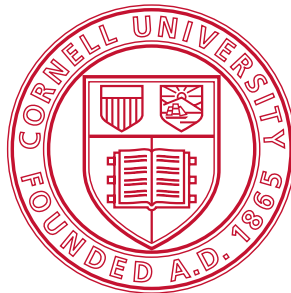


COLLEGE *of* ARCHITECTURE, ART & PLANNING
DEPARTMENT OF ARCHITECTURE

FALL 2016
ELECTIVE COURSES



Cornell University

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

**ARCHITECTURAL
THEORY ELECTIVES**

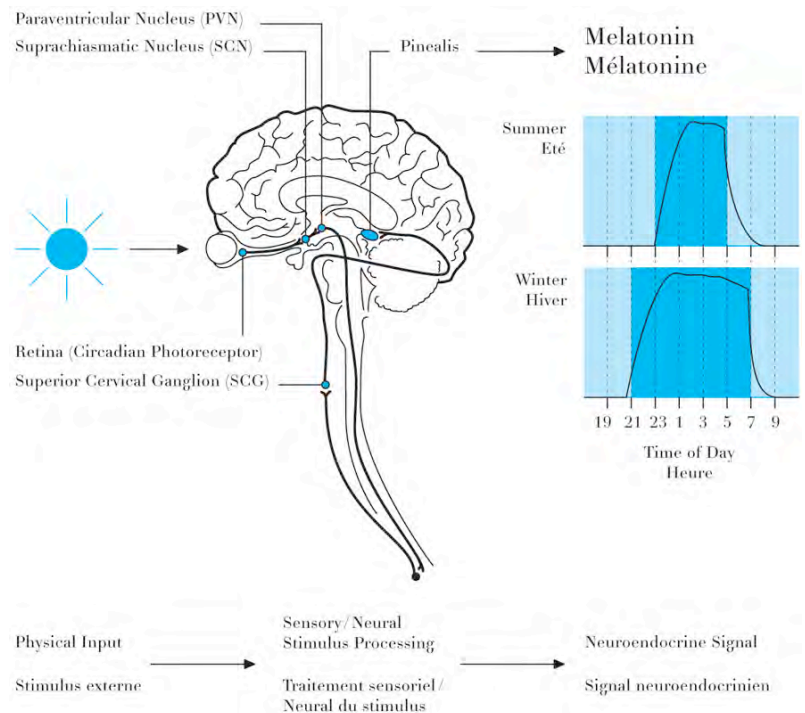
FALL 2016

ARCHITECTURE OR EVOLUTION:

Evolutionary Thinking & the Potentials of Environment

INSTRUCTOR
COURSE NUMBER
CREDIT HOURS
CLASS LOC
HOURS
COURSE FORMAT
TIME FRAME

Ryan Ludwig (VC)
ARCH 3308/6308
3
142 Sibley Hall
TH 12:20-2:15pm
Elective Seminar
Fall 2016



1

COURSE DESCRIPTION

According to the historian and theorist Lewis Mumford in his 1934 book *Technics and Civilization* the motivation behind all of man's technological development was an attempt "to manufacture outside of the body a set of conditions more favorable toward maintaining its equilibrium and ensuring its survival."² Through the design and construction of localized environments for human occupation, Architecture could be regarded as the indispensable product of man's unwillingness to accept the natural world, the synthesis of both art and technics towards the sustainment of the human organism. Various contemporary architects have focused on exploring the potential capacities of architecture to directly impact the human condition through experience, sensation, physiology and even promoting biological development. This explicit rethinking of architecture not as form, function or program, but rather as a set of overlapping environmental systems (material, biological, ecological, social, perceptual, etc.) has produced an Architecture capable of more directly engaging the inhabitant, radically affecting both the process and products of its design. The synthesis of these overlapping systems is what this seminar posits as a movement towards "Evolutionary Thinking" in the contemporary design practice.

METHOD

In order to investigate this new thinking we will work across two parallel trajectories: 1. Understanding basic concepts of evolutionary processes such as *adaptation, natural selection, variation, speciation, specialization, population thinking, gene-environment interaction, evolvability, etc.*; 2. Examining the work and process of contemporary architectural practices who have adopted, (at least in part) Evolutionary Thinking, including: AMID (cero9), Aranda/Lasch, William McDonough + Partners, Bittertang, Arakawa + Gins, Terreform ONE, OCEAN design research association, Achim Menges, Sean Lally (WEATHERS), The Living, Greg Lynn, MOS, R&Sie(n), Philippe Rahm, and others. Students will be required to complete weekly readings and participate in class discussions. Students will also conduct independent research / analysis throughout the semester on a chosen contemporary architectural practice providing the basis for a final paper or graphic dossier intended to synthesize a critical assessment of the works as they relate to Evolutionary Thinking.

¹ Philippe Rahm's diagram of the human biological clock in the brain and its stimulation by light to produce Melatonin as tested in "Hormonarium" installation by Decosterd & Rahm, Swiss Pavilion of the 2002 Venice Biennale. From: *Decosterd & Rahm: Physiological Architecture*, pg126.

² Lewis Mumford, *Technics and Civilization* (New York: Harcourt, Brace & World, 1934, 1964) 10.

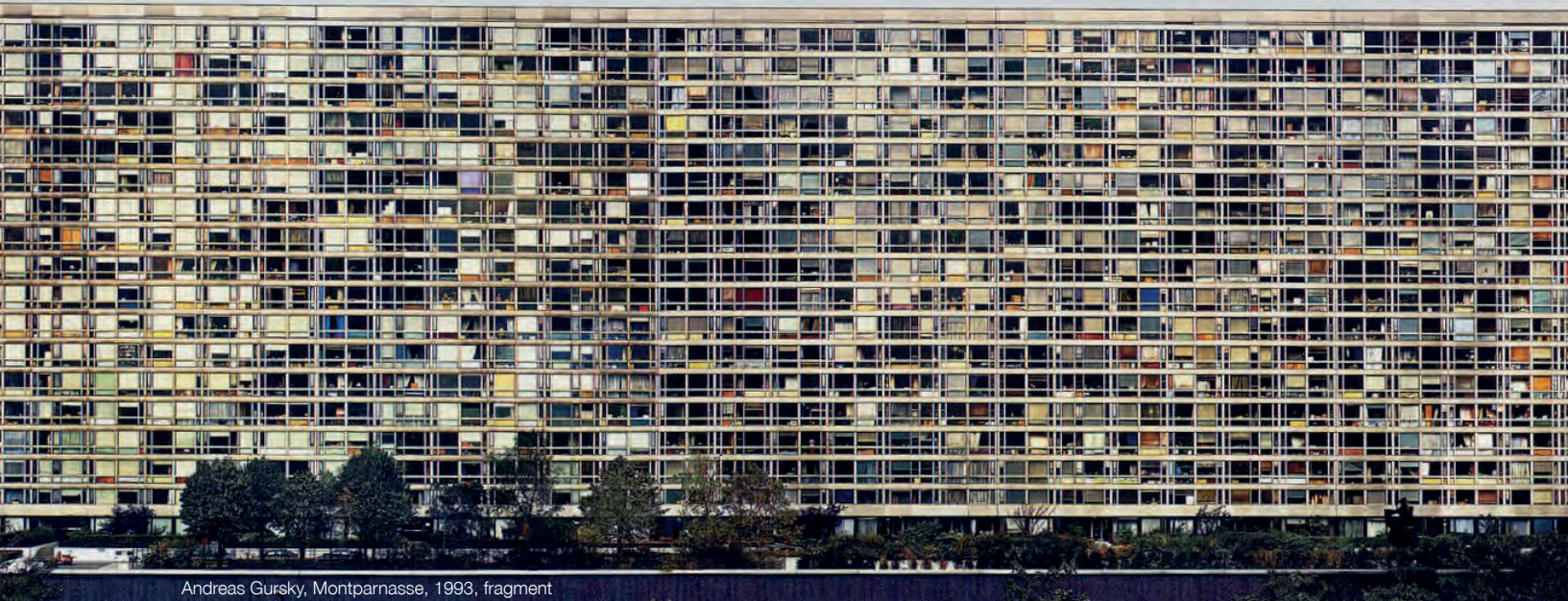
Cornell University, Department of Architecture

Photography and Architecture

Rubén Alcolea

Fall 2016, arch 3308/6308

Tuesday 12:20-14:15, 142 Sibley



Andreas Gursky, Montparnasse, 1993, fragment

Modern architecture cannot be altogether understood without the study of its images dissemination. The blending between photography and architecture proved to be particularly fruitful in constructing the modern visual discourse. Architects became conscious of the full potential of photography beyond its documentary value, and photographers of architecture — architects themselves in many occasions—, shortly became important composers and broadcasters of that narrative. The discourse around photography has become more and more complex, expanding its scope and surpassing a more traditional approach. Photographic documentation gradually gave in its way to new forms of exploring reality, opening a wide range of possibilities and raising photographic and visual culture to a different level.

This theory course will go through the evolution of photography along to modern architecture, focusing in the origins of the avant-garde and going through more contemporary examples. In addition to some better-known characters, the discussion will also be hold in how the dissemination of images in very specific books and magazines contributed to define modernism, as we currently know it and became visual key references for understanding modern practice.

Lectures will be complemented with readings and discussions, and a paper will be submitted as a result of personal research on any of the photographers, architects, books, buildings or image series. Additionally, the development of a printed photographic project will help to understand some of the main principles involved in the visual narratives associated to architecture.

The course will benefit from the proceedings of the international conference on this topic: inter/ photography and architecture, to be hold in November 2016 in Spain (www.inter2016.org). The event, chaired by this instructor, may eventually be the frame where some of the photographic projects could be presented.



Design in Real Estate Development

Program in Real Estate/Dept. of Architecture
 Fall Term 2016
 Tuesdays, 10:10am – 12:05pm in 261B East Sibley

ARCH 3308/6308
 Professor Henry W. Richardson

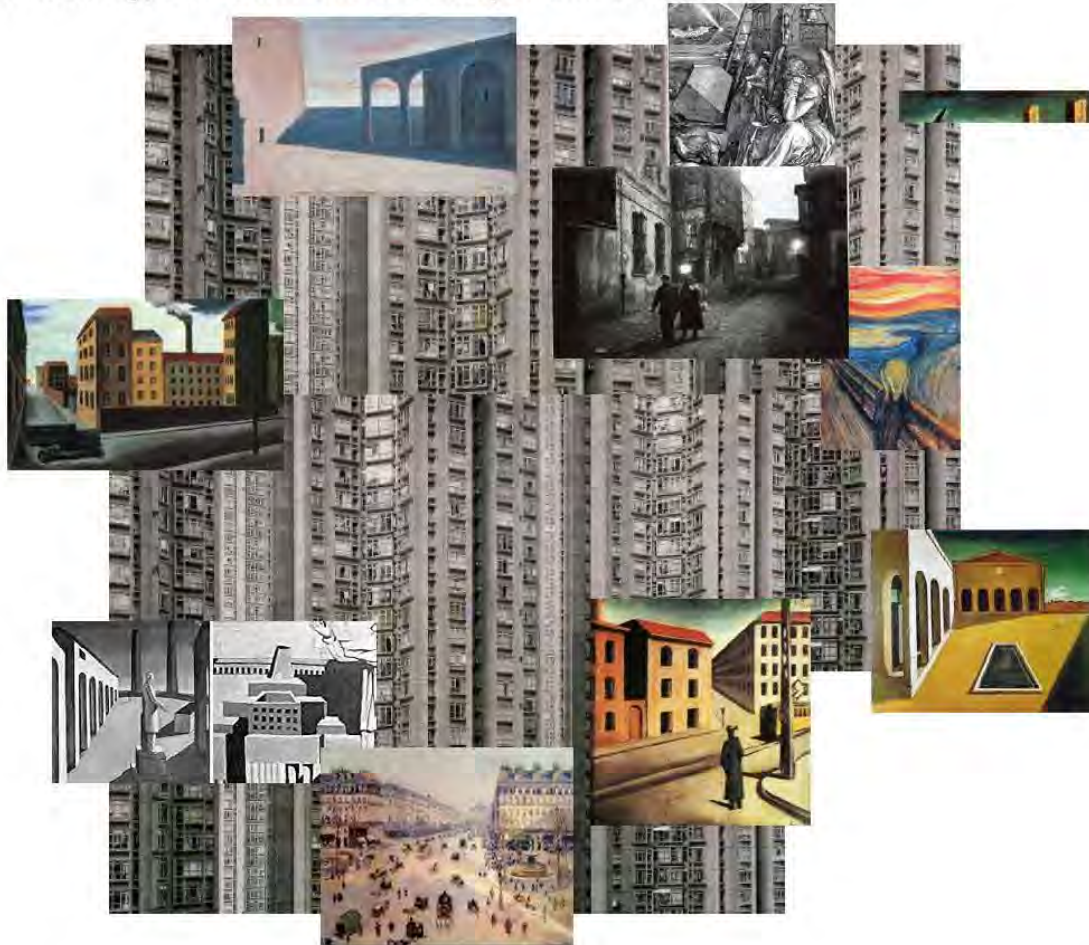
The primary objective of the course is to provide a basic understanding of the importance of design in real estate development. Design is discussed at different scales of the built environment from urban design to landscape architecture, buildings and building complexes and interior design. Special emphasis is placed on the role of the design process, 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”, The “Bilbao Effect”, and the “High Line effect”. The course comprises a series of class presentations immediately followed by engaged class discussion and analysis of selected case studies conducted by teams. A slate of guest speakers will bring a real world perspective to the discourse. In addition to the case study analyses, there will be a short urban design project and a major term paper/project.

College of Architecture, Art & Planning
Department of Architecture
Arch 3308/6308 Special Topics in Theory of Architecture
"Melancholy and the Metropolis"
Tuesdays 10:10 AM–12:05 PM 144 E. Sibley Hall

Cornell University
Fall 2016
Prof. W. Goehner
whg1@cornell.edu
Office Hours: Fridays 11AM-12PM

MELANCHOLY AND THE METROPOLIS

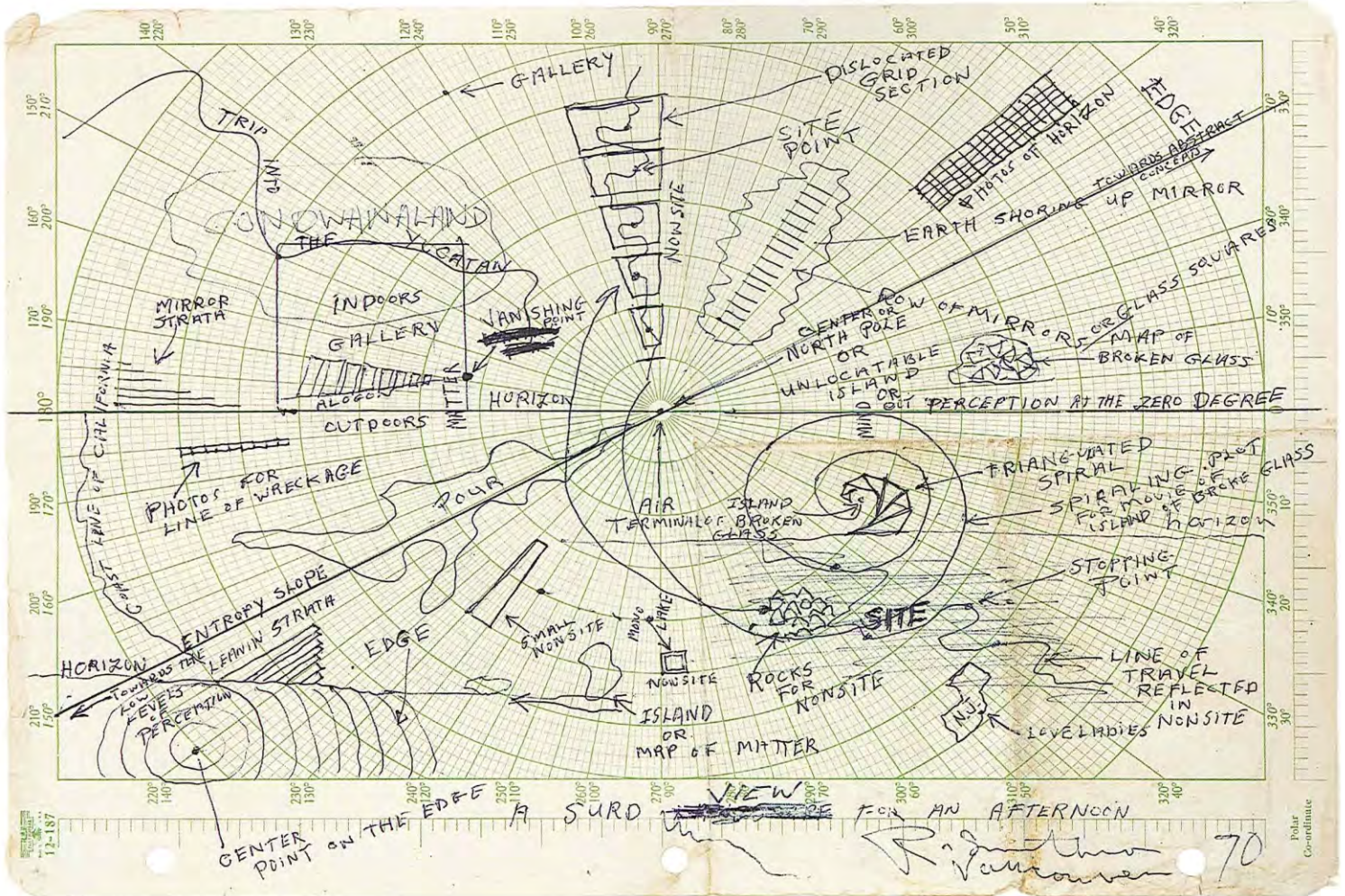
Modernity, The Birth of the Metropolis and its Aftermath



The industrial revolution of the 19th unleashed a number of forces which disrupted and disaggregated the organic unity of the city. New technological, economic and social constructions threatened the traditional life world in the city. The many urban theories, projects and practices immediately following this period were preoccupied with covering up the loss, trying to restore the organic unity of the city. They, however, rarely dealt with how this traumatic transformation has been experienced by the man of the crowd, the flaneur, the ragpicker, the dandy, the beggar, the detective, who were critical of modernity and felt threatened by the accelerated urban development.

Melancholy, as Freud described it, is the inability to come to terms with loss. The goal here is to address the loss, which has been experienced during this traumatic period on the way to modernity, the transformation of the city into the metropolis. It is the intent of the seminar to investigate the effects of these transitions on the city's inhabitants, not as a pathological condition but use melancholy as a refined reflective emotion with its own qualities. The seminar intends to look how melancholy with its reflective trait found its way into cultural representations in literature, social studies, art, film, urbanism, where melancholy emotions serve as an explanatory model providing additional insight.

ART AND IDEAS IN LANDSCAPE ARCHITECTURE



A Surd View for an Afternoon. Robert Smithson, 1970.

Interdisciplinary transfers

Fall 2016
Special Topics in Theory
Arch 3308/6308

"These are really the thoughts of all men in all ages and lands,
they are not original with me,
If they are not yours as much as mine they are nothing,
or next to nothing,
If they are not the riddle and the untying of the riddle they are nothing,
If they are not just as close as they are distant they are nothing.
This is the grass that grows wherever the land is and the water is,
This the common air that bathes the globe".

Walt Whitman. "Song of Myself". *Leaves of Grass*.

Instructor:
Ángel Martínez García-Posada
Course Time:
Wednesdays 10:10 am - 12:05 pm
Class Location:
144 East Sibley Hall

The boundaries between architecture and landscape have dissolved in contemporary contexts. Traditional dualities, such as natural-artificial, charged-void or city-territory, have been superseded. In considering the sites of architecture today, architects have the opportunity to rethink an unbalance in modern architecture, one that has displaced environment and nature to a distant plane of design.

Lectures in this course will try to build a network of cross narrations, exploring topics across scales, times, programs, techniques, geographies and contexts to consider essential arguments about heterogeneity, transversality and continuity in diverse cultural and artistic disciplines, and as articulated through different means, in form and background, in literal and metaphorical approaches. Every creative process is a system of translation through different languages, and a system of transfers of several planes. To think is to act, every thought is action. This seminar, in thinking and projecting landscape, will try to encourage ideas and actions on territories, and, in the end, on the relations between spirit and matter, potentiality and action, human beings and Earth, invoked in every practice and theory of art and architecture.

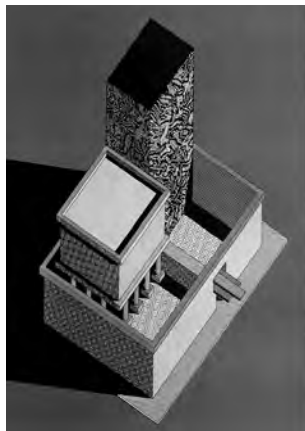
Cornell University Department of Architecture
Fall 2016
ARCH 3308/6308
Instructor: Mona Mahall
Course Time: Friday 10:10-12:05pm

Dark Seminar

If architecture has been a transparent, white affair in the continuous present of Modernism, it might be time to retrieve its opacity, its darkness. Dark can be called a space in the position between visibility and invisibility, where it is dense, thick, and deep, where figure can dissolve into ground, where ambiguity and uncertainty emerge, but also where potentiality and power dwell.

Darkness has been re-gaining attention across all fields as a concept, a presence, an alternative (illegal) way of thinking and acting. Be it with the cloud in perspective paintings, described by Hubert Damisch, Édouard Glissant's call for the right to opacity, or, already earlier, Jun'ichirō Tanizaki's praise of shadows, darkness is set up to oppose to a global space of transparency.

The seminar will focus on various concepts, texts, technologies, architecture and art works that explore darkness and opacity in their obscuring presence but also as an operation that collapses and reshapes different figures, forms, and discursive systems into one another. We will explore darkness as "a black, thick and gloomy substance" through which we can extend the scope of our own "clear" architectural thinking. By researching into and speculating on objects, spaces and theories, we will conceive and develop a (online) publication with texts, interviews, images, drawings, and videos.



List of possible spaces
Berghain Techno Club in Berlin, Adolf Loos' tomb and monument, Dark Net, John Hejduk's Masks, O. M. Unger's rooms within walls, the National Security Agency's Room 641A, Data Center Pionen, Hans Dieter Schaal's intellectual edifice, Black Transparency, Friedrich Kiesler's Universal Theater, Louis Kahn's



drawings of Scottish Castles, fire places, cellas of temples, Dark Ecology, NASA's hypersonic wind tunnels, Rudolf Steiner's Goetheaneum, Sedad Hakki Eldem's sofa, Alvar Aalto's silo in Oulu, etc.

List of possible texts
Ashby, R. W. Black Box, 1956
Bachelard, G. The Poetics of Space, 1969
Bartlett, J. The Dark Net, 2015
Breton, A. The Automatic Message, 1978
Caillois, R. Mimicry and Legendary Psychasthenia, 1938
Carruthers, P. The Opacity of Mind, 2011
Damisch, H. A Theory of /Cloud/, 2002
Eldem, S. H. Türk Evi Plan Tipleri, 1954
Foucault, M. Of Other Spaces, 1984
Glissant, É. Poetics of Relation, 1997
Halberstam, J. Skin Shows, 1995
Merleau-Ponty, M. The Visible and the Invisible, 1968
Metahaven. Black Transparency, 2015
Minkowski, E. Lived Time, 1970
Tanizaki, J. In Praise of Shadows, 1977
Vidler, A. The Architectural Uncanny, 1992
Villiers, N. Opacity and the Closet, 2012



Mellon Collaborative Studies in Architecture, Urbanism, and the Humanities
FALL 2016 EXPANDED PRACTICE SEMINAR



Cuba as Project

Urban, Political, and Environmental Transformations of the Island

TOM MCENANEY & TAO DUFOUR | ARCH 6308 / SHUM 6308 / COML 6073 | T: 12:20 - 2:15 PM

COURSE DESCRIPTION

This seminar explores the symbolic and political tensions and contradictions inherent in the motif of the *island*, in relation to both its contrast and conflation with the theme of the *urban*. Cuba stands, in this regard, as an exemplary site of the modern insular project. The seminar situates the island in its archipelagic context, as both a spatial and historical category, inquiring into continuities and ruptures that implicate Cuba in a wider horizon of appropriations of islands as both concrete geographies and symbolic territories.

Positioned within the Caribbean archipelago, Cuba has long been a space of transition. The restored colonial neighborhood of La Habana Vieja or the UNESCO-honored city of Trinidad, the monumental edifices of the Plaza de la Revolución in Havana and the "Che" Guevara mausoleum in Santa Clara, the towering constructivism of the Russian embassy, and the U.S. prison at Guantánamo Bay stand as physical markers of Cuba's tumultuous political, economic, and cultural history. Alongside these structures, the legacy of socialist industrial and agricultural development leaves traces of its environmental effects on the culture, and in the soil, the sea, and the atmosphere. How will these conditions shift now, when Cuba is again at a nascent moment of fundamental change? In order to grapple with the island's current transformation, and its relationship to the Caribbean, the Americas, and the wider global horizon, this course situates Cuba at the intersections of literature, architecture, art, urban planning, cartography, anthropology, political philosophy, and political ecology. We will investigate urban agriculture, neo-baroque aesthetics, colonial restoration projects, "ruinology," public housing, new media infrastructure, and state projects oriented toward the incorporation of rural and hinterland geographies. We will explore themes of the "insular" from its understanding in antiquity to its medieval substitution of the forest as the domain of the marvelous and the wild, its cartographic genesis, its emblematic significance as utopia, its ideological appropriation toward modern notions of community, and its continuity as an ecological horizon of ontological plurality. The seminar will examine how symbolic and material practices structure the social and environmental space that shape and are shaped by the activity of the natural world, the extensions of the communist state, and the experience of everyday life.

Course Instructors: Tom McEnaney (Assistant Professor of Comparative Literature, College of Arts and Sciences) and Tao DuFour (Visiting Assistant Professor, College of Architecture, Art, and Planning) **Meeting Time:** Tuesdays, 12:20 - 2:15 p.m.

POSTER IMAGE: Liudmila & Nelson, *Absolute Revolución: La isla* (2003 - 2009), video still

CALL FOR APPLICATIONS

The College of Architecture, Art, and Planning and the Society for the Humanities announce an innovative graduate traveling seminar for students in the humanities and design disciplines. The Fall 2016 seminar is, "Cuba as Project: Urban, Political, and Environmental Transformations of the Island" (ARCH 6308, SHUM 6308, COML 6073). Expanded Practice Seminars are offered under the auspices of Cornell University's Andrew W. Mellon Foundation Collaborative Studies in Architecture, Urbanism, and the Humanities grant.

Selected students receive a \$1,000 stipend and a funded, week-long travel program to Cuba in Fall 2016.

Due to the interdisciplinary nature of the Expanded Practice Seminar, a wide range of skills and backgrounds are welcome. Advanced undergraduate students may apply, but preference will be given to students in their first three years of graduate study. Applications for the seminar and fellowships require a recent CV and a 500–700 word statement of interest describing your background interest in the seminar topic. No letters of recommendation are required. Questions should be directed to Paula Epps-Cepero (ple29@cornell.edu).

Applications must be submitted via <http://urbanismseminars.cornell.edu/apply/> by **June 30, 2016**

The Building and The Formal Domain

This seminar addresses *form* as a necessary category for architecture to take place, and tests an extended definition of its conceptual domain through specific *buildings*. It therefore suggests that discussions taking form and the object as their primary concerns can today expand the production of discursive knowledge in a substantial fashion. The course is structured around a number of foundational notions and related case studies: buildings built or designed within the last 20 years whose architects include SANAA, OMA, UN Studio, Herzog & de Meuron, Frank Gehry, MVRDV, Mansilla+Tuñón, and Toyo Ito, among others.

The goal shall be twofold. On the one hand, we will attempt to significantly deepen the understanding of the term “form” in architecture. On the other, we will discuss what it means for a building to embody a *historically significant contribution* in terms of a specific design aspect linked to form as well as to other core architectural concepts such as representation, program, context, whole, element, content, referent, and the digital.

Seminar sessions will be intersected with field trips in NYC to visit buildings that are particularly pertinent to the purposes of the class. A form of experimental writing will be offered as an option to produce the final paper.

This course is part of an ongoing project launched in 2014 through two international symposia, held at the Architectural Association in London and Columbia GSAPP in New York. Currently *The Building* is a book in the works, to be published by Lars Müller in Fall 2016. Students enrolled in this seminar will have the opportunity to be involved in the project's further installments.



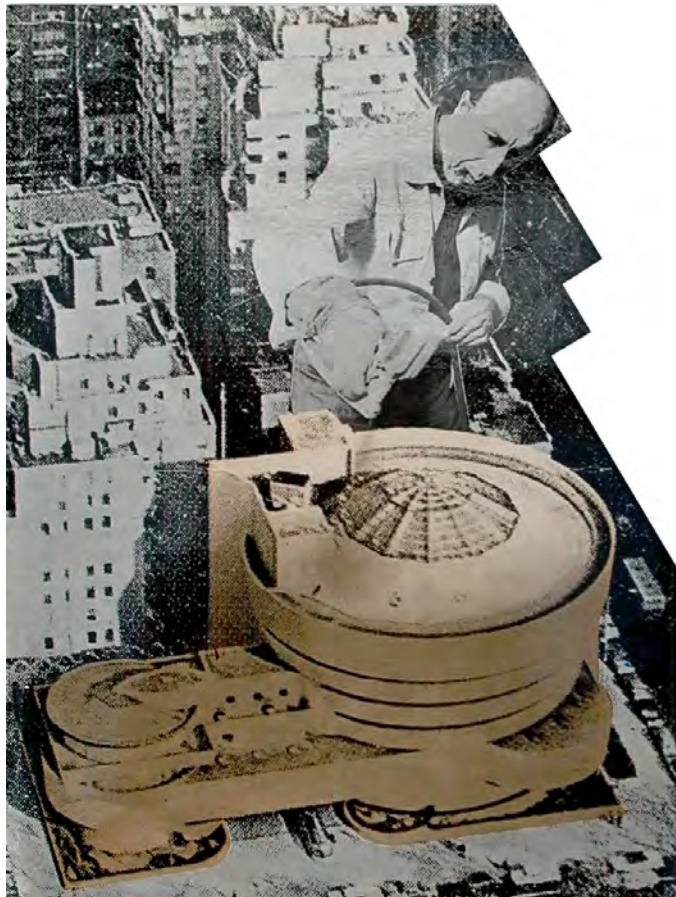
LEARNING FROM NEW YORK: Architecture, Art and Media in Urban Visions of the 20th century

Cornell University AAP NYC

ARCH 3308: *Special Topics in Theory of Architecture*

Instructor: Masha Panteleyeva (map358@cornell.edu)

Thursdays 12pm-2:30pm



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

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

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

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

(Image: "Fantastic Architecture," cover design by Richard Hamilton, 1970)

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

**VISUAL
REPRESENTATION
ELECTIVES**

FALL 2016



FALL 2016

TR 11:15AM – 12:05PM

MILSTEIN AUDITORIUM

VISUAL IMAGING IN THE ELECTRONIC AGE

ARCH 3702, ART 2907, CS 1620, ENGRI 1620

(FULFILLS MQR REQUIREMENT) 4 CREDITS

COLOR SCIENCE

DISPLAY TECHNOLOGIES

ANIMATION

3D PRINTING

GEOMETRY CAPTURE

VIRTUAL REALITY

+ AUGMENTED REALITY

ETHICS + THE INTERNET



Cornell University
Program of Computer Graphics

DRAWING CITY MANIFESTOS

Fall 2016 ARCH 4509/6509: Sp. Tp. in Visual Representation
 Tuesday 12:20pm-2:15pm 144 Sibley Hall

Instructor: Leslie Lok
 wl136@cornell.edu



Cities have continuously been an obsessive subject of architectural investigation and have generated an extensive collection of manifestos throughout various periods of history. With architecture and urbanism as modes of inquiry, city manifestos reflect architectural visions in relation to a broad spectrum of shifting sociocultural contexts and technological progresses. Those manifold agendas usually operate in a binary format of text and visual counterpart. Both radical visions as well as nuances of architecture and urbanism are expressed through deliberate and biased visual representation.

The seminar will use city manifestos as precedents for analysis and design provocation in order to elicit alternate resonances between urban attributes and imagery. The course will focus on representation, drawing of cities, abstraction of cities, and the development of short manifesto texts. Digital tools will provide additional means to experiment with drawing methodologies.

Utilizing the theoretical underpinnings of city manifestos, students will “invent cities” and critically position their work in relation to the precedents by generating derivative manifestos. The course is envisioned as a semester long design project organized in two parts - theoretical and visual analysis followed by narrative and imagery invention. Students will learn to develop their own representational repertoire (imagery) and a bias towards cities (narrative) through a series of guided design exercises.

Precedents: Delirious New York (Rem Koolhaas), The City in the City: Berlin: A Green Archipelago (O.M. Ungers), Continuous Monument (Superstudio), New Babylon (Constant), Citizens of No Place: An Architectural Graphic Novel (Jimenez Lai), Collage City (Colin Rowe), The Parametric City (Patrick Schumacher), Metropolis-architecture (Ludwig Hilberseimer), The Architecture of the City (Aldo Rossi), I want to be Metropolitan (PRAUD), Made in Tokyo (Atelier Bow-Wow), Learning from Las Vegas (Denise Scott Brown, Steven Izenour, Robert Venturi), Naked City (Guy Debord), etc.

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.¹

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. The 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.

Each student will be required to submit a self-published MONOGRAPH of *one* project by the end of the semester

¹ *** from Ada Tolla & Giuseppe Lignano LOT-EK_ADV STUDIO VI

ARCH 4513/4613

Furniture Design: Nature, Furniture, Architecture

Professor: George Hascup

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

-Sunflower Seed Husk Board

2 x 4 Challenge

Objective:

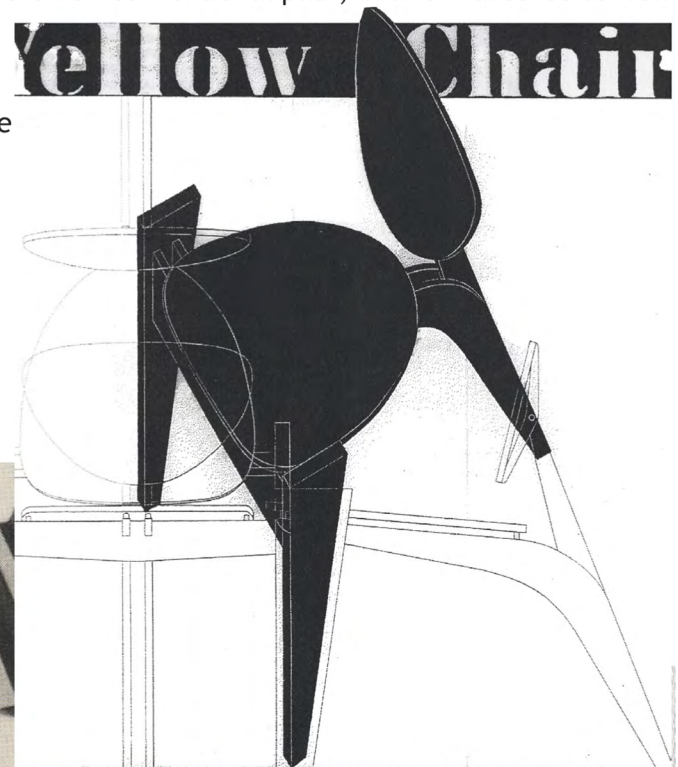
"If you see in any given situation only what everybody else can see, you can be said to be so much a representation of your culture that you are a victim of it". (S.I. Hayakawa)

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

Description:

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

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



Glass Furniture

Prototype - Digital Fabrication

Strategies of Lamination

Bent Ply

Prototypes - Digital

Fabrication Strategies



Schedule:

Mandatory Organizational Meeting:

Tuesdays, 2:30-4:25 p.m. in 205 Rand Hall

Fall 2016

TIME FRA MES

Exposures in Visual Thinking
Cornell University AAP



ARCH 4509 Special Topics in Visual Representation
Fall 2016 Thursday 3 - 6 PM
Instructors: DBOX - Leah White, Christa Hamilton
timeframescornell.tumblr.com

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 'remixing' 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'.

CONTEMPORARY IDEAS OF THE CITY REPRESENTATION & SIMULTANEITY

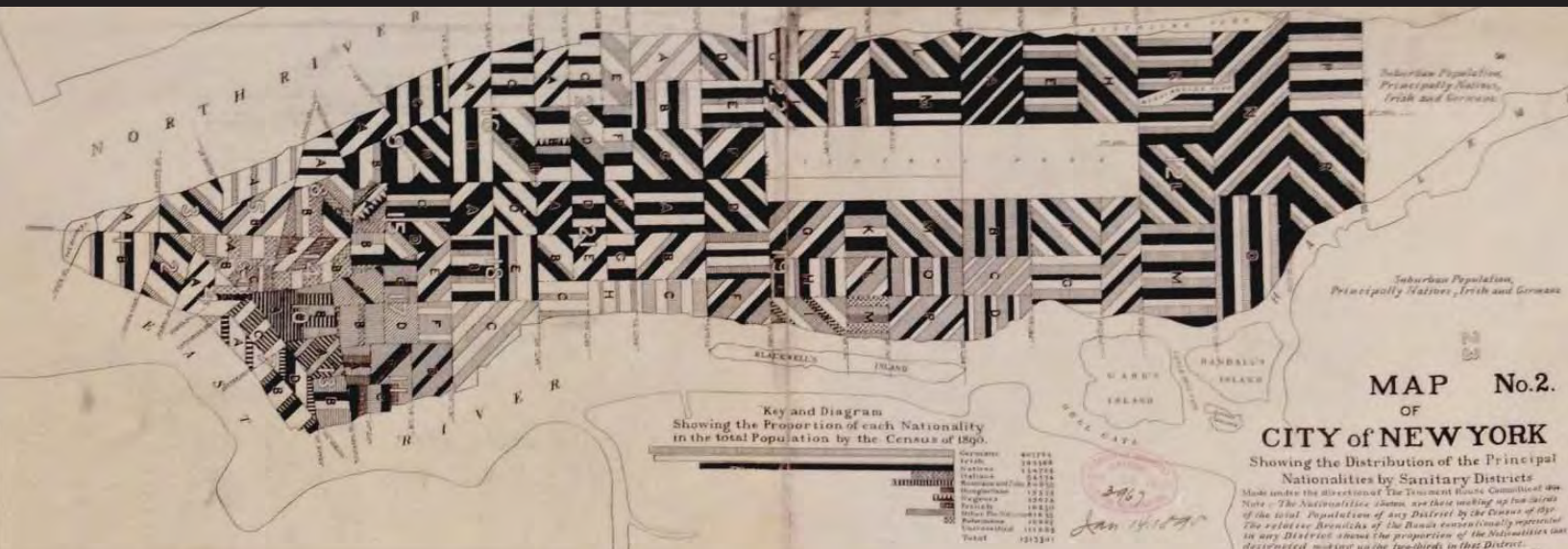
Arch 4509: Special Topics in Visual Representation

Instructors

Thomas Lesser / tl@leeser.com

Ana Peñalba / ap@anapenalba.com

Course Time: Fridays 3:00pm-5:30pm



New York tenement house committee map, by Frederick E. Pierce, 1894. "Showing the distribution of the principal nationalities by sanitary districts".

During this course we will produce a "City Guide" to represent some of the most iconic places of the City of New York through a contemporary lens of seeing (selfie culture, instant playback, slow motion replay, ubiquitous, multiple and simultaneous video surveillance, etc.); representing the city in an era where contemporaneous conditions are essential to understanding ones surrounding, environment and our notion of what we perceive as "reality". During the semester we will experiment with three different historical representational concepts and will apply those to more than 60 emblematic places in New York. Each student will represent at least 6 places in total, using a wide range of formats such as video, 3D animations, computer and/or hand drawings, physical models or audio. By the end of the semester, students projects will be collated into the "NY Visual Tour Guide" as a narrative showcase of new formats to look at the city in the 21st Century.

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

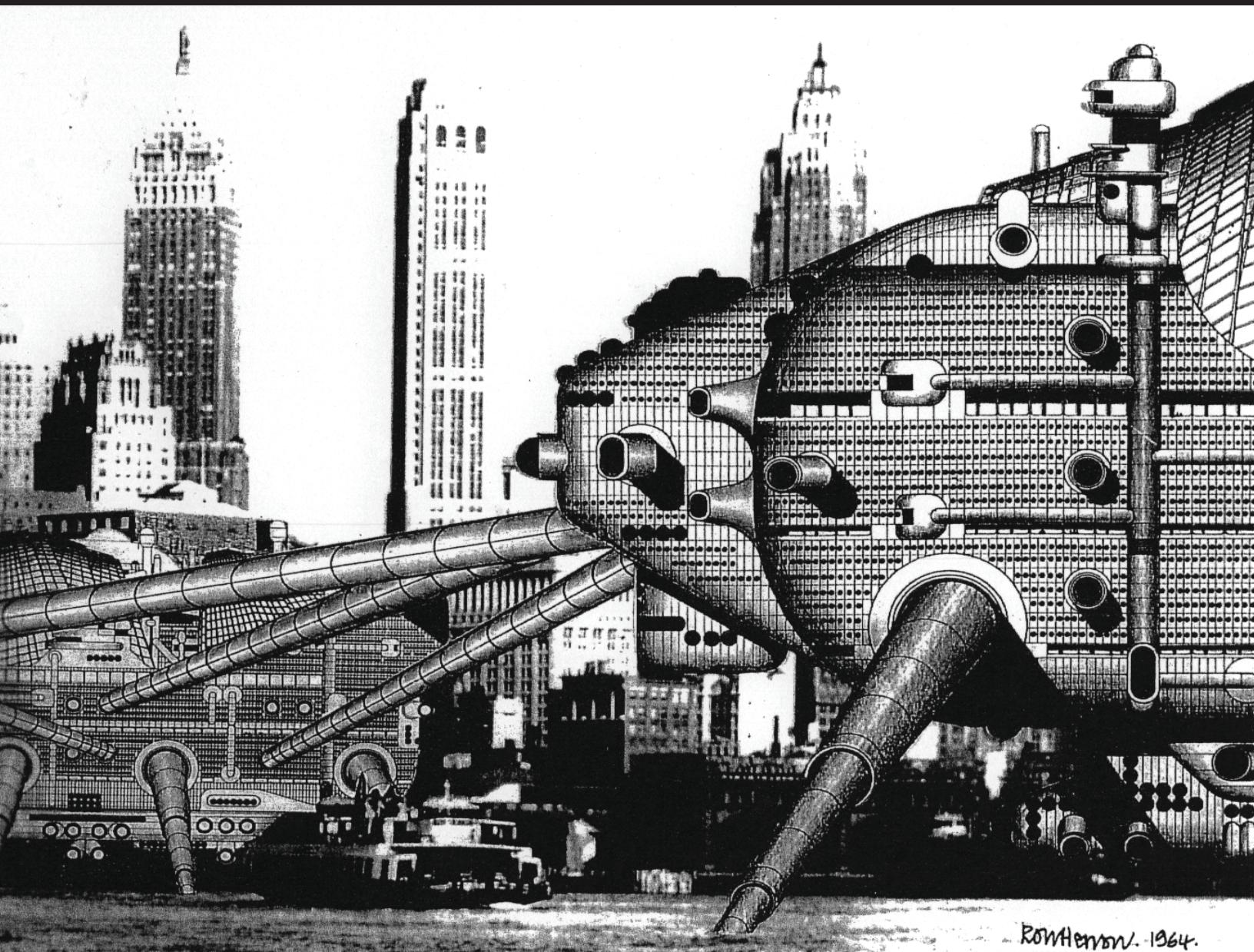
**BUILDING
TECHNOLOGY
ELECTIVES**

FALL 2016

ARCH 4605/6605

SENSE AND RESPOND: ARCHITECTURAL KINETIC SYSTEMS

THIS COURSE WILL INVESTIGATE THE IMPLEMENTATION OF ADVANCED SENSORY AND RESPONSIVE TECHNOLOGIES AS A MEANS OF EMBEDDING VARIOUS LEVELS OF INTELLIGENCE WITHIN ARCHITECTURAL ENVIRONMENTS. THROUGH THE STUDY OF ARCHITECTURAL PRECEDENTS, SIMPLE AND COMPLEX MECHANICAL MOVEMENTS, DEPLOYABLE GEOMETRIES AND OPEN-SOURCE ELECTRONIC PLATFORMS, STUDENTS WILL DEVELOP ACTUATED SYSTEMS ABLE TO RESPOND TO VARIOUS EXTERNAL INPUTS. RELYING ON RIGOROUS PROTOTYPING AND SIMULATION, THE FINAL OUTPUT OF THE COURSE WILL BE A FUNCTIONING 1:1 MOCK-UP DEMONSTRATING THE POSSIBILITIES OF KINETIC ARCHITECTURE.



DEA 4220 ARCH 4601

Ecological Literacy and Design

FALL
2016

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, 104 Rockefeller
Professor Jack Elliott (jre15@cornell.edu)

ARCH 4513/4613

Furniture Design: Nature, Furniture, Architecture

Professor: George Hascup

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

-Sunflower Seed Husk Board

2 x 4 Challenge

Objective:

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

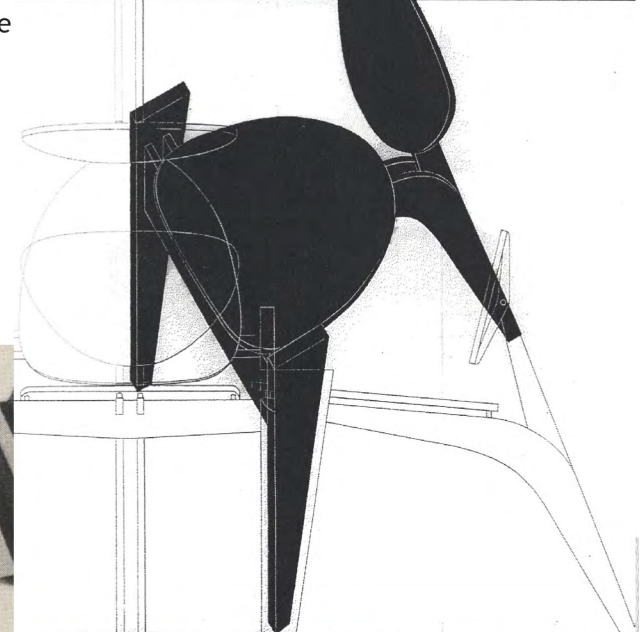
The purpose of this project is to experience the resistance and reward of the non-conventional path, in a formal sense as well as an ethical one.

Description:

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

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

Yellow Chair



Glass Furniture

Prototype - Digital Fabrication

Strategies of Lamination

Bent Ply

Prototypes - Digital

Fabrication Strategies



Schedule:

Mandatory Organizational Meeting:

Tuesdays, 2:30-4:25 p.m. in 205 Rand Hall

Fall 2016

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

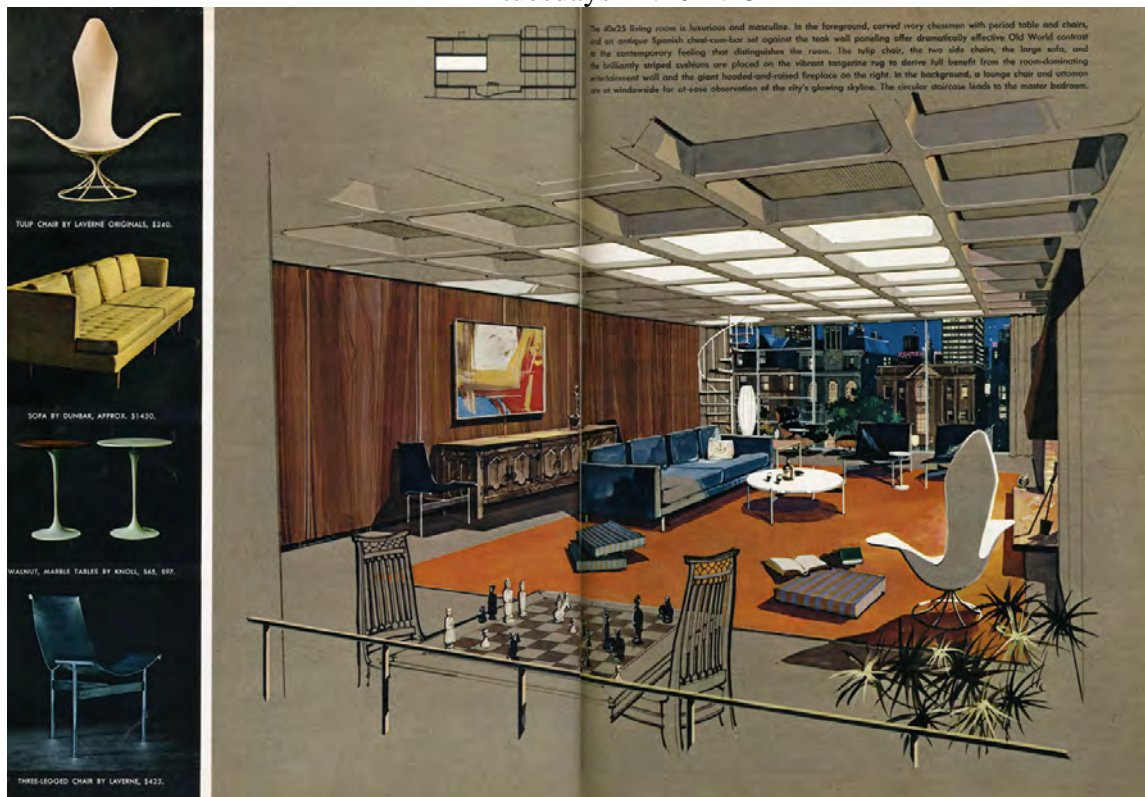
**HISTORY OF
ARCHITECTURE & URBAN
DEVELOPMENT**

FALL 2016

archi • pop

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

professor d. medina lasansky
arch 3819/5819, 3 credits
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.



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

FALL 2016 ARCH 3819/ARCH5819

**DESIGN CULTURES AND PRACTICES IN THE DIGITAL ERA
SPECIAL TOPICS IN HISTORY OF ARCHITECTURE AND URBANISM**

**PROFESSORS OYA RIEGER AND MARY N. WOODS
Thursdays 2:30-4:25 pm, 261B East Sibley**

Today, design cultures and practices involve searching for new insights, methods, and inspirations in the digital realm. In this course, we explore the digital and physical as seamless and complementary ecologies rather than as dichotomies. Digital tools and practices will be unpacked (problematized), taking into consideration aesthetic, material, social, ethical, and political questions.

The learning objective is to promote critical thinking about the challenges, opportunities, and shortcomings of new media tools and social networking practices. Among the issues examined are digital fluencies, media ethnographies, digital divides, and cultural probes with new media tools through readings, discussion and individual and collaborative projects. Guest speakers, hands-on workshops, and special collections like the Rose Goldsen Archive of New Media Art will be important parts of the course.

Students design and carry out qualitative and/or quantitative research projects as a basis for future design and intellectual work. **Thus pre-thesis and thesis students are especially welcome to test ideas and methods in the safe space of this course. N.B. M. Arch. students should register for Arch 5819**

California Dreaming

Influential Architecture and Placemaking in the Golden State



Arch 3819/5819 Section 104: Special Topics in History of Architecture and Urbanism
Chad Randl (cgr5) 4 Credits Thursdays, 2:30-4:25pm 202 Rand

The influence of California architecture is undeniable. It is a center of modernist experimentation, where Rudolph Schindler, John Lautner, and others presented new models for dwelling and design. It is home to Hollywood imaginings and the fantasylands of Disney and William Randolph Hearst. It is a place where conceptions of nature, individualism, place, and private/public binaries are vigorously reconsidered, contested, and exported. California drew and continues drawing innovators and dreamers to evolving immigrant communities, to Silicon Valley, and to once neglected urban centers.

This course takes as its subject the way Californians (long standing and newly arrived) have shaped architectural ideals especially in the twentieth century. We will focus upon important design trends and forces that marked the state's architectural and urban evolution and the emergence of a distinctive California (life)style. We will also extend our exploration to include the ways these ideas served as inspiration for practitioners and other audiences around the world.

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



architectural historiography

[dml34@219 w. sibley](mailto:dml34@219.w.sibley) / x4.8771 / arch 6800 / fall 2016 / fridays 10:10-12:05 / office hours by appointment / permission only

This seminar will provide a survey of architectural historiography paying particular attention to the paradigm shifts of the last thirty years. Through a series of readings (a combination of case studies and critical theoretical pieces) we will assess the preoccupations of current scholarship. We will consider the relationship of contemporary practice to history; the relationship between architectural history and the disciplines of art history and historic preservation; the extent to which their separation has both energized and handicapped the separate fields; canon formation and the mechanics of fame; and the changing role played by institutions (museums, universities, journals, publishers) in re-framing the field.

Through the critical readings of important texts we will discuss the current state of the field while simultaneously reconsidering our position in it. Our discussions will focus as much upon the historical studies of others, as upon our own practice of history. How can we intelligently apply theory to practice, develop research strategies that maximize methodological alliances, imbue the study of the past with contemporary relevance, and contribute as much to other disciplines as we borrow from them.

FALL 2016 ARCH 6819

ARCHITECTS AND HISTORIANS: WHY WE DO THOSE THINGS WE DO
GRADUATE SEMINAR IN HISTORY OF ARCHITECTURE AND URBANISM

PROFESSOR MARY N. WOODS, TUESDAYS, 2:30-4:25 PM, 261B EAST SIBLEY



Dragon Day, Cornell, 2016

This seminar is about making our own cultures of design and history transparent. It explores the histories and methodologies as well as the rituals, forms, and practices of modern-day architectural pedagogy and history. From the Ecole des Beaux-Arts to the Bauhaus and to our house at Cornell why do charrettes, design juries, survey texts, and monographs have such staying power? What were and could be counter-narratives and alternative practices in design teaching and historical writing?

Special attention will be paid to the intertwining of design and history at the Bauhaus and Harvard GSD of Walter Gropius and Sigfried Giedion; MOMA of Henry-Russell Hitchcock and Philip Johnson; *Architectural Review* and Bartlett School of Reynier Banham; and Cornell of Colin Rowe and Fred Koetter. Other possible topics include schools like Black Mountain College and Centre for Environmental Technology and Planning and historians like Manfredo Tafuri, Mary McLeod, and Despina Stratigakos.

The seminar obviously needs students from the HAUD Ph.D. and M. Arch. programs to reflect on their own cultures and practices. Advanced B. Arch. students and curious outsiders to architecture are also welcome.

ARCH 3820: Topography and Urban History of Ancient Rome

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.

URBAN DESIGN, ARCHITECTURE AND ART IN RENAISSANCE AND
BAROQUE ROME
(ARCH 3823-020)

PROFESSOR JEFFREY BLANCHARD
CORNELL IN ROME
FALL 2016

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.

