

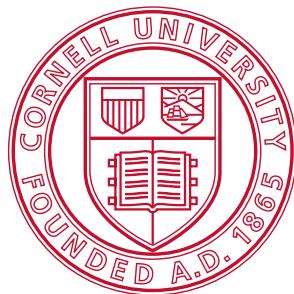
COLLEGE of ARCHITECTURE, ART & PLANNING

**DEPARTMENT OF ARCHITECTURE**

**SPRING 2013**

**ELECTIVE COURSES**

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



*Cornell University*

COLLEGE of ARCHITECTURE, ART & PLANNING  
DEPARTMENT OF ARCHITECTURE

# ARCHITECTURAL THEORY ELECTIVES

SPRING 2013

# landscape projects for the contemporary city

Arch 3308/6308 Special Topics in Theory | Spring 2013 | Instructor: Foster (jf252) | Th 2.30pm-4.25pm | Sibley 144 | 3 c/u



'Jardin Serge-Gainsbourg, Agence Territoires, Paris, 2010

Although it is widely believed that something called 'landscape' has the capacity to recuperate dimensions of experience, authenticity, and sustainability that post-Fordist urbanism has erased from cities, it is often unclear what this means in practice. In this lecture-seminar, we will explore what the 'city-as-landscape' construct means at time when we have unprecedented knowledge about the natural world, and we face massive challenges in terms of living sustainably with this world, but when theoretical research and design practice has also radically expanded our ideas of landscape. As the current popularity of words containing 'scape' suggests, urban design has become less about composing readily comprehensible objects, and more about the structuring and orchestration of overlapping operations, processes and relations within a differentially charged field.

This course explores this emerging 'landscape-urban' sensibility by discussing recent projects for the city. We will begin with an overview of the historic roots of the 'city-as-landscape' idea, before considering how current economic and political trends are transforming cities into territories where unprecedented spatial formations are met by empty visual images. We will then read and discuss some recent theoretical writing about what the 'city-as-landscape' idea means today, to establish some basic analytical parameters, before exploring a range of design 'projects' of various scales that, following Corner, are both *external manifestations of a mental idea* deriving from a particular vision, and the *action of making that vision manifest*. All of these projects orchestrate the city's spatial voids while giving structure to its overall architecture, and engaging a larger force-field than their physical limits might suggest. As in Busquets' *Cities: X-Lines* (2006), these projects will be grouped under situational 'typologies' (ie. deriving from certain recurring circumstances or conditions). Most transcend scalar separations between planning, architectural and landscape design, as well as disciplinary differences between ecology, preservation, and technology. In some, the relationship between 'architecture' and 'landscape' is no longer a matter of the former providing organizational, aesthetic and experiential metaphors for latter, and the latter donating organic figures in exchange. Others suggest how ecologies, technologies and infrastructures can create new kinds of relationship between urban inhabitants and nature; distinctions between the material and the symbolic, and the expressive and the operative, are blurred.

Initially, students will read and discuss about 30--40 pp. of readings each week. Groups will then explore ideas raised in these readings in relation to a recent urban project, built and unbuilt. They will compile and present a class presentation that combines research and mapping/plotting to analyze a particular urban project, using a 'case study approach' ie one that emphasizes the project's potential to explain causal links and theoretical developments when studied in relation to the dynamics with which it intersects, using multiple sources of evidence. Presentations will be grouped to promote comparison and discussion, and to help students rework their research in a 3,500 word final paper. Enrollment into this course is limited and permission of instructor needed.

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# TERRITORIAL INFRASTRUCTURE

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*"Comprehensive missions that would allow studying the provisions of infrastructure as an overall urban or landscape project often runs up against this tradition of expecting ready-made solutions, and remain remarkably rare"*

—Marcel Smets, *The Contemporary Landscape of Europe's Infrastructures*

*"As much as they have been excluded from the development of the city, architects themselves have retreated from questions of function, implementation, technique, finance, and material practice. And while architects are relatively powerless to provoke the changes necessary to generate renewed investment in infrastructure, they can begin to redirect their own imaginative and technical efforts toward the questions of infrastructure"*

—Stan Allen, *Infrastructural Urbanism, Points + Lines*

The notion of territory is increasingly difficult to define in the contemporary metropolis, largely due to globalized networks of logistics that move people, matter and economics in complex ways that are continually being renegotiated. Simultaneously, the notion of *disciplinary* territory within architecture is also increasingly difficult to identify as the field's expansion now often includes urbanism, landscape, and infrastructural design. This expansion of disciplinary territory reflects the need for a larger skillset for the contemporary architect if they are to address the design of the metropolis — an organization that collectively implicates urbanism, landscape and architecture. Ironically lurking in the background, *infrastructure* — which mediates between landscape and urbanism — has been playing a primary role in the organization of global fields of urbanization. This seminar examines the role, types, organization, and formats of infrastructure through a series of readings and design projects to formulate a new understanding of holistic design. As such, this seminar is situated in response to the design of architecture and infrastructure as solely a self-reflexive, distinct, isolated and formal preoccupation that acts on a singular site. Instead, it explores new opportunities of feedback between divergent systems and scales to project a new organization for the thing we once called 'the city'. Specifically we will look at *organizational* templates such as *fields* and *networks*; *types* such as *soft* and *hard*; and *formats* such as *containers*, *conduits* and *surfaces*. Instead of segregation, this seminar posits that infrastructural coupling can create a richer notion of spatial and disciplinary territory.



**Neeraj Bhatia  
Cornell University  
Department of Architecture**

Spring 2013

Arch 3308/6308: Sp. Tp. in Theory: Territorial Infrastructure

Wednesday 10:10am -12:05pm

142 Sibley Hall



# Historical Analysis: Humorous Architecture

**ARCH 3308/6308 Special Topics in Theory**

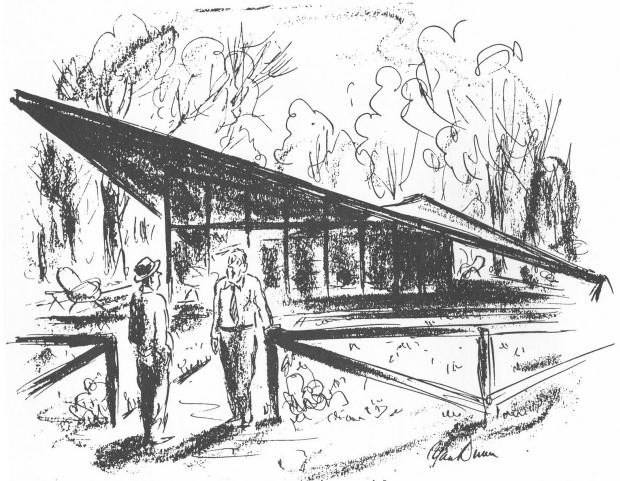
3 credits

Spring 2013

Tuesdays 10:10-12:05

Sibley 142

Mark Morris



"She's gone—said she wouldn't live under the same hyperbolic paraboloid with me."

*Humor can be dissected as a frog can, but the thing dies in the process  
and the innards are discouraging to any but the pure scientific mind.*

E.B. White

**Premise:** This seminar examines different notions of architectural humor from Mannerism to Post-Modernism, from the *architecture parlante* of Claude-Nicolas Ledoux to the “gentle manifesto” of Robert Venturi, from the urban caricatures of Osbert Lancaster to the cartoon diagrams of Leon Krier. The class will begin by exploring categories of humor as established by Freud, Hutcheson, Kant, Hegel, Bergson and Schopenhauer, looking for their architectural equivalents. Early case studies will feature the work of Giulio Romano and Jean-Jacques Lequeu. Later examples will include projects and essays by Philip Johnson, Archigram, Peter Eisenman, Morris Lapidus and Rem Koolhaas.

We will review the role of the folly, temporary entertainment structures erected by the *Menus-Plaisirs* alongside the architecture of fairs, circuses and the carnival. Analysis of architectural sight gags in *opera buffa*, Vaudeville, cinema and television will lead to a final essay assignment. Screenings will include Rowan Atkinson’s documentary “Funny Business: Visual Comedy” and Jacques Tati’s “Playtime.”

Two aspirations prompt the seminar: one is to revisit architectural history with a specific cultural agenda; another is to highlight the capacities of play, humor and satire as productive channels of creativity. The course will feature a special guest lecture by Experimental Psychologist, Professor Barney Beins (Ithaca College). Students with a deep interest in history and writing are encouraged to enroll.

**Texts:** Henri Bergson, *Laughter: An Essay on the Meaning of the Comic* (1900) English translation, 1914.

John Allen Paulos, *I Think, Therefore I Laugh* (New York: Columbia University Press) 2000.

Bruno Taut, “Down with Seriousism,” essay, 1920.

Robert Venturi and Denise Scott Brown, *Architecture as Signs and Systems: For a Mannerist Time* (Harvard University Press) 2004.



*This is a twelve-storey block combining classical neo-Georgian features with the efficiency of modern techniques. The tenants arrive in the entrance hall here, and are carried along the corridor on a conveyor belt in extreme comfort past murals depicting Mediterranean scenes, towards the rotating knives. The last twenty feet of the corridor are heavily soundproofed. The blood pours down these chutes and the mangled flesh slurps into these...*

*Monty Python*



# CHROMA

Lorena del Río

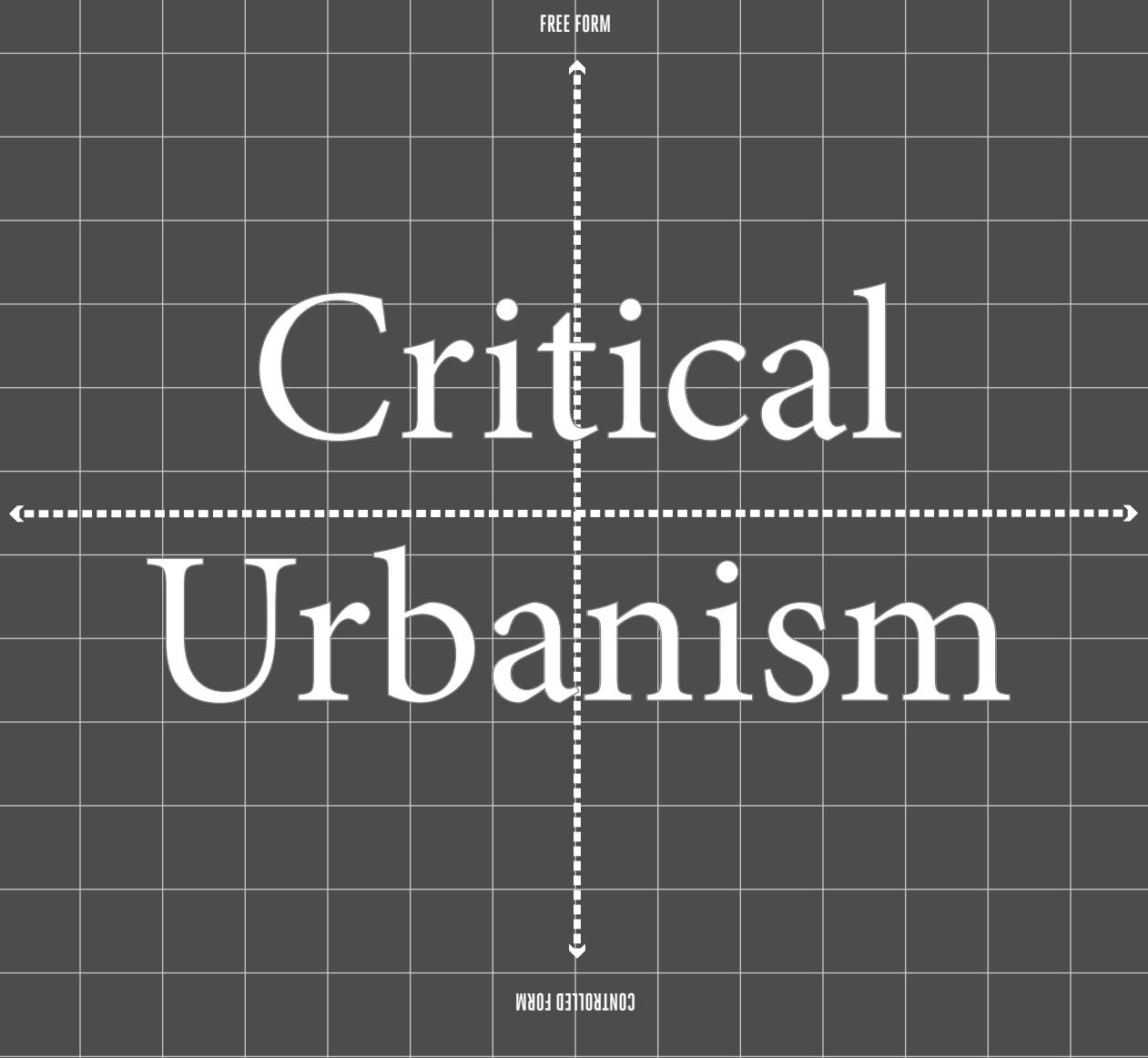
Wednesday 10:10 am - 12:05 pm

The ways in which architects relate to color have changed through history and are constantly changing today. We can find a wide spectrum of the use of color in architecture from the total rejection of it, chroma-phobia, to the arbitrary and abusive use, chroma-hysteria. Often, color is considered superficial, supplementary, inessential, fake or cosmetic, but intentionally used, it can be a potent perceptual tool, offering interesting opportunities in architectural design.

Color perception in architecture is a complex phenomenon influenced by many parameters that go beyond the physical qualities. It has cultural associations and implications that vary from one place to another and that are related to memory and history. It has the power to modify the perception of context and define the identities of cities, sometimes as a consequence of restraints such as local materials, weather conditions or traditional construction systems.

Color can be used as a mechanism to transform the perception of spaces and dimensions. It can articulate and conceal formal elements but also it can render support or counterpoint to architecture features, allowing a plane to retreat or advance, modifying the spatial effect. Also, color can be a method of highlighting the construction process by stressing the presence of an element or making it disappear. Color can be considered an independent layer in design, not being related to program or volumetric composition, but can be also applied with a functional purpose, as a system of orientation, information or identification. These applications of color are based on reason, but frequently color is used for its potential to generate emotion and produce meaning and identity. Color has been described as a bridge between art and architecture.

The course will examine some decisive examples of colorful architecture from vernacular constructions such as the white Mediterranean villages to the work of architectural practices. This analysis will introduce aspects of color theory in order to provide insights into how contemporary architects use color, counting on it as another material and design tool available to them. The study of these case studies will focus not only on color physics, perception and psychology, but also on the different design strategies. In addition, the class will discuss the main manifestos on this topic from Semper's "Preliminary remarks on polychrome architecture and sculpture in Antiquity" to the most recent ones which analyze how artificial colored light, translucencies and transparencies are used to generate a global sensorial experience. This seminar aims to contribute to a better understanding of color in architecture, providing a broad overview and discussion of this topic.



This seminar will debate urbanism's critical function within the discipline of architecture. We will examine urbanism from 1850 to the present day as a flow of ideas that generates specific architectural forms. We will debate the following hypothesis:

Urbanism framed the discipline's political engagement with society.

Urbanism was a form of resistance; urbanism was architecture's criticality.

To test this hypothesis, we will develop an analytic framework based on concepts of uneven development and creative destruction. This framework allows us to move away from a strictly formal reading of the city

to one that sees urban environments as historically, politically and technologically contingent sites. Each week, we will engage in a close reading of key projects and polemics that have shaped the discourse and the discipline. Each meeting will be a vibrant debate over the political motivations and formal desires that intersect in each case.

We will look at projects by Daniel Burnham, Tony Garnier, Le Corbusier, Peter and Allison Smithson, Kenzo Tange, Superstudio, Venturi & Scott Brown, Aldo Rossi, OMA, MVRDV and FOA among others. We will study polemics by Friedrich Engels, Joseph Schumpeter, Neil Smith, Jane Jacobs, Kevin Lynch, Manfredo Tafuri, and David Harvey among others.



# Design in Real Estate Development

Program in Real Estate/Dept. of Architecture

Spring Term 2013

Tuesdays, 10:10 AM - 12:05 PM in 261B East Sibley

CRP 5560/ARCH 3308/ARCH6308

Professor Henry W. Richardson

## Course Objectives

The primary objective of the course is to provide a basic understanding of the importance of design in real estate development. Design is discussed in a broad context including, among others, its relationship to industrial products, interiors, architecture, landscape architecture, and urban design. Special emphasis is placed on the role of the architect and related design professionals in real estate project development, from initial needs assessment through project implementation. A corollary objective is to examine classical and contemporary concepts of value in real estate development. Specifically, the course critiques classical valuation approaches based on discounted cash flow of net operating income (NOI) and discusses contemporary and emerging approaches based on concepts such as the “Triple Bottom Line”, “the Design Dividend”, “Return on Perception”, “Branding”, and the “Bilbao Effect”. The analysis of case studies presented by guest speakers as well as a short team project in real estate concept development examine the methods and procedures employed to achieve quality design that adds value to both the top and bottom lines of real estate projects.

## Course Format/Assignments/Grading

The course generally consists of class presentations and discussions in a seminar format.

Several case studies are presented by guest speakers. Student participation is required through class discussions and individual presentations. Four interim assignments worth 50% of the grade are required in written form and form the basis of student presentations and class discussions.

Class attendance and participation count for 10 percent of the course grade. A final term paper or project is worth the remaining 40% of the final grade.

**Arch 3309/6309**  
**Elements, Principles, and Theories in Japanese Architecture and  
Gardens**



**For early 20<sup>th</sup> century architects** like Bruno Taut, Walter Gropius and Frank Lloyd Wright, visiting Japan and imbibing Japanese design sensibility was both a revelation and a confirmation of much of their thinking regarding the direction of their own work. The course is an introduction to and an analysis of the architecture and gardens of Japan. Interpreting the unique geopolitical situation of Japan, as a sheltering archipelago longing for continental sophistication, will suggest how isolation and borrowings continue to shape the forms of Japanese architecture and gardens. In a related context we will investigate how the revered and ethereal craft of shaping paper, wood, stone and water has transformed the simplest of materials into archetypical constructions. Cultural phenomena such as *ma* (space-time continuum) *oku* (the inner depth) *yohaku no bi* (the beauty of extra whiteness), *shakkei* (borrowed landscapes), and others will be explored to reveal the forces shaping structure and space. Since an understanding of the evolution of social and political discourse in Japan is necessary to fully comprehend the unique meaning of its constructed environment, additional attention will be given to these aspects of the culture—especially the spiritual—as they exert an influence on various expressions of form. Class format will consist of lectures, films, discussions and readings. Two exams will be given during the semester. In addition, each student will be required to complete either a project that represents an exploration of a concept, form, characteristic or influence associated with Japanese architecture and gardens, or a research paper.

**CONCEIVE | DEVELOP | PRESENT**

# **Curating Architecture in the 21<sup>st</sup> Century**

**PROFESSOR ALESSIO ROSATI**

**CORNELL IN ROME**

**SPRING 2013**

Architecture is an increasingly public concern. It is for this reason that buildings, cities, and landscape are ever more the subject of exhibitions, debates, publications, and websites all over the world. Several institutions and companies own architecture collections and the number of architecture museums and galleries is growing larger. By consequence, the role of the curator has been recast: once bound to collecting and preserving artifacts, the curator is nowadays producing meaning, conceiving initiatives, developing research, and presenting his own work before an ever larger and heterogeneous audience. **Curating has indeed become a form of architectural practice.**

**CONCEIVE | DEVELOP | PRESENT**

**Curating Architecture in the 21<sup>st</sup> Century**

combines a theoretical seminar and a hands-on workshop.

The **seminar** will examine:

- the history of the curatorial practice in architectural exhibitions (museums, galleries, pavilions, installations), events (tours, symposia, lectures), and media (books, magazines, websites, blogs);
- the organizational, design and communicational techniques of curating architecture.

During the **workshop** students will:

- conceive, develop, and present an exhibition and its catalogue.

**conceive** (verb \kən-'sēv\)

**Definition** (transitive verb)

to become pregnant with; to cause to begin; to take into one's mind; to form a conception of something; to apprehend by reason or imagination; to have as an opinion.

**Definition** (intransitive verb)

to become pregnant; to have a conception.

**Origin**

Middle English, from Anglo-French *conceivre*, from Latin *concipere* to take in, conceive, from *com-* + *capere* to take more at.

First Known Use: 14th century.

**devel·op** (verb \di-'vel-əp, dē-\)

**Definition** (transitive verb)

to set forth or make clear by degrees or in detail; to make visible or manifest; to treat (as in dyeing) with an agent to cause the appearance of color; to subject (exposed photograph material) especially to chemicals in order to produce a visible image; to elaborate (a musical idea) by the working out of rhythmic and harmonic changes in the theme; to work out the possibilities of something; to create or produce especially by deliberate effort over time; to make active or promote the growth of something; to make available or usable; to make suitable for commercial or residential purposes; to move (as a chess piece) from the original position to one providing more opportunity for effective use; to cause to unfold gradually; to expand by a process of growth; to cause to grow and differentiate along lines natural to its kind; to become infected or affected by something; to acquire gradually;

**Definition** (intransitive verb)

to go through a process of natural growth, differentiation, or evolution by successive changes; to acquire secondary sex characteristics; to become gradually manifest; to come into being gradually.

**Origin**

French *développer*, from Old French *desveloper*, *desvoloper* to unwrap, expose, from *des-* de- + *enveloper* to enclose – more at. First Known Use: 1750.

**pre·sent** (verb \pri-'zənt\)

**Definition** (transitive verb)

to bring or introduce into the presence of someone especially of superior rank or status; to introduce socially; to bring (as a play) before the public; to make a gift to someone; to give or bestow formally; to lay (as a charge) before a court as an object of inquiry; to bring a formal public charge, indictment, or presentment against; to nominate to a benefice; to offer to view; to bring to one's attention; to act the part of someone/something; to aim, point, or direct (as a weapon) so as to face something or in a particular direction.

**Definition** (intransitive verb)

to present a weapon; to become manifest; to come forward as a patient; to make a presentation.

**Origin**

Middle English, from Anglo-French *presenter*, from Latin *praesentare*, from *praesent-*, *praesens*, adjective.

First Known Use: 14th century.

**FOR HUNGRY EYES AND THIRSTY EARS ONLY**

COLLEGE of ARCHITECTURE, ART & PLANNING  
DEPARTMENT OF ARCHITECTURE

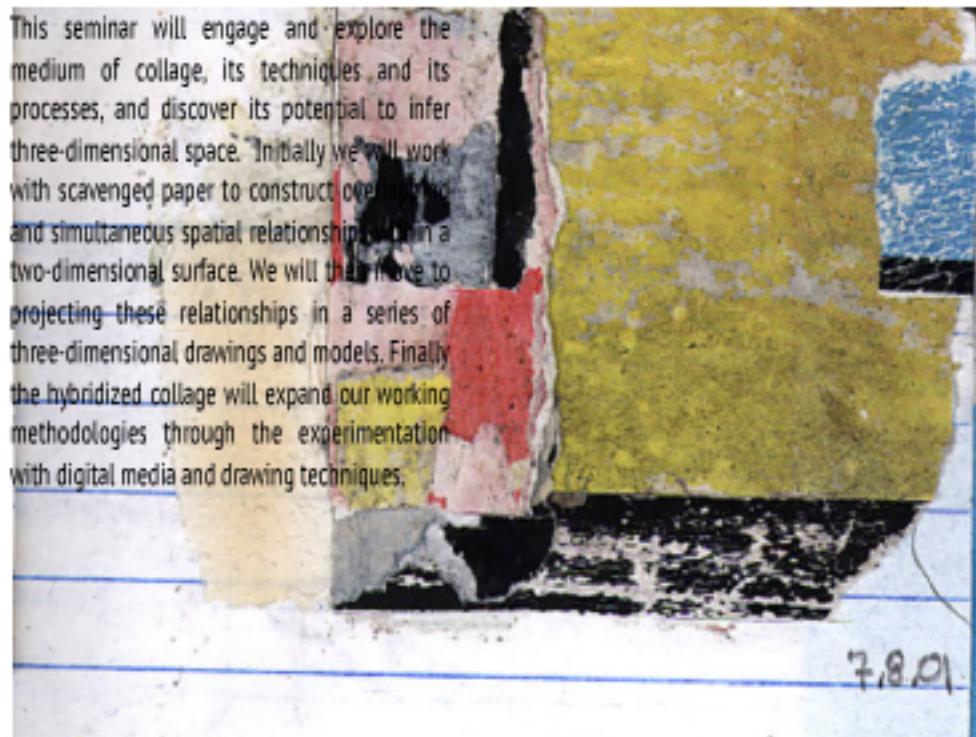
**VISUAL  
REPRESENTATION  
ELECTIVES**

SPRING 2013

CORNELL UNIVERSITY DEPARTMENT OF ARCHITECTURE  
ARCHITECTURE 4509/6509 SPECIAL TOPICS IN VISUAL REPRESENTATION  
**COLLAGE**

SPRING  
2013

This seminar will engage and explore the medium of collage, its techniques and its processes, and discover its potential to infer three-dimensional space. Initially we will work with scavenged paper to construct overlapping and simultaneous spatial relationships upon a two-dimensional surface. We will then move to projecting these relationships in a series of three-dimensional drawings and models. Finally the hybridized collage will expand our working methodologies through the experimentation with digital media and drawing techniques.



**PROFESSOR ANDREA SIMITCH**

"....the material chosen, the protagonist in the act of collage, must be embedded with a critical incompleteness and willingness to be modified, a lack of absolute resistance. The material itself is a shameless accomplice in the eternal re-projection of context. Collage is neither a closed nor a final act. It is a continuously incomplete act.....It argues for a loss of control, for the amplification of the sensual, for an awakening to the unexpected, the found, the hidden, the neglected, and the discarded, all saturated by the potential of re-imagination. It rejects the already known, the complete, the fixed, the controlled..."

TUESDAYS 12:20 - 2:15 RAND 202  
PRE REQUISITE ARCH 1501/1502  
OR  
ARCH 5511/5512  
PERMISSION OF INSTRUCTOR

What do we mean when we say fieldwork? What sense of field, and what performance of work? And, if in the field, by what methods and means? What determines their failure or success? If something is observed, gleaned, or taken away, what are the promises and problems of its documentation and synthesis? And what formats might complicate or elucidate such an aesthetic project?

The course inspects the performances, politics, and subsequent representations of fieldwork, with a look at seminar discussions, a rich variety of relevant and written and enacted art, design, theory and social science. We will explore the relation between the *out there* of work is enacted, culminating the field and the *in here* in its appropriate (re) presentation.

The seminar convenes weekly, building itself up and presentation, parasitism, institutional critique, low theory, documentary, drawing, Handke, P Keiller, C Kubisch, paradigms of success and failure, literature and other wieldings of language, modes Varda, F Wiseman, architects Readings, bookworks, images, photos, films, etc. from

of each participant where a field is identified, and a

C Akerman, L Almarcequi, L Baumgarten, J Cardiff, A Carson, M Czenki, J Halberstam, P

M Kwon, S Meiselas, J Rendell, A Sekula, R Solnit, H Steyerl, A

and others.



L Baumgarten, *Amazonas-Cosmos 1969/1971* (2008)

# DIGITAL MODELING AND FABRICATION FOR INDUSTRIAL DESIGN

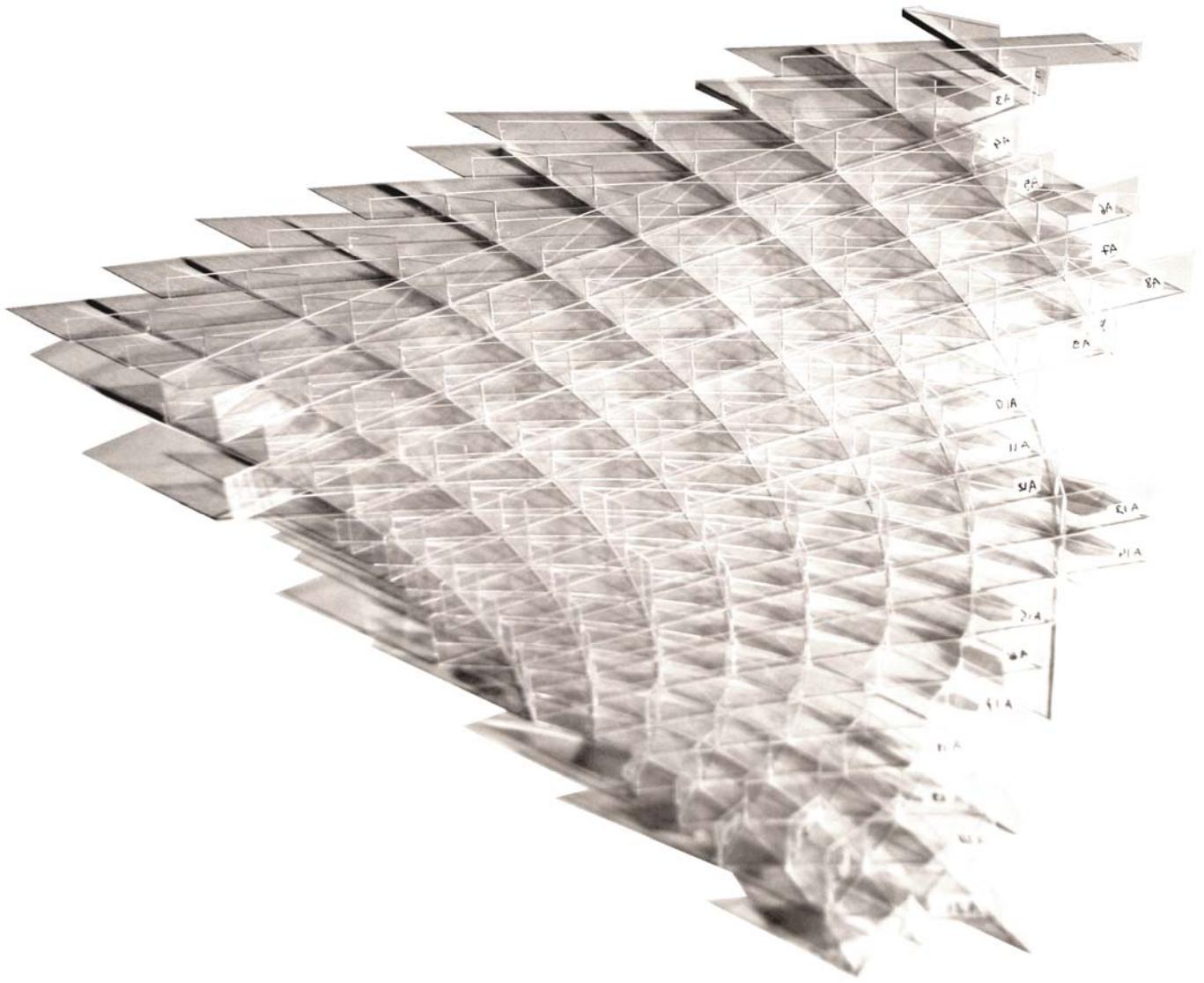
SUSTAINABLE, ECOLOGICALLY SENSITIVE/ INFORMED PRODUCTS

CORNELL AAP  
ARCH 4509/6509: SPECIAL TOPICS IN VISUAL REPRESENTATION  
SPRING 2013  
VISITING LECTURER: IVAN PEREZ-ROSSELLO (MINIWIZ)  
MONDAY 10:10am – 12:05pm.

The course explores “technology based industrial design” as a relevant discipline within the architecture profession. The semester is divided into two training components. The first sequence of exercises immerse the students with the digital technology tools and the sophisticated technical skills necessary to use 3-dimensional CAD software to construct, visualize, and analyze virtual models. Lectures review relevant historical case studies regarding the evolution of product design, digital technology influence, manufacturing advancements, transportation logistics, regulation codes, and market trends.

Classroom work is tiered to learning the creation and visualization of object geometries, surfacing, as well as analytical modeling through Workshops in Solidworks [3-dimensional engineering software] and Maxwell Render [reality base rendering software] as digital design tools. The second component challenges students to apply these skills into a dense practical design problem focusing on industrial fabrication. Students gain awareness of the technical difficulties constraints as well as advantages of industrial manufacturing processes linked to digital design and architecture.

The focus of the semester will be on the sustainable products. Throughout history, architects have played a major role in designing the components, assemblies, and interior elements that define the totality of buildings. Today with raised public awareness and consciousness of the harmful effects that construction has in our built environments, architects have to question the impact of products within architecture. Therefore, this course defines creatively the boundaries of sustainable product design with digital explorations. Students challenge the conventional design process by using software to optimize product design. The skills, techniques, and case studies from the first training component aid students in formulating a context of values, benchmarks, and goals to define the areas of optimization of their design proposals. Finally, throughout the course students acquire necessary skills to formulate a comprehensive scientific approach into successfully designing sustainable products.



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.

In the vast domain of the relationship between order and disorder, we will try to find out the hidden rules behind certain solutions, specially built precedents, and the architectonic meaning behind certain concepts. We will look at nature, art, science and mathematics to extract ideas (not solutions) and interpret them within the architecture culture.

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. Special Topic in Visual Representation. 3 credits**  
**Tuesday 2.30-4.25pm. Rand 202. Cornell University AAP. Spring 2013**  
**Instructor Maria Hurtado de Mendoza, visiting critic**

\*image: competition model for the new national library in Ljubljana, 2012. estudio entresitio

## **CROSS CUTS\_ Cinematic Strategies of Representation**

ARCH 4509/6509: Special Topics in Visual Representation

Thursdays 2:30\_4:25

142 E. Sibley

Spring 2013

### **INSTRUCTOR**

*Nikole Bouchard*



*"We are surrounded today, everywhere, all the time, by arrays of multiple, simultaneous images. In the streets, airports, shopping centers, and gyms, but also on our computers and television sets. The idea of a single image commanding our attention has faded away. It seems as if we need to be distracted in order to concentrate..."*

*Beatriz Colomina\_Enclosed by Images: The Eameses' Multimedia Architecture*

### **COURSE DESCRIPTION**

Architecture, like the world, is constructed from a seemingly endless number of concurrent worlds, subjectivities, temporalities, realities and value systems. Architecture is understood and projected through medium. Medium is how we conceptualize a project. To better define what architecture can be and do in a hyper-mediated world, we may turn to cinematic forms of representation.

This course will examine selected films as if they were works of architecture and imagine architecture as film. From this analysis we will develop creative and productive approaches for mapping contemporary spatial scenarios by exploring different *sites (of varying scales and complexities)* and the rich interplay between context, conditions, circumstance, environment and data. The medium for this exploration will be primarily video.

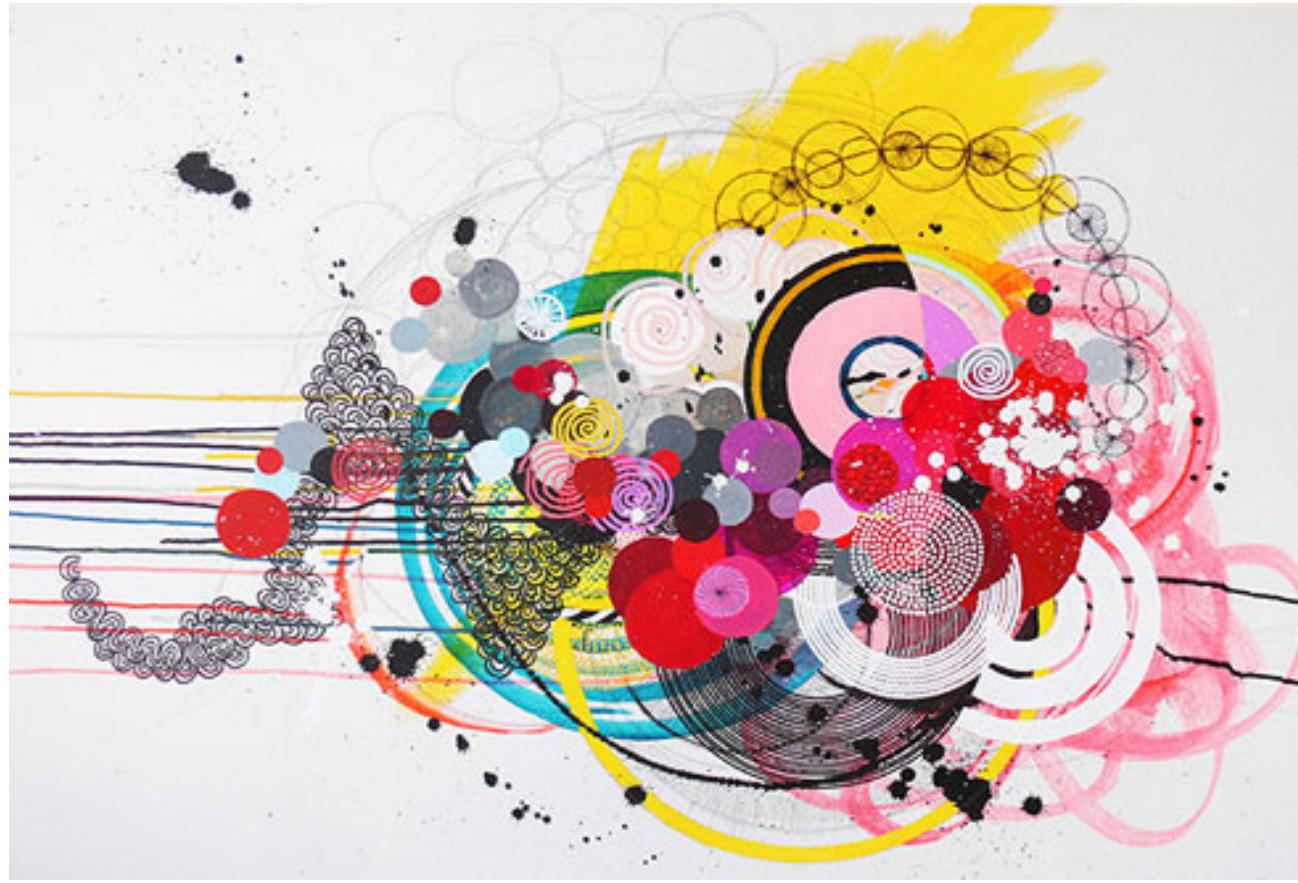
The perception and ideas of architecture and cinematic space have played an ongoing role in the history and cultures of visual representation. The contemporary discourse of architectural space incorporates ideas of cinematic space by engaging with time, scale, frame, cut and narrative structures - investigating new interrelating layers and perceptive modes of different kinds of time and space.

Cinema has the ability to capture the dynamic forces of mutation and disruption. This course examines evolving functions of time and space within architecture and the cinematic media. Students will both analyze and produce cinematic constructions as means to explore, observe, experience and deploy time-based conditions as integral systems of space and time embodied in the representation of architectural ideas. This is a design seminar with an emphasis on experimentation and the integration of diverse analytical methods. The results are unpredictable.

Spring Semester 2013

# Urban Storytelling

## The Representation of City through Mapping



**Arch 6509/130**  
**Tue: 9:00AM-12:00AM**  
**50 W. 17th Street**  
**AAP\_NYC**

This course will examine cartographic representation of physical and imagined phenomena through your personal encounters with New York City.

Urban space and cartographic space are inseparable from each other. Long affiliated with the planning and design of cities, maps have been instrumental in the creation of lived space. However, mapping differs from planning as it entails searching, finding and unfolding complex and latent forces. Mapping, from that point of view is a generative act that engenders new relationships amongst otherwise disparate parts.

A particularly important aspect of mapping in this regard is the acknowledgment of the map maker's personal participation and engagement with the cartographic process. That means, the act of orchestrating and formulating maps is based on the mapmaker's particular imagination and knowledge—it is a celebrated part of the whole procedure. As a motorcyclist becomes one with the motorcycle, the mapmaker also becomes one with the map. Through this kind of symbioses, the author of any given map will open up new possibilities to see, discover and engage him/herself with urban space. Maps from that point of view could function as imaginative wings—without repeating Daedalus fatal design—to transpire us into unknown territories beyond the furthest reaches of our imagination.

The primary source material for this course will be your personal engagement with New York City. You will take a variety of different journeys through the city and will explore a range of different mapping methods using various media and recording devices to record the voyages you took.

The course will be divided into individual dialogue, student presentations, lectures, and critiques with invited guests. You are required to present the work visually and verbally in order to instigate a discussion/critique about the ideas of your work.

Class attendance is crucial to coordination of the exercises and the presentations. It will count substantially in the course grading criteria.

**Petra Kempf**



Attic, Grand Central Terminal, 1993 | Invisible New York © Stanley Greenberg

# Drawing from the City

with Visiting Critic: **Luben Dimcheff**

**The Cornell AAP | NYC elective drawing studio course has two primary goals:**

1. To advance the students' of architecture ability to navigate seamlessly between conventional orthographic drawings [such as plan and section] and experiential 3d constructs [perspectives] that capture spatial and ephemeral qualities of an existing or imagined environment. By analyzing orthographic documentation and by direct observation and recording of a curated set of interior and urban spaces, the students would be expected to produce detailed, evocative and inventive 3-dimentional simulations in both analogue and digital methods, developing further their facility to visualize, represent and re-imagine space, materiality, scale, light, sound and time.
2. To enable AAP students in New York City to engage the City and its architecture by providing a structured platform to study unique and significant urban and civic spaces via directed analytical observation, creative recording and advanced representation.

In addition to advancing drawing skills and the production of insightful, carefully executed on-site and in-class studies, a dedicated sketchbook and a set of final project images, the goal of this semester-long workshop is to strongly encourage and enable students to explore their own design ideas and those ideas' iterations in the core design studio and throughout the students creative careers and professional practice.

**Fridays 3pm - 6pm | Location varies**

For details, prerequisites and schedule see full syllabus or contact Luben Dimcheff via **lbd4@cornell.edu**

COLLEGE of ARCHITECTURE, ART & PLANNING

DEPARTMENT OF ARCHITECTURE

**BUILDING  
TECHNOLOGY  
ELECTIVES**

SPRING 2013

D E A 4 2 2 0  
A R C H 4 6 0 1

## Ecological Literacy and Design

SPRING  
2013

This course is for those who care about how they will affect the biophysical world as citizens and as designers. The course objectives are to develop sensitivities to environmental issues, create conceptual frameworks for the critical analysis of these issues, and through participatory approaches to learning, demonstrate how ecological literacy can transform the practice of design, regardless of scale.

T-Th 10:10-12:20, three credits, 445 Statler Hall, Professor Jack Elliott



# CONCRETE SENSE

**Arch 4605/6609: Special Topic in Construction**

Room: TBA

Wednesdays 10:20 – 12:20

**Instructor: Iñaki Carnicero**

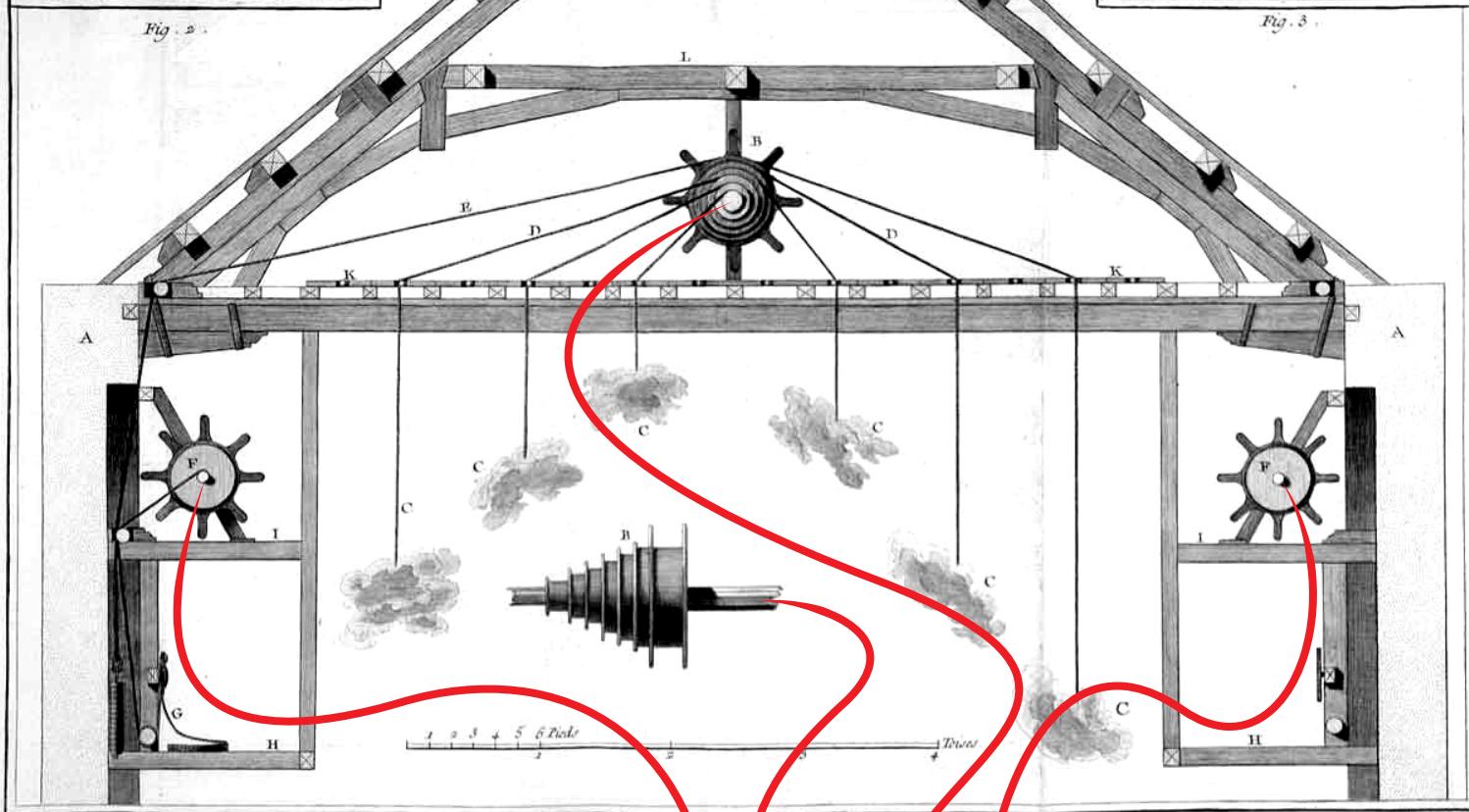
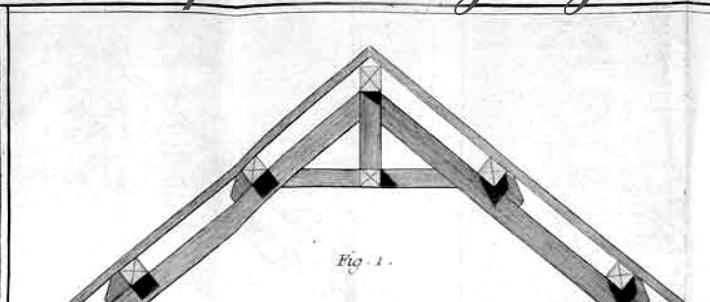
Concrete is the second most widely consumed substance on Earth after water. The paradox about using it in construction is the inevitability of dealing with two different stages during the construction process, liquid and solid. Whatever character concrete may acquire in its fabrication comes not from the material itself, but rather from the tectonic figure imposed upon its form in the casting process.

Interest in concrete has varied over the ages, from its original use in Roman architecture as a structure cladded with masonry to present day, where it is commonly used as an exposed material. Any color can be added to the mixture and almost any texture can be printed on its surface.

The word concrete comes from the Latin word "concretus", which means compact or condensed and refers directly to a physical property. If we also take into account its seemingly monolithic quality, we have an exciting substance with which to experiment with perception aspects such as density, mass, weight, lightness or thickness.

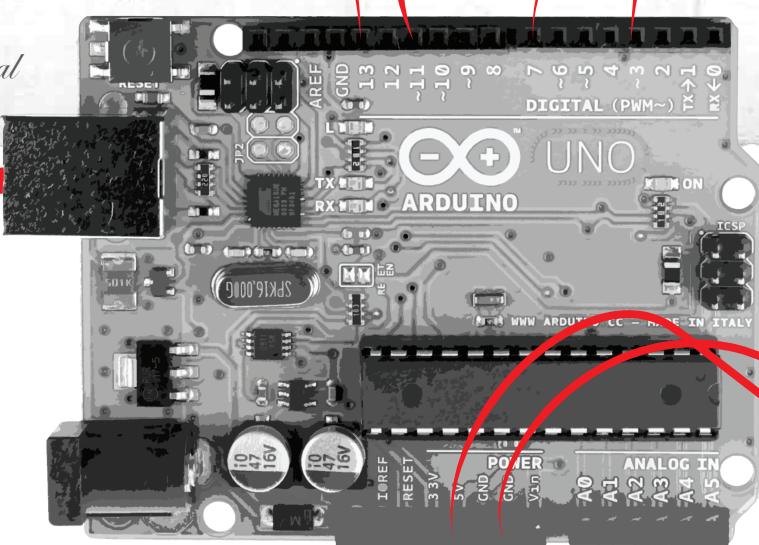
The aim of this seminar is to explore and analyze some of the physical characteristics of this unique material and study possible solutions to apply these concepts in architecture. By creating concrete models, we will promote discussions that will cover design intentions and the constraints presented by the material and construction methods.

# Sense, Process & Respond: Designing Artificial Ecologies



Arch 4619  
special topics in environmental  
systems and conservation

Fri. 10:10-12:05  
205 Rand Hall  
prof. K. Pratt

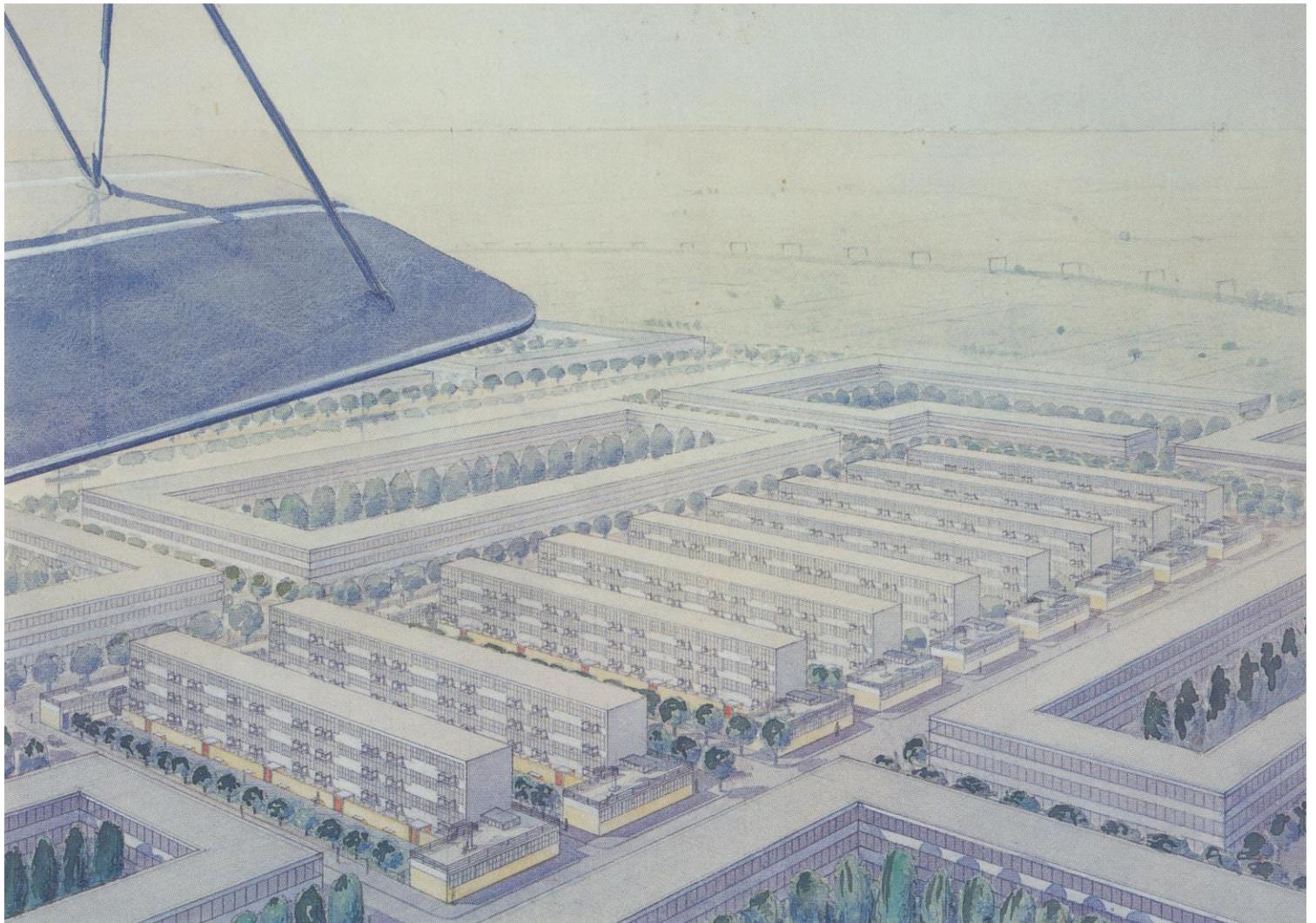


COLLEGE of ARCHITECTURE, ART & PLANNING

DEPARTMENT OF ARCHITECTURE

**HISTORY of  
ARCHITECTURE & URBAN  
DEVELOPMENT**

SPRING 2013



## Spring 2013 Arch 3808 Modernism

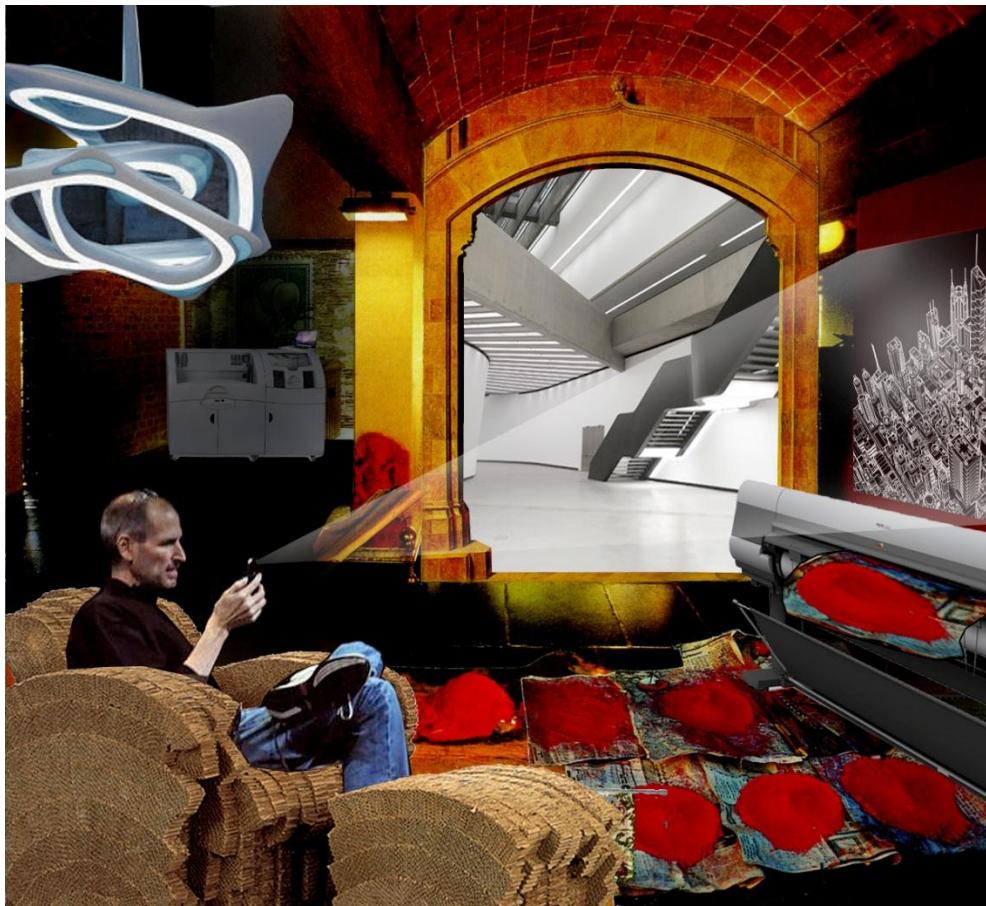
Thursdays, 10.10-12.05      261B Sibley

Christian F. Otto      [cfo1@cornell.edu](mailto:cfo1@cornell.edu)

**This course** examines critical contexts of the modernist built domain during the first half of the 20th century. Built and theoretical work will be considered for individuals, groups, and institutions, from Frank Lloyd Wright and Le Corbusier, to the Futurists and de Stijl, to the Bauhaus and Vkhutemas. Subjects, topics, and issues will be addressed within a chronological framework. The architecture and urban design that we will consider is compelling and complex. To understand it requires focus; to engage it is to know yourself and the world differently.

The course is based on five essential **requirements** intended to investigate the materials from diverse viewpoints throughout the semester: to review the readings for each class before attending it; to closely read each Sources assignment as scheduled; to fully participate in class deliberations; to prepare a written paper as assigned; and to engage in a concluding exercise.

**The textbook** for the course is Alan Colquhoun, *Modern Architecture*, New York, Oxford, 2002 (Oxford History of Art), which should be purchased. All texts are on course reserve in the Fine Arts Library.



Donald Silberman, "St. Steve Jobs in His Study" (after David Wild's St. Jerome in the Sarabhai House, *Fragments of Utopia*)

**ARCH 3819 – SPRING 2013  
ALONG THE EDGE OF THE PHYSICAL AND VIRTUAL  
DESIGN AND VISUAL RESEARCH IN THE DIGITAL ERA:  
SPECIAL TOPICS IN HISTORY OF ARCHITECTURE AND URBANISM**

**OYA RIEGER AND MARY N. WOODS  
T/Th 2:30-4:25, 3330 BALCH  
PERMISSION OF INSTRUCTORS  
REQUIRED**

**EMAIL [mnw5@cornell.edu](mailto:mnw5@cornell.edu) explaining how your background and own research agenda intersect with  
the course as described below**

Design research involves searching for new knowledge, insights, inspirations, and ideas about built environments. Digital media are increasingly augmenting the human-sphere and influencing these cultural, social, and creative processes. This theoretical, historical, and speculative lecture course explores the role of digital technologies on research in the design disciplines. The objective is to promote a critical understanding of the qualities of digital media as well as the social and personal contexts of their use and interpretation. The course will unpack and problematize the role of research in creative and academic design environments through such issues as digital fluency, media ethnographies, public spaces, design strategies and tactics, sustainability, and digital divides of class, race, and gender. Design projects require a thorough consideration of not just how people will use them but how various material, social, ethical, and historic pieces integrate into the overall space. Within this context, the goal here is to foster critical thinking about digital cultures and how to make sense of changes triggered by new media. The focus will be on qualitative research methods and strategies in understanding social, cultural, and historic phenomena. The course aims to position digital and analog environments as seamless and complementary ecologies rather than viewing them as dichotomies. Readings, discussion sections, research projects, guest speakers, and on site- visits.

# ARCH 3819/LANAR 5250

## History of American Landscape Architecture

### Spring 2013



This course examines the development of landscape architecture as a distinctive expression of the American experience from the early sacred and communal land manipulations of the Native Americans through to Thomas Jefferson and on into the present. The course traces the influences of the physical landscape, the cultural attitudes and assumptions of democracy, technology and Capitalism, and the immigrant baggage of memory on the form of urban parks, world' fairs, private and corporate estates, campuses, suburban and public housing, transportation planning, recreation grounds and other contemporary aspects of open space design in which landscape architects have made significant contributions.

Course requirements include 1) a midterm and final exam; 2) a sketchbook documenting the work of a significant American landscape architect, a typical genre associated with the American tradition and a specific landscape detail.

Leonard Mirin  
Meets Tuesdays and Thursdays, 12:20 – 1:10  
3 Credits



## Arch 6803 Seminar in the History of Theory: City Scripts

Spring 2013 4 credits

Fridays 10.10-12.05 144 Sibley  
Christian F. Otto cfo1@cornell.edu

Theories about the city in the 20<sup>th</sup> century take the form of book-length manifestos, graphic series, and proposals created in response to competitions and commissions; they exist in theoretical form or as partial fragments of a collaged built environment.

A semester of reading and discussion will consider theoretical urban tracts from the 20<sup>th</sup> century, including the City Beautiful Movement, modernist manifestoes, proposals of Team X, the Situationists, and Archigram; texts by Jane Jacobs, Aldo Rossi, Robert Venturi, and Colin Rowe; the literature of New Urbanism, and contemporary theorists including Rem Koolhaas and Adriaan Geuze.

In a semester of intensive reading and analysis, we will probe the contours of this territory together with contemporary commentary on it. Our purpose will be to understand how each of these proposals is prescriptive, and how they may be connected to actual city building. Participation in the seminar includes engaged involvement in seminar discussions and brief written responses to each script each week.

# archi • pop

20<sup>th</sup>-century architecture as mediated by popular culture

*tabloids/television/trends/tourism  
film/photography/fiction/fads*

professor medina lasansky

arch 6819, 4 credits

mondays 9:05 – 11:00

\*\*this is a graduate level seminar, and enrollment requires the professor's permission\*\*



The popular mediation of architecture gives meaning to form. The public is introduced to canonical architecture as well as everyday manufactured vernacular forms through a range of mass media and in the process is taught to recognize, desire and consume forms. As a result, mass media is an essential architecture material. This course will critically analyze a range of mass media from advertisements to the James Bond film genre in order to create a more nuanced and complete understanding of 20<sup>th</sup>-century architecture.

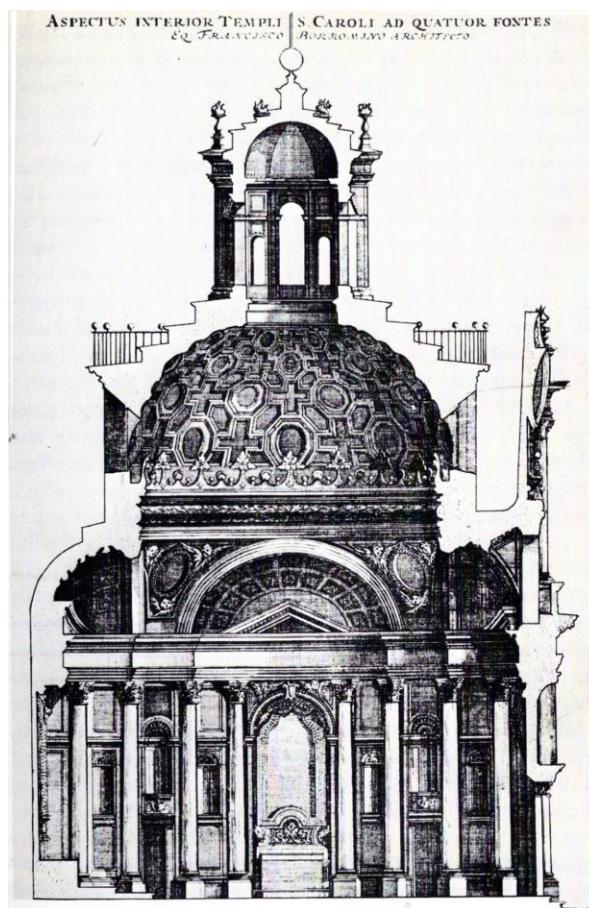
SPECIAL TOPICS IN THE HISTORY OF ARCHITECTURE: URBAN DESIGN,  
ARCHITECTURE AND ART IN RENAISSANCE AND BAROQUE ROME  
(ARCH 3819-120)

PROFESSOR JEFFREY BLANCHARD  
CORNELL IN ROME  
SPRING 2013

Offered on-site at Cornell in Rome, this course focuses on the Renaissance and Baroque phases (15<sup>th</sup>-18<sup>th</sup> 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 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.



ARCH 3820  
Topography & Urban History of Ancient Rome  
Jan Gadeyne

ROME

# NEW YORK AS INCUBATOR OF 20TH-CENTURY URBANISM

## FOUR URBAN THINKERS AND THE CITY THEY ENVISIONED

ARCH 6819 | CORNELL AAP NYC | SPRING 2013 | VISITING LECTURER JOAN OCKMAN



This course is set up as a debate among four urban thinkers whose conflicting visions of the modern city were shaped by their response to New York's urban development: Lewis Mumford (1898–1990), Robert Moses (1888–1981), Jane Jacobs (1916–2006), and Rem Koolhaas (1944–). We will explore the issues that preoccupied each, from civic representation and ecology to infrastructure, community, and urban experience. Focus will be both on the role of the "urban intellectual" in the production of architectural discourse and on specific historical contexts. New York has been called the capital of the 20th century. Our task will be to assess the ongoing relevance of each thinker's ideas to today's city.

COLLEGE of ARCHITECTURE, ART & PLANNING  
DEPARTMENT OF ARCHITECTURE

**ARCHITECTURE,  
CULTURE & SOCIETY**

SPRING 2013



British Embassy  
Astana



NEW ZEALAND  
Embassy BERLIN  
TE AKA AORERE



EMBASSY OF INDIA  
MONGOLIA



Embassy of the Kingdom of Belgium  
in Tel Aviv



EMBASSY OF UZBEKISTAN IN LONDON



Royal Thai Embassy  
Copenhagen, Denmark



Embassy  
of the Federal Republic of Germany  
Pretoria



South African Embassy  
Seoul



Liberté • Égalité • Fraternité  
RÉPUBLIQUE FRANÇAISE  
Ambassade de France en Irlande

# Cultural Studies in Architecture: Globalization and the Design of Embassies

## ARCH 4408 Special Topics in Architecture, Culture & Society

3 credits

Spring 2013 • Thursdays 12:20-2:15 • Sibley 261B  
Mark Morris

*Cultural Studies in Architecture is a field of empirical and theoretical scientific interest and application—explicitly not one more subdiscipline, but an open thematic realm. Cultural Studies in Architecture invite us to theorize the built environment in ways that are not obscured by authorized ideologies or canonized practices. Architecture defines the association's place in the world, whereas Cultural Studies, a set of methods and ways of theorizing as much established as contested and varied, contribute to mirroring the perspectives of life and living.*

*International Association for Cultural Studies in Architecture*

**Premise:** This course examines key issues in the practice of architecture across the globe. By studying the socio-political role and design of embassies, we find diverse representations of national identity, the framing of ethnographic traditions and the nesting of one culture within another. What does the design of ambassadorial complexes say about a nation-state's architectural and urban customs? How do embassies – both historic and contemporary – showcase social ordering systems, notions of indigenous craft and artistry? Why does the embassy constitute a unique typology and how does that type signify sovereignty and maintain security while projecting a sense of connectivity with each host country?

**Methodology:** We will look at a broad range of embassies (including unrealized proposals) with attention given to the interplay of Western and non-Western examples and sites. Case studies found in and sponsored by nations in South America, Africa, the Middle East and Asia will have our particular focus. Students will each elect to study and present reciprocal pairs of embassies; for example, the Indian embassy in Brazil and the Brazilian embassy in India. These pairs will constitute a comparative analysis and lead to a final essay assignment.

**Texts:** G.R. Berridge, *Embassies in Armed Conflict* (NY: Continuum Group, 2012). Elizabeth Gill Lui, *Building Diplomacy: The Architecture of American Embassies* (Los Angeles: For Stops Press, 2004). Liane Lefaivre and Alexander Tzonis, *Critical Regionalism: Architecture and the Identity in a Globalized World* (London/Munich: Prestel, 2003). Jane Loeffler, *The Architecture of Diplomacy: Building America's Embassies* (NY: Princeton Architectural Press, 2011).