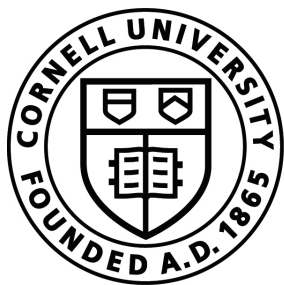


CORNELL AAP ARCHITECTURE ELECTIVE COURSES

Fall 2018



AAP
Architecture
Art
Planning

DEPARTMENT of ARCHITECTURE
FALL 2018

THEORY

| | | | |
|----------------------|--|------------------------|-------------------------------|
| ARCH 3304/6304 | <i>Column Wall, Elevation, Façade: A Study of the Vertical Surface in Architecture</i> | J. Wells | R 2:30-4:25pm 142 E. Sibley |
| ARCH 3308/6308 - 102 | Sp. Tp. in Theory: <i>Photography and Architecture</i> | R. Alcolea | M 10:10-12:05pm 142 E. Sibley |
| ARCH 3308/6308 - 103 | Sp. Tp. in Theory: <i>Architectures of Empowerment and Resistance</i> | S. Anklesaria | F 10:10-12:05pm 144 E. Sibley |
| ARCH 3308/6308 - 104 | Sp. Tp. in Theory: <i>Architecture, Space, Structure</i> | M. Clemente/F. Isidori | F 10:10-12:05pm 142 E. Sibley |
| ARCH 3308/6308 - 105 | Sp. Tp. in Theory: <i>Building Silicon Valley</i> | L. Malfona | R 12:20-2:15pm 261B E Sibley |
| ARCH 3308/6308 - 106 | Sp. Tp. in Theory: <i>Design in Real Estate Development</i> | H. Richardson | T 10:10-12:05pm 261B Sibley |
| ARCH 3308/6308 - 107 | Sp. Tp. in Theory: <i>Internal Worlds/Theories + Practices for Interior Urbanism</i> | J. Scelsa | W 10:10-12:05pm 261B Sibley |
| ARCH 3308 - 131 | Sp. Tp. in Theory: <i>Re/Viewing Spaces: Architecture and its Exhibition</i> | S. Anderson | NYC - R 9:00-12:00pm |
| ARCH 3308 - 132 | Sp. Tp. in Theory: <i>Pioneering an Open Access to the City: City and Art – Cross-Dialogues on Space From the New York of the 70's</i> | M. Carrascal | NYC – R 1:00-4:00pm |

VISUAL REPRESENTATION

| | | | |
|----------------------|---|-----------------------|-------------------------------------|
| ARCH 4509/6509 - 103 | Sp. Tp. in Vis. Rep: <i>Drawing the Invisible</i> | A. Beals/L. Lyon | R 10:10-12:05pm 261B E Sibley |
| ARCH 4509/6509 - 104 | Sp. Tp. in Vis. Rep: <i>In Pursuit of Great Form</i> | U. Bellardi Ricci | R 12:20-2:15pm 142 E Sibley |
| ARCH 4509/6509 - 105 | Sp. Tp. in Vis. Rep: <i>Time and Temporality – Index and Attunement of Conditions</i> | M. Hansen | M 10:10am-12:05pm 261C E Sibley |
| ARCH 4509/6509 - 106 | Sp. Tp. in Vis. Rep: <i>Body, Space, and the In Between</i> | D. Selem | T 12:20-2:15pm 144 E Sibley |
| ARCH 4509/6509 - 107 | Sp. Tp. in Vis. Rep: <i>Thin Cities</i> | J. Zissovici | R 10:10-12:05pm 144 E Sibley |
| ARCH 4513 | <i>Furniture Design</i> | G. Hascup | T 2:30-4:25pm W. Exhibition Hallway |
| ARCH 6509 - 102 | Mellon Collaborative Studies_ <i>SPATIAL TENSIONS: Mapping Global Spatio-politics Through China</i> | L. Lok & A. Bachner | T 2:30-4:25 261B E Sibley |
| ARCH 4509 - 131 | Sp. Tp. in Vis. Rep: <i>Anytime, Anywhere, On Any Device</i> | I. Bragado/M. Gertler | NYC – R 9:00-12:00pm |
| ARCH 3117 - 120 | <i>Contemporary Italian Culture Through Film</i> | C. Ciampaglia | ROME – W 3:30-7:30pm |

BUILDING TECHNOLOGY

| | | | |
|----------------------|---|---------------|-------------------------------------|
| ARCH 4605/6605 - 102 | Sp. Tp. in Construction: <i>THE DETAIL</i> | R. Dias | T 12:20-2:15pm 261B E Sibley |
| ARCH 4605/6605 - 103 | Sp. Tp. in Construction: <i>Rethinking Timber Systems</i> | K. Kral | M 9:05-11:00am 144 E Sibley |
| ARCH 4605/6605 - 104 | Sp. Tp. in Construction: <i>Crawling Skin: Kinetic Facade Systems</i> | M. Miller | R 12:20-2:15pm 142 Sibley |
| ARCH 4605/6605 - 105 | Sp. Tp. in Construction: <i>Matter Design Computation</i> | J. Sabin | T 12:20-2:15pm 142 E Sibley |
| ARCH 4605/6605 - 106 | Sp. Tp. in Construction: <i>Antifragile Housing</i> | A. Tjeldflaat | W 10:10-12:05pm 142 E. Sibley |
| ARCH 4613 | <i>Furniture Design</i> | G. Hascup | T 2:30-4:25pm W. Exhibition Hallway |

HISTORY OF ARCHITECTURE AND URBANISM

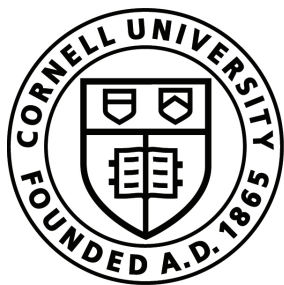
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|----------------------|---|--------------|--|
| ARCH 3810/5810 - 102 | <i>American Architecture and Building I: The Last Waltz</i> | M. Woods | R 2:30-4:25pm 261B E. Sibley |
| ARCH 3819/5819 - 103 | Sp. Tp. In HAUD: <i>Embodiment and Apparatus: Technological Lineages of the Present</i> | B. Hookway | T 10:10 – 12:05pm 142 E Sibley |
| ARCH 3821/5821 | <i>History of European Landscape Architecture</i> | L. Mirin | TR 11:15-12:05pm 157 E Sibley |
| ARCH 6800 | <i>State of the Discipline: Critical and Global Histories of Art and Architecture</i> | E. Akcan | T 2:30-4:25pm 144 E. Sibley |
| ARCH 6819 | Sp. Tp. in HAUD: <i>Cities Dark and Light</i> | M. Woods | W 10:10-12:05pm Johnson Museum - Citrin Center |
| ARCH 3820 - 120 | <i>Topography & Urban History of Ancient Rome</i> | J. Gadeyne | ROME – T 9:00-1:00pm |
| ARCH 3823 - 120 | <i>Urban Design, Arch & Art in Renaissance & Baroque Rome</i> | J. Blanchard | ROME – W 9:00-1:00pm |

DEPARTMENT of ARCHITECTURE
FALL 2018

| ARCHITECTURE CULTURE & SOCIETY | | | |
|---|---|---------------------|--------------------------------|
| ARCH 4408 - 102 | Sp. Tp. in ACS: <i>Photography and Architecture</i> | R. Alcolea | M 10:10-12:05pm 144 E. Sibley |
| ARCH 4408 - 103 | Sp. Tp. in ACS: <i>Architectures of Empowerment and Resistance</i> | S. Anklesaria | F 10:10-12:05pm 144 E. Sibley |
| ARCH 4408/6408 - 104 | Sp. Tp. In ACS: <i>Embodiment and Apparatus: Technological Lineages of the Present</i> | B. Hookway | T 10:10 – 12:05pm 142 E Sibley |
| ARCH 4408 - 105 | Sp. Tp. in ACS: <i>Building Silicon Valley</i> | L. Malfona | R 12:20-2:15pm 261B E Sibley |
| ARCH 4408 - 106 | Sp. Tp. in ACS: <i>Internal Worlds/Theories + Practices for Interior Urbanism</i> | J. Scelsa | W 10:10-12:05pm 261B E. Sibley |
| ARCH 4408 - 107 | Sp. Tp. in ACS: <i>Body, Space, and the In Between</i> | D. Selem | T 12:20-2:15pm 144 E Sibley |
| ARCH 4408 - 108 | Sp. Tp. in ACS: <i>Thin Cities</i> | J. Zissovici | R 10:10-12:05pm 144 E Sibley |
| ARCH 5204 - 630 | Professional Training | N. Freedman | NYC – T 6:00-8:00pm |
| ARCH 6408 - 102 | Mellon Collaborative Studies_ <i>SPATIAL TENSIONS: Mapping Global Spatio-politics Through China</i> | L. Lok & A. Bachner | T 2:30 – 4:25pm 261B E Sibley |

ARCHITECTURAL THEORY

Fall 2018



AAP
Architecture
Art
Planning

ARCHITECTURE 3304/6304 3 credits

Professor Jerry A. Wells

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

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

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

The second part of the seminar deals with the wall, in particular, architectural walls as the fields upon which the elements of architecture are composed as figures (field and figure strategies). The role of the wall in architecture is discussed at length. Devices such as open versus closed composition; regulating lines; scale versus proportion; field versus figure; literal and phenomenal depth; transparency; architectural content; geometric properties of forms; and various systems of organization are discussed. A series of readings, including, for example, *The Provocative Façade: Frontality and Contrapposto*, by Colin Rowe, are discussed in class (readings vary).

The final series of lectures examine Venetian buildings as models, beginning with the "Ca' d'Oro," and concluding with a review of minor Venetian facades using *Venezia Minore* by Elge Renata Trincanato. These buildings are analyzed relative to the issues previously raised in the seminar. (Using the minor buildings of Venice, many façade issues can be addressed while leaving more famous buildings to be used by the students in their oral presentations and papers.)

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

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



Filip Dujardin, Fictions Series, 2008

Cornell University, Department of Architecture

Photography and Architecture

Rubén Alcolea

Fall 2018, arch 3308/6308/4408

Modern architecture cannot be altogether understood without the study of the dissemination of its images. Photography and architecture proved to work particularly well in creating together the modern visual narrative. Architects became conscious of the full potential of photography beyond its documentary value, and photographers of architecture —architects themselves in many occasions—, shortly became active players and major broadcasters of the emerging new perception. The theory around photography has become more and more elaborated, expanding its scope and surpassing every more traditional approach. Pictorial documentation gradually gave in its way to new forms of exploring reality, opening a wide range of possibilities and raising photographic and media culture to a different level.

This theory course will go through the evolution of photography and visual culture along modern architecture, focusing initially in the origins of the avant-garde and going through more recent examples. In addition to some better-known topics that settle the main arguments to understand modernity, the discussions will also be held through secondary characters and contemporary photographers, directly related to architecture dissemination or engaged to defining its visual and theory background.

Lectures will be complemented with readings and student presentations, and a final research paper will be submitted as a result of personal work. Additionally, the students will develop the creation of a new item for the Collected Fictions Project, growing a project which will help to develop some of the main principles involved in the visual narratives associated to architecture and the power of the photographic image. Some of the work already produced in the Collected Fictions project is edited in the book “Collected Fictions: Some Masterpieces”, available at Cornell Library.



Architectures of Empowerment & Resistance*

In an age of late Neoliberal Capital

The right to beauty is as important as the right to drainage....And when a new, planned building rises in the slum - be it a public toilet or a sewing co-operative - it immediately becomes a monument. It was conceived by an architect, it indicates things are changing...The philosopher Felix Guattari once said that aesthetics are fundamental and revolutionary!

- Jorge Mario Jáuregui, "Brazilian Heatwave: Mr. Jáuregui's Neighborhood [Interview]," *Visionaire*, August 2001

We must defend architecture from the pessimism that has been attributed to it in order to utilise the practice's true potential. Such action, intellectual and practical, calls for a deeper reorientation between politics and aesthetics, not simply a reordering of power relations between groups, but the creation of new subjects and heterogeneous objects.

- Camillo Boano, *Architecture must be defended: informality and the agency of space [Interview]*, April 2013

Background:

If the normative production of architecture entails its inevitable collusion with the forces of capital, the present age of late neoliberal capitalism has only seen an intensification of this trend. Architects have increasingly lost the ability to shape cities, to real estate and market driven trends; reduced to designing condominiums for the one percent. That architecture can and should have a socially and politically progressive agenda was, after all, a defining attribute of modernism - to bring design to the masses, to produce not only a new aesthetic, but also a new egalitarian order. Form thus became a political instrument of reducing social inequity and shaping the city.

Goal:

The present global crises of housing, economic disparity, ecological armageddon, and political obscurantism have led some architects to seriously question the dominant tropes of architecture as both discipline and praxis. What are the tactics, strategies, manifestos and actions through which architects can resist, upend, destabilize and reinvent normative mechanisms of architectural production? How do such practices seek new modes of conceiving the architectural project; radically reinvent the brief, site, program, construct, tectonics and/or notions of ownership? The seminar seeks to unpack new ways of conceiving and practicing an architecture of empowerment and spatial agency across diverse geographies and cultures. This also entails questioning the means of architectural representation and considering practice as project.

Methodology:

The seminar will engage with a broad and diverse range of concepts - neoliberalism, capitalist production, urban informality, right to the city, public space, and modes of resistance to lay the ground work for the seminar. Texts and projects by Mumford, Lefebvre, Fuller, Turner, Doshi, Alexander, and their contemporaries - de Graff, Harvey, Cuff, Aravena, Jauregui, Herringer, Tabbasum as well as architectural collaboratives such as Assemble, Supersudaca and others. The seminar will use lectures, student presentations and group discussions as the primary format to discuss weekly assignments of texts, case studies and film. Students will analyze select praxis and projects as well as produce architectural thought experiments supported through representations and text.

*This course title provisional

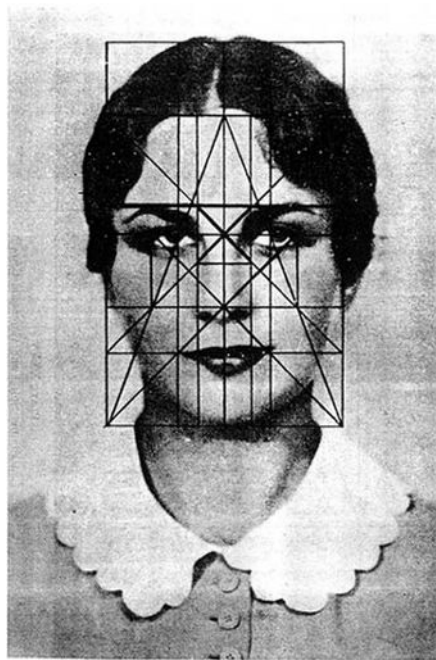
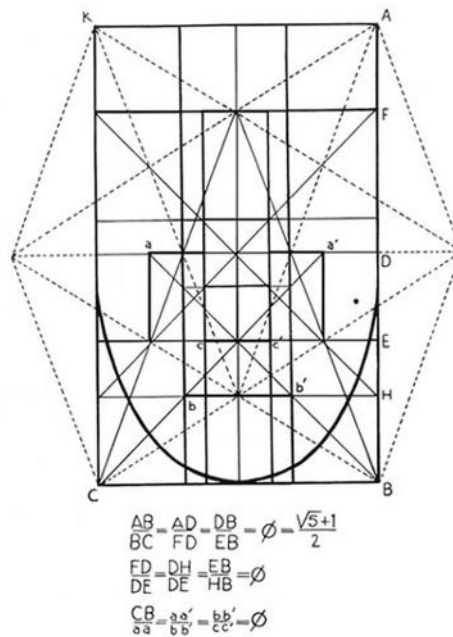


PLATE XXXVI
Miss Helen Wills, Harmonic Analysis



Miss Helen Wills, Diagram of Proportions in Face

ARCHITECTURE, SPACE, STRUCTURE

An investigation

Cornell AAP ARCH 3308/6308

Labics _ Maria Claudia Clemente | Francesco Isidori

The seminar is an investigation on the concept of structure and its relationship with the definition of architectural space. The interest in the notion of structure arises from the need to thoroughly investigate the formative processes of the project in order to arrive at a stable and objective dimension of the architecture based on universal values that belong to the discipline and able to positively affect the transformations of society.

The “structural” attitude is in fact a method of investigation for the understanding of reality and, at the same time, an instrument for its transformation through the project. As Paul Klee showed us through his work, the research of the structure takes place on two parallel levels: on the one hand, it is the search for the rational order of things, of the order “which is not visible to the eye”; on the other hand, it is an indispensable tool for organizing the space of the painting, in architecture of the space.

We define the term structure: *it refers essentially to the set of relations and internal rules to a system, be it material or immaterial, in which the individual components do not exist in themselves but only in connection with each other and in relation to the totality within which they are placed.*

The term structure therefore speaks to us of the relations between things and not of the things themselves.

In doing so, a first, important, conceptual shift is made; a shift that leads to conceive of architecture no longer in terms of the design of the singular object but to the design of the relationships that architecture itself must and can establish with the context.

The second and coherent shift of the “structural” approach is that the project, in all its articulations and scales, from the building to the city, is not about designing a form but coincides with the design of the structure itself.

For this, the meanings that the term structure can assume are multiple: depending on the project, the place, the scale, we could talk about supporting structures | tectonics, formal structures | geometry, programmatic structures | functionality, organizational structures | circulation, open space structures | the social space or finally territorial structures | the context.

This theory seminar will be organized through lectures about the different structure typologies – tectonic, geometrical, open space and circulation – in architecture and art. The Lectures will be complemented with projections and discussions in class. For each kind of structure the students will have to choose one or more buildings from the history of architecture and extract from them their typological structure. The work of extraction - in-between discovery and understanding - will be done through drawings.

For each building and structure a final drawing of interpretation will be produced.

Together with a final presentation all the drawings produced during the seminar will be assembled in a book as a result of the personal research.

The book will be an autonomous and personal product about structure in architecture.



building silicon valley

Architecture, Labor and Information Technology in the Digital Age

The examination of the greatest technopolis in the world is a way of exploring how the development of networks has determined the formation of economic power's new and changing geography, and has also contributed to accentuating urban separation. Silicon Valley—which will soon no longer be able to tell the complex history of information technology companies, whose centers are dispersing in various geographical places—can be considered the epitome of the contemporary city, a virtually connected and physically separated entity. Reyner Banham, Manuel Castells, Peter Galison, Christophe Lécuyer, Reinhold Martin, Louise A. Mozingo, and Fred Turner problematize this area, highlighting both its technological heroism and its approaching demise.

This course will bring to light the changes that have taken place in the physical organization of information technology's centers of production, in order to finally define the characteristics of a new, digital-age campus, suspended between an experimental architectural typology—that of the creative factory—and a new type of monumentality tied to the persuasive power of brand.

By studying Silicon Valley's phases of development, from its period of militarization during the Cold War to the era of counterculture and then of cyberculture, it is possible to reread the physical history of the corporations that have contributed to constructing the Valley's image, starting with the first campus, the headquarters of Varian Associates designed by Erich Mendelsohn in 1951, and moving through the buildings that consolidated the image of creativity for which Silicon Valley became well-known through the Eighties and Nineties until today. Here, in particular, we are immersed in an unparalleled field of experimentation. Whereas Apple's intention is to construct a specific architecture style, Facebook relies on the authority of Frank O. Gehry's signature to propose a new campus model, an innovative performative factory, and Google, through an insidious association between life and art, stages a hybrid architecture that takes the form of the latest anamorphosis of the social condenser.



Design in Real Estate Development

Program in Real Estate/Dept. of Architecture
Fall Term 2018
Tuesdays, 10:10 AM - 12:05 PM in 261B East Sibley

ARCH 3308/ARCH6308
Professor Henry W. Richardson

Course Objectives

The primary objective of the course is to provide a basic understanding of the importance of design in real estate development. Design is discussed 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.

Course Format/Assignments/Grading

The course is organized into five modules.

Module I covers urban design principles and strategies in development using the design of the World Trade Center as a case study.

Module II. discusses architectural typologies real estate product types, and guidelines and processes for their design.

Module III. focuses on concepts and strategies for Place Making

Module IV Will cover Value Add Design Process including Creativity and Innovation

Module V is devoted to presentations by students of their term papers/projects.

Student participation is required through class discussions and individual or team presentations.

Class assignments given every week are worth 50% of the grade. Deliverables are usually in the form of written reports and verbal class presentation/discussion. Class attendance and participation count for 10 percent of the course grade. A final term paper or project is worth the remaining 40% of the semester grade.



INTERNAL WORLDS /

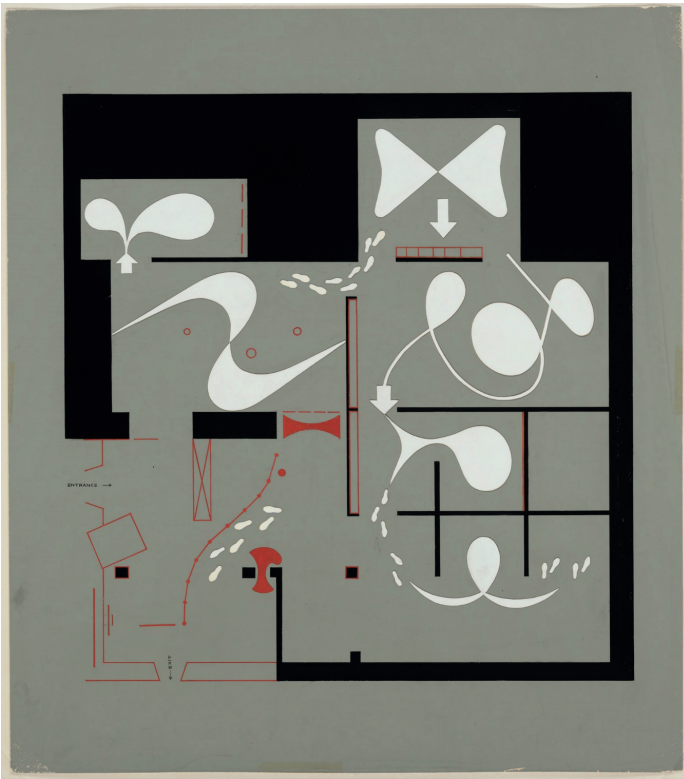
THEORIES + PRACTICES OF INTERIOR URBANISM

CORNELL AAP FALL 2018 / JONATHAN A. SCELSE
SPECIAL TOPICS IN THEORY
ARCH 3308 / 6308 +4408

This seminar will study a paradigm commonly referenced as **interior urbanism**, micro-urbanism, or the 'city within the city' through a presentation of the evolution of modern theory concerning the formal and programmatic practices of bringing the vibrancy of the city into the building – object. The learning outcome of the seminar will seek to familiarize students with the political agency of architectural urban form within the context of the ever-growing typologies of a market driven globalized economy. Students will be exposed to the theoretical, political and economic circumstances that gave birth to an internalized city paradigm through the writings of its associated theorists and the projects of the major architect agents presented via the urban types of the Museum, Airport, Hotel, Recreational Center, Campus, Prison + Mall.

Groups will be tasked with formal **canonical city-planning** research, while individual speculative research will look towards the world building of **science-fiction**, to extract an understanding of the social and political mechanisms required in narrative fiction, that supports the surrealities of worlds within worlds. Simultaneously, students will engage in theoretical readings drawn from: N. Goodman, S. Allen, H. Sarkis, S. Marot, R. Koolhaas, C. Rowe, OM Ungers, P. V. Aureli, W. Benjamin, A. Wall, + C. Rice.

The output of the seminar will be a group **crafted utopia or dystopia** in the form of a building, showcasing new speculative micro-urban-form based on their assigned concepts, presented with one drawing, one image, one model and one chapter of correlating science fiction narrative from their internal world.



Herbert Bayer, Exhibition Plan of "Bauhaus 1919-1928," MoMA



Marcel Breuer, The House in the Museum Garden, April 12-October 30, 1949, MoMA

Re/Viewing Spaces: Architecture and its Exhibition

Thursdays 0900-1200

Sean Anderson

How do histories of exhibiting architecture affect its production and reception today, if at all? In our media-saturated communications-based society in which sharing strategies have upended conventional forms of the body-politic, are there alternative models through which we can speculate on the making and viewing of spaces? If we thus imagine architecture in a museal context, do such conditions demand new forms for understanding our role in its reception? This seminar, located in both theories and spatial practices of architecture and art, will interrogate both historical and contemporary notions of the "exhibitionary complex," as a means to understand architecture as both lens for and means by which to reframe our present.

Invited guest speakers will include architects, curators and historians who are currently working in and around the problems of the architecture exhibition. Attention to those spaces in which art and architecture exhibitions are happening in New York City during the semester will be of great importance. Field trips to museums, galleries and other significant collections of architecture and design will be organized. Students will engage with both historical documentation, readings as well as more recent examples of exhibition design and execution to provide the basis for an exhibition proposal as a final project.

PIONEERING AN OPEN ACCESS TO THE CITY

CITY AND ART CROSS-DIALOGUES ON SPACE FROM THE NEW YORK OF THE 1970S.



Bridge, Craig Konyk and Steve Lamb, 1987. Art on the Beach 8 (1978-1987). Creative Time. Photograph by Thomas Griesel.

ARCH 3308 ARCHITECTURAL THEORY — THURSDAYS 1.00-4.00 PM — CORNELL AAP NYC CLASSROOM — INSTRUCTOR. MARIA F. CARRASCAL

Pioneering an open access to the city situates us in a time when the dialogue between **city and art** was very much alive, exploring new and innovative fields. A lesser-known part of New York history constitutes an important source of knowledge for current theories and practices on **creative city regeneration**. During the 1970s, set against a dramatic backdrop of economic crisis, artists found a way to recycle their valuable urban environments and expand the confines of the public and cultural experience. They pioneered advanced research on the growing inactive/**obsolete spaces** of the city, and developed advanced methods to appropriate them for their purposes. New artistic platforms emerged from which the symbolic production was locally reformulated and the sites invaded were reactivated. Additionally, pioneer bottom-up and top-down **procedures, actions and policies** for expanding access to the city were then first tested.

In 1971, the brochure for the artistic event from which the *Institute for Art and Urban Resources* was born stated that “by allowing its artistic community involvement in urban landscape, disused and abandoned areas can be meaningful space.” This perception was embraced by other artistic organizations such as *City Walls*, the *Public Art Fund*, the *Municipal Art Society*, *Creative time Inc.*, or the *Athena Foundation*, which, in their early years, would start an extraordinary recycling and reactivation of the social and urban decaying fabrics of New York City, while forging its **public and cultural identity** and its sophisticated conception of **urban heritage**. From the artistic invasion of SoHo to these experimental performances in the broader obsolete cityscape, this course covers a period around the 1970s revealing a city that would become more “alternative”, “public”, “temporary” and “cultural” than ever before.

Pioneering an open access to the city ultimately articulates a debate on the relevant role of creative communities in the development of contemporary cities, equally applicable today. It connects the iconic 1970s with the present context of **creative city-making**, where the micro scale, low-tech, low-cost practices and the engagement with culture and society have again re-emerged.

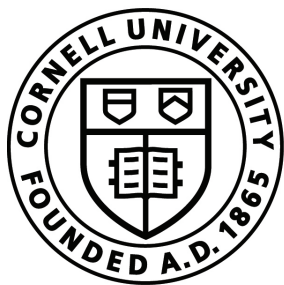
// The course combines lectures, bi-weekly readings and debates on current theories of creative city-making, and visits to pertinent sites in Manhattan, Brooklyn or Queens. Coursework includes research presentations on selected topics, and a photo-essay for an expected course exhibition using the strategies of pamphlet art—an updated version of the “New Urban Landscape” newspaper by the *Institute for Art and Urban Resources* (1975-1977).



Council on the Arts, 1980. New Urban Landscape, IAHK, 1975. The Socrates Sculpture Park, 1988. Photo: Andy Street Art, NYC DCLA, 1969. Art on the Beach, CT, 1980. Ten Downtown, SoHo, 1968. The Arts and City Planning.

VISUAL REPRESENTATION

Fall 2018



AAP
Architecture
Art
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The Primitive Hut
Engraving by Charles Eisen, in *Essai Sur l'Architecture* (Laugier, 1755)

DRAWING THE INVISIBLE

"With lacquerware there is a beauty in that moment between removing the lid and lifting the bowl to the mouth when one gazes and still, silent liquid in the dark depths of the bowl. What lies within the darkness one cannot distinguish, but the palm senses the gentle movements of the liquid, vapour rises from within forming droplets on the rim, and the fragrance carried upon the vapours brings a delicate anticipation".

In praise of Shadows. Junichiro Tanizaki, 1933

As in Tanizaki's text, words are very effective when describing ambiances, feelings or evoking multy sensory experiences beyond the solely visual: temperature, sound, smell, taste. Even aging and the passing of time.

This seminar will explore, from different modes of architectural representation, how to depict and communicate such themes and underlying ideas. Like in Da Vinci's illustration of the Vitruvian man, or Eisen's engraving of Laugier's Primitive Hut, speech can take the form of visual representation, images sometimes eclipsing words and becoming an autonomous narrative piece.

The main intention of the seminar is to explore ways of depicting ideas or conditions that avoid the visual, learning to communicate beyond the visible into the unseen. How to draw a thing and how to draw an idea.

Each student will be asked to choose a fragment of a book, which describes a memorable space or situation, to later work on its visual representation. Technical drawing, rendering, comic, collage, modelling. No media is excluded and we welcome experimentation.

We could even use some storytelling.

Alejandro Beals, Loreto Lyon
Thursday 10:10 – 12:05 261B E Sibley

ARCH 4509/6509
Cornell AAP

IN PURSUIT OF GREAT FORM

ELECTIVE COURSE

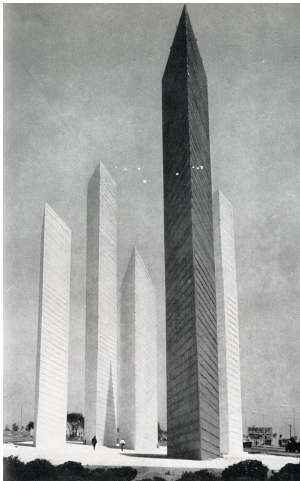
ARCH 4509/6509

VISITING CRITIC

UMBERTO BELLARDI RICCI

CORNELL AAP

Thursday 12:20-2:15 261B E Sibley



Left : *The monumental satellite towers at the gates of the Mexico City, sculptures at an architectural scale, designed by Luis Barragan and Mathias Goeritz.*

Below : *A series of wireframe, planar and solid models translating a cubic foot building fragment in London over the first three weeks of a first year course at the AA in London.*

Top: *Casa Barragan, Mexico City.*



'Every new style starts with a geometric phase' concluded the Viennese art historian Alois Riegl at the beginning of modernism in 1900. Based on the idea that art develops historically by alternating between linear and geometric styles, we witnessed a recent end of a phase of freeform experimentation in architecture which can be traced back to a series of socio-economic and historical changes that we will discuss in the seminar.

We will follow Mies van der Rohe's pursuit of the 'Great Form', which became the ambition of avant-garde architects a century ago, setting out to unify all modes of cultural expression through form. Looking at the mathematics of the ideal form found in classical, revolutionary and modernist architecture, students will attempt to interpret the current Zeitgeist through Form.

Following a series of form-finding exercises and geometric abstractions, we will be making three-dimensional physical models through learning the analogue versions of wireframe, solid and planar models, which most of you would have encountered digitally in 3d modelling softwares such as Rhino. We will speculate with these abstracted non-scale models and try to translate them into further materialities and through different techniques. We will use a sculptural process and vocabulary of positive / negative space or volume, and explore the potential of these through studio model photographs.

TIME AND TEMPORALITY - INDEX & ATTUNEMENT OF CONDITIONS



Teshima Art Museum Photo: Noboru Morikawa



Machiya in Kyoto Photo: Marianne Hansen



Maison de Verre Photo: Mark Lyon

Cornell AAP Elective Course. Fall 2018 ARCH 4509/6509: Special Topics in Visual Representation

Marianne Hansen, Visiting Associate Professor. Marianne@dortemandrup.dk

MONDAYS, 12:20-2:15 pm, 261C E. SIBLEY HALL

Office Hours: By appointment

Grading: Letter Grade

"When pressed for a definition of atmospheres, Gernot Böhme calls them tuned spaces (...). Their attunement makes them sound with others in characteristic ways, reflecting the relationships of many elements in an enfolded, expansive space. Atmospheres, which are experienced through immersion and by the ways in which they affect our disposition, are impossible to locate precisely. They are dynamic and diffused..."

T. Engels-Schwarzpaul. *Approaching Atmospheres*

From G. Böhme: *Atmospheric Architectures: The Aesthetics of Felt Spaces* (2017)

I. COURSE DESCRIPTION

The course will be an exploration into how sensitivity toward conditions within the built environment enable a greater experiential awareness and participatory interaction for the inhabitant. Be it the perception of changing atmospheres, the adaptability toward changes in use, the index/trace of a particular event or the passage of time.

The focus will be on subjects at the intersection between three primary architectural parameters: Context, program and tectonics. Each parameter will be studied in relation to three temporal modes: Cycle, transformation and event.

The students will study both contemporary and historical works of architecture, with an emphasis on how conceptualization and formalization stem from considering temporal aspects and how the attunement of relationships informs architectural qualities.

II. AIMS & OBJECTIVES

This course offers a critical review of architectural works that will enhance an understanding of the architectural particularities emerging from the careful study of specific conditions.

A broad orientation within the field of architecture and the development of critical thinking skills are indispensable for project-design based on self-analysis.

Through hands-on, site specific studies involving representation and transformation the students will explore conditions of temporality that will inform their work as architects.

III. FORMAT & METHOD

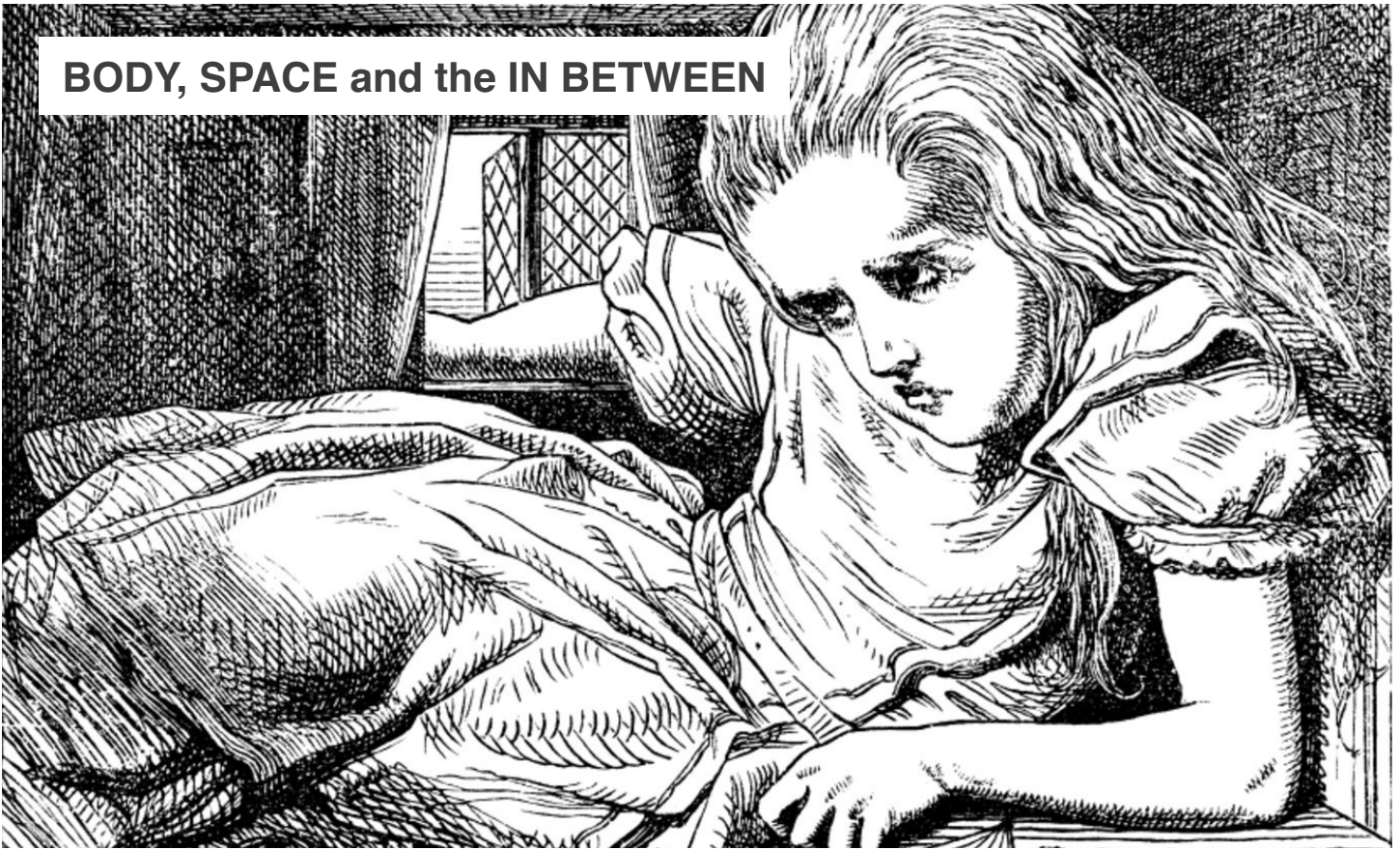
The course is organized in two parallel tracks. One track will comprise of short lectures and a series of selected readings which will be discussed in class in order to develop the students' critical skills and expand their frame of reference.

The second track consists of site specific drawing exercises that encompasses temporal aspects.

The students will explore transformative responses to program, user, materiality, climate etc. and thus develop their own representational repertoire as a way of fabricating new temporal relations through a narrative of site-specific intervention.

The work will be discussed throughout the semester at pin-ups and presented at a final review.

BODY, SPACE and the IN BETWEEN



This course will explore the role of the body in architecture and how this relationship has evolved historically. Students will investigate discourse surrounding this theme in the writing of Pallasmaa, De Certau, Bachelard, Foucault, Federici and Haraway – amongst others. Work that explores the boundary between the body and space, art and architecture—such as Oskar Schlemmer’s Triadic Ballet or Bryony Roberts’s objects and performances—will be used as a starting point to speculate on new ways in which the body can both inform the production of space, and be rediscovered through it. Students are expected to engage with both embodied practices and performance art in order to inform their design strategies. Final projects will document this exploration through a combination of different media – drawing, photography and video.

Course requirements: weekly readings and participation in discussion; research presentation; final project

*“Architecture, in anyone’s definition of it, exists primarily to be at the service of the body. The question arises as to how to be most fully at the service of the body. Who would not want to live in a world built to serve the body to the nth degree? **The question arises as to what the body is in the first place.** Serving the body to the nth degree will include as much as the body bargains for and more. It is mandated for the body that it fend off its own demise, and an architecture that would be unstinting toward the body, that would slavishly deliver up to the body all that it would seem to need, must take this as its mandate too.”*

Arakawa-Gins, Architectural Body

THIN CITIES

ARCH. 4509/6509/4408

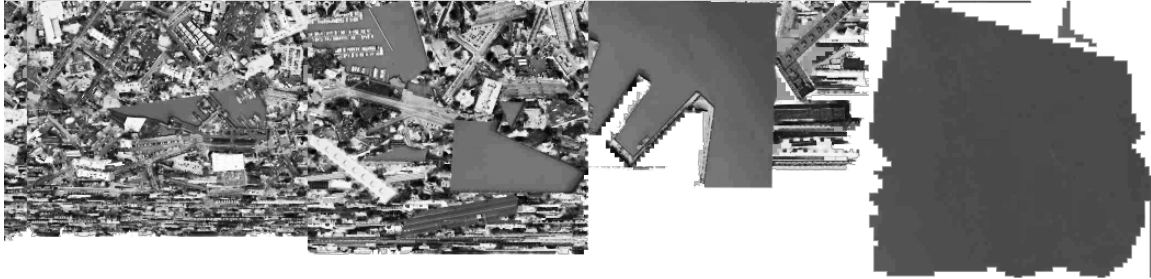
Cornell AAP

Fall 2018 **Special Topics in Visual Representation**

3 credits

ZISSOVICI

Thursdays: 10:10-12:05 144 W. Sibley Hall



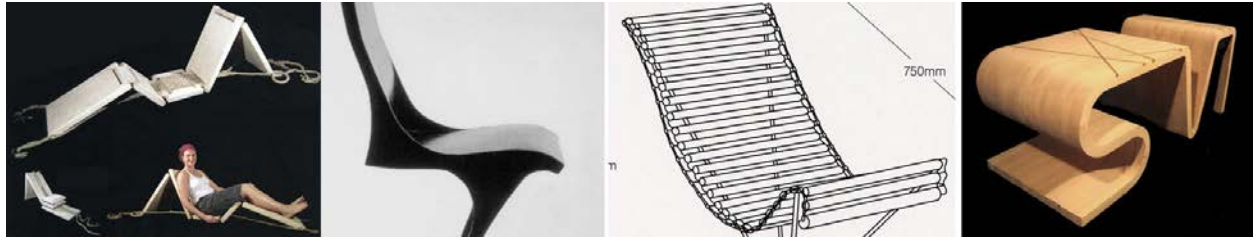
Today's vast online repository of navigable urban images, the result of the rapidly evolving and proliferating digital imaging and mapping technologies, are the descendants of Cinecitta's and Hollywood's studio lots, the cheaply constructed simulations of towns and cities built by carpenters for the camera's view. Our ever-expanding virtual image world, a continuous three dimensional surface sourced and automatically assembled from innumerable points of, will be the site and subject of the films made about cities in the course.

Dziga Vertov's 1929 "Man with a Movie Camera" was the first film to fully examine and celebrate the shared destinies of **the urban** and **the cinematic**. The same mechanisms of industrialization that created the new modes of mass transportation that powered the 20th century city, were at work in the production and distribution of films. Cinema was the means for capturing the speed and dynamism of urban life, which in turn demanded a new mechanical vision, the KINO EYE. For Vertov the **city itself was the site and subject of the film**.

Students will propose new cinematic visions for the 21st century mediated city by examining the imaging technologies that make possible the assembly of these virtual cities. They will also reconceptualize the relation between still and moving images and the unique temporality of the 21st century city. By investigating why, by, and for whom these images were made, the videos will examine our relationship to the ever-expanding universe of images.

The class will entail readings on contemporary cinema and media theory, film viewings and the making of short films. The final project will be a 3-6 minute video.

ARCH 4513/4613 – Furniture Design: Nature, Structure, Architecture



Fall 2018

George Hascup

West Exhibition hall

Tuesdays 2:30 – 4:25pm

Organizational Meeting on Aug. 28 West Ex. hall

Office Hours: **Wed 11:30-12:30 and by appt**

Grading: **Letter grade, 3 credits**

I. Rationale:

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 potential of furniture design to architecture through the lens of ecological literacy to enable a sustainable, culturally relevant practice of creating furniture.

II. Course Aims:

This seminar will explore the possibilities of overlapping architectural and furniture design languages. The connection with the form and design of furniture will be synthesized through several representational formats. Furniture/architecture case studies will include: Utzon, Hadid, Eames, Koolhaas, Ito, Eisenman and Piano. Scale, structure, mobility and ergonomic studies of the human body are important considerations.

III. Format and Procedures:

This shop-based course combines a variety of learning experiences as vehicles for developing ecological awareness as they pertain to furniture design. The emphasis will be maintaining sustained student participation as they engage in class discussions, local trips and shop work. Three course projects will be offered over the course of the semester, increasing in difficulty. Invited jurors will help assess each project.

Mellon Collaborative Studies in Architecture, Urbanism, and the Humanities
FALL 2018 EXPANDED PRACTICE SEMINAR



SPATIAL TENSIONS

Mapping Global Spatio-politics Through China

ANDREA BACHNER + LESLIE LOK | grad seminar in ARCH, ASIAN, COML, SHUM, VISST | T: 2:30 - 4:25

COURSE DESCRIPTION

China has become the exemplar of contemporary changes in how we imagine, manipulate, and construct space: an uncontested center of global signature architecture as well as a challenge to population management and urban planning, a forerunner in massive infrastructure projects as well as a battlefield against environmental problems on a planetary scale. This course thinks through the spatial tensions inherent in contemporary Chinese cities through interdisciplinary lenses to study how urbanization transforms spatial and social structures in a context of globalization.

Chongqing, our case study, is a geographically compelling and an urbanistically complex city. It experienced massive spatial and demographic transformations shaped by both natural forces and large-scale infrastructural projects. Using this region as a starting point to think spatio-politically, we will move between different scales of analysis: between the material and the conceptual, between the global and the locally specific. Our exploration of the spatial tensions within the unique geographic, urban, infrastructural, and cultural context of Chongqing, in comparison with other Chinese (and global) cities will be framed by critically working through the poles of spatial tensions in play, such as urban/rural, surface/depth, water/land, virtual/material, infrastructure/fabric, global/local, construction/destruction, excess/precarity.

The class will travel to Chongqing, China, to experience some of the spatial tensions under investigation and meet with local scholars and cultural producers in related fields. In addition to participating in weekly discussions of a wide range of texts and media, students will develop a final project that brings the seminar's theoretical and analytical tools into dialogue with concrete material in a combination of research and in situ observation.

Instructors: Andrea Bachner, associate professor of comparative literature, and Leslie Lok, assistant professor of architecture

Course numbers: ARCH 6408, ARCH 6509, ASIAN 6630, COML 6308, SHUM 6308, VISST 6308

Meeting time: Tuesdays, 2:30 – 4:25 p.m. | Photo by Clément Belleudy (2013), used under CC BY/ Modified from original

CALL FOR APPLICATIONS

The Fall 2018 Expanded Practice Seminar, "Spatial Tensions: Mapping Global Spatio-politics Through China," is an innovative traveling seminar for graduate students in the humanities and design disciplines. 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 and are organized by the College of Architecture, Art, and Planning and the Society for the Humanities.

Selected students receive a \$1,500 stipend and a funded, week-long travel program to Chongqing in Fall 2018.

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 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 Rebecca Elliott (re255@cornell.edu).

Applications must be submitted via <http://urbanismseminars.cornell.edu/apply/> by May 30, 2018.

ANYTIME, ANYWHERE, ON ANY DEVICE

ARCH4509 SPECIAL TOPICS IN VISUAL REPRESENTATION



This seminar aims to establish visual [👁️] representation as a journalistic research [🔍] methodology to unpack [📁] the extra-architectural in preparation for design intervention. It encourages students to apply architectural tools [🖱️] toward the production of a rigorous account of contemporary episodes from daily life in New York City. Working week-by-week through the actual layer [📄] organization of a 3D-modeling or drawing file [💻], students will trace an urban avatar’s operations as it engages users, objects, energies, behaviors, and the administrative super-strata that manages its existence [⌚].

ARCH 3117

**Special Topic in Visual
Representation**

***Contemporary Italian
Culture Through Film***

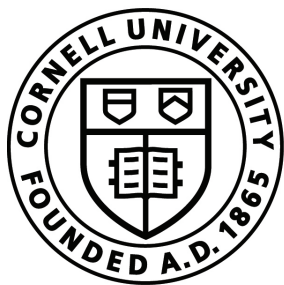
Instructor:

C Ciampaglia

ROME

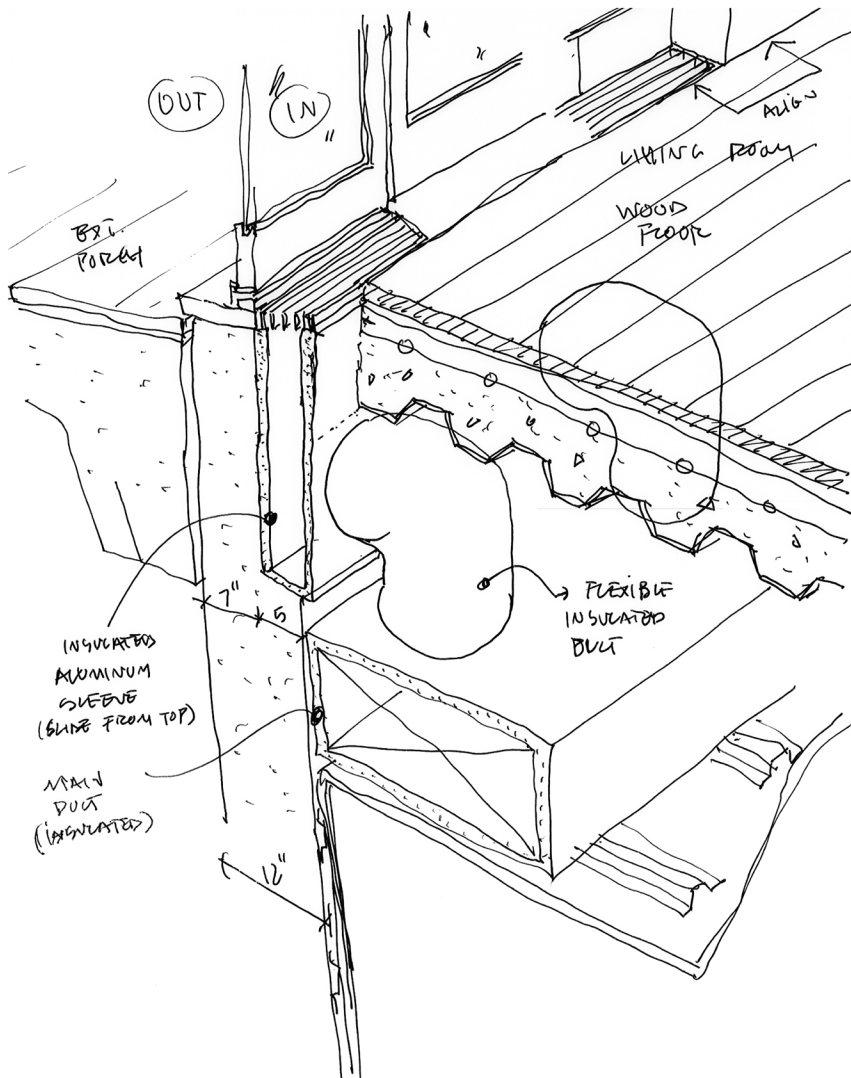
BUILDING TECHNOLOGY

Fall 2018



AAP
Architecture
Art
Planning

THE DETAIL



I. Rationale: Special Topics in Construction seminar that focusses on the detail as the conceptual generator and where the students will learn to take a position regarding THE DETAIL.

II. Course Aims and Objectives: Present to the students a vast overview of inspiring architectural details of contemporary architecture. Bring the ability to identify architectural details complexities and its importance in the overall experience of Architecture. Develop skills in the representation of architectural details, per standards following the professional field.

III. Format and Procedures: Course will consist of lectures, discussion upon material presented and presentation of students research work. First part of class to be dedicated to visuals of notable contemporary architectural details, and concurrent open discussion with students. Lecture format to be a conversation between instructor and students. Students expected to individually research assigned types of architectural details and to collectively produce an inventory of construction details typically part of a Construction Set (Wall Types, Floor Transitions, Windows, Doors, Bathroom Details, Stairs, Handrails, Cabinetry, etc).

A final design speculative project, will take place in the second half of the semester, designing a structure by departing from a selected detail and arriving to the overall spacial architecture.

IV. Instructor Assumptions: Instructor assumption is that the students can demonstrate how a consistent concept informs both the overall spatial concept and the development of the details. Understand that details are interconnected with other disciplines and understand the immense decision making and constant dialogue between different parties during the detailing process. Develop a medium, custom for each student, to expedite communication.

Rethinking

Timber Systems

Population growth, urbanization and climate change challenge us to develop visions for sustainable, cost effective and livable habitats. In this context, modern timber construction is of interest since wood is a renewable resource that is relatively easy to process and has good structural, thermal and aesthetic properties. In large scale construction, however, the application of timber is still limited due to a lack of precedents, well-established construction taxonomies and confidence in the ability of wood to withstand the elements and fire. The goal of this class is to explore the relevance and potentials of timber as building material. Structural and physical properties, construction systems and joinery will be studied in depth through lectures, hands-on experiments and small design projects. Further, digital planning processes including performance modeling and digital fabrication techniques will be introduced.



CRAWLING SKIN

Kinetic Facade Systems

ARCH 4605/6605

Thursday 12:20 - 2:15

Sibley 142

Instructor: Martin Miller

email: mfm97@cornell.edu

This course will explore the potential for building skins to sense and respond to changing environments. Understanding historical implementations of the *brise-soleil*, both static and kinetic, will establish a datum from which to develop custom actuated facades. Through physical and digital prototyping, the course will examine how computational design, digital fabrication, robotic integration and environmental simulation can seek to create a more intelligent architecture.



ARCH 7151 – Design Topic Research Studio: *Matter Design Computation* (MS MDC students only) 6 credits

ARCH 4605/6605 Special Topics in Construction: *Matter Design Computation* 3 credits

Cornell University, AAP Department of Architecture

FALL 2018, Tuesdays TIME & LOCATION TBD

Instructor: Jenny E. Sabin / jsabin@cornell.edu

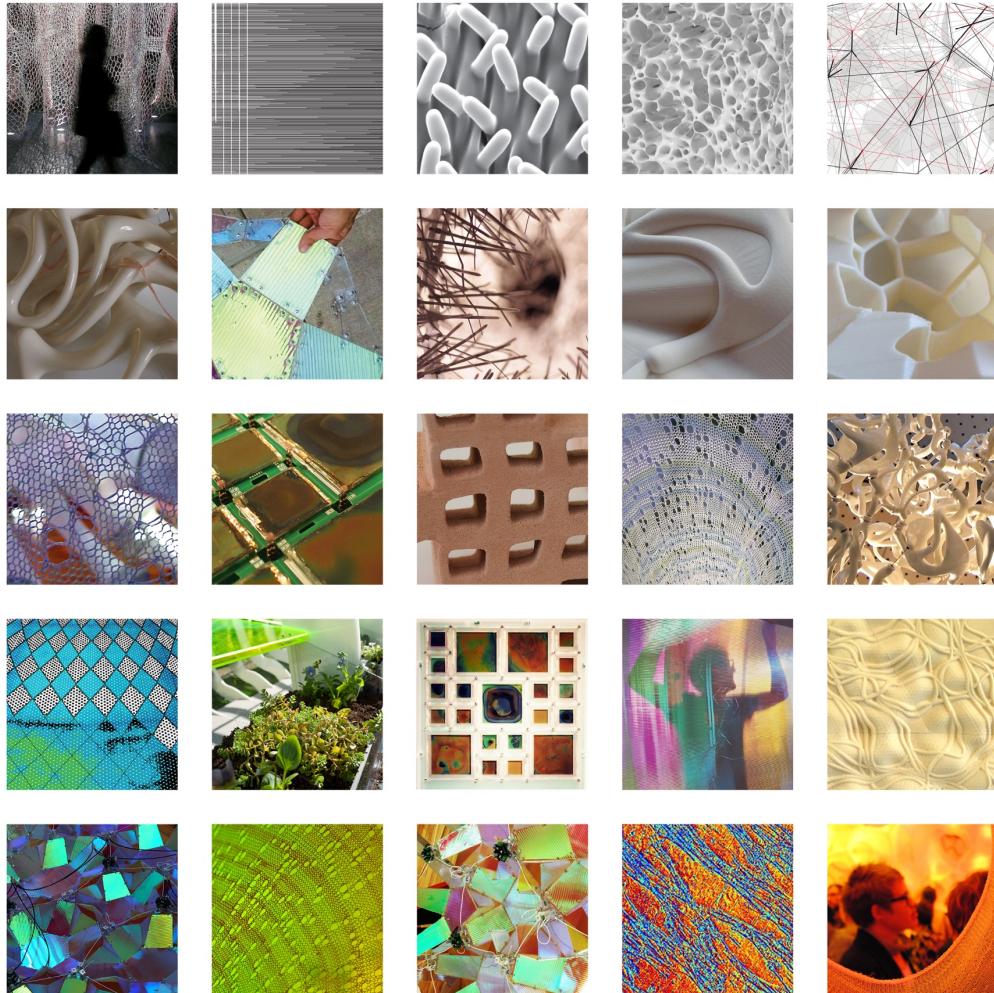


Figure 1 - Selection of work produced in the Sabin Lab @Cornell AAP, Jenny Sabin Studio, and Sabin+Jones LabStudio, 2006 – 2018

Although there have been tremendous innovations in design, material sciences, bio- and information technologies, direct interactions and collaborations between scientists and architects are rare. One approach is to couple architectural designers with engineers and biologists within a research-based laboratory-studio in order to develop new ways of thinking, seeing and working in each of our fields.

This course is an introduction to fundamental concepts in *Matter Design Computation*. Course work includes exposure to different theories, research, and practices of emerging technologies, digital fabrication, computational design, experiments in building construction techniques, new materials, bio-inspired design, and human-centered adaptive architecture. Project work will be closely aligned to ongoing research in the Sabin Lab at Cornell AAP with emphasis upon material systems, generative design, simulation, intermediate computational design, physical modeling, and digital fabrication within a hybrid lab+studio setting. Project work will follow 3 parallel topics: Robotic Sensing and Fabrication, 3D printed componentry, and bio-steered generative design. The course situates itself at the forefront of a new direction for 21st-century architectural research practice—one that investigates the intersections of architecture and science and applies insights and theories from biology and computation to the design of material structures. In particular, this course will unfold long-standing traditions of shared relationships between architecture and biology, with sub-topics that include sustainability, ecological design, biomimicry, digital fabrication, experimental structures, and materials science.

ARCH 4605 / ARCH 6605 - 106

ANTIFRAGILE HOUSING | Neo-Modular Systems

Time: W 10:10am - 12:05pm
Room: 142 E. Sibley
Instructor: Andreas Tjeldflaat
Contact: hello@tjeldflaat.com

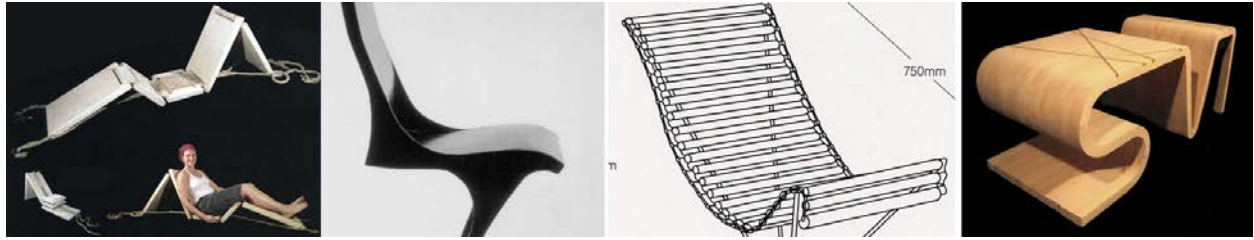
“Antifragility is beyond resilience or robustness.
The resilient resists shocks and stays the same;
the antifragile gets better.”

Nassim Nicholas Taleb

Modular construction presents some significant advantages: reduced construction time, lowered cost, and tighter tolerances. It also carries a significant restraint: a severely limited architectural design range. Through emerging material and manufacturing technologies, the trade-off between variety and cost is eliminated, and allows for components to take on systemic and geometric complexity, facilitating advanced spatial and programmatic organization.

Through the study of historical precedents and the production of digital and physical prototypes, this seminar will explore how local, spatial structures provoke and support different modes of living and interaction. We will also investigate how the modular system can produce architectural and organizational richness through system components and parameters (geometry, interface, diversity, coupling, density/porosity, adjacency, etc.). Lastly, the seminar will study the system's global, aggregate capacity, as it relates to urban, ecological, cultural, and social effects.

ARCH 4513/4613 – Furniture Design: Nature, Structure, Architecture



Fall 2018

George Hascup

West Exhibition hall

Tuesdays 2:30 – 4:25pm

Organizational Meeting on Aug. 28 West Ex. hall

Office Hours: **Wed 11:30-12:30 and by appt**

Grading: **Letter grade, 3 credits**

I. Rationale:

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 potential of furniture design to architecture through the lens of ecological literacy to enable a sustainable, culturally relevant practice of creating furniture.

II. Course Aims:

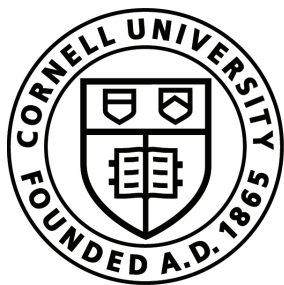
This seminar will explore the possibilities of overlapping architectural and furniture design languages. The connection with the form and design of furniture will be synthesized through several representational formats. Furniture/architecture case studies will include: Utzon, Hadid, Eames, Koolhaas, Ito, Eisenman and Piano. Scale, structure, mobility and ergonomic studies of the human body are important considerations.

III. Format and Procedures:

This shop-based course combines a variety of learning experiences as vehicles for developing ecological awareness as they pertain to furniture design. The emphasis will be maintaining sustained student participation as they engage in class discussions, local trips and shop work. Three course projects will be offered over the course of the semester, increasing in difficulty. Invited jurors will help assess each project.

HISTORY OF ARCHITECTURE & URBAN DEVELOPMENT

Fall 2018



AAP
Architecture
Art
Planning



Jessica Dimmock, "Christopher Street Kids," 2006

Home is where one is deeply understood and the pier on Christopher Street is home for me"
Elegance Bratton, 2018

ARCH 3810/5810/AMERICAN STUDIES 3810- FALL 2018- THURSDAYS, 2:30-4:25

PROFESSOR MARY N. WOODS – THE LAST WALTZ- 261B EAST SIBLEY

This course satisfies elective history credit for B. Arch. and M. Arch. I students

This survey takes ideas of *home, house, homelessness, community and nomadism* as entry points for a journey through American architecture and the built environment from the first peoples of ancient times to contemporary immigrants and nomadic millennials. The Bratton quote and those below guide our travels to and away from home this semester.

"There is nothing like staying at home for real comfort" Jane Austen, 1796

"Charity begins at home and justice next door" Charles Dickens, 1843

"Home is the place where, when you have to go there, they have to take you in" Robert Frost, 1914

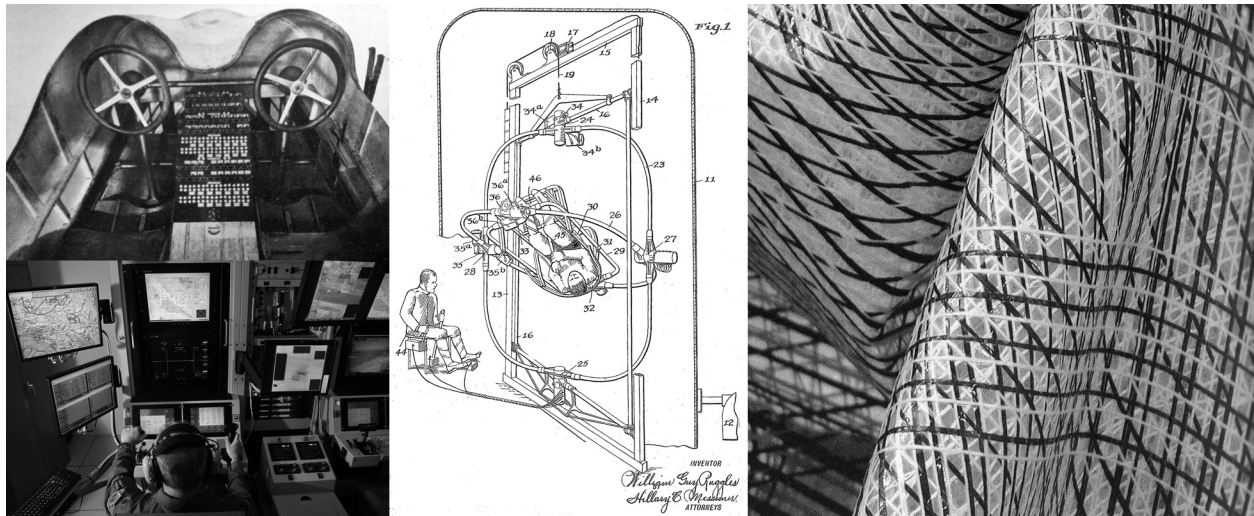
"Misery is when you heard on the radio that the neighborhood you live in is a slum but you always thought it was home." Langston Hughes, n.d.

"They always told us that one day we would move into a house, a real house that would be ours for always so we wouldn't have to move each year. . . . This was the house Papa talked about when he held a lottery ticket and this was the house Mama dreamed up in the stories she told us before we went to bed." Sandra Cisneros, *The House on Mango Street*, 1984

Arch 3819/5818; cross-listed with Arch 4408/6408

Meetings: Tuesday 10:10-12:05pm 142 E Sibley
Instructor: Branden Hookway (bh98)

Embodiment and Apparatus: Technological Lineages of the Present



Course description:

This seminar will examine the emergence of spaces of information, interactivity, and interface in the late nineteenth and twentieth centuries, relating this emergence to present day cultural issues and spatial practices. We will address the historical formation of such spaces and the cultural implications of their inhabitation. Notions of *embodiment* and *apparatus* will be of particular importance to this course, following work of theorists from Jonathan Crary to N. Katherine Hayles that have grounded modernity in the technologization of the body. Class research projects will propose genealogies of system architectures, spaces defined by event rather than enclosure, spaces that define or simulate other spaces, etc. Research subjects could include threshold spaces, control spaces, interfaces, diagrams, arenas and gaming spaces, performance and media spaces, workspaces, software environments, simulations, virtual spaces, ergonomic spaces, and responsive or mobile architectures. Course readings will be drawn from the history and theory of technology and media as well as architecture. We will pay special attention to the role of aviation, military research, and the design of workspaces in the development of spaces of information and architecture. We will use the idea of *technological lineage* as a historical methodology to develop the technological, social, material, and cultural contexts that have shaped our understanding of interfaces, information, and interactivity. In addition to thematic course readings and seminar discussions, students will produce a series of short presentations and reports culminating in a final research paper or *dossier*.

Images from left: cockpit from Le Corbusier, *Vers une Architecture* (1923); drone pilot Hancock Field ANGB (2012); "Orientator" flight simulator (1918); molded carbon/aramid fiber sail.

History of European Landscape Architecture

ARCH 3821/5821

Course Schedule: Tuesday-Thursdays, 11:15 am - 12:05 pm

Location: 157 Sibley Hall

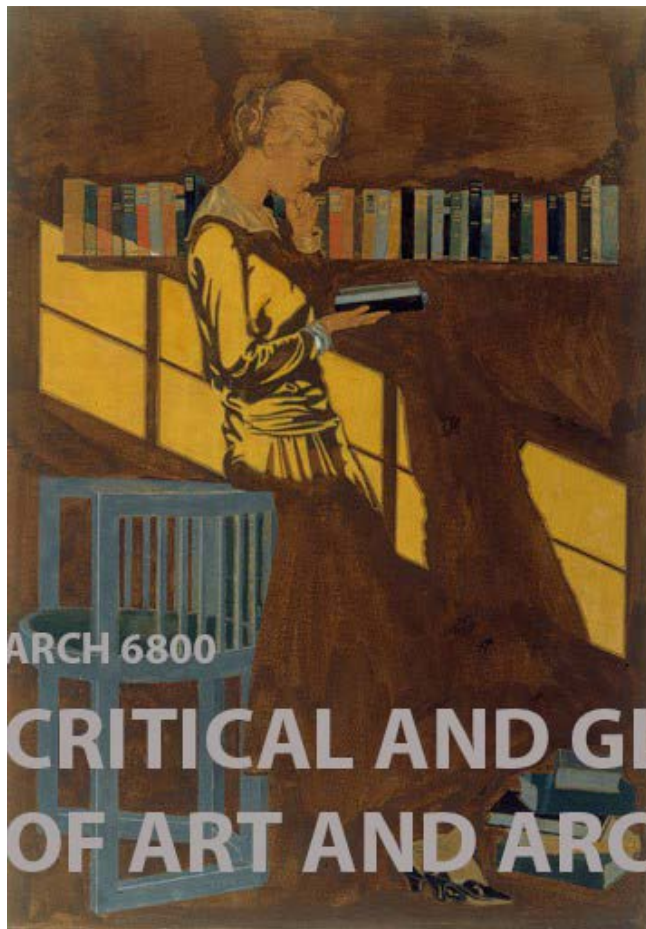
Professor: Leonard Mirin



Brie, France

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

The course format of image-accompanied lectures surveys the classical tradition in order to establish the focus on developments from the Italian Renaissance to the present. An understanding of material presented in class and in the readings will be evaluated through a midterm and final exam. An additional requirement will be to choose between a research paper or a graphic exercise in the interpretation of historical spatial relationships on one of several selected topics.



CRITICAL AND GLOBAL HISTORIES OF ART AND ARCHITECTURE

Esra Akcan

Associate Professor of Architecture/Director of Cornell Institute for European Studies

This methods seminar encourages close reading of a selection of texts that have contributed to art and architectural historiography in the last decades, particularly emphasizing the ongoing discussions and multiple trajectories of critical and global histories. We will rethink architectural practice, scholarship, exhibitions and pedagogy with the help of recent critical books on the impact of geopolitical, racial and gender hierarchies, capitalism and neoliberalism, as well as on the alternatives created by intertwined and cosmopolitan histories, transnational and diaspora studies, feminist and environmentalist movements.

Week 1: Introduction

Week 2: Architecture and Capital I: Critical Theory

Week 3: Architecture and Environment I: Phenomenology and Place

Week 4: Structure, Power and Vision

Week 5: Contemporary Feminisms and Gender studies

Week 6: Postcolonial Quest I: Orientalism, Colonial Rule and Architecture (History)

Week 7: Postcolonial Quest II: Postcolonial Theories

Week 8: Architecture and Capital II: Globalization and Neoliberalism

Week 9: Intertwined Histories (Hybridity, Cosmopolitanism, Translation)

Week 10: Migration and Diaspora Studies

Week 11: The Ethnographic Turn

Week 12: Architecture and Environment II: Ecology and Climate Justice

Week 13: Teaching (Canon, Survey and Textbook)

Week 14: Exhibiting (Museums, World Exhibitions and Biennales)



CHIRODEEP CHAUDHURI, *UNTITLED (MARINE DRIVE, MUMBAI, 2014)*

Copyright: Chirodeep Chaudhuri

ARCH 6819- CITIES DARK AND LIGHT- PROFESSOR MARY N. WOODS

FALL 2018, WEDNESDAYS 10:10 AM- 12:05

CITRIN CENTER, JOHNSON MUSEUM, LOWER LEVEL

In this graduate seminar we research and analyze economies, politics, technologies, spatialities, ecologies, cultures, and aesthetics of dark and light in cities over time and space. Students will curate exhibits from the museum collections and their own creative projects. On-campus field trips and guest speakers.

“Now the nights of one period are not the nights of another” Djuna Barnes, *Nightwood*, 1937

“Night coming tenderly/Black like me” Langston Hughes, “Dream Variation,” 1926

ARCH 3820-120

Special Topic in HAUD

***Topography & Urban
History of Ancient
Rome***

Instructor:

J Gadeyne

ROME

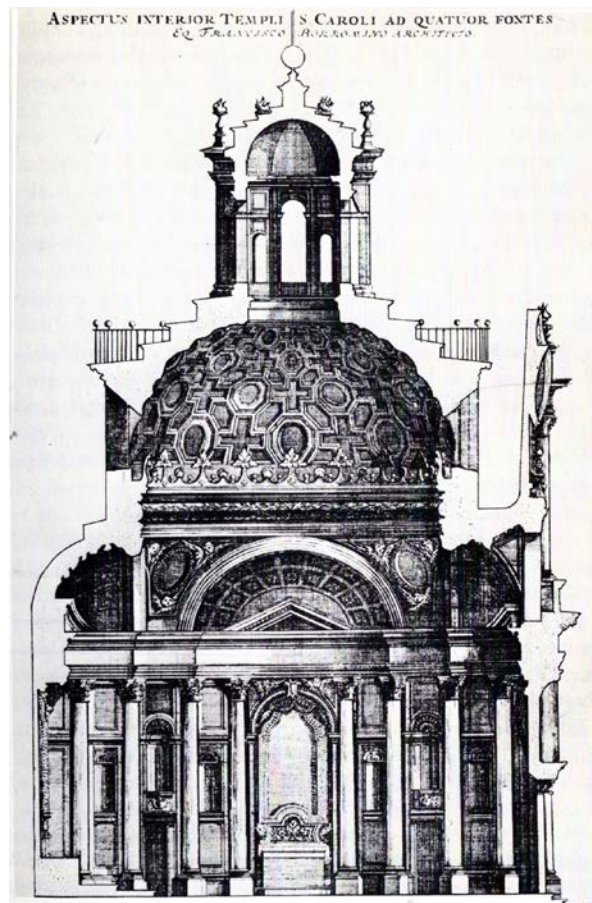
URBAN DESIGN, ARCHITECTURE AND ART IN RENAISSANCE AND
BAROQUE ROME
(ARCH 3823-020)

PROFESSOR JEFFREY BLANCHARD
CORNELL IN ROME
FALL 2018

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).

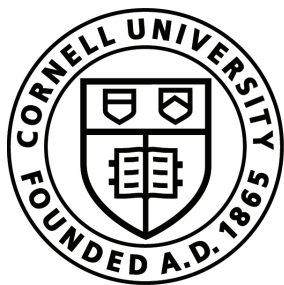
Class sessions will be held once a week and will largely take place on-site, at times preceded by a slide lecture in our studio. There will be a mid-term exam, a paper or project, and a final exam, weighted equally in the calculation of the final grade.

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



ARCHITECTURE, CULTURE & SOCIETY

Fall 2018



AAP
Architecture
Art
Planning



Filip Dujardin, Fictions Series, 2008

Cornell University, Department of Architecture

Photography and Architecture

Rubén Alcolea

Fall 2018, arch 3308/6308/4408

Modern architecture cannot be altogether understood without the study of the dissemination of its images. Photography and architecture proved to work particularly well in creating together the modern visual narrative. Architects became conscious of the full potential of photography beyond its documentary value, and photographers of architecture —architects themselves in many occasions—, shortly became active players and major broadcasters of the emerging new perception. The theory around photography has become more and more elaborated, expanding its scope and surpassing every more traditional approach. Pictorial documentation gradually gave in its way to new forms of exploring reality, opening a wide range of possibilities and raising photographic and media culture to a different level.

This theory course will go through the evolution of photography and visual culture along modern architecture, focusing initially in the origins of the avant-garde and going through more recent examples. In addition to some better-known topics that settle the main arguments to understand modernity, the discussions will also be held through secondary characters and contemporary photographers, directly related to architecture dissemination or engaged to defining its visual and theory background.

Lectures will be complemented with readings and student presentations, and a final research paper will be submitted as a result of personal work. Additionally, the students will develop the creation of a new item for the Collected Fictions Project, growing a project which will help to develop some of the main principles involved in the visual narratives associated to architecture and the power of the photographic image. Some of the work already produced in the Collected Fictions project is edited in the book “Collected Fictions: Some Masterpieces”, available at Cornell Library.



Architectures of Empowerment & Resistance*

In an age of late Neoliberal Capital

The right to beauty is as important as the right to drainage....And when a new, planned building rises in the slum - be it a public toilet or a sewing co-operative - it immediately becomes a monument. It was conceived by an architect, it indicates things are changing...The philosopher Felix Guattari once said that aesthetics are fundamental and revolutionary!

- Jorge Mario Jáuregui, "Brazilian Heatwave: Mr. Jáuregui's Neighborhood [Interview]," *Visionaire*, August 2001

We must defend architecture from the pessimism that has been attributed to it in order to utilise the practice's true potential. Such action, intellectual and practical, calls for a deeper reorientation between politics and aesthetics, not simply a reordering of power relations between groups, but the creation of new subjects and heterogeneous objects.

- Camillo Boano, *Architecture must be defended: informality and the agency of space [Interview]*, April 2013

Background:

If the normative production of architecture entails its inevitable collusion with the forces of capital, the present age of late neoliberal capitalism has only seen an intensification of this trend. Architects have increasingly lost the ability to shape cities, to real estate and market driven trends; reduced to designing condominiums for the one percent. That architecture can and should have a socially and politically progressive agenda was, after all, a defining attribute of modernism - to bring design to the masses, to produce not only a new aesthetic, but also a new egalitarian order. Form thus became a political instrument of reducing social inequity and shaping the city.

Goal:

The present global crises of housing, economic disparity, ecological armageddon, and political obscurantism have led some architects to seriously question the dominant tropes of architecture as both discipline and praxis. What are the tactics, strategies, manifestos and actions through which architects can resist, upend, destabilize and reinvent normative mechanisms of architectural production? How do such practices seek new modes of conceiving the architectural project; radically reinvent the brief, site, program, construct, tectonics and/or notions of ownership? The seminar seeks to unpack new ways of conceiving and practicing an architecture of empowerment and spatial agency across diverse geographies and cultures. This also entails questioning the means of architectural representation and considering practice as project.

Methodology:

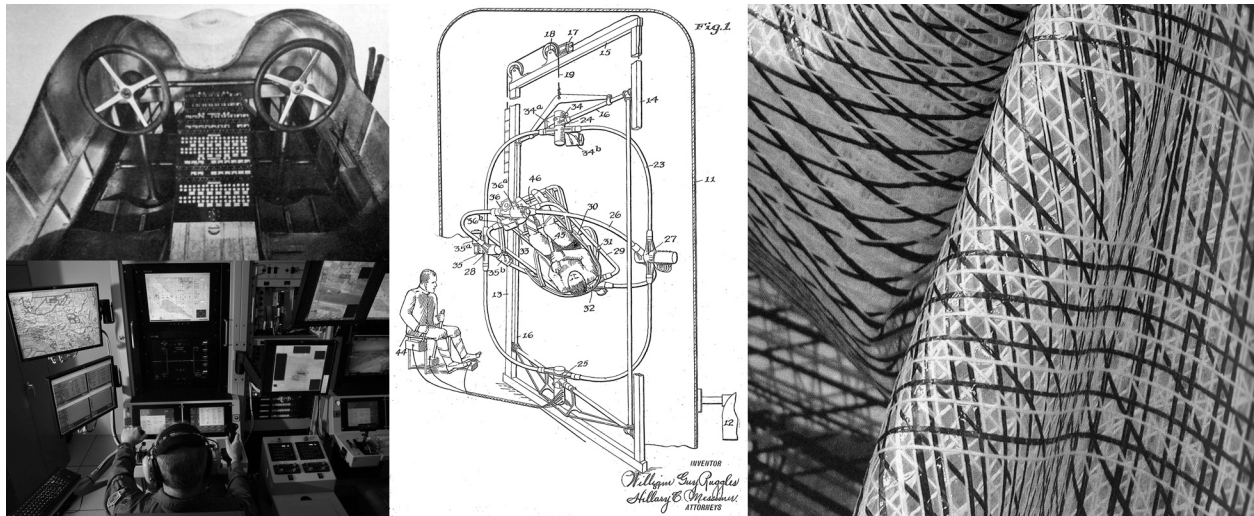
The seminar will engage with a broad and diverse range of concepts - neoliberalism, capitalist production, urban informality, right to the city, public space, and modes of resistance to lay the ground work for the seminar. Texts and projects by Mumford, Lefebvre, Fuller, Turner, Doshi, Alexander, and their contemporaries - de Graff, Harvey, Cuff, Aravena, Jauregui, Herringer, Tabbasum as well as architectural collaboratives such as Assemble, Supersudaca and others. The seminar will use lectures, student presentations and group discussions as the primary format to discuss weekly assignments of texts, case studies and film. Students will analyze select praxis and projects as well as produce architectural thought experiments supported through representations and text.

*This course title provisional

Arch 3819/5818; cross-listed with Arch 4408/6408

Meetings: Tuesday 10:10-12:05pm 142 E Sibley
Instructor: Branden Hookway (bh98)

Embodiment and Apparatus: Technological Lineages of the Present



Course description:

This seminar will examine the emergence of spaces of information, interactivity, and interface in the late nineteenth and twentieth centuries, relating this emergence to present day cultural issues and spatial practices. We will address the historical formation of such spaces and the cultural implications of their inhabitation. Notions of *embodiment* and *apparatus* will be of particular importance to this course, following work of theorists from Jonathan Crary to N. Katherine Hayles that have grounded modernity in the technologization of the body. Class research projects will propose genealogies of system architectures, spaces defined by event rather than enclosure, spaces that define or simulate other spaces, etc. Research subjects could include threshold spaces, control spaces, interfaces, diagrams, arenas and gaming spaces, performance and media spaces, workspaces, software environments, simulations, virtual spaces, ergonomic spaces, and responsive or mobile architectures. Course readings will be drawn from the history and theory of technology and media as well as architecture. We will pay special attention to the role of aviation, military research, and the design of workspaces in the development of spaces of information and architecture. We will use the idea of *technological lineage* as a historical methodology to develop the technological, social, material, and cultural contexts that have shaped our understanding of interfaces, information, and interactivity. In addition to thematic course readings and seminar discussions, students will produce a series of short presentations and reports culminating in a final research paper or *dossier*.

Images from left: cockpit from Le Corbusier, *Vers une Architecture* (1923); drone pilot Hancock Field ANGB (2012); "Orientator" flight simulator (1918); molded carbon/aramid fiber sail.



building silicon valley

Architecture, Labor and Information Technology in the Digital Age

The examination of the greatest technopolis in the world is a way of exploring how the development of networks has determined the formation of economic power's new and changing geography, and has also contributed to accentuating urban separation. Silicon Valley—which will soon no longer be able to tell the complex history of information technology companies, whose centers are dispersing in various geographical places—can be considered the epitome of the contemporary city, a virtually connected and physically separated entity. Reyner Banham, Manuel Castells, Peter Galison, Christophe Lécuyer, Reinhold Martin, Louise A. Mozingo, and Fred Turner problematize this area, highlighting both its technological heroism and its approaching demise.

This course will bring to light the changes that have taken place in the physical organization of information technology's centers of production, in order to finally define the characteristics of a new, digital-age campus, suspended between an experimental architectural typology—that of the creative factory—and a new type of monumentality tied to the persuasive power of brand.

By studying Silicon Valley's phases of development, from its period of militarization during the Cold War to the era of counterculture and then of cyberculture, it is possible to reread the physical history of the corporations that have contributed to constructing the Valley's image, starting with the first campus, the headquarters of Varian Associates designed by Erich Mendelsohn in 1951, and moving through the buildings that consolidated the image of creativity for which Silicon Valley became well-known through the Eighties and Nineties until today. Here, in particular, we are immersed in an unparalleled field of experimentation. Whereas Apple's intention is to construct a specific architecture style, Facebook relies on the authority of Frank O. Gehry's signature to propose a new campus model, an innovative performative factory, and Google, through an insidious association between life and art, stages a hybrid architecture that takes the form of the latest anamorphosis of the social condenser.

The background of the entire page is a complex, abstract geometric pattern. It features a variety of shapes including triangles, squares, circles, and polygons in shades of yellow, green, cyan, and grey. Some shapes are solid, while others are outlined. There are also small, stylized human figures in pink and purple scattered throughout the composition, giving it a sense of scale and movement. The overall effect is a vibrant, layered, and somewhat chaotic visual field.

INTERNAL WORLDS / THEORIES + PRACTICES OF INTERIOR URBANISM

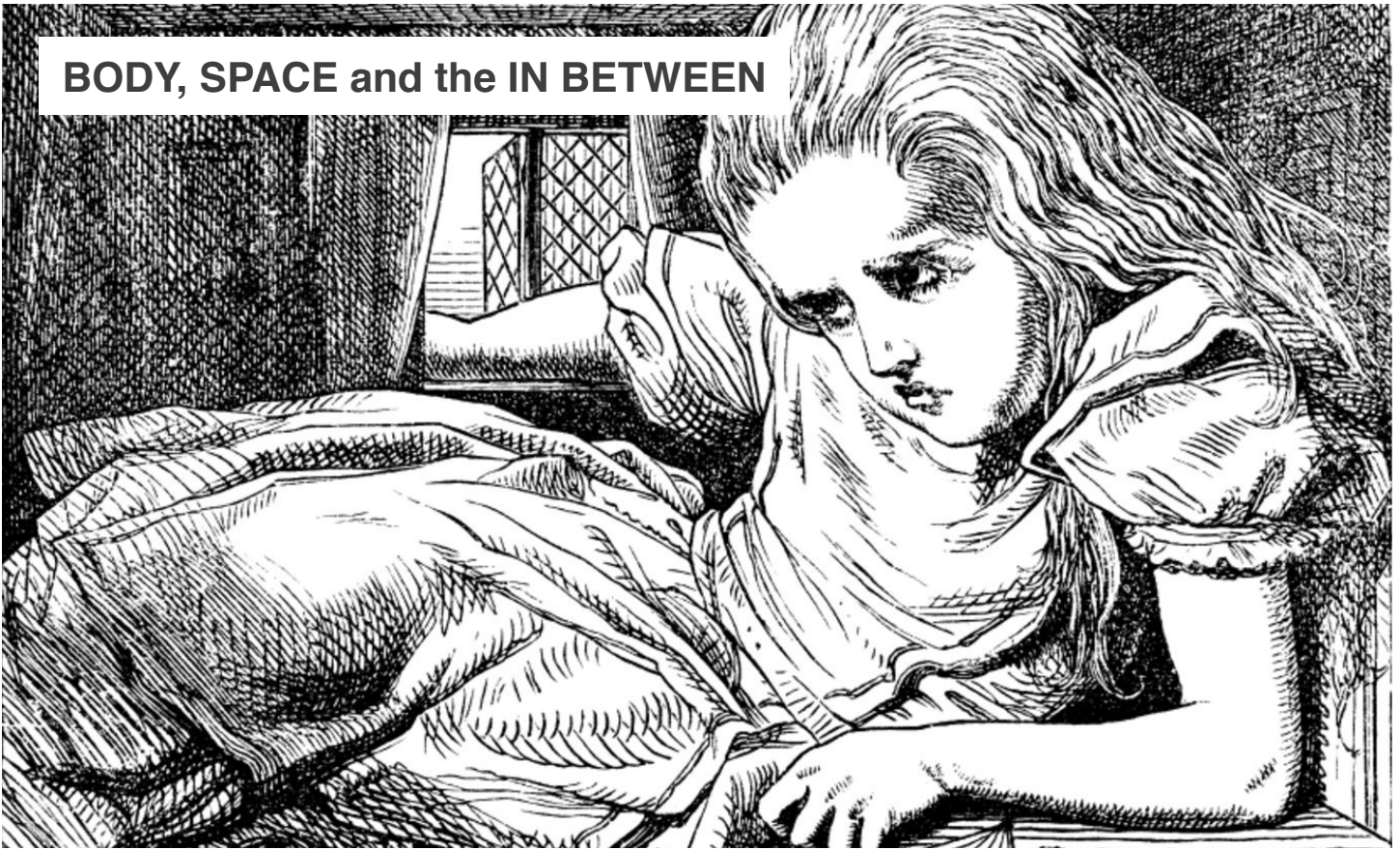
CORNELL AAP FALL 2018 / JONATHAN A. SCELSA
SPECIAL TOPICS IN THEORY
ARCH 3308 / 6308 +4408

This seminar will study a paradigm commonly referenced as **interior urbanism**, micro-urbanism, or the 'city within the city' through a presentation of the evolution of modern theory concerning the formal and programmatic practices of bringing the vibrancy of the city into the building – object. The learning outcome of the seminar will seek to familiarize students with the political agency of architectural urban form within the context of the ever-growing typologies of a market driven globalized economy. Students will be exposed to the theoretical, political and economic circumstances that gave birth to an internalized city paradigm through the writings of its associated theorists and the projects of the major architect agents presented via the urban types of the Museum, Airport, Hotel, Recreational Center, Campus, Prison + Mall.

Groups will be tasked with formal **canonical city-planning** research, while individual speculative research will look towards the world building of **science-fiction**, to extract an understanding of the social and political mechanisms required in narrative fiction, that supports the surrealities of worlds within worlds. Simultaneously, students will engage in theoretical readings drawn from: N. Goodman, S. Allen, H. Sarkis, S. Marot, R. Koolhaas, C. Rowe, OM Ungers, P. V. Aureli, W. Benjamin, A. Wall, + C. Rice.

The output of the seminar will be a group **crafted utopia or dystopia** in the form of a building, showcasing new speculative micro-urban-form based on their assigned concepts, presented with one drawing, one image, one model and one chapter of correlating science fiction narrative from their internal world.

BODY, SPACE and the IN BETWEEN



This course will explore the role of the body in architecture and how this relationship has evolved historically. Students will investigate discourse surrounding this theme in the writing of Pallasmaa, De Certau, Bachelard, Foucault, Federici and Harraway – amongst others. Work that explores the boundary between the body and space, art and architecture—such as Oskar Schlemmer’s Triadic Ballet or Bryony Roberts’s objects and performances—will be used as a starting point to speculate on new ways in which the body can both inform the production of space, and be rediscovered through it. Students are expected to engage with both embodied practices and performance art in order to inform their design strategies. Final projects will document this exploration through a combination of different media – drawing, photography and video.

Course requirements: weekly readings and participation in discussion; research presentation; final project

*“Architecture, in anyone’s definition of it, exists primarily to be at the service of the body. The question arises as to how to be most fully at the service of the body. Who would not want to live in a world built to serve the body to the nth degree? **The question arises as to what the body is in the first place.** Serving the body to the nth degree will include as much as the body bargains for and more. It is mandated for the body that it fend off its own demise, and an architecture that would be unstinting toward the body, that would slavishly deliver up to the body all that it would seem to need, must take this as its mandate too.”*

Arakawa-Gins, Architectural Body

THIN CITIES

ARCH. 4509/6509/4408

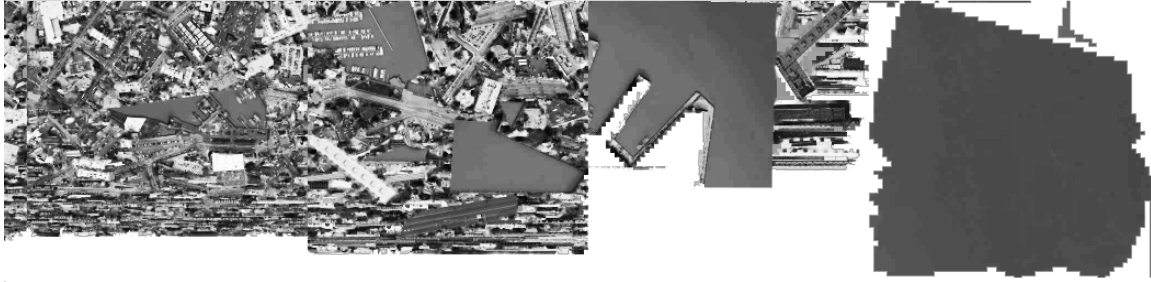
Cornell AAP

Fall 2018 **Special Topics in Visual Representation**

3 credits

ZISSOVICI

Thursdays: 10:10-12:05 144 W. Sibley Hall



Today's vast online repository of navigable urban images, the result of the rapidly evolving and proliferating digital imaging and mapping technologies, are the descendants of Cinecitta's and Hollywood's studio lots, the cheaply constructed simulations of towns and cities built by carpenters for the camera's view. Our ever-expanding virtual image world, a continuous three dimensional surface sourced and automatically assembled from innumerable points of, will be the site and subject of the films made about cities in the course.

Dziga Vertov's 1929 "Man with a Movie Camera" was the first film to fully examine and celebrate the shared destinies of **the urban** and **the cinematic**. The same mechanisms of industrialization that created the new modes of mass transportation that powered the 20th century city, were at work in the production and distribution of films. Cinema was the means for capturing the speed and dynamism of urban life, which in turn demanded a new mechanical vision, the KINO EYE. For Vertov the **city itself was the site and subject of the film**.

Students will propose new cinematic visions for the 21st century mediated city by examining the imaging technologies that make possible the assembly of these virtual cities. They will also reconceptualize the relation between still and moving images and the unique temporality of the 21st century city. By investigating why, by, and for whom these images were made, the videos will examine our relationship to the ever-expanding universe of images.

The class will entail readings on contemporary cinema and media theory, film viewings and the making of short films. The final project will be a 3-6 minute video.

ARCH 5204

Professional Training

Instructor:

N Freedman

NYC

Mellon Collaborative Studies in Architecture, Urbanism, and the Humanities
FALL 2018 EXPANDED PRACTICE SEMINAR



SPATIAL TENSIONS

Mapping Global Spatio-politics Through China

ANDREA BACHNER + LESLIE LOK | grad seminar in ARCH, ASIAN, COML, SHUM, VISST | T: 2:30 - 4:25

COURSE DESCRIPTION

China has become the exemplar of contemporary changes in how we imagine, manipulate, and construct space: an uncontested center of global signature architecture as well as a challenge to population management and urban planning, a forerunner in massive infrastructure projects as well as a battlefield against environmental problems on a planetary scale. This course thinks through the spatial tensions inherent in contemporary Chinese cities through interdisciplinary lenses to study how urbanization transforms spatial and social structures in a context of globalization.

Chongqing, our case study, is a geographically compelling and an urbanistically complex city. It experienced massive spatial and demographic transformations shaped by both natural forces and large-scale infrastructural projects. Using this region as a starting point to think spatio-politically, we will move between different scales of analysis: between the material and the conceptual, between the global and the locally specific. Our exploration of the spatial tensions within the unique geographic, urban, infrastructural, and cultural context of Chongqing, in comparison with other Chinese (and global) cities will be framed by critically working through the poles of spatial tensions in play, such as urban/rural, surface/depth, water/land, virtual/material, infrastructure/fabric, global/local, construction/destruction, excess/precarity.

The class will travel to Chongqing, China, to experience some of the spatial tensions under investigation and meet with local scholars and cultural producers in related fields. In addition to participating in weekly discussions of a wide range of texts and media, students will develop a final project that brings the seminar's theoretical and analytical tools into dialogue with concrete material in a combination of research and in situ observation.

Instructors: Andrea Bachner, associate professor of comparative literature, and Leslie Lok, assistant professor of architecture

Course numbers: ARCH 6408, ARCH 6509, ASIAN 6630, COML 6308, SHUM 6308, VISST 6308

Meeting time: Tuesdays, 2:30 – 4:25 p.m. | Photo by Clément Belleudy (2013), used under CC BY/ Modified from original

CALL FOR APPLICATIONS

The Fall 2018 Expanded Practice Seminar, "Spatial Tensions: Mapping Global Spatio-politics Through China," is an innovative traveling seminar for graduate students in the humanities and design disciplines. 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 and are organized by the College of Architecture, Art, and Planning and the Society for the Humanities.

Selected students receive a \$1,500 stipend and a funded, week-long travel program to Chongqing in Fall 2018.

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 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 Rebecca Elliott (re255@cornell.edu).

Applications must be submitted via <http://urbanismseminars.cornell.edu/apply/> by May 30, 2018.