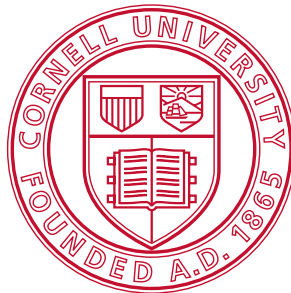


COLLEGE *of* ARCHITECTURE, ART & PLANNING
DEPARTMENT OF ARCHITECTURE

**SPRING 2014
ELECTIVE COURSES**



Cornell University

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

**ARCHITECTURAL
THEORY ELECTIVES**

SPRING 2014



architecture's geographies

spatializing discourse,
practice & materiality

Arch 4408/3308/6308 | Spring 2014
Sp. Tps. in Archit. Cult. & Soc. & Theory
Th 10h10 -- 12h05 | 3 cu
Foster (jf252)

It is generally accepted that *architecture produces space*; less well recognized is how *space produces architecture*. Multiple aspects of architecture— what is built and where, what structures look like and how they are made, as well as how they are used, experienced and ‘mean’ — are shaped by processes that link physically-definable and socially-constructed spaces to each other. These kinds of relations are the domain of geography, sometimes misconceived as being primarily about maps and mapping, but actually a pluralistic discipline concerned with spatial processes that affect where things occur, how, and why.

Most geographical scholarship on architecture has sought to explain how certain architectural forms come to be in certain places. Either, the materiality of buildings are seen as evidence of wider socio-economic processes and morphological conditions, or their formal qualities become a point of departure for studies of cultural meaning, in which the building becomes a ‘sign’ in a semiotic system, or a ‘manifestation’ of an imaginary geography. Today, such empirical geographies are giving way to more dialogical analyses of how built environments are ‘produced’ (ie. commissioned, designed, built and maintained) and ‘consumed’ (ie used, perceived and assigned meaning). These ‘new geographies of architecture’ emphasize how the conceptualisation and production of architecture is shaped by global networks of capital, skill, and representation, of design discourse and practice, and of taste cultures, as well as architectural typologies’ susceptibility to hybridization through worldly encounters in, between and across spaces. These geographies also highlight *local* understandings generated by the social practices through which buildings are inhabited, and by the articulation of cultural imaginaries and material ecologies by trans-local networks of knowledge and technology. This approaches the scale, if not the formalistic way, some designers believe interventions in the built environment ‘act spatially’ to construct a sense of place (ie. ‘critical regionalism’).

This suggests that any analysis of a design project that seeks to take seriously the ‘relations between physical environments and people’ needs to tease out connections between *macro*-, *meso*- and *micro*-level geographical articulations. In this seminar, we will refer to all these scales to reconceive the making, movement and meaning of built forms in space and time, and to develop an expanded conception of ‘architectural agency’. We will discuss the individual agency of professional designers and patrons, and structural agency of political, economic and regulatory regimes, but the focus will be on how these agents work with/in technical, discursive, and material practices that configure built environments as formations stitched into multi-scaled, multi-sited networks. We will also explore the ‘semiotics of materiality’ suggested by ANT and more-than-representational theory, to think about how architectural projects become hybrid assemblages of the human and nonhuman.

In initial classes, students will be expected to read, and discuss ca. 50pp. of text each week. In the second part of the semester, students will compile presentations that draw on class readings, and combine research and mapping to analyze a recent example of *geographic space* generating, structuring, or unsettling the ‘production’ and/or ‘consumption’ of an architectural or urban project, condition or trend. This research will be condensed into an illustrated 3,500 word final paper. The course is open to upper level undergraduates & graduate students in Architecture, as well as Landscape Architecture, Urban Studies, Planning and other disciplines, with instructor’s permission. Class size will be limited to 16 students.

ARCH 4408 Special Topics in **ARCHITECTURE, CULTURE AND SOCIETY**
ARCH 3308/6308 Special Topics in **THEORY**
Tuesdays 10:10-12:05, Sibley 261B
Dr. Mark S. Morris



EX LIBRIS

ARCHITECTURE + WORLD LITERATURE

There is no surer foundation for a beautiful friendship than a mutual taste in literature.

P.G. Wodehouse

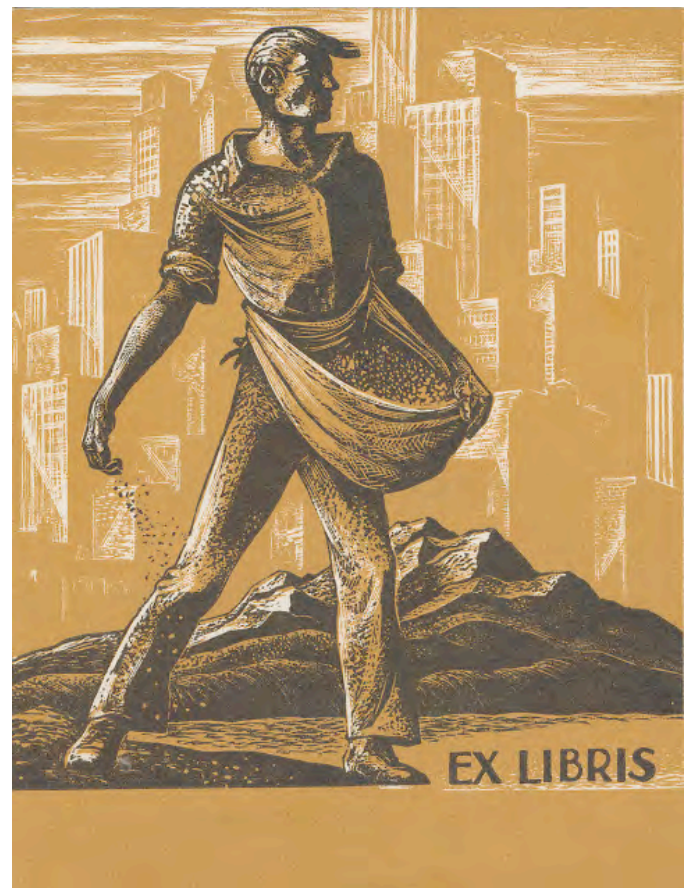
Premise: An architect's book club with an ambitious agenda, this course will examine the concept of the architectural narrative across diverse literary traditions – including the Americas, Europe, Asia, Africa and the Middle East – and seek out how the treatment of architecture in fiction represents cultural, national and social identities. As a central theme of architectural design, history, theory and criticism, we will explore how narratives are deployed in studio, in our project presentations, as part of client relations, as a frame for our travels and study of precedent. Gothic novels, crime genre, period drama, new and science fiction will all feature. We will pinpoint where architecture features in the plot, as a setting, as a foreshadowing element and as surrogate character in a number of novels, building an illustrated architectural literary anthology.

Content: The course features lectures followed by presentations and group discussions. Basic research skills will be reviewed. Students will gain an appreciation for a broad range of literature that highlights our deepest connections to the built environment. The material is intended to enhance other coursework, particularly studio. This course also aims at rounding off architecture students' liberal arts and humanities education; making us more creative and connected human beings.

Objectives:

- introduce students to methods of critique clustered around the concept of narrative
- provide a survey of architectural world literature and basic methods of analysis and critique
- frame architectural history as a cultural discourse and highlight architecture's popular reception (in fiction) from the late-1700s to today

Textbook: Frank, Ellen Eve. *Literary Architecture: Essays Toward a Tradition* (Berkeley: University of California Press, 1983).



CONTEXTS: NICHE TACTICS AND THE POSSIBILITY OF UGLINESS

Arch 3308/6308

Special Topics in Theory

Thursday 2:30-4:25pm

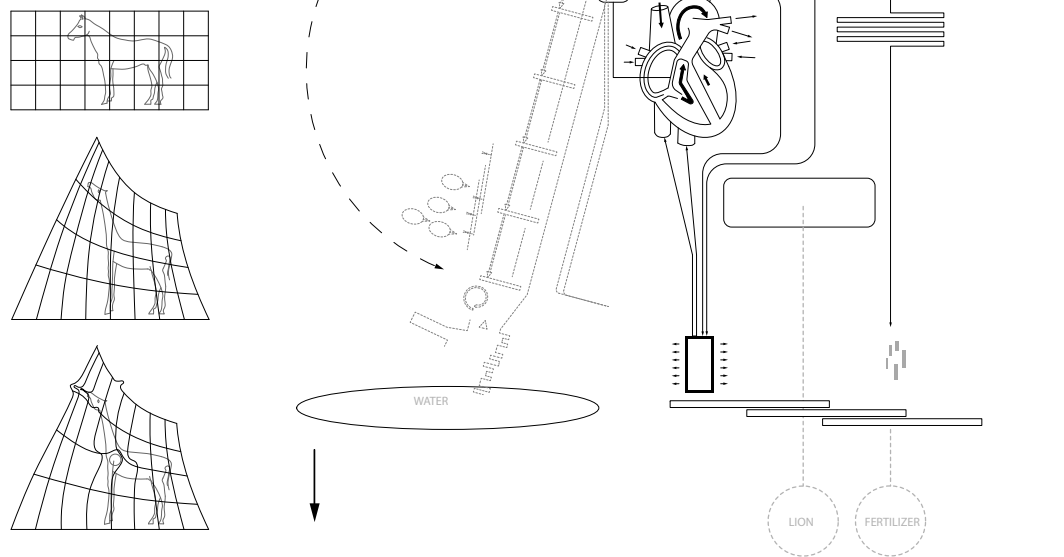
142 Sibley Hall

B.Arch/M.Arch

Instructor: Caroline O'Donnell

Contact: cao53@cornell.edu

Credits: 3



Contexts will investigate the relationship between architecture and its context from a new perspective: that of the ecological niche. In aligning the organism's evolutionary relationship with its environment, with that of architecture, we will revisit key moments in which the relationship between architecture and its environment was particularly productive or abrasive, including the Picturesque Movement, Contextualism, Critical Regionalism, and Parametricism as well as investigating specific examples in architecture, from Palladio's villas to Peter Cook's Kunsthhaus in Graz, and in urbanism from Francesco De Marchi's Renaissance City Plans to Le Corbusier's Plan Voisin. In addition to evolution theory which forms the foundations of the seminar, we will make a few necessary sojourns into contextual moments in film theory, linguistics, and the joke. Finally, we will engage with issues that are inevitable consequences of niche-tactics, which is to say, asymmetry, ugliness, monstrosity, and so on.

As well as being reading and discussion based, the seminar will develop and culminate in the analysis and redesign of architectures which allow concerns other than their environments to dominate. The final project will include a textual accompaniment. The collection of work from the seminar will initiate a manifesto of provocations for a 21st century contextualism.

SPECULATIVE CITY

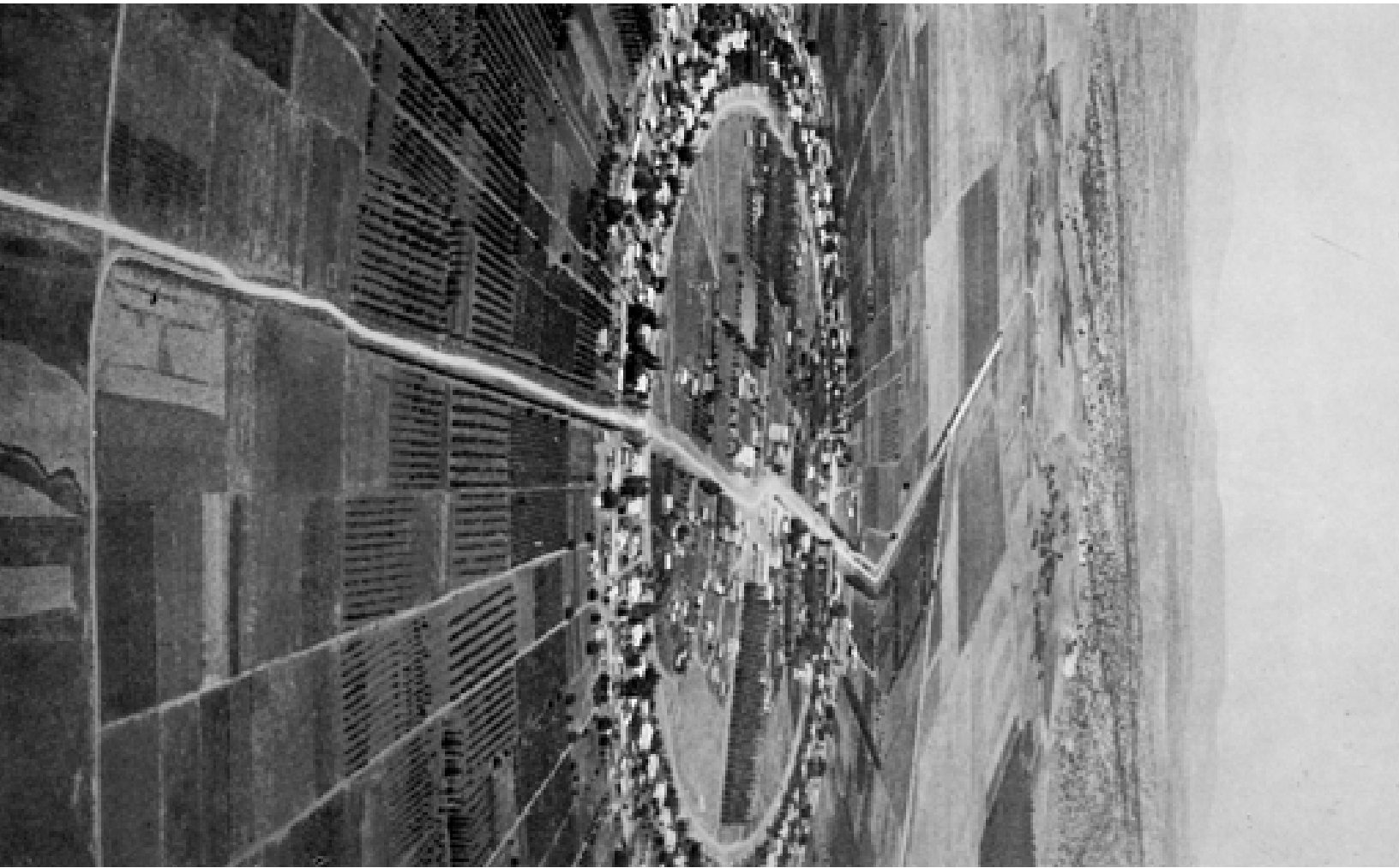
Cornell University Department of Architecture
Arch 3308/6308: Sp. Tp. in Theory



Instructor: David Eugin Moon, d.moon@nhdm.net
Course Time: Friday 10:10-12:05pm
Course Location: 144 Sibley Hall

This seminar outlines changes in the discourse and practice of architecture following crisis or turmoil as an opportunity for new potentials, exploring the social, political, and economic context and their influences on architecture and urbanism. Most recently, the disruptive events of the last 12 years contribute to the latest Post Bubble era, with a dramatic financial collapse compounded by socio-political conflicts, and the realization of predictions in climate change. These crises and turmoil upended traditional notions of the typical processes of architectural production and question top-down and bottom-up hierarchies, public and private realms, ownership, and the architectural program. The course will study the current practices of the architecture of crisis as well as the the historical significance of previous post traumatic yet productive periods from post-World War II, the late 70s and early 80s, and other seminal moments that projected and shaped the modern environment.

Examining a selection of initiatives and their geographies, the course will investigate architecture in the context of the new economic landscape of post-bubble conditions, excess, neo-liberalism, vacancy, informal architecture, re-use, and resilience. The seminar will engage texts and projects from Roemer van Toorn, ANT Farm, Henri Lefebvre, Cedric Price, Teddy Cruz, Dana Cuff, Beatriz Colomina, Alejandro Aravena, and Reinhold Martin among others. The seminar will be comprised of lectures, readings, discussions, as well as a final project that will intervene in the existing context of selected cities.



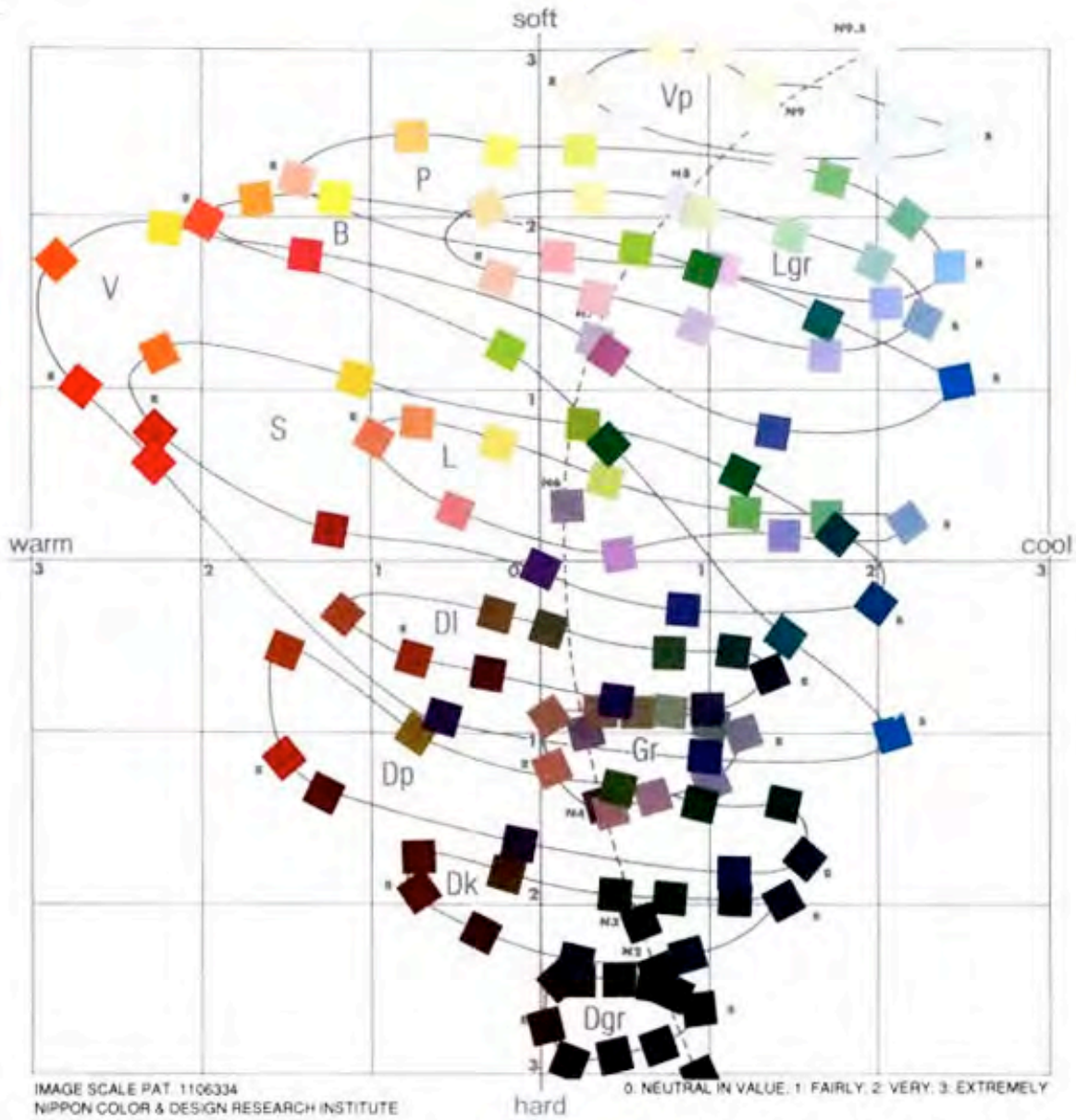
LINE X CITIES / ARCHITECTURE OF INFRASTRUCTURE

Instructor: Nahyun Hwang (n.hwang@nhdm.net)
Class Schedule: Friday 10:10-12:05pm Class Location: 142 Sibley Hall

Sanctified as necessity and progress, and delineated in the seemingly indisputable language of ultimate efficiency and utility, infrastructure is anything but innocent. Straddling between the desires of the powerful and civic aspirations, cravings for technocratic milestones and public significance, the urban infrastructure not only supports but conditions the behavior of the city. Architecture of the infrastructure thus is context, apparatus, and the goal at once. Architecture of infrastructure may re-lay the infrastructure of architecture in the city.

As a successive study to the previous Lines X Cities projects, the seminar will focus on the ubiquitous yet fertile space of flow and explores the project of architecture in the charged spaces of urban linear infrastructure. The course traces the selective genealogy of the architecture of "lines" through the close examination of a series of seminal unbuilt and built projects, from the utopian visions of the avant garde of the past - including projects of Soria y Mata, Ludwig Hilberseimer, Paul Rudolph, Stanley Tigerman, Alan Boutwell to name a few- to the contemporary trends of reformulation and reappropriation as an emerging public space typology, and closely examines the cultural, political, as well as disciplinary contexts and intentions that each architecture materializes. The seminar will also selectively engage the past and current discourse on the relationship between infrastructure, architecture, and the city, including recent discussions of infrastructural urbanism and political forms from Reyner Banham, Stan Allen, Pier Vittorio Aureli, Stephen Graham, and Keller Easterling among others.

The course attempts to project the possibilities of architecture of the city, within and as connective infrastructure.



color emotion

Lorena del Río

ARCH 3308/6308_Special Topics in Theory of Architecture_Wednesday 10:10 am - 12:05 pm

Color plays a significant role in global marketing communication, as it not only helps enhance brand recognition but it also translates intended visual impressions into a product, it can create desire atmosphere in a store and influence consumers behaviour. The impact of color can be attributed to a wide range of color associations in which color is seen either a **symbol** or a **sign**. Color may serve either as a **emotion elicitor** that creates emotional impact on the viewer or as an **emotion messenger** sending a communicative signal describing affective quality of the color itself or of the environment. In the same way, color plays an important role conditioning the perception and emotion in architecture. It has the power to modify the impression of context and define the identities of cities.

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. This seminar aims to contribute to a better understanding of color in architecture, providing a broad overview and discussion of this topic.

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



For early 20th 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.

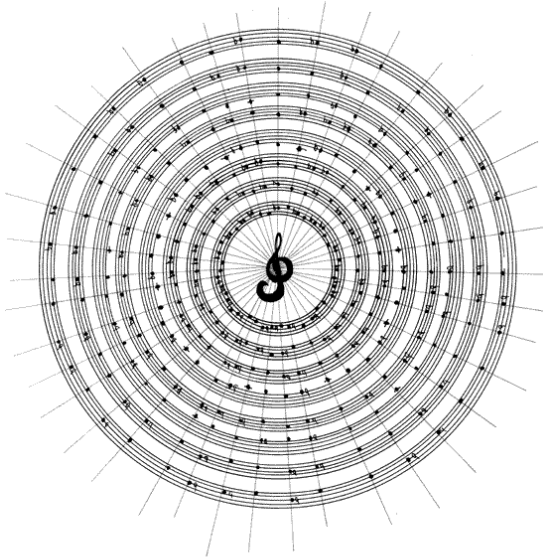
COLLEGE *of* ARCHITECTURE, ART & PLANNING
DEPARTMENT OF ARCHITECTURE

**VISUAL
REPRESENTATION
ELECTIVES**

SPRING 2014



Image of Morton Feldman with score.



Keyedown Study #1
Page 8
© Terry Riley
1967

Sound & Image: Studies in Production and Affect

Arch/Music 4509/6509

Instructors: Andrew Lucia (Arch), Taylan Cihan (Music)

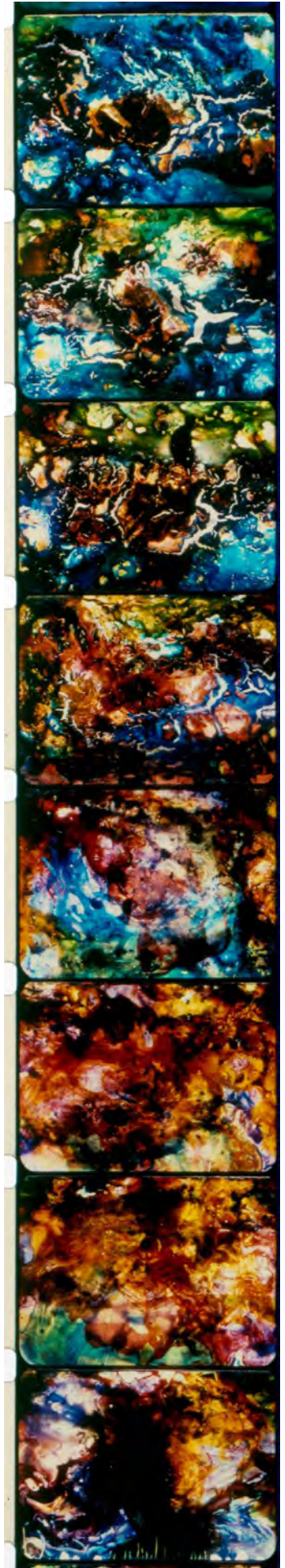
Meeting Thursdays 12:20-2:30

This cross-listed course, between the Departments of Architecture and Music, allows students to develop a collaborative audio-visual project that investigates the creative applications of technology within the sonic and visual arts. Through theory and practice, a critical study of technology with a focus on two historically opposing concepts, *preconceived form* and *process* (*formal generative processes*), establishes a contemporary basis for an understanding of *form* and *production* in sound and image. To this end, this seminar focuses on the consequences of *formal processes* applied to both sonic and visual data and the subsequent generation of affect.

The course will begin with a survey of formal techniques utilized in particular 20th century musical compositions and their role in the production of specific aural effects. Here, we will examine the compositional methodologies employed in the works of Morton Feldman, Terry Riley, Steve Reich, Alvin Lucier, Iannis Xenakis, Gérard Grisey, Tristan Murail, Brian Eno, and Karlheinz Stockhausen amongst others. These composers utilized various formal methods involving the uses of pattern translation, stochastic modeling, phasing and repetition, additive synthesis and raw material generation, and information theory amongst others.

Subsequently, aspects of these formal compositional methods will be extended to the generation of aural and visual data. This requires a field-based approach to *information* retrieval and production which are not linked to a fixed aural and visual space, but rather through one of the variant and invariant aspects of information present in observational environments. We will investigate the realm of data not as if it were comprised of persistent "things" (*preconceived form*), but rather as arrays of information in constant flux (*process*). Here, patterns and effects exist spatially and temporally, arising from differences of intensity and duration inherent within a self-sustained system.

The seminar will consist of lectures, readings, discussions, workshops, and pin-ups/reviews. Using technology as a medium, students will develop a set of skills for *tool-making*, probing existing digital or analog technologies beyond their standard functionalities or through the creation of their own hardware or software. Students will share their works-in-progress for peer review through regular class presentations and showcase their final projects at a concert and/or exhibition.



Film stills from *Existence is Song*, Stan Brakhage

MONOGRAPH

A portfolio is comprehensive; a monograph is compromised.

A portfolio is objective; a monograph is subjective.

A portfolio is universal; a monograph is personal.

A portfolio explains; a monograph mystifies.

A portfolio hastens; a monograph hesitates.

A portfolio is slick; a monograph is slippery.

A portfolio is honest; a monograph is deceptive.

A portfolio is graphic; a monograph is therapeutic.

A portfolio is defensive; a monograph is adaptive.

from Ada Tolla & Giuseppe Lignano LOT-EK ADV STUDIO V

The MONOGRAPH has traditionally been a device through which a writer's, an artist's or an architect's body of work has been disseminated to a specific audience – a medium through which a distillation of the author's principal ideas and artifacts are envisioned, framed, and presented. For the purposes of this course, a MONOGRAPH is considered to be an in depth and critical presentation of a *single* project.

This seminar will introduce the history of the MONOGRAPH through a series of case studies. It will ask that the student design and *produce* a MONOGRAPH that re-presents one of her/his *previously designed and completed projects*. This monograph will include explanatory text, project drawings, images, and guest critical essays. To this end, students will be asked to revisit/represent the existing drawings and models of the previous project that they select to represent in the monograph.

NOTE FIRST CLASS REQUIREMENTS:

All students interested in the course are asked to bring the following to the first class:

- a 'portfolio' of the project the student wishes to 'monograph-ize...max four 8.5x11 pages

- a list of seminars, studios etc that the student feels might have served as preparation for the course

"[...] we find ourselves invaded by frozen embryos, expert systems, digital machines, sensor equipped robots, hybrid corn, data banks, psychotropic drugs, whales outfitted with radar sounding devices, gene synthesizers, audience analyzers, and so on [...] When none of these chimera can be properly on the object side [society] or on the subject side [nature], or even in between, something has to be done."

Latour, Bruno. We have never been modern. Harvard University Press (1993, Cambridge) pp. 49/50

Tuesday 2:30-4:25pm | 142 Sibley Hall | Sasa Zivkovic

ARCH 4509/6509: Sp. Tp. in Visual Representation:

THE INVENTION OF ANTHROPOCENE ORDER

In a world full of hybrid organisms, genetic mutations, and blossoming toxic landscapes, it is no longer clear where **NATURE** starts and **CULTURE** ends. Ideas which attempt to characterize a simple dichotomous relationship between these two colossal premises have long been rendered obsolete.

This seminar class will investigate potential architectural consequences resulting from a paradigm shift towards the **ANTHROPOCENE*** - the geological successor of the now outdated Holocene epoch. We will focus on reevaluating and redefining relationships between ideas that can no longer be labeled **NEITHER NATURE NOR CULTURE**.

The Anthropocene as a conceptual framework will serve as our backdrop and vessel for wild design speculation.

For our design research, we will reinterpret elements of **CLASSICAL** architecture such as columns, entablatures and pediments. Initially meant to manifest social, natural, and divine orders within the built environment, classical architecture marks a worthy starting point for an investigation which aims to address the Anthropocene nature-culture dilemma. The use of digital design tools such as **GRASSHOPPER** and **PROCESSING** will provide us with new means of conceptualizing complex hybrid configurations that are situated in between the man-made and the organic. Former classical architectural **ORDERS** will be updated, altered, and changed radically to reflect and address new nature-culture realities.

We will investigate and **SPECULATE** how our new systems and orders adapt to - and are affected by - environmental influences such as weather, climate or pollution. We will study processes of growth as well as processes of decomposition. Investigations into ecology, paired with a rigid control of geometry, will allow us to discover and make use of unfamiliar **DESIGN** opportunities.

Short design exercises which focus on drawing and model-making will form the basis of this seminar class. A few essential readings will help to generate a platform for **DEBATE** and **DISCOURSE**. Students will use the school's fabrication shop to make models and experiment with materials. A moody RepRap 3d printer will be installed at school and can be used free of charge. Tutorials will be given during the process. Knowledge of digital parametric design tools such as Processing or Grasshopper is not a prerequisite for this class.

*Emerging theory which retroactively acknowledges human intervention as a driving force in changing earth's geological record by manipulating its ecology and environment. The Anthropocene demystifies Geology (Nature's domain) by characterizing large scale effects and processes as de facto hybrid nature-culture practices.

Spring 2014

CORNELL in ROME PROGRAM

COLLEGE OF ARCHITECTURE, ART & PLANNING

PROF. CAROLINA CIAMPAGLIA

ART 3803/ ARCH 3117

ART HISTORY: ITALIAN CINEMA

ITALIAN CINEMA ON CITY STREETS AND SIDE ROADS

Office hours: Wednesdays 2.45-3.30 and by appointment email c.ciampaglia@italiaidea.com,
mobile 3493941975

Course Description

In the silent film era Italian national cinema held a prosperous and influential position in the international scene that in the mid-1940s, after WWII, was regained through a movement known as *neorealism*. Neorealism depicted the devastating consequences of war through stories of common people filmed mostly on the streets. During the war the major film studios had been destroyed and in the post-war years they were still not accessible on-location shooting was the only option left.

The visual representation of Italy has been heavily influenced by a national cinema that has been able to capture a fascinating and complex combination of the real and the imagined. This course aims to examine the cinematic representation of Italy with particular emphasis to the use of settings and space. From the country/city antagonism of Fascist cinema, to the naturalistic spaces of post-war cinema in the 1940's, to the ghettos of the 21st century, the course will focus on how the themes of the film's narrative are enhanced and reinforced by the use of the landscape and *mise-en-scène*.

From the end of World War II onwards Italy has witnessed a major urban development that has considerably modified the social and cultural life of citizens. The course will explore how the visions of urban/rural spaces offered to the viewers represent the reflection of the country and of the evolving cultural, social and political fabric of a nation in a period of rapid and often traumatic historical change.

The course will take advantage of the unique opportunity to study this cinema while residing in Rome and traveling in Italy through the experience of the real settings that have figured so prominently in the creation of this nation's "cultural image".

The course will feature screening of films set in several Italian locations. We will go from Rome to Milan, from Naples to Venice, from Sicily to the Apennines to Calabria, and different moments of Italian contemporary history will be represented: the poverty and desolation of the post-war years, the social and cultural transformation of the years of the economic boom in the 1960's, the political commitment of the 1970's, the political and socio-economic realities of the new millennium such as the importance of migration, the role of political corruption and organized crime, the changes in the structure and role of the Italian family.

Each session consists of an in-class lecture and a film screening. The course will also include one or two guest lecturers each semester.



TIME FRAMES: exposures in visual thinking

CORNELL AAP NYC

SPECIAL TOPICS IN VISUAL REPRESENTATION

ARCH 4509/6509

SPRING 2014

INSTRUCTORS: DBOX - Matthew Bannister, Leah White, Christa Hamilton

We yearn to see how people dressed a century ago, to recognize the familiar features of our ancestors, and experience our city as an unconquered field. We trust photographs, as they allow us a window of comprehension into history. Naturally we subscribe to the idea that seeing is believing.

The evolution of photography however has gradually shifted from documenting and perfecting truths to constructing and fabricating alternate ones. Today's tools enable us to simulate and composite a reality from disparate times and spaces. Apps allow us to document our lives outside of our present day...to create 70's-style Polaroids or envision what our child would look like. With additional composited (and complicit) photorealistic 3D computer graphic technologies we are all communicating visually with an alternate language of enhanced truths. The flexibility of time and space in visual communications has become so fluid, yet relentlessly loyal to the idea of 'a realism', that the lexicon of this visual language has radically expanded.

In our course time will be studied as a photographic 're-mixing' device. Through a series of image-making exercises, both photographic and computer generated, we will create highly crafted and convincing narrative visions of possible 'realities'.



Visiting Critic: Luben Dimcheff

Special Topics ARCH 4509/6509 CORNELL AAP | NYC SP.2014
in Visual
Representation

This drawing course will advance the students' of architecture ability to navigate seamlessly between the visceral perception of the City's built terrain and the constructed representation of urban forms and the resulting space in both analytical and experiential drawings that capture volumetric and ephemeral qualities of the existing or imagined environment. 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 simulations in both analogue and digital methods, developing further their facility to visualize, represent and re-imagine space, materiality, scale, light, sound and time.

The course will enable AAP students in New York 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. Students will be introduced to a range of precedents and various drawing techniques and will be able to formulate and follow their own agenda in exploring any given territory or method of representation into a cohesive body of work and develop a personal visual language that is innate and fluid, precisely crafted as well as generative and an instrument for continuous discovery.

Thursdays 3pm-6pm ldd4@cornell.edu

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

**BUILDING
TECHNOLOGY
ELECTIVES**

SPRING 2014

DEA 4220 ARCH 4601

Ecological Literacy and Design

SPRING
2014

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 learning and team-based research, demonstrate how ecological literacy can transform the practice of design and construction.



Renzo Piano, Tjibaou Cultural Centre, New Caldedonia, 2002.

t-th 10:10-11:25, three credits, 240 Hans Bethe House
Professor Jack Elliott (jre15@cornell.edu)

COLLEGE OF HUMAN ECOLOGY
DESIGN AND ENVIRONMENTAL ANALYSIS



Inhabitable Space

Cornell University
Department of Architecture
Spring 2014

ARCH 4605:
Special Topics in Construction:
Inhabitable Space

Till Hoffmann, Visiting Critic

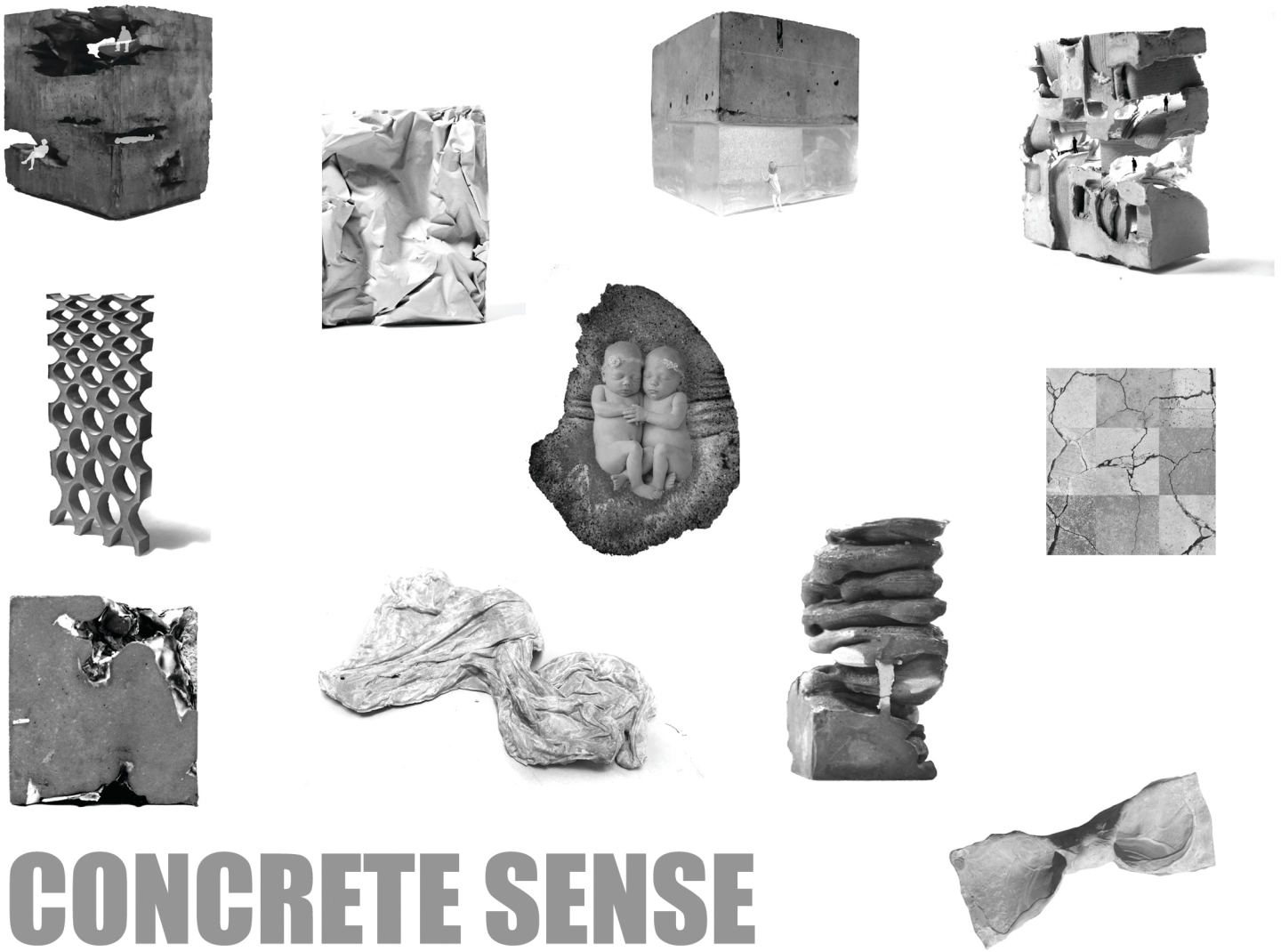
Thursday, 10:10am -12:05pm

205 Rand Hall

project & picture:
Manuel Rauwolf

Inhabitable Space - The objective of this elective seminar is to design and build an architectural object as a coordinated group project. The course can be seen as complementary to the option studio 'The Berlin Project' led by Verena von Beckerath and Tim Heide, although students enrolled in other studios are also encouraged to participate.

The development of an inhabitable object in regard to its inner organization, its functionality and its relationship to the surrounding space is what this seminar is examining. We will work as a group to embark on a continuous process that starts with conceptual studies and goes all the way to designing, detailing and construction of the space. The result of this process will then allow us to reflect and review our decisions. The inhabitable space will accommodate one or several people. It will serve its inhabitants for rest and contemplation. The determination of an exact program is part of the design process. The space will be located somewhere within or nearby the facilities of Cornell AAP. Where it is located and how it engages with public space will be crucial to the development of the design. The appropriate use of different material qualities needs to be considered from the beginning. We will make extensive use of the material workshops to build large scale models and mock-ups that will help us to explore the features of the space. Finally, it will be built in full scale and we will be able to fully understand its constitution as well as its performance. The seminar is addressed to students who would like to elaborate their craftsmanship, to actively participate in a group project and to test their ideas in full scale.



CONCRETE SENSE

Arch 4605 Special Topic in Construction
 Room: 205 Rand Wednesdays 10:10 – 12:05

Instructor: Iñiqui 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 clad 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.

ARCH 4621/5621

Sustainable Architecture: the Science and Politics of Green Building

Spring/2014



Tuesdays 2:30 – 4:25 pm Room TBD

Jonathan Ochshorn (252 E. Sibley Hall, jo24@cornell.edu)

google: OCHSHORN 4621

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

HISTORY *of*
ARCHITECTURE & URBAN
DEVELOPMENT

SPRING 2014



Samuel Gottscho, Albion Hotel (Polevitzky and Russell, architects) Miami Beach, 1939

ARCH 3811/ AMERICAN STUDIES 3811

AMERICAN ARCHITECTURE AND BUILDING II

Professor Mary Woods, <mnw5@cornell.edu>

Spring 2014 – T/ Th 2:30-4:25, 144 E. Sibley

This course surveys American architecture and building from the late 19th century to the present day. The themes of technology, money, art, and urbanism are the conceptual connective tissue of the class. Modernity (the experiences of modern life) and modernisms (the architectural languages of modern life) will be highlighted in the works of H. H. Richardson, Charles F. McKim, Frank Lloyd Wright, Richard Neutra, Louis Kahn, Eero Saarinen, Gordon Matta-Clark, Richard Meier, Frank Gehry, Diller + Scofidio Renfrow, Thom Mayne, and others. The mediation and re-presentation of buildings and spaces through other media (music, photography, painting, dance, poetry, literature, and film) are also explored Prerequisites: Arch 1801-1802 or instructor's permission

ARCH 3819/ LANAR 5250

History of American Landscape Architecture

Spring 2014



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's 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.

Associate Professor Leonard Mirin
Tuesdays and Thursdays, 12:20 – 1:10pm
3 Credits

archi • pop

20th-century architecture as mediated by popular culture
tabloids/television/trends/tourism
film/photography/fiction/fads

professor medina lasansky
arch 3819, 3 credits, 211 sibley hall
tuesdays 12:20-2:15



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 20th-century architecture.

Architectures of Migration

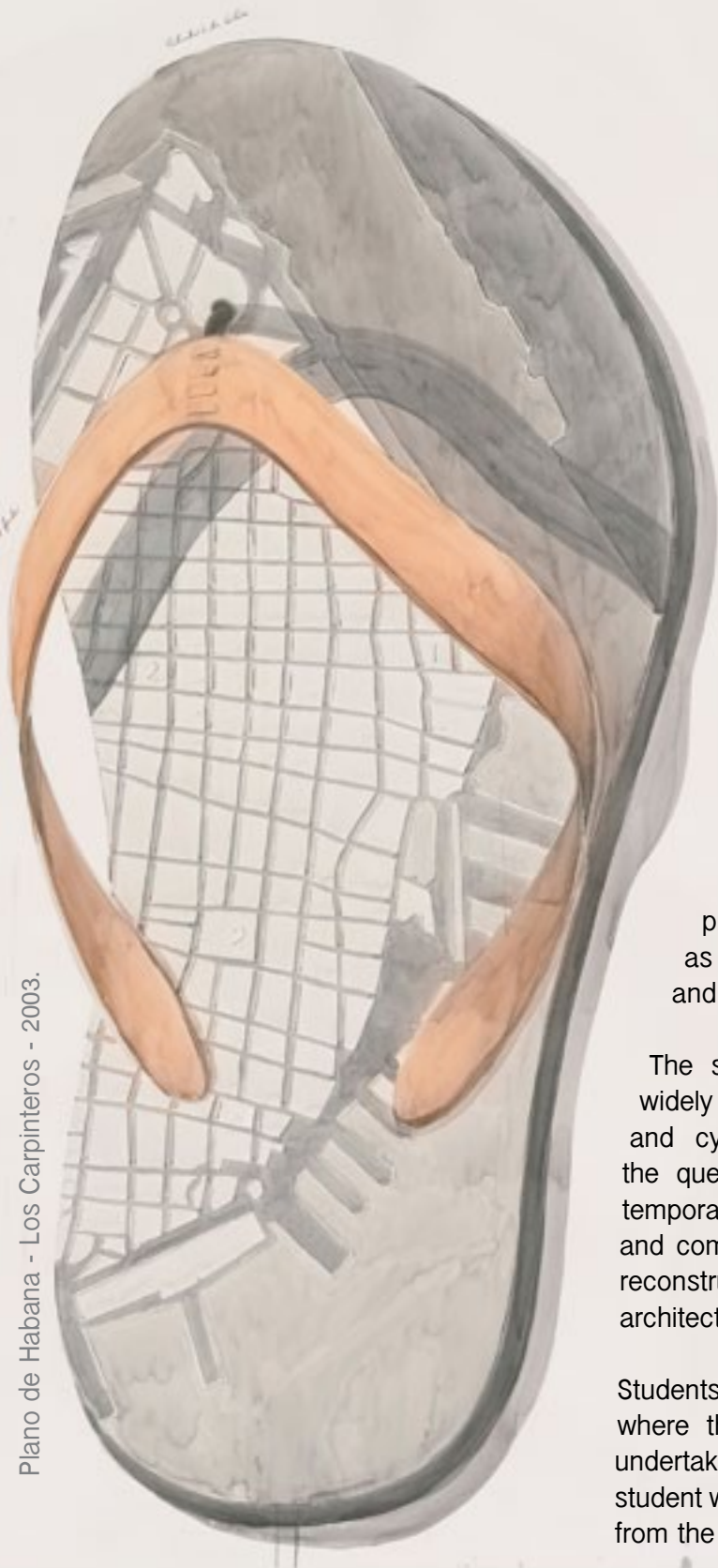
Circulating Design and Culture in the Americas

Arch 6819 Special Topics in History of
Architecture and Urbanism
Chad Randl 4 Credits
Monday 7:30pm – 9:25pm
261B Fine Arts Library, Sibley Hall

This seminar will explore how the transnational flow of people and architectural ideas through North, Central, and South America has influenced the built environment in these regions. Our subject sites are the formal and informal neighborhoods of recipient cities, the exhibition spaces and exchange projects that transmit architectural ideals, and the individual designs of expatriate architects and those educated abroad. Our subject individuals are migratory architects and students, workers moving north, retirees and tourists moving south, and others traversing these regions. We will search for points of comparative analysis between the quinceanera store on a small United States Main Street and the retirement conjuntos of Cuenca, Ecuador, between the 'Brazil Builds' exhibition at MoMA and the export of democratic/modernist rhetoric by USAID. Course readings will draw from a range of primary source materials and secondary literature, as well as representations of migrant places in works of art, fiction, and film.

The seminar defines the migratory process bilaterally and widely to include permanent resettlement, short term residency, and cyclical movement between north and south. Among the questions we will ask: How have the ambivalences and temporalities of the migrant influenced architectural production and community formation? How is cultural identity retained and reconstructed in new territories? How have ideas about modern architecture circulated throughout the Americas?

Students will complete substantial weekly readings, attend class where they will participate actively in class discussions, and undertake a final project. In addition, over the semester each student will make two research presentations on a subject selected from the course syllabus.



**HOME AND THE WORLD: URBAN REPRESENTATIONS OF HARLEM AND
THE SOUTH BRONX
ARCH 6819/ARSC 6819/SOH 6819**

**Mellon Seminar: Urban Representations Lab
Professor Noliwe Rooks, Africana, and Mary N. Woods, Architecture
Spring 2014 – Wednesdays 10:10-12:05**



Nikki Lee, Hip Hop Project, 2001
Collection: Johnson Museum of Art, Cornell University

This is the first seminar in a series sponsored by the Mellon Foundation over the next three years at Cornell. It is a cross-disciplinary engagement with questions of urban representation across the humanities and design disciplines. Harlem and the South Bronx, two places that loom large in local and global imaginaries, are the sites for these explorations. The seminar creates a space for collaborations between graduate students from Architecture, Art and Planning (AAP) and humanities students in Arts and Sciences (AS). It provides them with the digital, intellectual, and theoretical tools for problematizing historical and contemporary issues raised by representations of Harlem and the South Bronx in diverse media.. Students will work extensively with collections of the Johnson Museum of Art, Rare Books and Manuscripts, Olin Library, and the Kheel Labor Archives as well as digital tools and resources, for their final projects.

NB ENROLLMENT, BY APPLICATION ONLY, IS NOW CLOSED

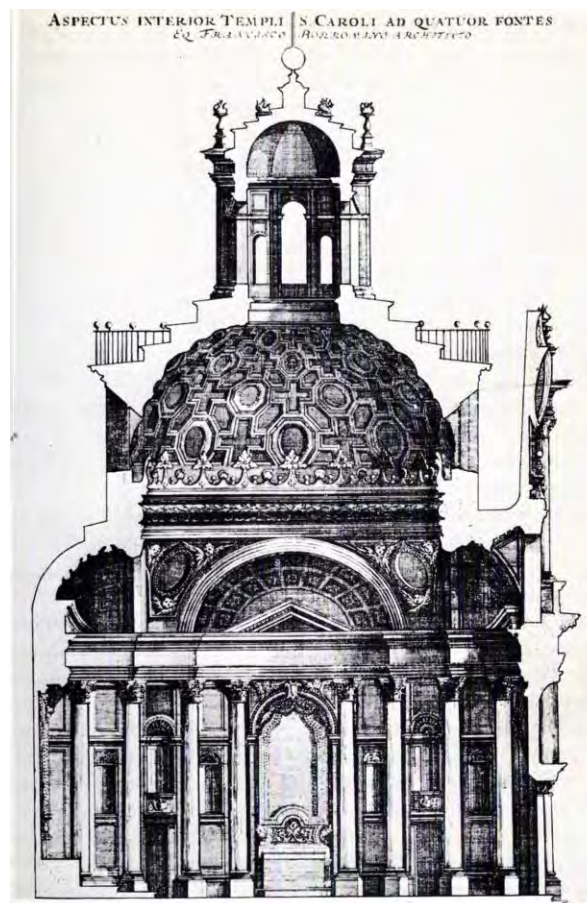
SPECIAL TOPICS IN THE HISTORY OF ARCHITECTURE: URBAN DESIGN,
ARCHITECTURE AND ART IN RENAISSANCE AND BAROQUE ROME
(ARCH 3819-120)

PROFESSOR JEFFREY BLANCHARD
CORNELL IN ROME
SPRING 2014

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 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.



CORNELL IN ROME

ARCH 3820: Topography and Urban History of Ancient Rome:

The Layers of Rome: Topography and Urban History from Antiquity to the Middle Ages

Dr. Jan GADEYNE, PhD



When walking around Rome, you can not but become aware of its past, of the impact that history has had upon the city: everywhere are remains of ancient buildings, medieval houses and churches, renaissance and baroque *palazzi* and more. Sometimes they are right next to each other, other times they are on top of each other or mixed together into a collage of different materials and techniques. After all this city that extends along the Tiber, across the low lands on to the surrounding hills has existed for almost 3000 years, a continuous urban *work in progress*. Centuries of construction and restoration, destruction and transformation have created one of the most intricate layered city centers of the world.

This course intends to peel off the layers one by one to reconstruct the history of Rome within the Aurelian walls from its origins to the late Middle Ages, when a cityscape was created that became the base for the later development of the city from the Renaissance until the modern age. During this almost surgical removal of the layers of the city, we will pay attention to the development, use and continuity of the urban infrastructure (the streets, bridges, aqueducts and walls), the building typology (both public and private), the building materials and techniques.

A central theme in this course will be the emphasis upon the concept of continuity through transformation of the urban fabric from antiquity until the present day. At the base of this concept is the way a historical city continuously recycles itself. It does that in its spaces, open or closed, public or private, and in the materials and methods of construction. To understand this process we

will look at the well preserved remains of the ancient and medieval city and combine them with the latest results in urban archaeology in order to gain better insight in the dynamics of the city as an ever changing living organism. Therefore, the course will also dedicate some time to the most important urban interventions that occurred in Rome after it was proclaimed Capital of Italy in 1870 and the way these projects 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. Each time the urban and architectural elements of the ancient and medieval phase will be analyzed, contextualized and interpreted in the light of what has been said before. Week after week, the layers of the city will be put in place and the complex urban history of the city reconstructed.

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.



NEW YORK AS INCUBATOR OF 20TH-CENTURY URBANISM FOUR URBAN THINKERS AND THE CITY THEY ENVISIONED

The theories of Lewis Mumford, Robert Moses, Jane Jacobs, and Rem Koolhaas were shaped by their response to New York City. This seminar is constructed as an argument among four influential “urban intellectuals” and a speculation about the future of the city in light of its past.

ARCH 3819 / 6819

SPECIAL TOPICS IN THE HISTORY OF ARCHITECTURE AND URBANISM

PROFESSOR JOAN OCKMAN

CORNELL AAP / NYC SPRING 2014 MONDAYS 3–6 PM

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

**ARCHITECTURE,
CULTURE & SOCIETY**

SPRING 2014



architecture's geographies

spatializing discourse,
practice & materiality

Arch 4408/3308/6308 | Spring 2014
Sp. Tps. in Archit. Cult. & Soc. & Theory
Th 10h10 -- 12h05 | 3 cu
Foster (jf252)

It is generally accepted that *architecture produces space*; less well recognized is how *space produces architecture*. Multiple aspects of architecture— what is built and where, what structures look like and how they are made, as well as how they are used, experienced and ‘mean’ — are shaped by processes that link physically-definable and socially-constructed spaces to each other. These kinds of relations are the domain of geography, sometimes misconceived as being primarily about maps and mapping, but actually a pluralistic discipline concerned with spatial processes that affect where things occur, how, and why.

Most geographical scholarship on architecture has sought to explain how certain architectural forms come to be in certain places. Either, the materiality of buildings are seen as evidence of wider socio-economic processes and morphological conditions, or their formal qualities become a point of departure for studies of cultural meaning, in which the building becomes a ‘sign’ in a semiotic system, or a ‘manifestation’ of an imaginary geography. Today, such empirical geographies are giving way to more dialogical analyses of how built environments are ‘produced’ (ie. commissioned, designed, built and maintained) and ‘consumed’ (ie used, perceived and assigned meaning). These ‘new geographies of architecture’ emphasize how the conceptualisation and production of architecture is shaped by global networks of capital, skill, and representation, of design discourse and practice, and of taste cultures, as well as architectural typologies’ susceptibility to hybridization through worldly encounters in, between and across spaces. These geographies also highlight *local* understandings generated by the social practices through which buildings are inhabited, and by the articulation of cultural imaginaries and material ecologies by trans-local networks of knowledge and technology. This approaches the scale, if not the formalistic way, some designers believe interventions in the built environment ‘act spatially’ to construct a sense of place (ie. ‘critical regionalism’).

This suggests that any analysis of a design project that seeks to take seriously the ‘relations between physical environments and people’ needs to tease out connections between *macro*-, *meso*- and *micro*-level geographical articulations. In this seminar, we will refer to all these scales to reconceive the making, movement and meaning of built forms in space and time, and to develop an expanded conception of ‘architectural agency’. We will discuss the individual agency of professional designers and patrons, and structural agency of political, economic and regulatory regimes, but the focus will be on how these agents work with/in technical, discursive, and material practices that configure built environments as formations stitched into multi-scaled, multi-sited networks. We will also explore the ‘semiotics of materiality’ suggested by ANT and more-than-representational theory, to think about how architectural projects become hybrid assemblages of the human and nonhuman.

In initial classes, students will be expected to read, and discuss ca. 50pp. of text each week. In the second part of the semester, students will compile presentations that draw on class readings, and combine research and mapping to analyze a recent example of *geographic space* generating, structuring, or unsettling the ‘production’ and/or ‘consumption’ of an architectural or urban project, condition or trend. This research will be condensed into an illustrated 3,500 word final paper. The course is open to upper level undergraduates & graduate students in Architecture, as well as Landscape Architecture, Urban Studies, Planning and other disciplines, with instructor’s permission. Class size will be limited to 16 students.

ARCH 4408 Special Topics in **ARCHITECTURE, CULTURE AND SOCIETY**
ARCH 3308/6308 Special Topics in **THEORY**
Tuesdays 10:10-12:05, Sibley 261B
Dr. Mark S. Morris



EX LIBRIS

ARCHITECTURE + WORLD LITERATURE

There is no surer foundation for a beautiful friendship than a mutual taste in literature.

P.G. Wodehouse

Premise: An architect's book club with an ambitious agenda, this course will examine the concept of the architectural narrative across diverse literary traditions – including the Americas, Europe, Asia, Africa and the Middle East – and seek out how the treatment of architecture in fiction represents cultural, national and social identities. As a central theme of architectural design, history, theory and criticism, we will explore how narratives are deployed in studio, in our project presentations, as part of client relations, as a frame for our travels and study of precedent. Gothic novels, crime genre, period drama, new and science fiction will all feature. We will pinpoint where architecture features in the plot, as a setting, as a foreshadowing element and as surrogate character in a number of novels, building an illustrated architectural literary anthology.

Content: The course features lectures followed by presentations and group discussions. Basic research skills will be reviewed. Students will gain an appreciation for a broad range of literature that highlights our deepest connections to the built environment. The material is intended to enhance other coursework, particularly studio. This course also aims at rounding off architecture students' liberal arts and humanities education; making us more creative and connected human beings.

Objectives:

- introduce students to methods of critique clustered around the concept of narrative
- provide a survey of architectural world literature and basic methods of analysis and critique
- frame architectural history as a cultural discourse and highlight architecture's popular reception (in fiction) from the late-1700s to today

Textbook: Frank, Ellen Eve. *Literary Architecture: Essays Toward a Tradition* (Berkeley: University of California Press, 1983).

