

CORNELL AAP
DEPARTMENT OF ARCHITECTURE
ELECTIVE COURSES

SPRING 2018



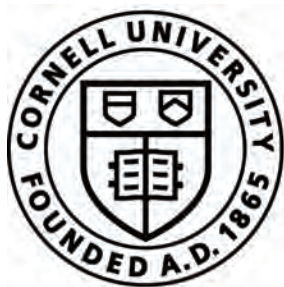
AAP
Architecture
Art
Planning

DEPARTMENT of ARCHITECTURE - SPRING 2018

<u>Theory</u>			
ARCH 3308/6308-101	Sp. Tp. in Theory: What Is a House? The Living Space in Movies	R. Alcolea	W 10:10-12:05pm 261C E Sibley
ARCH 3308/6308-102	Sp. Tp. In Theory: The Practice as Project	E. Pellegrino	M 9:05-11:00am 144 E Sibley
ARCH 3308/6308-103	Sp. Tp. in Theory: Minimum Living. In Search of Essentiality	M. Spadoni	T 12:20-2:15pm 144 E Sibley
ARCH 3308/6308-105	Sp. Tp. in Theory: The 'Natural' World: An Introduction to the Phenomenological Ethnography of Space	T. DuFour	R 2:30-4:25pm 142 E Sibley
ARCH 3308/6308-106	Sp. Tp. In Theory: Between a Model & a Flag: Architecture, Power & the State	J. Stitelman	T 12:20-2:15pm 142 E Sibley
ARCH 3309/6309-001	Elements, Principles, and Theories in Japanese Architecture	L. Mirin	R 12:20-2:15pm 157 E Sibley
ARCH 4300-101	Architectural Publications	V. Warke	W 10:10-12:05 pm 261B E Sibley
ARCH 6308-130	Sp. Tp. in Theory: NY as Incubator in 20th Century Urbanism	J. Ockman	NYC
<u>Visual Representation</u>			
ARCH 4500-101	Architectural Publications	V. Warke	W 10:10-12:05 pm 261B E Sibley
ARCH 4509/6509-102	Sp. Tp. in Vis. Rep.: Monograph	A. Simitch	T 2:30-4:25pm 261B E Sibley
ARCH 4509/6509-103	Sp. Tp. in Vis. Rep: Body, Space, and the In Between	D. Selem	R 12:20-2:15pm 142 E Sibley
ARCH 4509/6509-104	Sp. Tp. in Vis. Rep: Reshaping Space Through Models	J. Almeida	F 10:10-12:05pm B10 W Sibley
ARCH 6509-130	Sp. Tp. in Vis. Rep. Time Frames: Exposures in Visual Thinking	L. White + C. Hamilton	NYC
ARCH 3117-020	Contemporary Italian Culture – Italian Cinema	C. Ciampaglia	ROME
<u>Building Technology</u>			
ARCH 4605/6605-103	Sp. Tp. in Const: Rethinking Concrete	K. Kral	M 9:05-11:00am 142 E Sibley
ARCH 4605/6605-104	Sp. Tp. in Const: Mies Variations: Experiments in Langue and Parole	P. Ballman	R 10:10-12:05pm 142 E Sibley
ARCH 4605/6605-105	Sp. Tp. in Const: The Physics of Form	M. Miller	T 2:30-4:25pm 142 E Sibley
ARCH 4619/6605	Sp. Tp. in Env. Sys: Acoustics for Architects: Hearing, Listening, Designing	K. Hubbell	T 2:30-4:25pm 157 E Sibley/ R 261B E Sibley
ARCH 4621-101	Sustainable Architecture: The Science and Politics of Green Building	J. Ochshorn	T 2:30-4:25pm 261C E Sibley
<u>Hist of Arch & Urban Development</u>			
ARCH 3819/5819-101	Sp. Tp. in HAU: World of Waste	M. Mogilevich	F 10:10-12:05pm 142 E Sibley
ARCH 3819/5819-102	Sp. Tp. In HAU: Architectures of Organized Complexity: Cybernetics and Postwar Architecture 1945-1970	B. Hookway	T 10:10-12:05pm 142 E Sibley
ARCH 3819/5819-104	Sp. Tp. in HAU: Open Architecture	E. Akcan	R 10:10-12:05pm 261B E Sibley
ARCH 3819/5819-105	Sp. Tp. In HAU: Avant-garde as Method	A. Bokov	R 12:20-2:15pm 261B E Sibley
ARCH 6819-102	Sp. Tp. in HAU: Sensational Space: Architecture and the 7 Senses	M. Lasansky	F 10:10-12:05pm 211 E Sibley
ARCH 3820-120	Topography & Urban History of Rome in Antiquity and the Middle Ages	J. Gadeyne	ROME
ARCH 3823-120	Urban Design, Arch. & Art in Renaissance & Baroque Rome	J. Blanchard	ROME
<u>Arch. Culture & Society</u>			
ARCH 4408-102	Sp. Tp. In ACS: The Practice as Project	E. Pellegrino	M 9:05-11:00am 144 E Sibley
ARCH 4408-103	Sp. Tp. in ACS: Between a Model & a Flag: Architecture, Power & the State	J. Stitelman	T 12:20-2:15pm 142 E Sibley
ARCH 4408-104	Sp. Tp. in ACS: Open Architecture	E. Akcan	R 10:10-12:05pm 261B E Sibley
ARCH 4408-105	Sp. Tp. in ACS: The 'Natural' World: An Introduction to the Phenomenological Ethnography of Space	T. DuFour	R 2:30-4:25pm 142 E Sibley
ARCH 4408-106	Sp. Tp. in ACS: Body, Space, and the In Between	D. Selem	R 12:20-2:15pm 142 E Sibley
ARCH 4408-107	Sp. Tp. in ACS: World of Waste	M. Mogilevich	F 10:10-12:05pm 142 E Sibley
ARCH 4408-108	Sp. Tp. in ACS: What Is a House? The Living Space in Movies	R. Alcolea	W 10:10-12:05pm
ARCH 4408/6408-110	Sp. Tp. In ACS: Architectures of Organized Complexity: Cybernetics and Postwar Architecture 1945-1970	B. Hookway	T 10:10-12:05pm 142 E Sibley
ARCH 4409-001	Elements, Principles, and Theories in Japanese Architecture	L. Mirin	R 12:20-2:15pm 157 E Sibley

ARCHITECTURAL THEORY

SPRING 2018



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What is a House? The Living Space in Movies

Instructor: Rubén Alcolea
Spring 2018, arch 3308/6308
Wednesdays 10:10-12:05, 261C E Sibley



Ben Rose House in the movie "Ferris Bueller's Day Off"

Human interaction gets domestic in spaces which are more than just a plain answer to our basic needs. Those built environments show the evolution of human living through our history, and also define a research field for spatial, perceptive and constructive experimentation. 'What is a House? The Living Space in Movies' deeps into how domestic spaces are depicted in films. Rather than using movies as case examples, they provide an open field, allowing to focus on how the stories are told, particularly through the use of single houses. By learning how some of the most prominent houses are depicted in films, we can better understand how modern domesticity is globally disseminated

This arch 3308-6308 theory course will go through different topics related to the living spaces mostly at single houses, by studying how they perform at movies, and with special care to some of the most prominent examples of modern architecture case studies. Lectures will be complemented with projections and discussions. Both a presentation and a paper should be produced as a result of personal research, as well as original drawings showing a deep study on one of the concepts, houses or films studied through the semester.

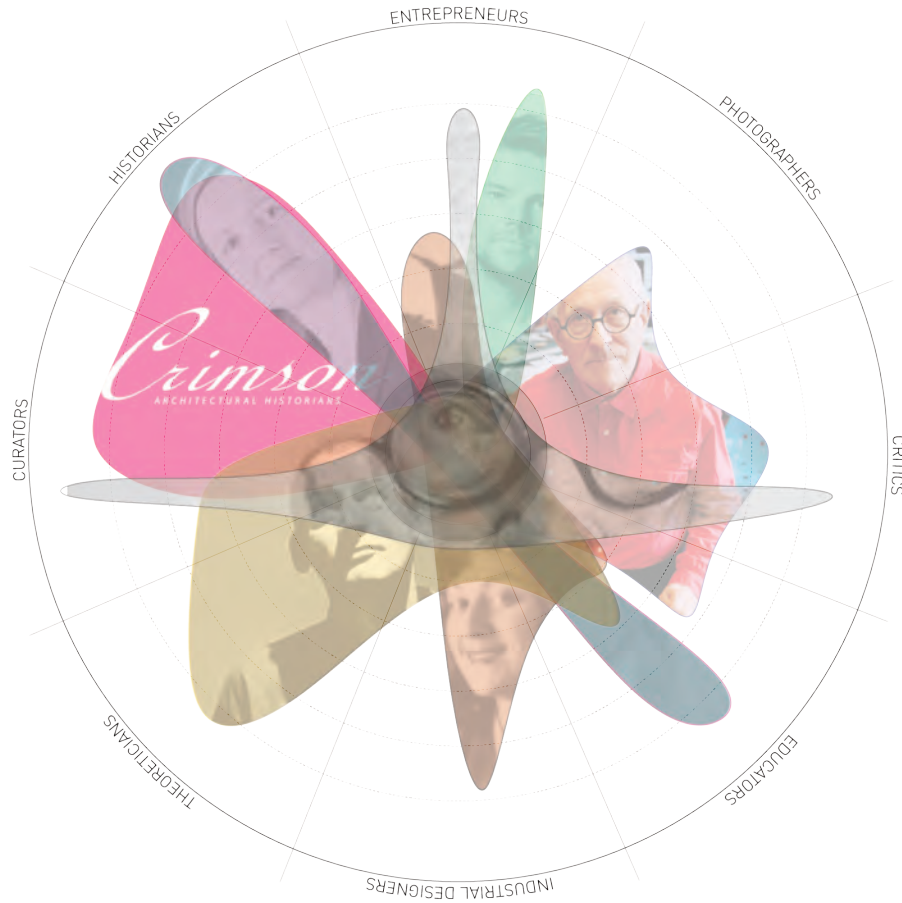
Some of the work produced in this elective the previous year is compiled as the book "What is a House?", available at Cornell Library and at issuu.com

THE PRACTICE AS PROJECT

A Critical Look at the Modern Methods of Practice

Arch 3308/6308 | Special Topics in Theory/ACS

Spring 2018 | 144 E Sibley | Monday 1M 9:05-11:00am | B.Arch/M.Arch | Grading: Letter, 3 credits
Instructor: Erin Pellegrino | Contact: eap95@cornell.edu | B39 E. Sibley Hall | Office Hours: By Appointment



prac · tice

praktes/
noun

1. the actual application or use of an idea, belief, or method as opposed to theories about such application or use.
"the principles and practice of teaching"
synonyms: application, exercise, use, operation, implementation, execution
2. repeated exercise in or performance of an activity or skill so as to acquire or maintain proficiency in it.
"it must have taken a lot of practice to become so fluent"
synonyms: training, rehearsal, repetition, preparation;

proj · ect

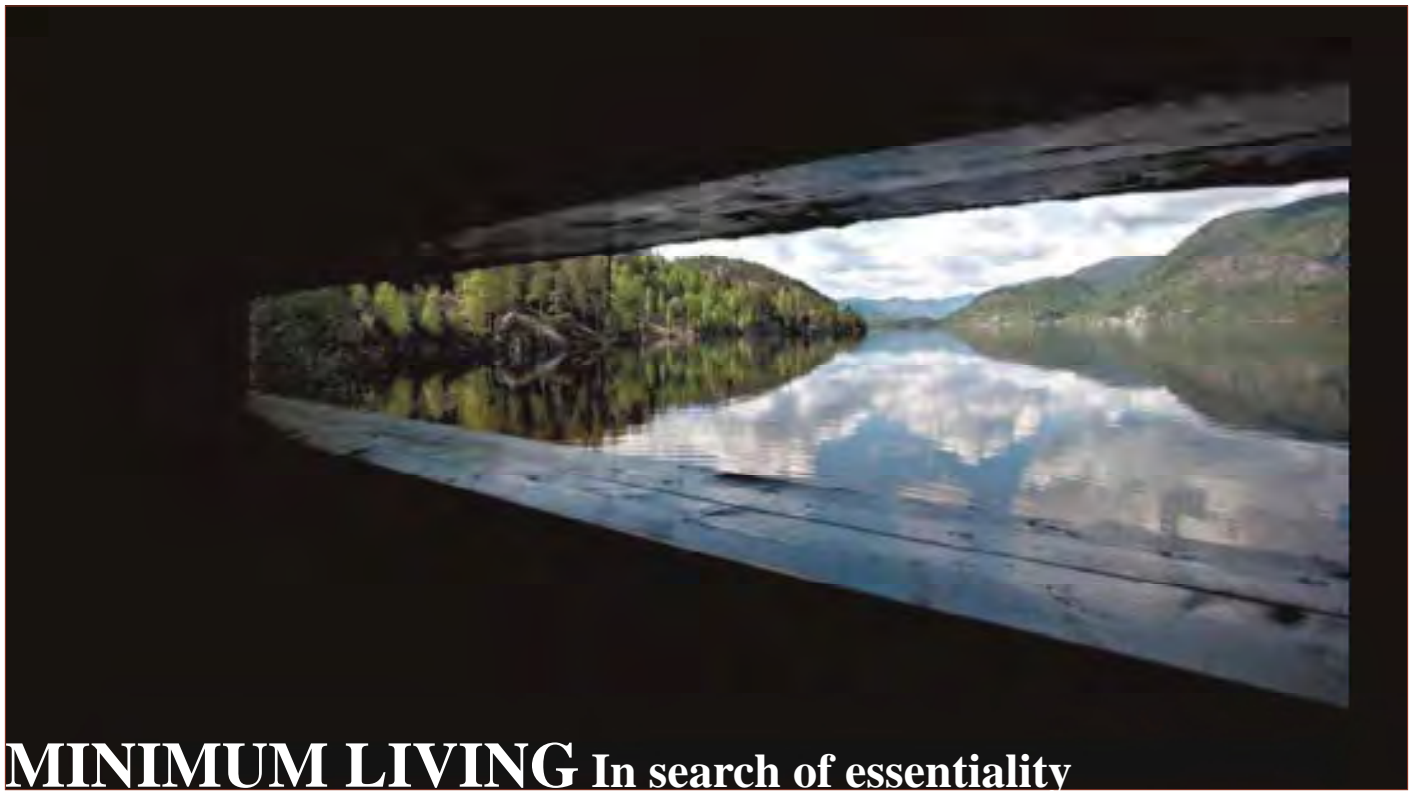
prāj.ekt/
noun

1. an individual or collaborative enterprise that is carefully planned and designed to achieve a particular aim.
"a research project"
synonyms: endeavour, assignment, labor;
2. a proposed or planned undertaking.
"the novel undermines its own stated project of telling a story"
synonyms: plan, program, enterprise, undertaking, venture;

Historically, the role of the architect has shifted with the demands of innovation within society. From Imhotep to Alberti to Koolhaas, the need for agile and acute minds to interrogate the issues of the built environment has proven to fall often within the scope of the architect. Today, the education of the architect in a traditional sense is twofold, there are efforts in school unlearning and learning design through project, followed by time spent in the profession learning how to actually practice.

As we move into the next generation of designers, the traditional methods of honing craft both in school and in practice must be challenged. This is not to say that society will no longer need licensed professionals for traditional architectural work; rather, the skills of design have already proven themselves to be in high demand. This can be seen in the rise of innovation consulting, feasibility services, user experience consulting, and more. Fundamentally, the architect's ability to problem seek and problem solve, to orchestrate, organize and coalesce, make today's younger generation already able to interrogate the methods of the past to bring them into the future. This idea of disruption is no stranger to the related fields technology, and the sooner the profession begins to embrace change, the better it will be for doing so.

This course operates from the assumption that the profession is a collective project, one that design students, professionals, and veterans alike work towards maintaining and evolving. To simply follow a historical way of working as a profession is akin to muscular atrophy--the less we push what the profession can do, the faster it withers into irrelevance. We will look at how some of today's young practices have gotten their respective start, the role of competitions for new talent, the alignment of opportunity and entrepreneurship, and more importantly, how can one seeking to enter the profession, align passions and convictions with our professional goals and ambitions to better the discipline.



MINIMUM LIVING In search of essentiality

Spring 2018

Massimiliano Spadoni

MINIMUM LIVING it's a research on the essence of living, focusing on small scale architecture, embracing vernacular architecture (architecture without architects), contemporary architecture and self-made constructions.

MINIMUM LIVING it's a pragmatic response to the need of living, to the need of a shelter. The response to these essential needs generates spontaneous architectures which raise from the surrounding.

In extreme climate conditions, in the density of the contemporary metropolis, small architectures are sustainable and necessary tools for the territory. The use of local resources, the search of an essential shape, the reuse of the materials, are design devices that allow to dialogue with the surrounding, enabling to link architecture, landscape, art, interior design.

The course will investigate on small scale architecture and the concept of essence in the design process. Through the connection with other disciplines (art, cinema, technology, literature, science) the concept of essence and rapidity will applied on architecture.

Students will asked, through small exercises and a process of reduction to represent their idea of the essence of living,

the 'natural' world

an introduction to the phenomenological ethnography of space



ARCH 3308/6308; Special Topics in Architectural Theory; ARCH 4408 Special Topics in Architecture, Culture & Society
Tao DuFour dufour@cornell.edu / Spring 2018 / Thurs 2:30pm – 4:25pm / E. Sibley 142

This seminar is an introduction to the phenomenology of 'nature' and the ethnography of space. Phenomenology has been an important philosophical paradigm for architecture, such as the writings of David Leatherbarrow and Dalibor Vesely. This seminar will introduce students to primary philosophical sources, specifically the phenomenology of the body and the 'natural' world. The concept of the 'natural' world in phenomenology is an idea that speaks to the corporeality of the environment, and thus the role of the body in mediating environmental understandings, from the scale of architecture to that of climate. The 'natural' world in the phenomenological sense is also an historical world, saturated with cultural and social significance. In order to interrogate this historical and socio-cultural dimension, the seminar will bring phenomenological approaches into contact with ethnography, a method of description borrowed from social science. By this mixing of methods around questions of 'nature', 'space', and the 'body', the seminar aims to bear on critical problems of environmental experience and ecology.

The seminar structure is dialogical and presentation based. Students will be assigned weekly readings; the instructor will introduce and elaborate on the reading themes, supplemented by a film-clip viewing, slide presentation, or other visual presentation, which would serve to orient discussion. Students will be required to produce a final research paper on a topic of choice and a visual mapping project.

Recent debates in the social sciences critiquing the dualism of 'nature' v 'culture' have found their way into architecture. The critique of nature/culture dualisms has revealed that technological transformations are not neutral, but rather emerge as a function of complex socio-political, economic, and historical factors. This has led to a more rigorous investigation of the meaning of technological pursuits, resulting in an awareness of the dangers of 'technological determinism', that is, the idea of a direct, causal relationship between technological processes and the concrete experience of the world. The immediacy and seeming obviousness of technical solutions for problems that appear purely practical can be said to mask layers of historical meaning, social conflict, and political power that determine in advance what is to be characterized as a 'practical' problem. The invention of industrial scale technologies in the 19th century transformed architecture itself into a technological product. The conditions have slowly been changing, and architecture's technological interests are shifting toward life, in the bio-ecological sense. Architectural understanding is therefore emerging from the paradigm of the 'machine', into the sphere of *bio-technique*, and the figure of the cyborg as described, for example, in the writings of Donna Haraway. Architecture, technology, and biological life now constitute an intertwined structure of spatial experience, linking us to the wider environmental horizon of the 'natural' world. The seminar aims at an introductory, critical exploration of these relations.



*Washington Crossing the Delaware. Emanuel Leutze, 1851.
Edits in the style of Baldessari*

Between a Model and a Flag Architecture, Power, and the State

This seminar posits a connection between two kinds of objects, models and flags. A model and a flag are each an abstraction, abbreviation, and symbol of a distant (or not-so-distant) moment in time. Flags are icons that signify sovereignty and reinforce a historical, if often problematic, narrative about the past. Models project forward in time, depicting a possible future state. While both models and flags are ubiquitous, their meaning is often illusive and contested. This seminar seeks to understand them as part of our visual culture, impact on architectural practice, and capacity in nation building.

These issues are pertinent in light of current political discourse in the United States. Recent calls for the construction of border walls, an architectural proxy for nationalism, and the recent financial crisis whereby building typology became a mechanism for establishing equivalent economic value, transforming buildings into a form of currency, are but two cases where architecture is operative in proffering past and future conditions. We will question the role that architects and architectural practice play in this domain.

The course will begin by establishing a theoretical framework to understand the visual culture and rules of flags and models. We will look to influential theoretical texts by Roland Barthes, Yves Blau, Delores Hayden, Henri Lefebvre, and Dell Upton among others, in addition to borrowing techniques from the visual arts, geography, anthropology, and journalism. Artists Thomas Demand, Alfredo Jaar, and John Hammons will also serve as influences for understanding the power of art practice to unveil the relationship between artifact and event, icon and form. Coursework and lectures will draw from domestic and international examples.

Over the semester, students will develop a suite of visual essays on models and flags in addition to a set of short essays on the topic.

Jonathan Stitelman, Visiting Critic
Arch 33086308
Tuesday 12:20-2:15
142 E. Sibley

Arch 3309/6309/4408
Elements, Principles, and Theories in Japanese Architecture and Gardens



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



ARCHITECTURAL PUBLICATIONS:

CJoA 11—FEAR

ARCH 4300/4500: Architectural Theory/Visual Representation

Location: TBA

Day/Time: Wednesdays, 10:10 - 12:05

Instructor: Val Warke [340F E. Sibley; vkw1@cornell.edu]

Credits: 3; Grading: Letter [may be repeated for credit]

Permission of Instructor, upon attendance of first class

The design and production of architecture is consistently supported, narrated, and motivated by writing. In 2009-2010, under the leadership of Prof. Caroline O'Donnell, *The Cornell Journal of Architecture* was relaunched (with issue 8: *RE*), followed, in 2012, by issue 9: *Mathematics*, and in 2016 by issue 10: *Spirits*. Similarly, through both the study of publications from the last 70 years and a re-engagement with the practicalities of publishing, the Fall 2017 *Sojourns* class engaged in the conceptualization and preliminary production of ***The Cornell Journal of Architecture, issue 11: Fear***.

Cross-listed as both architectural theory and visual representation, Architectural Publications: **CJoA 11—Fear** will engage contemporary writing and design, allowing students to shape and guide texts submitted by writers from Cornell and further afield, as well as to consider the role of the visual—the image, the drawing, the paratext, and so on—in the reading of architecture.

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

Regular discussions with co-editors, faculty, and guests will contribute to the journal's refinement through the semester. Grades will be based on presentations and discussion (50%), as well as regular graphic, writing, and editing assignments throughout the semester (50%), with emphasis based on the specific enrollment option selected (*i.e.*, either theory or vis. rep.).

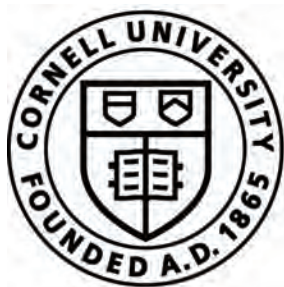


NEW YORK AS INCUBATOR OF 20TH-CENTURY URBANISM FOUR URBAN THINKERS AND THE CITY THEY ENVISIONED

The theories of Lewis Mumford, Robert Moses, Jane Jacobs, and Rem Koolhaas were shaped by their different responses to New York City's twentieth-century development. The seminar is constructed as a debate among these four influential "urban intellectuals," and reflects on the past, present, and future of New York and other cities in light of their ideas.

VISUAL REPRESENTATION

SPRING 2018



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ARCHITECTURAL PUBLICATIONS:

CJoA 11—FEAR

ARCH 4300/4500: Architectural Theory/Visual Representation

Location: TBA

Day/Time: Wednesdays, 10:10 - 12:05

Instructor: Val Warke [340F E. Sibley; vkw1@cornell.edu]

Credits: 3; Grading: Letter [may be repeated for credit]

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

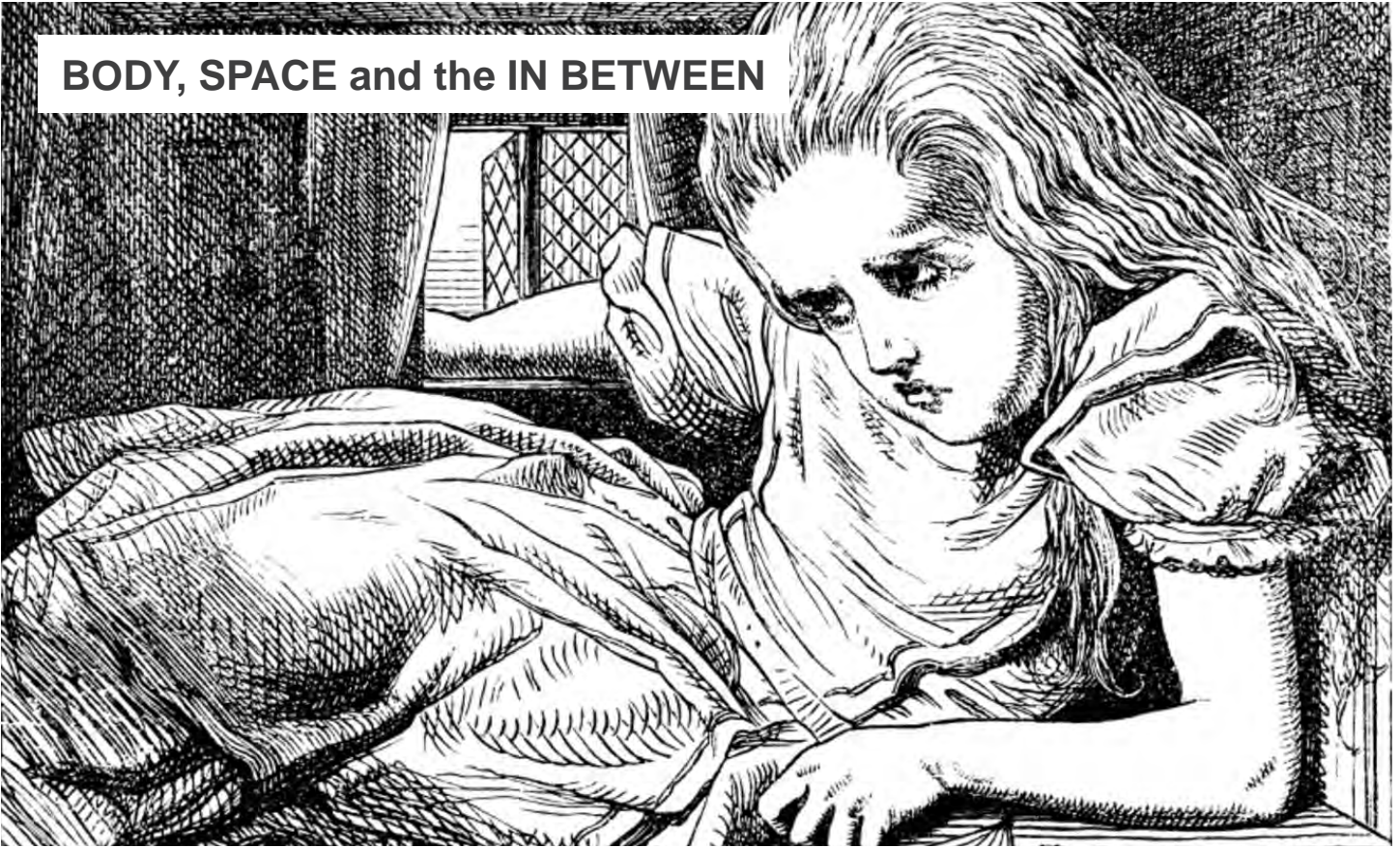
The MONOGRAPH has traditionally been a device through which an architect's or an artist's body of work has been disseminated to a specific audience – a medium through which a distillation of the author's principal ideas and artifacts are envisioned and presented. Architecture is mainly understood through images, and the MONOGRAPH is a medium through which the concepts embedded in these images are not only framed and interpreted, but given greater depth and meaning. And it is the design of the MONOGRAPH that becomes the vehicle of that meaning.

NOTE FIRST CLASS 1/30/18 REQUIREMENTS

Enrollment is by **permission of the Instructor**. All students interested in the course are asked to bring the following material to the first class:

- a 'portfolio' of the project the student wishes to '*monograph-size....max. four 8.5" X 11" pages*
- a list of seminars, studios etc that the student feels might have served as preparation for the course.
- all students interested in enrolling in the class will submit their add drop form at the end of class; **class list will be posted by the end of the following day**

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 Latour, Mauss, De Certeau, Lefebvre, Bachelard, Foucault and Pallasmaa – amongst others. Work that explores the boundary between the body and space, art and architecture—such as Tomás Saraceno's installations 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, video and/or installation.

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

RESHAPING SPACE THROUGH MODELS • ARCH 4509/6509

ELECTIVE COURSE • VISITING CRITIC JOÃO ALMEIDA • FRIDAYS 10:10am-12:05pm • CORNELL AAP



Models are a valuable tool to explore unseen or unexpected facets of any design project, which are often and easily overlooked with 3D simulations that seem to be increasingly replacing them. Students will be challenged to explore model making as representational and analytical techniques, venturing into different materials, shape shifts and photography to discover what each model can suggest.

This course will explore a range of techniques on architectural workflow through models, using examples from both architectural and artistic practices. A series of short exercises will unfold critical thought on volumetric and spatial transformation and manipulation through the development of a modular object and its repetition into patterns that reshape an existing facade of a building into a new design. Negative and positive space ought to be thought within its mass as new inhabitable areas, connections between distinct floors and reconfiguration of light poses as both potentials and conditions to inform the design of the modular structures.



TIME FRA MES

Exposures in Visual Thinking
Cornell University AAP

ARCH 6509: Special Topics in Visual Representation
Spring 2018 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 're-mixing' device. Through a series of imagemaking exercises, both photographic and computer generated, we will create highly crafted and convincing narrative visions of

ARCH 3117

**Special Topic in Visual
Representation**

***Contemporary Italian
Culture Through Film***

Instructor:

C Ciampaglia

ROME

BUILDING TECHNOLOGY

SPRING 2018



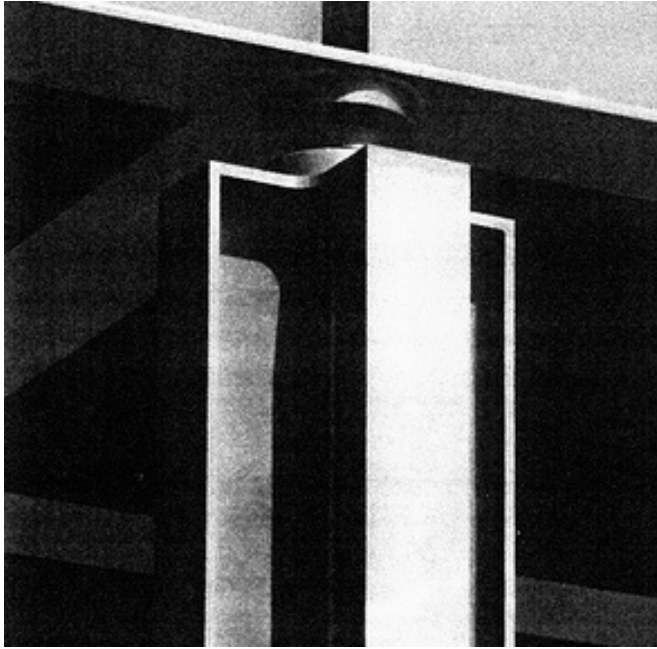
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Rethinking Concrete

A ubiquitous material within the building industry, concrete is emerging as a creative material with many faces being a composite material made of coarse aggregate bonded together with fluid cement that hardens over time to become the positive replica of its negative mold. This class aims to explore the potentials of concrete as a construction material looking at different concrete mixtures and reinforcement types, conventional and innovative construction systems and basic detailing principles of in situ and prefabricated concrete through lectures and precedent analysis. Material samples will be created to study the visual and haptic qualities, testing different types of formwork and molds and understanding their application in real scale constructions. The final outcome will be a small design project developed step by step in digital and physical models integrating the feedback given by structural performance modeling tools.



ARCH 4605/6605: Special Topics in Construction
Spring 2018 | Thursdays 10:10am - 12:05pm
142 Sibley
Peter Ballman, Visting Lecturer
Instructor permission required



M I E S V A R I A T I O N S

E X P E R I M E N T S I N L A N G U E A N D P A R O L E

This class will explore the persistence of the architectural *langue* across time, scale and material by focusing on the dynamic relationship between space and the construction detail. Our operating assumption will be that the transmission, adaptation and survival of architectural ideas of space are reliant on the ingenuity and inventiveness of the architect at detail scale.

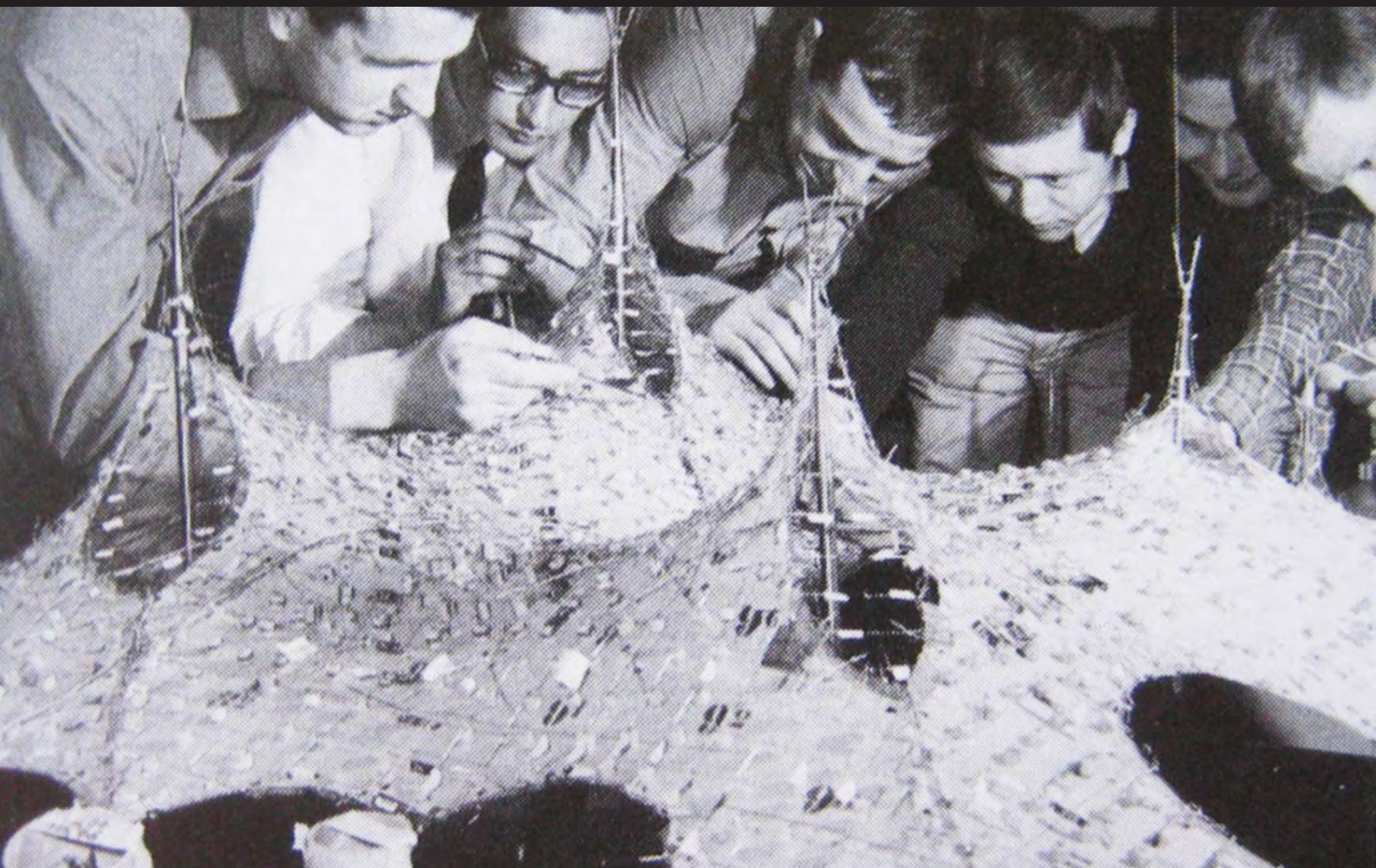
We will begin with the work of Mies van der Rohe. In the details, his work is exceptionally refined and makes a strong statement about the ability of material to express an architectural idea. Meanwhile, his spatial language looks simultaneously toward the past and toward the future, resonating with canonical spatial archetypes while simultaneously expressing the “spirit of the age” in his choice of material, construction and fabrication technologies, and programmatic usage. But there are limitations to his details as well. Because of their minimalism and refinement, they do not lend themselves to alteration or addition – any change at the detail will significantly impact the whole – and so the building proves incapable of adapting over time, assuming a kind of sterile monumentality.

Students will select a Mies building and analyze it with respect to the classical Greek temple (and/or other relevant precedents) identifying the common spatial language. Students will then initiate a process of transformation of the Mies project into a new material, considering the physical qualities of that material, implicit construction detailing, climate, sustainability, building code, and/or other considerations not addressed by the Mies project. Students will maintain continuity of architectural language, while developing a new set of architectural details and a new, translated variant of the original work.

Lecture and discussion topics will include: the relationship of part to whole; point, line & plane; placement of elements on a grid; drawing and representations methods; architectural orders and system hierarchies; handcraft vs. mechanized assembly; fabrication methodologies; logistics and construction techniques; and the master builder concept. Readings will include history of science and technology, semiotics, architectural theory, as well as case studies of other architects. Each class period will consist of lecture, pin up and discussion components, facilitated by weekly drawing (any medium) and models (any medium).

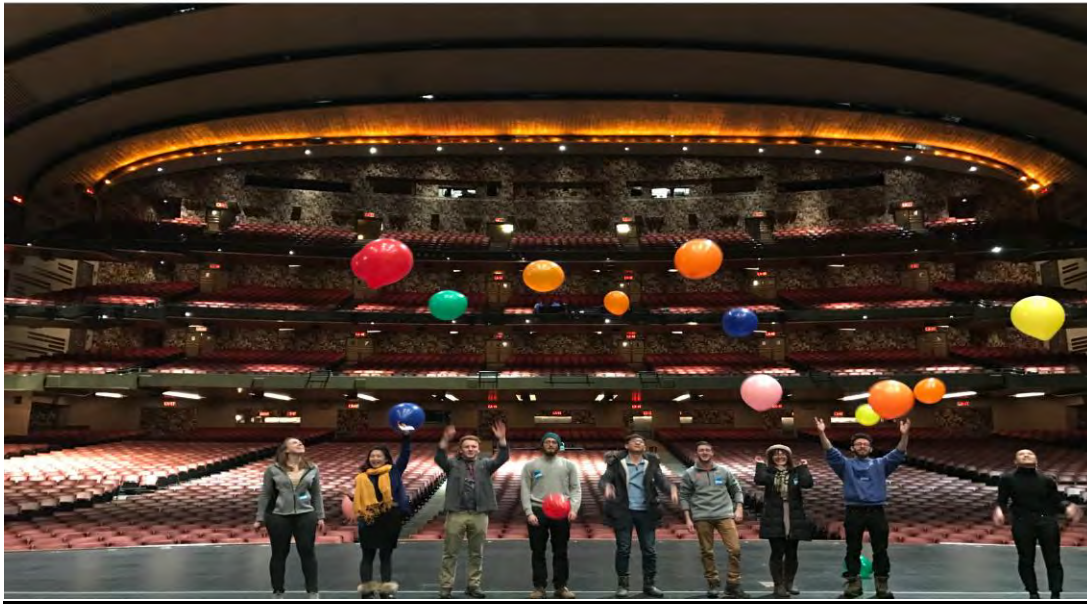
ARCH 4605/6605

THE PHYSICS OF FORM: FORCE BASED DESIGN AND FABRICATION



THIS COURSE WILL EXPLORE THE POTENTIAL APPLICATIONS OF PHYSICS-BASED SOLVERS AS A TOOL FOR THE GENERATION OF BEHAVIOR-BASED FORM AND STRUCTURE. QUESTIONING THE DIGITAL BEYOND VISUALIZATION TO A SPACE OF REAL-WORLD INFORMED PROTOTYPE WE WILL BUILD UPON PREVIOUS RESEARCH TO FIND MORE EFFICIENT AND ELEGANT FORM DERIVATIVE OF A MATERIALS DEFORMATIVE BEHAVIORS.

*SPRING 2017, TUESDAY 2:30 - 4:25, 142 E SIBLEY HALL
VISITING CRITIC: MARTIN MILLER (MFM97@CORNELL.EDU)
OFFICE HOURS: SIB 155 WED 12:30-2:30 OR BY APPT.*



Acoustics for Architects Seminar: ARCH 4603/6603 Special Topics in Environmental Systems

This seminar will explore the sonic environment that we inhabit, especially the built environment, in order to become more familiar with the artistry/technology of sound, from noise to music. It is hoped that participating (architecture/design/arts) students will come to consider the acoustic character of their work as important as that of light, form, color, structure, and acquire an abiding interest in “how spaces should sound.” The Cornell campus environment will be our laboratory. In addition, there will be three field trips, one to Binghamton to the laboratory of U. of Binghamton Professor Ron Miles and the manufacturing facilities of McIntosh Labs. The other two will be to The Center Experimental Media and Performing Arts Center at RPI/Troy, NY, and to New York City to explore “The Sound of the City” with acoustician Robert Lee, including visits major performance venues

The seminar is organized into seven sections: **Listening, Hearing, Basic Principles, Analysis, Field Studies, Designing, Performance.**

I. Listening: will discuss the act of listening and assign an exercise on listening, which will involve field recording of sounds on and around Ithaca, using Zoom H4N digital recorders. Professor of Music Kevin Ernste will lead this phase of the seminar. *The class will visit the acoustics lab of Ron Miles on Feb 15 to experience his anechoic chamber. After lunch at Audio Classics, the class will visit McIntosh Labs to tour their manufacturing facility.*

II. Hearing: Professor of Neurobiology and Behavior Ron Hoy will present an overview of hearing/human hearing and introduce essential physical and psycho-acoustic principles. These two seminars will articulate how hearing is the foundation upon which humans become social beings.

III. Review of Basic Principles:

Professor of Mechanical Engineering Al George and acoustician Ben Markham will review the essentials of room acoustics.

IV. Analysis: Assoc. University Architect Andrew Magre will present and distribute formal acoustic analyses of campus spaces that have been prepared by acoustical consulting firms.

V. Field Studies: Warren Cross, Resident Sound Designer for the Department of Theatre, Film and Dance, will introduce the essentials of acoustic analysis, and using available software/hardware, student teams will analyze the acoustic signature of selected spaces/places on campus. (such as Barton, Bailey, Statler, WSH Theater, Schoelkopf, The Slope, Sage Chapel, Sage Hall, various classrooms/seminar rooms Human Ecology classroom, Barnes, new Goldwin Smith addition, Klarman Hall, The Schwartz theater/black box theater, outdoor spaces, etc)

The class will travel to New York City on March 15-16 to spend two days with Robert Lee, exploring the sounds of the city, including plans to visit major music venues (Lincoln Center, Madison Square Garden, Radio City Music Hall)

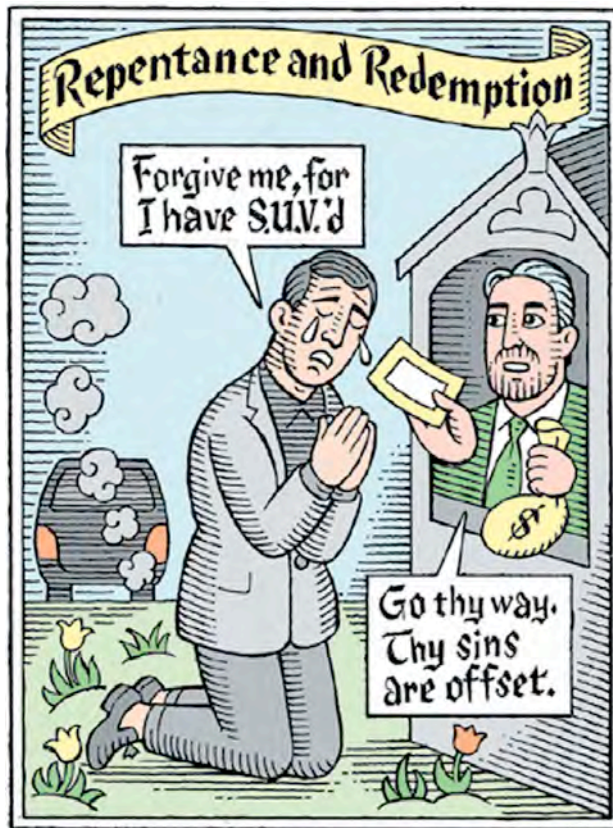
VI. Designing: Explore a variety of acoustic space types, in order to think about creating a lexicon of architectural sound spaces. Student teams will propose design solutions for campus spaces that will improve the acoustical character of the space/place they have chosen. Visiting acoustician, Ben Markham act as consultant/critic during this part of the class.

VII. Performing:

During the several weeks of the semester, students will participate in preparations for Slope Day, under the guidance of **Joe Scaffido**.

The seminar will meet on Thursday afternoons, with Tuesday afternoons reserved for occasional workshops.

ARCH 4621 Sustainable Architecture: The Science and Politics of Green Building



Rationale:

This purpose of this course is to place the topic of sustainable architecture in a broad context that includes politics as well as building science.

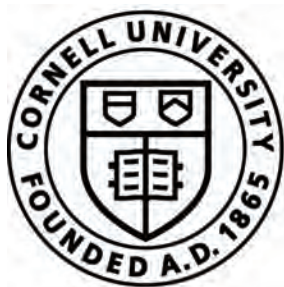
Course Aims and Objectives:

Students will examine the six basic components of sustainable building design (site, location, water, energy, materials, and IEQ), first from a historical perspective, and then as implemented through the LEED/USGBC rating system, in each case placing the issues raised by building and environmental science in the political/economic context within which they are considered.

For more information, Google: *Ochshorn 4621 2018*
Tuesdays 2:30 – 4:25 pm
Jonathan Ochshorn

HISTORY OF ARCHITECTURE & URBAN DEVELOPMENT

SPRING 2018



AAP
Architecture
Art
Planning



A WORLD OF WASTE

ARCH 3819/5819, ARCH 4408

Fridays 10:10 – 12:05 142 E Sibley

Mariana Mogilevich, PhD, Visiting Lecturer

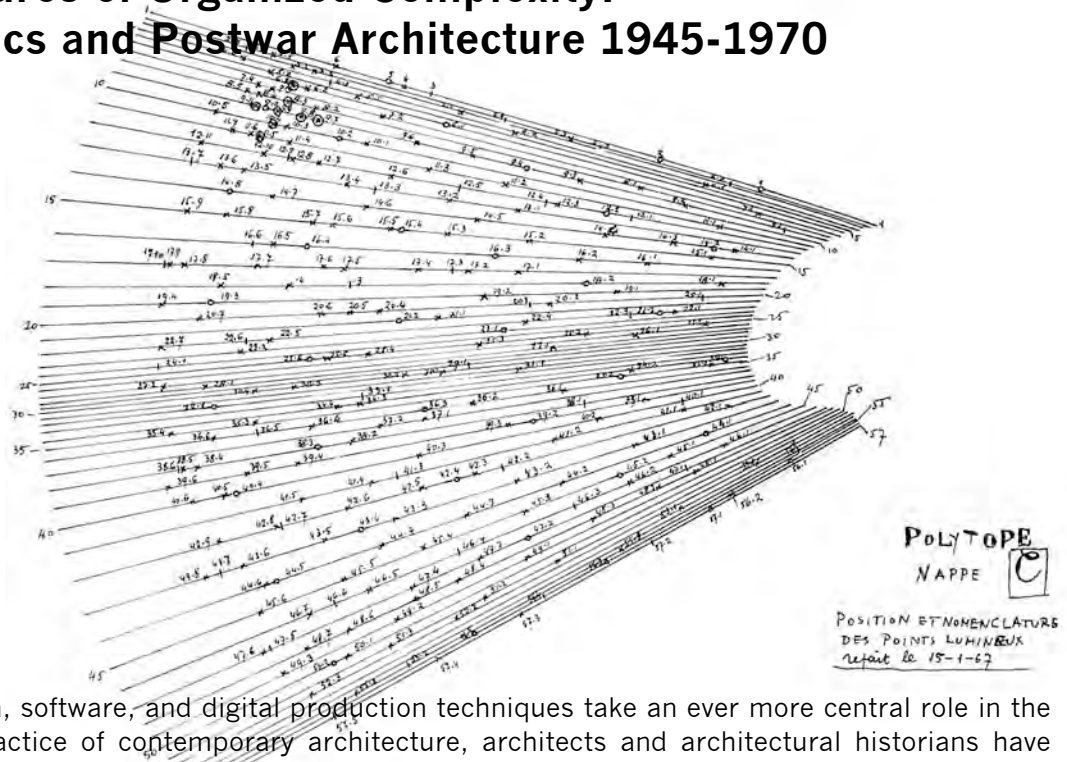
How can the study of waste contribute to our understandings of urban forms, processes, and experience? This seminar approaches the development of the modern metropolitan landscape as a history of waste, one that can critically inform contemporary design and approaches to sustainability in postindustrial, post-urban environments. We will explore the ways in which waste—what is out of place, what is useless, in excess, or toxic—has both produced and been produced by the complex socio-natural landscapes we inhabit today. Consider the neighboring state of New Jersey: early to industrialize and suburbanize, most densely developed state in the nation, with its McMansions, shrinking cities, and the most Superfund sites in the country, a hub for the national and global circulation of materials and commodities, and home, perhaps one day soon, to the first “Climate Change National Park.” How we understand the forces and values that produced such a landscape, and begin to articulate another path?

The course will consider multiple theoretical perspectives on waste and space. Themes will include: urban materials and infrastructural systems (how do materials move through and make the city?) value and affect (what do we throw away, and what disgusts us or makes us anxious?) and maintenance and care (who keeps things clean?) We’ll apply these frameworks to understanding landscapes and buildings both ordinary and extraordinary from the eighteenth century to the present day. Readings will come from architectural, urban, and environmental history, art, and anthropology. Students will investigate the production and significance of a waste space of their choice in independent research projects.

Arch 3819/5819; cross-listed with Arch 4408/6408

Meetings: Tuesdays 10:10-12:05am, 142 E Sibley
Instructor: Branden Hookway (bh98)

Architectures of Organized Complexity: Cybernetics and Postwar Architecture 1945-1970



As computation, software, and digital production techniques take an ever more central role in the culture and practice of contemporary architecture, architects and architectural historians have sought out precedents in postwar practices informed by the new sciences of information theory, communication theory, and cybernetics that emerged out of the Second World War.

The aim of cybernetics, in the words of its theorist, the mathematician Norbert Wiener, was “to find common elements in the functioning of automatic machines and of the human nervous system, and to develop a theory which will cover the entire field of control and communication in machines and living organisms.” It was inherently interdisciplinary in ambition, soon extending from a basis in engineering, physics, and physiology to encompass work in psychology, sociology, anthropology, economics, ecology, and philosophy, and to exert a profound influence on architecture, urbanism, design, art, and media. For British architect and planner Richard Llewelyn-Davies writing in 1960, “our architecture is influenced at an unconscious level by our ways of thinking: and beyond this the architecture of an epoch may express, in symbolic form, the most creative and dynamic ideas of the time. The new mathematics, developed as it partly is from the need to solve human and biological problems, problems of organized complexity, as Warren Weaver has called them, is worthy of great architecture.” The search for this architecture of organized complexity may be found in practices from Team X to the Metabolists, from Richard Neutra to Buckminster Fuller, and from Constant and the Situationists to the Independent Group and Archigram.

This seminar will focus on the influence of cybernetics on postwar architecture, with an emphasis on exploring parallels to issues in contemporary architecture and culture. The course will include lectures, seminar discussions, and short student presentations intended to help develop projects that align with both course content and individual interests. Readings will be drawn from historical treatments and foundational texts of cybernetics, postwar era publications in architecture, urbanism, and media, and contemporary reappraisals of postwar architecture culture.

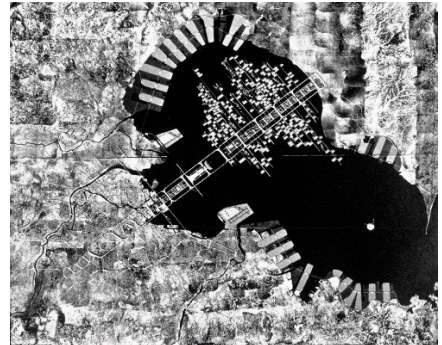
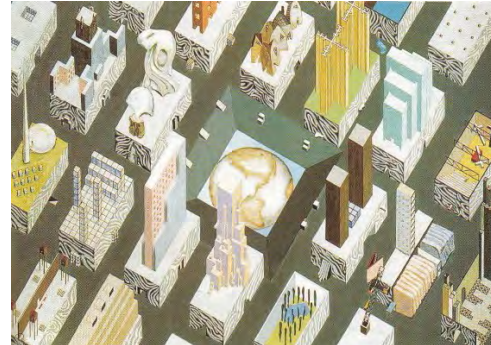
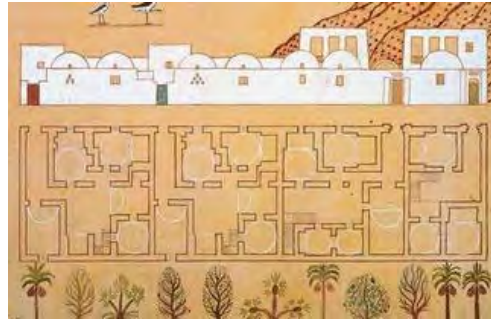
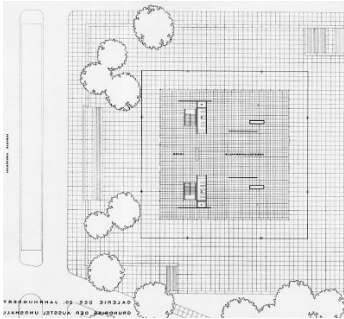
OPEN ARCHITECTURE

Assoc. Prof. Esra Akcan

ARCH 3819/5819

Thursday 10.10a.m.—12.05p.m.

Sibley 261B



This course will focus on architectural practices and thought experiments toward an “open architecture” throughout the twentieth and early twenty-first centuries. In this course, open architecture is defined as the translation of a new ethics of hospitality into architecture. It is predicated on the welcoming of a distinctly other mind or a group of minds into the process of architectural design. Organized thematically and roughly chronologically, the course will explore possible associations with open architecture defined as flexibility and adaptability of form, as collectivity and collaboration, as multiplicity of meaning, as democracy and plurality, and as solidarity with a borderless world and new human rights prospects. Projects and texts that we will analyze throughout the term include the work of (in alphabetical order): Agamben, Arendt, Bakema, Barthes, Benhabib, di Carlo, Perriand, Correa, Derrida, Eco, Fathy, Hämer, Hansen, Hardt/ Negri, Hejduk, Koolhaas, Kurokawa, Mies, Mouffe, Oosterhuis, Price, Ranciere, Rossi, Rowe, Sassen, Siza, Tange, Tschumi.

Avant-Garde as Method

Anna Bokov | Cornell AAP | ARCH 3819/5819 | Thursdays 12:20-2:15pm | 261B E Sibley



This course focuses on the emergence of modern art, architecture, and design through the lens of Vkhutemas (Higher Art and Technical Studios) and the Bauhaus – schools, active in Russia and Germany respectively, during the early twentieth century. Like the Bauhaus, Vkhutemas articulated the ideals of the new paradigm into a systematic body of knowledge, which could be taught as a design curriculum. The schools gave a pedagogical platform to many protagonists of the modern movement, including El Lissitzky, Kazimir Malevich, Alexander Rodchenko at Vkhutemas; Walter Gropius, László Moholy-Nagy, Joseph Albers at the Bauhaus, and Wassily Kandinsky at both schools. The seminar is an investigation into the origins of modernism through the lens of their pedagogical methods and creative experiments.

This course examines Vkhutemas and Bauhaus in particular but asks larger questions about the nature of architectural education. The schools challenged not only the pedagogical norms but transformed the very role and character of the architect, making it far more collaborative, experimental, and socially engaged. The effects of this shift have conclusively informed contemporary practice, as well as architectural space and form. Using these schools as case studies, the course encourages students to draw their own conclusions about new modes of education, based on methodology rather than mastery, and to imagine new trajectories for architecture and its teaching.

Sensational Space: Architecture and the 7 Senses

4 Credits, Arch 6819

Friday /10:10-12:05

Prof. D. Medina Lasansky



ARCH 3820-120

Special Topic in HAUD

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

Instructor:

J Gadeyne

ROME

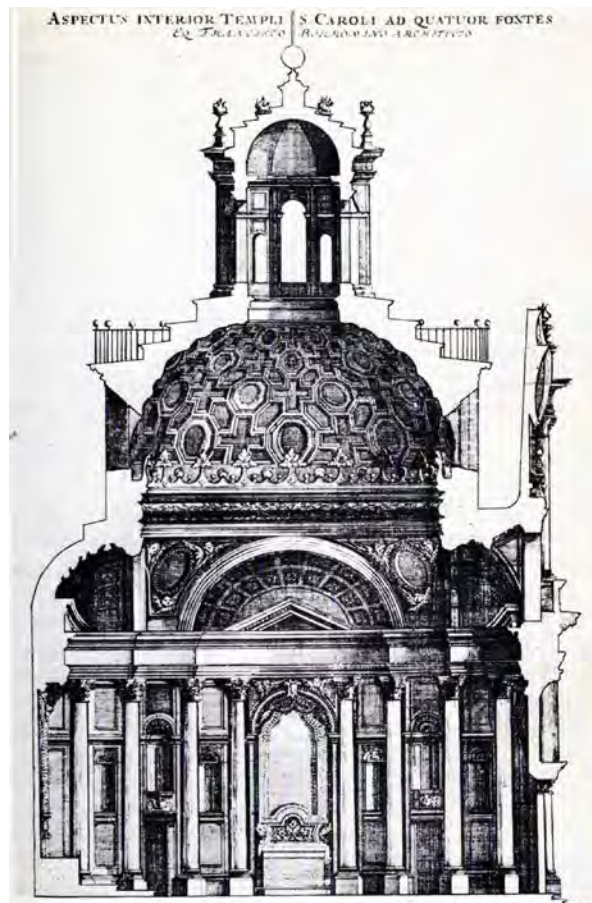
URBAN DESIGN, ARCHITECTURE AND ART IN RENAISSANCE AND
BAROQUE ROME
(ARCH 3823-120)

PROFESSOR JEFFREY BLANCHARD
CORNELL IN ROME
SPRING 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).

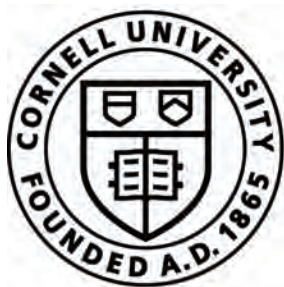
Class sessions will be held once a week and will largely take place on-site, at times preceded by a slide lecture in our studio. There will be a mid-term exam, a paper or project, and a final exam, weighted equally in the calculation of the final grade.

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



ARCHITECTURE, CULTURE & SOCIETY

SPRING 2018



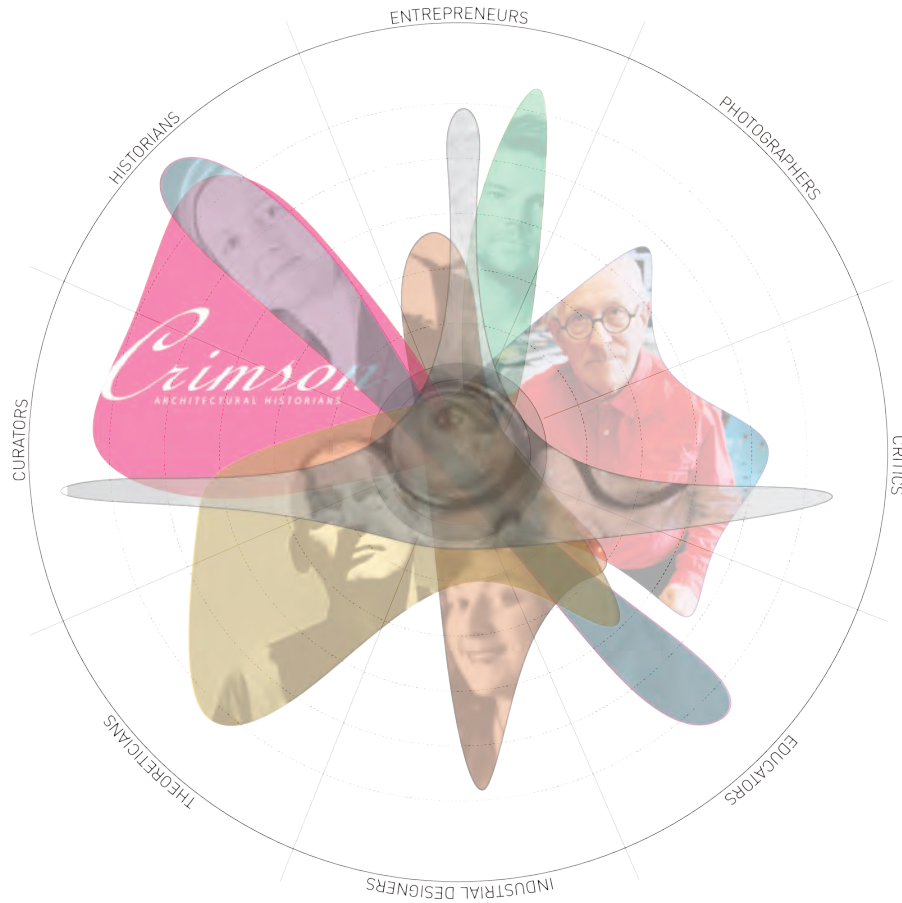
AAP
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Art
Planning

THE PRACTICE AS PROJECT

A Critical Look at the Modern Methods of Practice

Arch 3308/6308 | Special Topics in Theory/ACS

Spring 2018 | 144 E Sibley | Monday 1M 9:05-11:00am | B.Arch/M.Arch | Grading: Letter, 3 credits
Instructor: Erin Pellegrino | Contact: eap95@cornell.edu | B39 E. Sibley Hall | Office Hours: By Appointment



prac · tice

praktes/
noun

1. the actual application or use of an idea, belief, or method as opposed to theories about such application or use.
"the principles and practice of teaching"
synonyms: application, exercise, use, operation, implementation, execution
2. repeated exercise in or performance of an activity or skill so as to acquire or maintain proficiency in it.
"it must have taken a lot of practice to become so fluent"
synonyms: training, rehearsal, repetition, preparation;

proj · ect

prāj.ekt/
noun

1. an individual or collaborative enterprise that is carefully planned and designed to achieve a particular aim.
"a research project"
synonyms: endeavour, assignment, labor;
2. a proposed or planned undertaking.
"the novel undermines its own stated project of telling a story"
synonyms: plan, program, enterprise, undertaking, venture;

Historically, the role of the architect has shifted with the demands of innovation within society. From Imhotep to Alberti to Koolhaas, the need for agile and acute minds to interrogate the issues of the built environment has proven to fall often within the scope of the architect. Today, the education of the architect in a traditional sense is twofold, there are efforts in school unlearning and learning design through project, followed by time spent in the profession learning how to actually practice.

As we move into the next generation of designers, the traditional methods of honing craft both in school and in practice must be challenged. This is not to say that society will no longer need licensed professionals for traditional architectural work; rather, the skills of design have already proven themselves to be in high demand. This can be seen in the rise of innovation consulting, feasibility services, user experience consulting, and more. Fundamentally, the architect's ability to problem seek and problem solve, to orchestrate, organize and coalesce, make today's younger generation already able to interrogate the methods of the past to bring them into the future. This idea of disruption is no stranger to the related fields technology, and the sooner the profession begins to embrace change, the better it will be for doing so.

This course operates from the assumption that the profession is a collective project, one that design students, professionals, and veterans alike work towards maintaining and evolving. To simply follow a historical way of working as a profession is akin to muscular atrophy--the less we push what the profession can do, the faster it withers into irrelevance. We will look at how some of today's young practices have gotten their respective start, the role of competitions for new talent, the alignment of opportunity and entrepreneurship, and more importantly, how can one seeking to enter the profession, align passions and convictions with our professional goals and ambitions to better the discipline.



*Washington Crossing the Delaware. Emanuel Leutze, 1851.
Edits in the style of Baldessari*

Between a Model and a Flag Architecture, Power, and the State

This seminar posits a connection between two kinds of objects, models and flags. A model and a flag are each an abstraction, abbreviation, and symbol of a distant (or not-so-distant) moment in time. Flags are icons that signify sovereignty and reinforce a historical, if often problematic, narrative about the past. Models project forward in time, depicting a possible future state. While both models and flags are ubiquitous, their meaning is often illusive and contested. This seminar seeks to understand them as part of our visual culture, impact on architectural practice, and capacity in nation building.

These issues are pertinent in light of current political discourse in the United States. Recent calls for the construction of border walls, an architectural proxy for nationalism, and the recent financial crisis whereby building typology became a mechanism for establishing equivalent economic value, transforming buildings into a form of currency, are but two cases where architecture is operative in proffering past and future conditions. We will question the role that architects and architectural practice play in this domain.

The course will begin by establishing a theoretical framework to understand the visual culture and rules of flags and models. We will look to influential theoretical texts by Roland Barthes, Yves Blau, Delores Hayden, Henri Lefebvre, and Dell Upton among others, in addition to borrowing techniques from the visual arts, geography, anthropology, and journalism. Artists Thomas Demand, Alfredo Jaar, and John Hammons will also serve as influences for understanding the power of art practice to unveil the relationship between artifact and event, icon and form. Coursework and lectures will draw from domestic and international examples.

Over the semester, students will develop a suite of visual essays on models and flags in addition to a set of short essays on the topic.

Jonathan Stitelman, Visiting Critic
Arch 33086308
Tuesday 12:20-2:15
142 E. Sibley

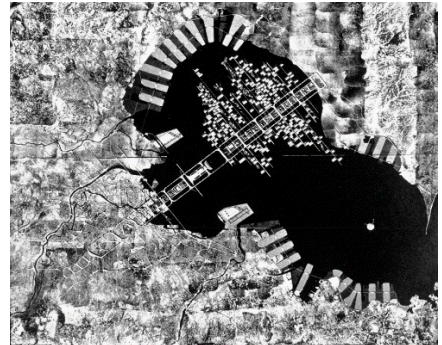
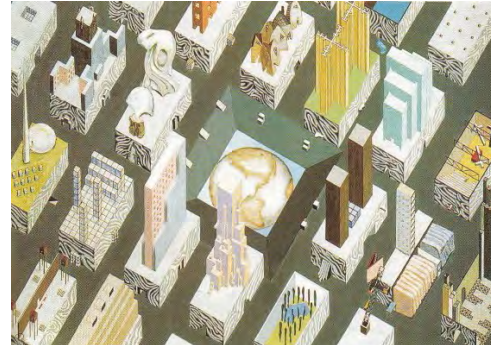
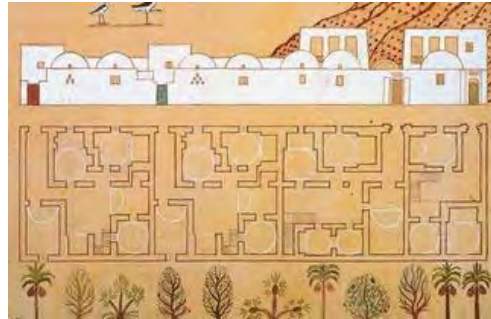
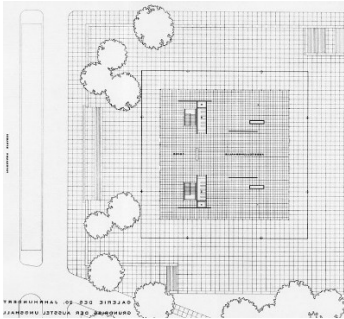
OPEN ARCHITECTURE

Assoc. Prof. Esra Akcan

ARCH 3819/5819

Thursday 10.10a.m.—12.05p.m.

Sibley 261B



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the 'natural' world

an introduction to the phenomenological ethnography of space



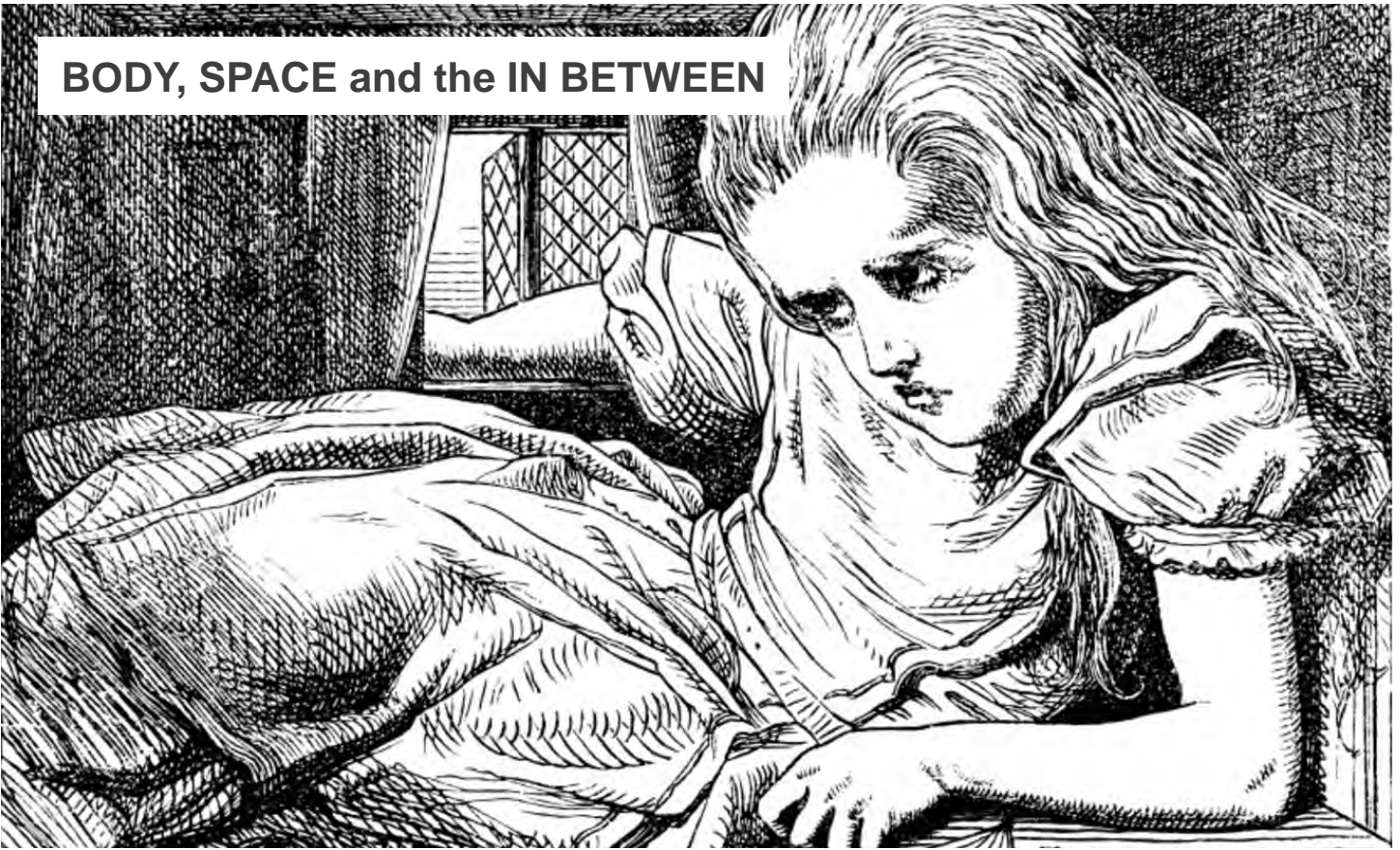
ARCH 3308/6308; Special Topics in Architectural Theory; ARCH 4408 Special Topics in Architecture, Culture & Society
Tao DuFour dufour@cornell.edu / Spring 2018 / Thurs 2:30pm – 4:25pm / E. Sibley 142

This seminar is an introduction to the phenomenology of 'nature' and the ethnography of space. Phenomenology has been an important philosophical paradigm for architecture, such as the writings of David Leatherbarrow and Dalibor Vesely. This seminar will introduce students to primary philosophical sources, specifically the phenomenology of the body and the 'natural' world. The concept of the 'natural' world in phenomenology is an idea that speaks to the corporeality of the environment, and thus the role of the body in mediating environmental understandings, from the scale of architecture to that of climate. The 'natural' world in the phenomenological sense is also an historical world, saturated with cultural and social significance. In order to interrogate this historical and socio-cultural dimension, the seminar will bring phenomenological approaches into contact with ethnography, a method of description borrowed from social science. By this mixing of methods around questions of 'nature', 'space', and the 'body', the seminar aims to bear on critical problems of environmental experience and ecology.

The seminar structure is dialogical and presentation based. Students will be assigned weekly readings; the instructor will introduce and elaborate on the reading themes, supplemented by a film-clip viewing, slide presentation, or other visual presentation, which would serve to orient discussion. Students will be required to produce a final research paper on a topic of choice and a visual mapping project.

Recent debates in the social sciences critiquing the dualism of 'nature' v 'culture' have found their way into architecture. The critique of nature/culture dualisms has revealed that technological transformations are not neutral, but rather emerge as a function of complex socio-political, economic, and historical factors. This has led to a more rigorous investigation of the meaning of technological pursuits, resulting in an awareness of the dangers of 'technological determinism', that is, the idea of a direct, causal relationship between technological processes and the concrete experience of the world. The immediacy and seeming obviousness of technical solutions for problems that appear purely practical can be said to mask layers of historical meaning, social conflict, and political power that determine in advance what is to be characterized as a 'practical' problem. The invention of industrial scale technologies in the 19th century transformed architecture itself into a technological product. The conditions have slowly been changing, and architecture's technological interests are shifting toward life, in the bio-ecological sense. Architectural understanding is therefore emerging from the paradigm of the 'machine', into the sphere of *bio-technique*, and the figure of the cyborg as described, for example, in the writings of Donna Haraway. Architecture, technology, and biological life now constitute an intertwined structure of spatial experience, linking us to the wider environmental horizon of the 'natural' world. The seminar aims at an introductory, critical exploration of these relations.

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 Latour, Mauss, De Certeau, Lefebvre, Bachelard, Foucault and Pallasmaa – amongst others. Work that explores the boundary between the body and space, art and architecture—such as Tomás Saraceno's installations 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, video and/or installation.

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



A WORLD OF WASTE

ARCH 3819/5819, ARCH 4408

Fridays 10:10 – 12:05 142 E Sibley

Mariana Mogilevich, PhD, Visiting Lecturer

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What is a House? The Living Space in Movies

Instructor: Rubén Alcolea
Spring 2018, arch 3308/6308
Wednesdays 10:10-12:05, 261C E Sibley



Ben Rose House in the movie "Ferris Bueller's Day Off"

Human interaction gets domestic in spaces which are more than just a plain answer to our basic needs. Those built environments show the evolution of human living through our history, and also define a research field for spatial, perceptive and constructive experimentation. 'What is a House? The Living Space in Movies' deeps into how domestic spaces are depicted in films. Rather than using movies as case examples, they provide an open field, allowing to focus on how the stories are told, particularly through the use of single houses. By learning how some of the most prominent houses are depicted in films, we can better understand how modern domesticity is globally disseminated

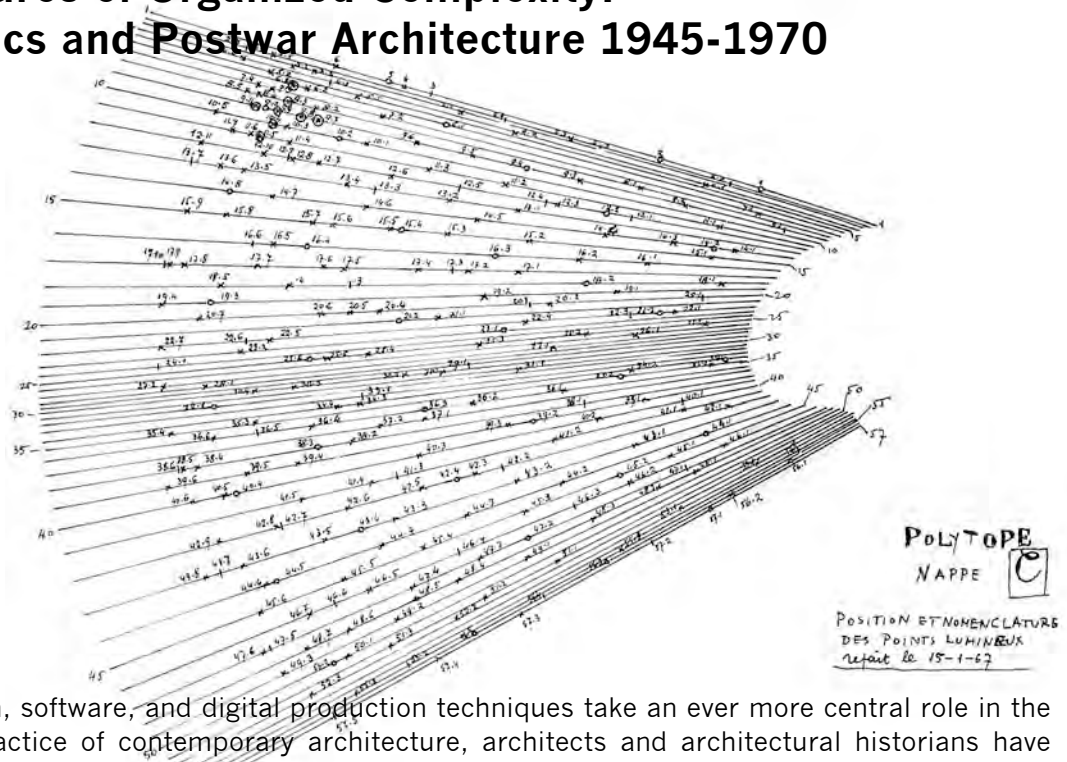
This arch 3308-6308 theory course will go through different topics related to the living spaces mostly at single houses, by studying how they perform at movies, and with special care to some of the most prominent examples of modern architecture case studies. Lectures will be complemented with projections and discussions. Both a presentation and a paper should be produced as a result of personal research, as well as original drawings showing a deep study on one of the concepts, houses or films studied through the semester.

Some of the work produced in this elective the previous year is compiled as the book "What is a House?", available at Cornell Library and at issuu.com

Arch 3819/5819; cross-listed with Arch 4408/6408

Meetings: Tuesdays 10:10-12:05am, 142 E Sibley
Instructor: Branden Hookway (bh98)

Architectures of Organized Complexity: Cybernetics and Postwar Architecture 1945-1970



As computation, software, and digital production techniques take an ever more central role in the culture and practice of contemporary architecture, architects and architectural historians have sought out precedents in postwar practices informed by the new sciences of information theory, communication theory, and cybernetics that emerged out of the Second World War.

The aim of cybernetics, in the words of its theorist, the mathematician Norbert Wiener, was “to find common elements in the functioning of automatic machines and of the human nervous system, and to develop a theory which will cover the entire field of control and communication in machines and living organisms.” It was inherently interdisciplinary in ambition, soon extending from a basis in engineering, physics, and physiology to encompass work in psychology, sociology, anthropology, economics, ecology, and philosophy, and to exert a profound influence on architecture, urbanism, design, art, and media. For British architect and planner Richard Llewelyn-Davies writing in 1960, “our architecture is influenced at an unconscious level by our ways of thinking: and beyond this the architecture of an epoch may express, in symbolic form, the most creative and dynamic ideas of the time. The new mathematics, developed as it partly is from the need to solve human and biological problems, problems of organized complexity, as Warren Weaver has called them, is worthy of great architecture.” The search for this architecture of organized complexity may be found in practices from Team X to the Metabolists, from Richard Neutra to Buckminster Fuller, and from Constant and the Situationists to the Independent Group and Archigram.

This seminar will focus on the influence of cybernetics on postwar architecture, with an emphasis on exploring parallels to issues in contemporary architecture and culture. The course will include lectures, seminar discussions, and short student presentations intended to help develop projects that align with both course content and individual interests. Readings will be drawn from historical treatments and foundational texts of cybernetics, postwar era publications in architecture, urbanism, and media, and contemporary reappraisals of postwar architecture culture.

Arch 3309/6309/4408
Elements, Principles, and Theories in Japanese Architecture and Gardens



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