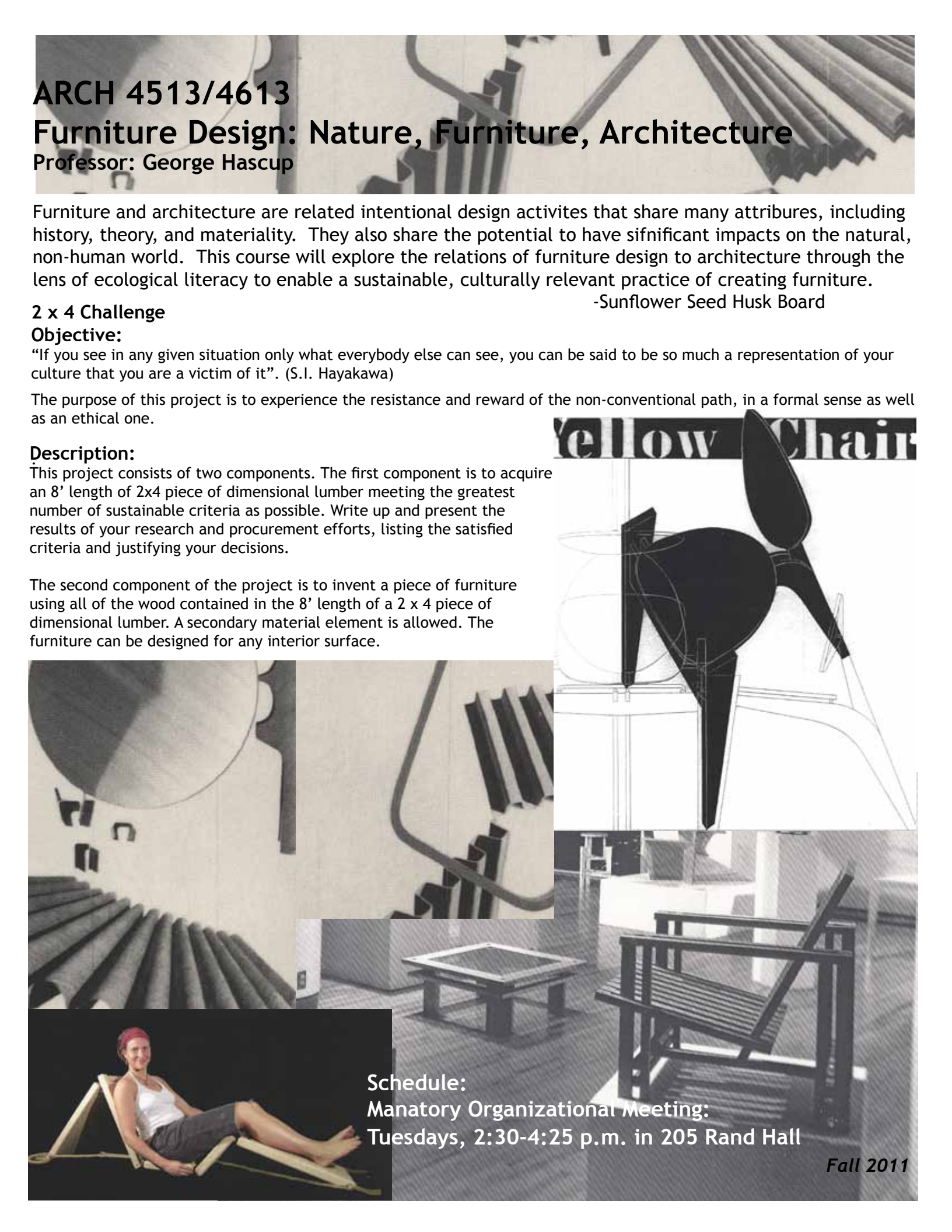
Lebbeus Woods

NYC

COLLEGE *of* ARCHITECTURE, ART & PLANNING
DEPARTMENT OF ARCHITECTURE

**BUILDING
TECHNOLOGY
ELECTIVES**

FALL 2011



ARCH 4513/4613

Furniture Design: Nature, Furniture, Architecture

Professor: George Hascup

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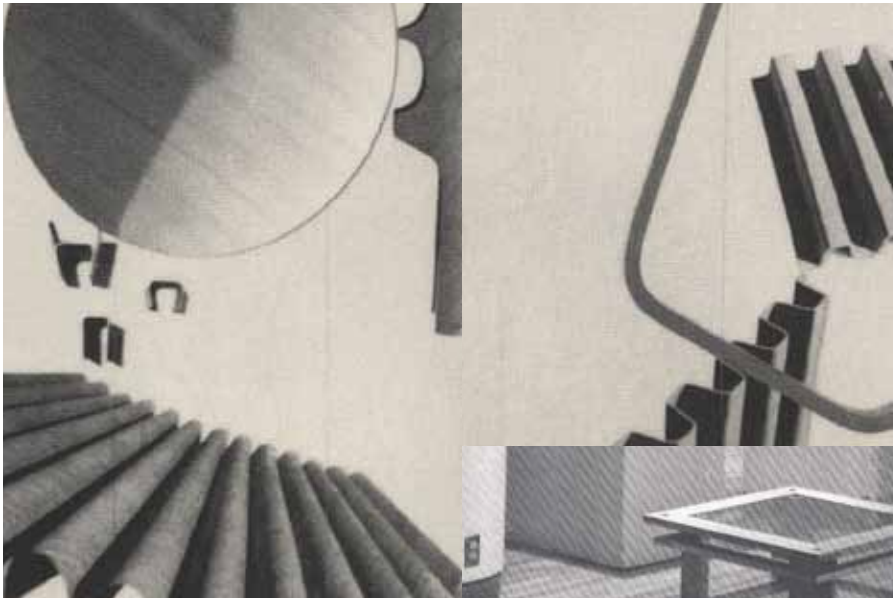
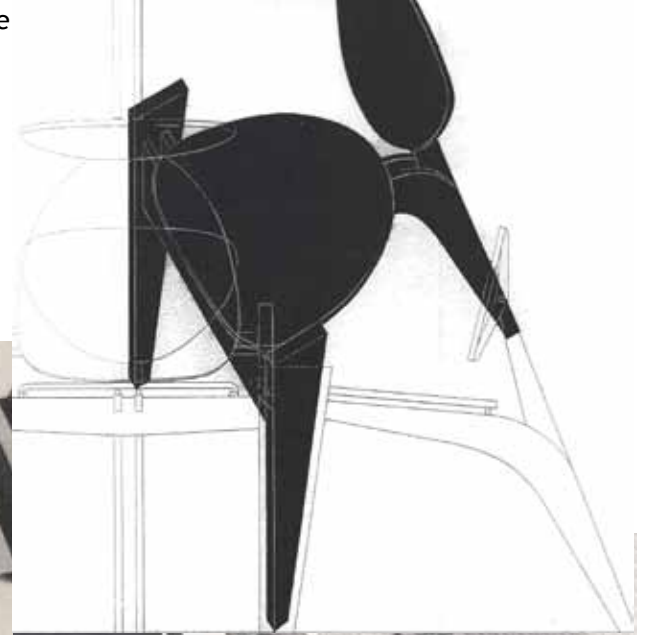
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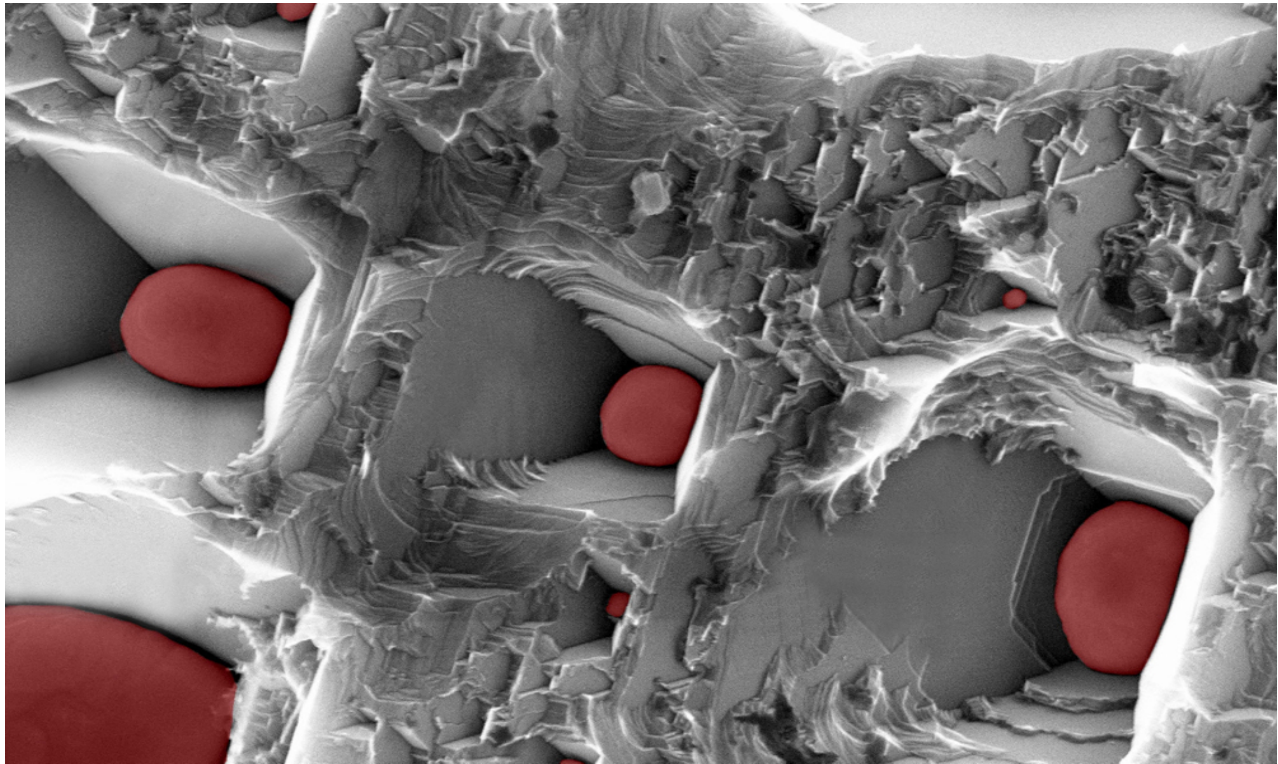
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Yellow Chair



Schedule:
Mandatory Organizational Meeting:
Tuesdays, 2:30-4:25 p.m. in 205 Rand Hall

Fall 2011



Squaring the Circle | Waldemar Smirnov, Fraunhofer Institut für Angewandte Festkörperphysik, Germany

Arch 4605/6609 Nanoarchitecture Special Topic in Construction

Instructor: Martina Decker

Fall 2011 | Thursday | 2:30pm – 4:25pm

Credits: 3

Maximum Enrollment: 15 Students

Pre-requisite: Arch 2602 or Permission of Instructor

“The ultimate goal of nanotechnology is the complete control of the physical structure of matter, all the way down to the atomic level.”

Christine Peterson, President of the Foresight Institute 2003

With its smallest material structures being less than 100 nanometers, nanotechnology is largely defined by scale and thus includes many disciplines involved in the observation and manipulation of matter at the scale of individual molecules and atoms. The rise of this unprecedented control over matter has enabled us to essentially design materials with a variety of unique properties that were not possible before, and the products of nanotech are increasingly finding application in a variety of sectors. Fashion designers have worked with antimicrobial and anti-odor textiles, industrial designers have used nanocomposites in cars, sporting goods, electronics, appliances, and toys. The food industry is even adding nano to our sustenance.

This course will focus on recent achievements in nanotechnology, and their implications for architecture. Through lectures, discussions, readings and research, students will be exposed to a selection of novel nanomaterials and devices. They will learn how these emerging material technologies are becoming increasingly beneficial in addressing significant problems in architecture and the built environment. A critical examination of how emergent materials are, and will, influence design practice is at the core of this course. As designers acting on research, each student will be expected to create propositions that envision using novel nanomaterials in the built environment. These speculative works will be based on material technologies that are being explored in class, and will address contemporary issues that merit our concern, dealing with issues such as health, energy, safety, or water, just to name a few.

Architecture 4605 – “Green” Buildings – LEED and More

Daniel H. Nall, FAIA, PE, LEED Fellow, BEMP



Building_Photography by Nic Lehoux



Photography rights not known

What is a “Green” building? This course will seek to examine that question from multiple standpoints, design process, performance, various “sustainability” standards, and impact upon the natural and built environment. Issues examined will include materials sourcing, energy and water efficiency, indoor environmental quality and interaction with the larger community. The course will utilize a combination of lectures, class discussions, site visits and research projects to explore these issues.

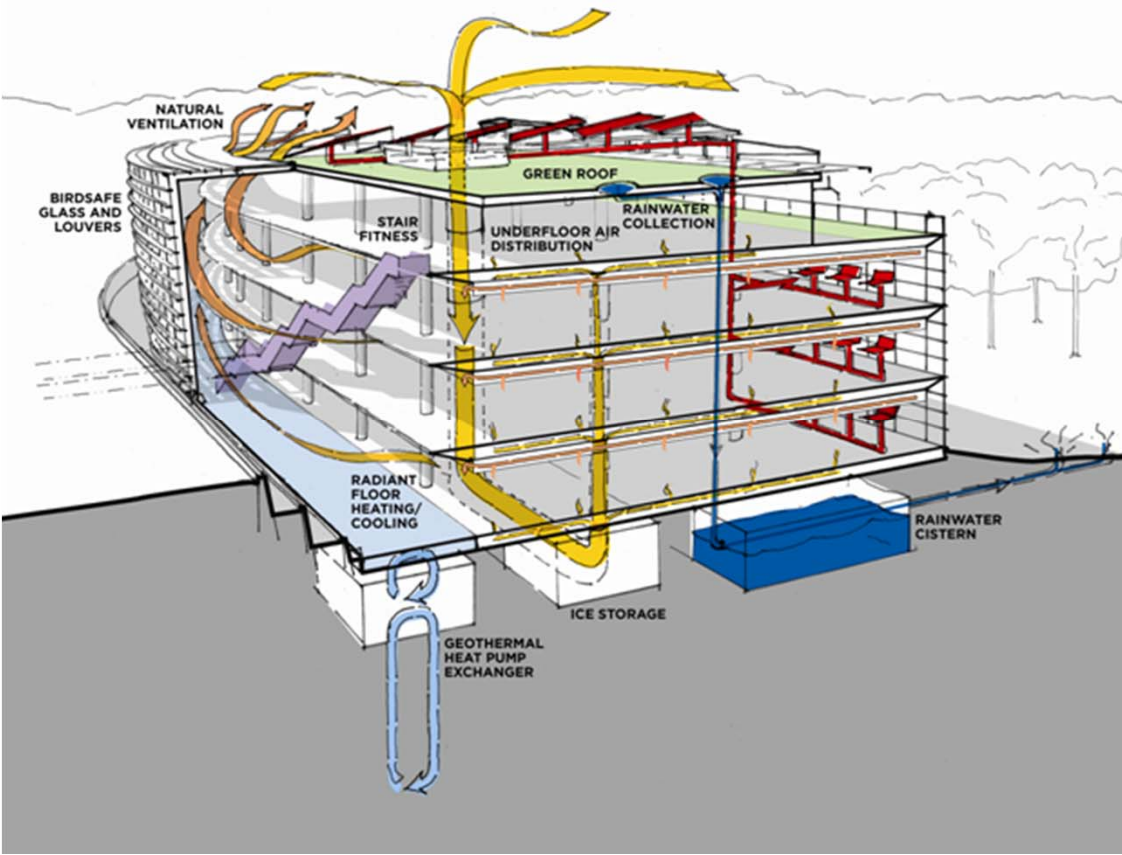
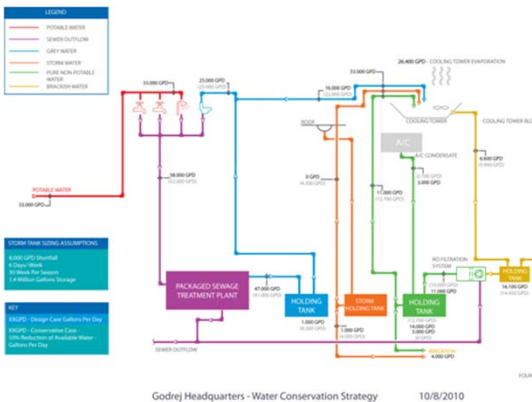


Diagram by F X Fowle Architects



COLLEGE *of* ARCHITECTURE, ART & PLANNING
DEPARTMENT OF ARCHITECTURE

**HISTORY *of*
ARCHITECTURE & URBAN
DEVELOPMENT**

FALL 2011



Belle Grove Plantation, near White Castle, Louisiana, 1857 (F. B. Johnston, photographer)

FALL 2011
ARCH 3810/AMERICAN STUDIES 3810
AMERICAN ARCHITECTURE AND BUILDING I

PROFESSOR MARY WOODS mnw5@cornell.edu

TUES/THURS 2:30-4:25 261B FINE ARTS LIBRARY
ENROLLMENT LIMITED/PERMISSION OF INSTRUCTOR REQUIRED

Special Office Hours- Tuesday, August 23rd, 1:00-3:00, 253G FAL
Regular Fall 2011 Office Hours, Wednesdays, 11:15-1:30 (sign up) or by appointment

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: class attendance and participation; assigned readings; midterm and final exams; discussion sections; research paper; and walking tour.

Arch 3819/LANAR 5240
Special Topics in HAUD:
History of European Landscape Architecture

Kathy Gleason

Tuesdays + Thursdays 11:15 – 12:05 p.m.

461 Kennedy



“Projecting from a Cell Phone in Tahrir Square, Cairo,” Arab Spring 2011

FALL 2011 - ARCH 6801 PRODUCING AND PRESERVING PUBLIC

ARCH HISTORY – FOUNDATIONS OF THE DISCIPLINE

THURSDAYS, 11:15-1:10 -142 E. Sibley- First Meeting, Thursday, August 25th

PROFESSOR MARY WOODS <mnw5@cornell.edu> 235G FAL

What is public about place or space? Are space and place synonymous in terms of the public?

Are design and program enough to create and sustain the public? What are the scales of public space (macro and micro) in physical locales and equally real imaginaries? Inspired by the HAUD

(History of Architecture and Urban Development) student symposium **Producing Publics**

(October 14th and 15th), this seminar probes these and other issues as we explore ideas about the public across time and media as well as place and space.

practicum: archi•tourism

prof. d. medina lasansky (dml34) arch #6805 -- 4 credits -- fall 2011

fridays 10:10-12:05 -- olin library



the history practicum is required of students in the MA/PhD program at some point during their first two years. the topic and instructor varies.

other graduate students are welcome to take the course with the prior consent of the instructor

Architecture, as Aldo Rossi has argued, is simultaneously a site, event, and sign. It is both structure in the traditional sense of the word, as well as the process by which that building is deployed. Inherent to this definition is the process of mediation. In this seminar buildings and spaces will be understood as a set of activities, products, and attitudes that complement and complete the design and meaning of specific sites. Architecture will be thought of as a process of reception, representation, use, spectacularization, and commodification as meaning is mediated by the rhetorical strategies of diverse media. Through a series of case studies dating from the last two centuries (and drawn from both the East and the West) we will reflect upon the built environment, its construction, and mediation. We will seek to unveil the means by which the viewer has been conditioned to see and interpret. By making visible the various cultural mechanisms that are responsible for constructing the image, myth, and meaning of individual buildings, specific sites, entire cities, and countries.

Discussion will place the topic of architectural tourism within the broader context of architectural historiography as well as contemporary politics, culture and society. In this context, tourism will be understood as both an instrument through which sites are experienced, and a cultural force that has profoundly shaped them. It is simultaneously a cultural product and producer of culture. Class readings will draw upon current work in the fields of architectural history, urban studies, cultural geography, history, and visual studies. Students will be encouraged to choose research topics from different geographic regions and time periods.

the first third of the seminar will be devoted to theoretical readings on the topic of architourism. the remainder of the course will draw upon the primary source collections of the Kroch Rare Books and Manuscripts Collection (postcards, travel diaries, guidebooks, photographs, ephemera, etc.). We will work closely with the curators of Kroch. the seminar will culminate in an online exhibition (containing images and texts) of pertinent primary source materials housed within the collection. this exhibition will be curated by the seminar participants.

Arch 6819
Special Topics in HAUD:
Theorizing the Vernacular

Bonnie MacDougall

Wednesdays 10:10 – 12:05 p.m.
142 E. Sibley

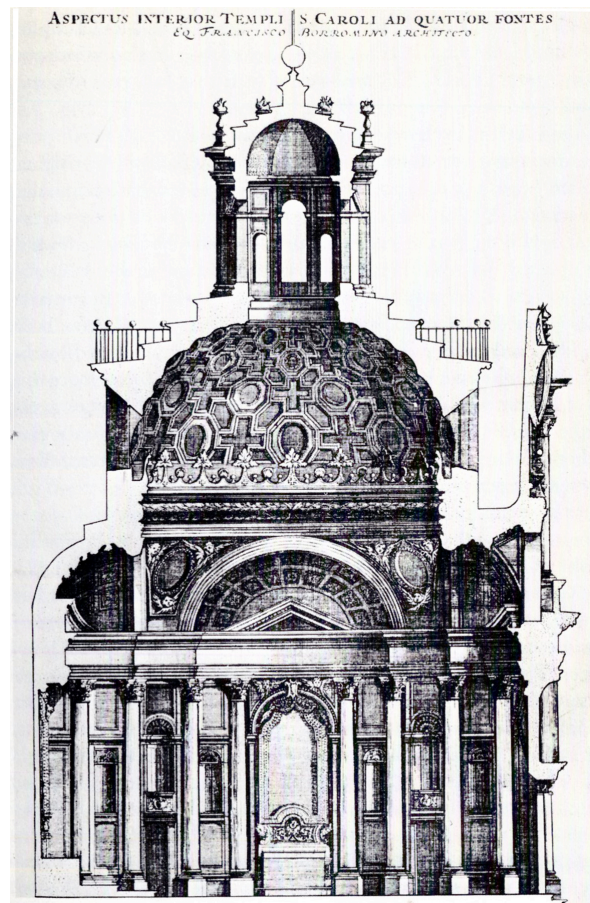
SPECIAL TOPICS IN THE HISTORY OF ARCHITECTURE: URBAN DESIGN,
ARCHITECTURE AND ART IN RENAISSANCE AND BAROQUE ROME
(ARCH 3819-120)

PROFESSOR JEFFREY BLANCHARD
CORNELL IN ROME
FALL 2011

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.

The course is offered for 3 credits and is open to any student enrolled at Cornell in Rome.



THE TOPOGRAPHY AND URBAN HISTORY OF ROME IN ANTIQUITY AND THE MIDDLE AGES and its relation to the present city.

PROF. JAN GADEYNE
e-mail address: jg385@cornell.edu

Course description.

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.

Course schedule.

WEEK 1.

Tu Aug 23 Introduction: Rome's Romes. *Classroom lecture.*
Means and tools for a better reading of the Eternal city: a look at the sources.
A. Archaic Rome (10th-6th cent. BC).
The landscape of Rome and some traces of its earliest history between the Capitoline and Palatine hill: the Forum Boarium and the Forum Holitorium.

Arch 3308/3819/6819
Special Topics in Theory:

PROF JOAN OCKMAN CORNELL AAP NYC FALL 2011



MANHATTAN AS
INCUBATOR OF
URBAN THOUGHT

CHRONIC CITY

LEARNING FROM NEW YORK: Architecture, Art and Media in the Visions of the 20th century

Cornell University AAP NYC

ARCH 3819/6819: Special Topics in History of Architecture and Urban Development

Instructor: Masha Panteleyeva (map358@cornell.edu)

Fall 2011

Wednesday 10am-12pm



"Fantastic Architecture", cover design by Richard Hamilton, 1970

By the end of the 19th century the growing, industrial New York City began to establish itself as the site of both economic power and artistic creativity, producing a new kind of subjectivity both in art and in built environment. This course will trace the historical changes and tendencies in art and architecture in the context of New York City, from the economic rise of the Metropolis during the age of industrialization, to its "dissolution" as a physical entity brought by postmodernism.

Stressing on the relationship between the physical city and its artistic representations, we will explore the major shifts in its creative energy, from the realist paintings of built environment, to the actual intersection of art, architecture and media manifested in installations ("spatial") art, film, and the idea of the screen as an architectural component. We will examine the relation of creative forces and industries to the historical processes of modernization, urbanization, technological advancements, and finally, to the rise of the corporate structures and mass media, which defined the city as an object of theoretical speculations, aesthetic inspiration and produced utopian visions of its future.

Focusing on representation of the city in different media and multi-disciplinary approach to urban and art theories, the class will be structured around several field trips, guest lectures and film screenings, individual student presentations, and discussions of the assigned readings.

Throughout the seminar, students will be expected to combine historical research with creative approaches to history of urban imagination in the 20th century metropolis and develop familiarity with critical issues surrounding this field. As an outcome of a seminar, students will develop a visual research project (in a form of collages, analysis, mapping, diagrams, etc) accompanied by a text manifesto, introducing their own critical approaches.