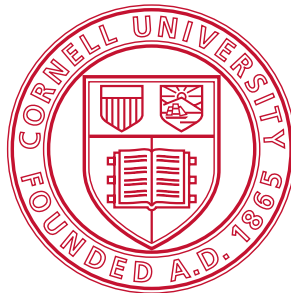


COLLEGE *of* ARCHITECTURE, ART & PLANNING  
DEPARTMENT OF ARCHITECTURE

**FALL 2013**  
**ELECTIVE COURSES**



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

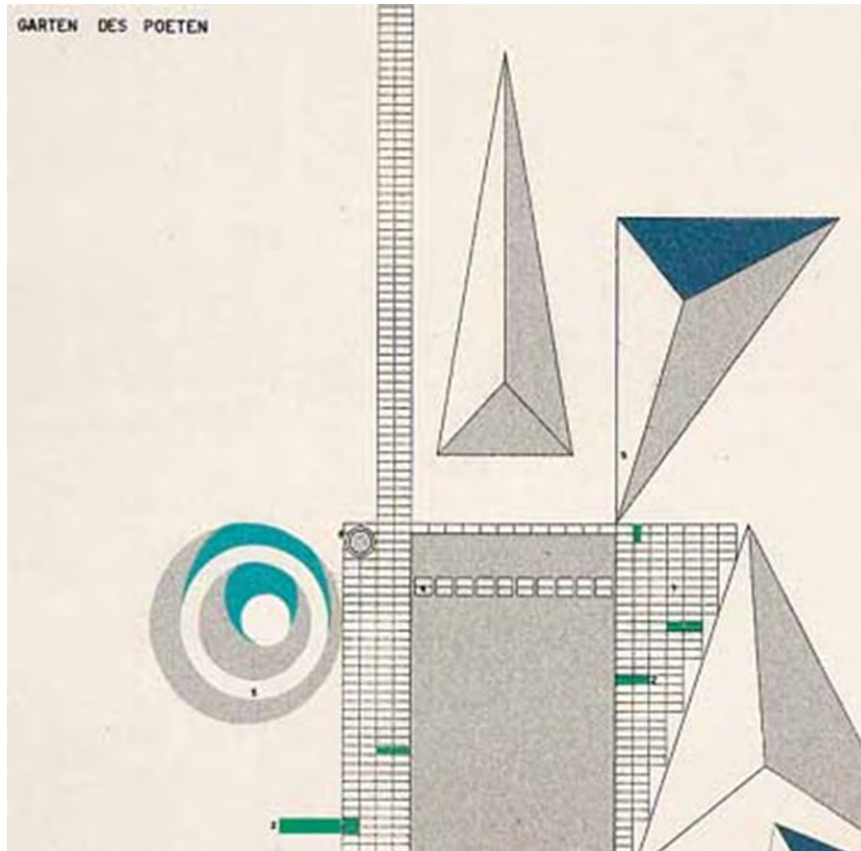
**ARCHITECTURAL  
THEORY ELECTIVES**

FALL 2013



# **The Modern Landscape**

## **Arch 3308/ 6308 Sp. Tp. in Theory**



Poet's Garden

This course will examine the work of an innovative group of internationally prominent landscape architects working since 1900. Projects and designers will represent a worldwide and multicultural perspective. The relationship between dynamic social and technological changes will be emphasized as a method of understanding the meaning of modernism as applied to the landscape architecture profession. Parallel developments in other fields of creative endeavor, such as architecture and the fine arts, will be assessed as a means of understanding the direction and flow of design trends. The format is lecture and discussion.

**Associate Professor Leonard Mirin**  
**Friday 10:10am – 12:05pm**  
**157 Sibley Hall**  
**3 credits**

# DESIRE BY DESIGN: FASHION / ARCHITECTURE / PUBLIC

*This seminar will utilize several models of fashion's various operations in order to probe the means whereby design — of everything from clothing to furniture to buildings — presents itself as a social phenomenon that is wanted and even coveted.*

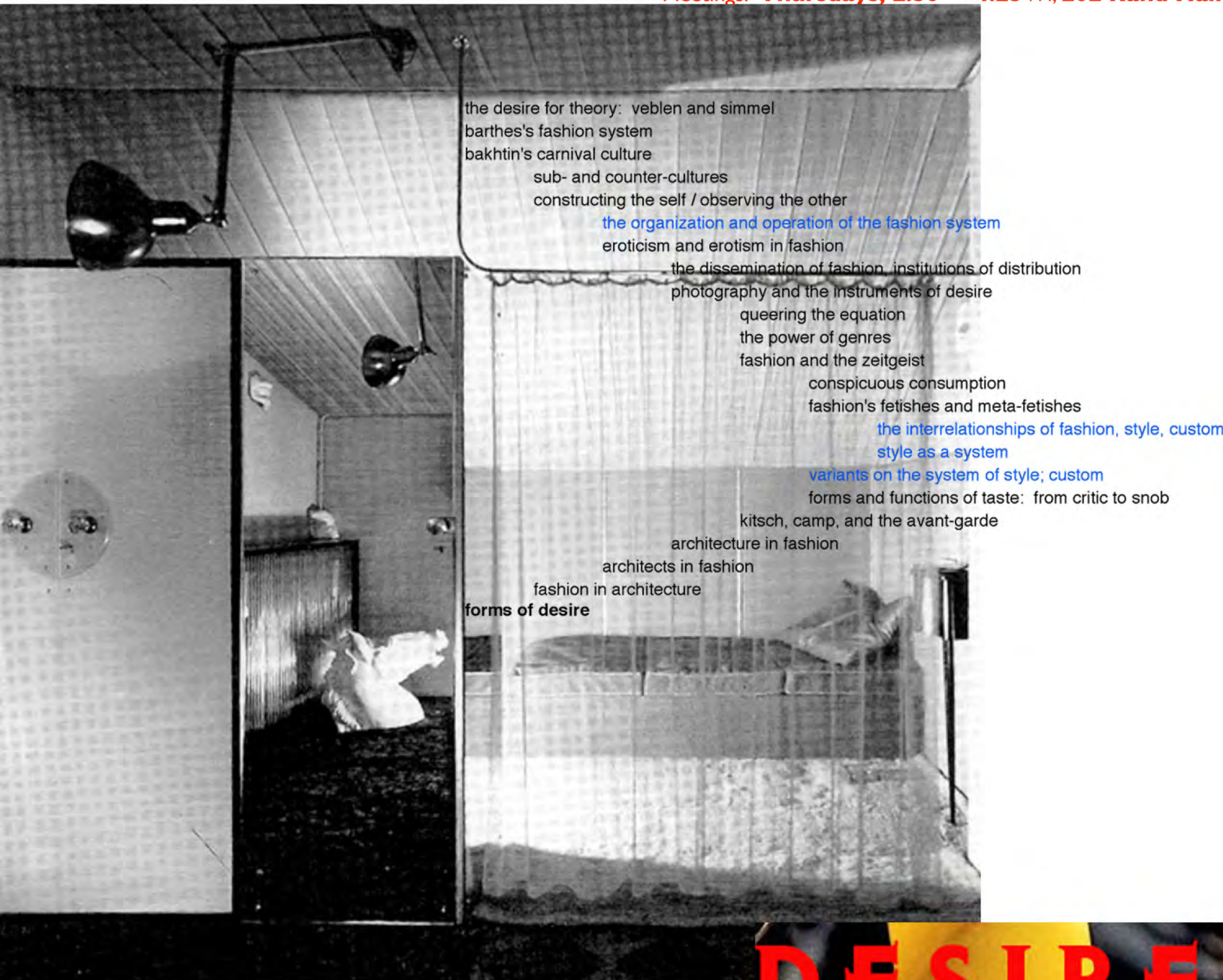
**ARCH 3308/6308**

**3 credit hours; letter grade**

**Prerequisites:** ARCH 2301 & 2302 OR ARCH 5301 & 5302 OR Permission of Instructor

Prof. Val K. Warke; 204E E. Sibley; vkw1@cornell.edu

**Meetings: Thursdays, 2:30 — 4:25 PM; 202 Rand Hall**



## CLASSWORK:

- 1 readings, typically one or two per week; these will provide the basis for discussions [seminar participation: 15% final grade];
- 2 a mid-semester project consisting of a proposal for the design for a fairly useless article of clothing (which may be submitted in any of a variety of media), accompanied by a brief written statement (approximately one page) [35% final grade];
- 3 and a final project that involves the proposal of an appetitive object (an "object of desire") in which a common object, selected by yourself (like a book or a boot or a building) is either produced (in model or actuality) or represented (through drawings, montages, computer animation, textual description, and/or other approved media) in such a way that it addresses the propensities (i.e., affinities, predispositions, urges, or cravings) of a specific culture or subculture; presentations would include a brief text [50% final grade].



Arch 3308/6308

*Design in Real Estate*

Professor Henry Richardson

Tuesday 10:10am – 12:05pm  
261B E. Sibley Hall



# CREATIVE DESTRUCTION : DESTRUCTIVE CREATION



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

## Course Description

As Harvey and numerous others have pointed out, even with the global concerns for limited resources, the built environment, like any other product of our society, is an easy target for the notion of “Creative Destruction,” or destruction of the existing as an impetus, means, and prerequisite for the creation of something better. While certain acts of “Creative Destruction” may be necessary and even desirable, when employed as a habitual and unchallenged spatial instrument, the result of “Creative Destruction” becomes much more “destructive” than “creative.” While architecture’s inevitable physicality makes the material, if momentary, impact of destruction quite evident and even spectacular, often overlooked is the operation’s potent instrumentality in habitualizing the dismissal of the complex social, political, economic, and cultural issues at hand, and their reduction into a matter of mere formal and typological preferences, i.e., simplified choices between the old and the new, the romantic notion of preservation and that of destruction for progress.

The seminar will survey selected historical and contemporary examples of “Creative Destruction” of the built environment, while examining the identifiable conceptual and cultural contexts and assumptions, as well as the themes and motives of the operation. The course will start with economic and philosophical concepts of “Creative Destruction,” and associated notions of co-relationship between destruction and progress in the development of Modernism and Capitalism, followed by the investigations in recurring themes in Spatial “Creative Destruction,” including tabula rasa, utopia, spatial identity, issues of spectacle, and symbolism. Ongoing phenomena of urbicide, repeated demolitions in post-urbanization cities, and the mirroring tendency of unconditional and literal restoration will also be analyzed.


Challenging the notion of “destruction for progress” as the default and unquestioned solution for renewal, the seminar will explore alternative re-building paradigms for transformation and change, which can acknowledge the critical possibilities in sites of discordance. The goal of the course is to provide background for the understanding of central concepts and implications of one of the most ubiquitously employed methods in space making, and suggest alternative strategies to build relevance without un-building the past, in the context of constantly changing needs and limited resources.

## Course Topics

*Destruction, Creation, and Progress of things (or Noah, Shiva, and Zarathustra) / Tabula Rasa and Act of (Modernist) Planning*  
*Control Alt Delete: Others, Difference, and Rejection of Indeterminacy / Simple Symbols: Unbuilding, Rebuilding, Post-Colonial and Other Catharses*  
*Equivalent Elimination and Selective Demo: Redevelopment, Urban Renewal, and other Policies of Remaking*  
*Spectacular! : Demolition, Decay, and Death in (Mass) Culture / Repeat Mode: Re-Redevelopment in Contemporary Post-Developmental Cities*  
*Raze to Shrink: Demolition as Planning Tool in Shrinking Cities / Green Bulldozers*  
*The Flip Side and A Parallel Universe: Unconditional Preservation and Abandonment*



# THE PROGENY OF PROGRAM

The background of the entire page is a detailed, isometric architectural drawing. It depicts a complex urban environment with various building types, including classical structures with domes and arches, and more modern, angular forms. The drawing is rendered in a light, sketchy style with some areas highlighted in color (like a small green courtyard and a cluster of colorful blocks). The overall tone is academic and artistic.

Cornell University Department of Architecture  
Arch 3308/6308: Sp. Tp. in Theory  
Instructor: David Eugin Moon, dem296@cornell.edu  
Course Time: Friday 10:10-12:05pm  
Course Location: 144 Sibley Hall

The Progeny of Program covers topics that explore the notion of programmatic manipulations as a significant motivator of architecture. The course will begin with the analysis of program in Greek and Roman antiquity as the progenitors of public architecture, through formal and typological studies of the forum, temple, and basilica among others, and their successive translation or elaboration into other religious and secular typologies.

The seminar will also examine subsequent Medieval typological inventions including the evolution of early private program such as the Kunstkammer into more established civic forms such as public libraries and museums. Continuity will be drawn between the experimental attitude towards program in history and the nature of more contemporary examples in the discipline, such as the deployment of the program as an organizing tactic in the utopian and visionary work of the 60s and 70s, and the influential use of the diagram by Dutch architects from the late 20th century. The final portion of the seminar will be dedicated to a discussion on the possibilities of the continuing project of program. The course work will include weekly readings, discussions, a class presentation, and a final paper.



# ADDITIVE ARCHITECTURES

ARCH 3308/6308: Special Topics in Theory - Fall 2013  
Visiting Lecturer Ramon Bosch  
Monday 10:10 - 12:05pm  
144 Sibley Hall

Architecture never starts from scratch. The main task of architects is and has always been to transform. For hundreds of years we have modeled and remodeled the crust to set up our habitat. We have settled on the earth and we have used it as the great warehouse to provide materials for constructions of mankind. As architects we remove matter and relocate it, following the logics of design. It is all about reusing and reorganizing.

**The seminar aims to study different architectures configured through the simple and wise addition of an only material, examples of distillation of a deep and at the same time creative knowledge of a specific matter.**

We will cooperate to elaborate a small anatomical treatise of some works that have made out of the constructive reflection based on the principles of aggregation, addition and accumulation the main argument for the configuration of space.

The wide range of works to be analyzed start from animal constructions and go through some primitive examples, courageous interpretations of traditional techniques like Solano Benítez's works and brilliant episodes of contemporary architecture like Peter Zumthor's refined contributions. The theoretical approach will be supported with some texts like Jorn Utzon's "Additive architecture", Bernard Rudofsky's "Architecture without architects" or Richard Sennett's "The craftsman". Connections and analogies with other disciplines (art, music, literature...) will be explained and enhanced.



Arch 3117

*Contemporary Italian Culture*

Caroline Campaglia

Cornell in Rome



Cornell in Rome, Fall 2013  
ARCH 3308-120: Special Topic in Theory  
Instructor: Gabriele Mastrigli  
Friday 9:00 - 12:00 am

## The Critical City

Theories, Visions and Practice in contemporary Italian Architecture



Superstudio, *Salvages of Italian Historic Centers*, 1972

The public realm is certainly the ultimate objective of those visions and concrete experiences that better represent contemporary Italian architecture. This is something deeply rooted in the past. The word 'city' itself comes from the latin *cives* (citizen), a word that still today evokes the implicit supremacy of inhabitants on the physical space that they live (the *urbs*). In fact, since the beginning of the XX century, architecture in Italy has been the tool not simply to shape the space of the city, but more to envisage the identities of the communities inhabiting it.

As a means to build the city in its widest, public dimension, architecture has been therefore a public activity in itself, closely connected to the political and cultural context, and often deeply critical towards the *status quo*. In this respect architecture in Italy has been intended not only as a tool to shelter the various activities of the changing society, but more to proactively engage and instrumentalize them in order to redefine the conditions of contemporary, urban life and make them "real" through new visions and theories.

Rooted in the specificity of Italian situation, since modernity this idea of a critical approach to the very notions of 'architecture' and 'city' has generated all over Italy several powerful - as much as controversial - experiments: not only new buildings but also critical visions of a different society in the form of theories and discourses about the city as much as concrete and specific architectural and urban projects.

The Architecture Theory course at Cornell in Rome will therefore focus on that, opening the theory field to the dialogue with concrete experiences, and with the multiple relationships that architecture establishes with its cultural context. "Getting out" could be the keyword of this program structured in three main sections of exchanges between theory and reality, practice and society:

- 1) "Open-air" lessons will give the opportunity to discover, in the city of Rome, some of the most relevant aspects of the contemporary city and their roots in the modern times - from the "invention" of public space, to the controversial monumentality of the most recent projects.
- 2) Meetings in some significant architecture offices in Rome will actualize these issues concerning the construction of the public city in the actual practices and dynamics of transformation on the city field.
- 3) Speakers will be invited to trace a profile of Italian architecture theory seen from the intense relationships established with the modern and contemporary culture, focusing on the peculiar dialectics between architecture and history, politics, urbanism, media, etc.

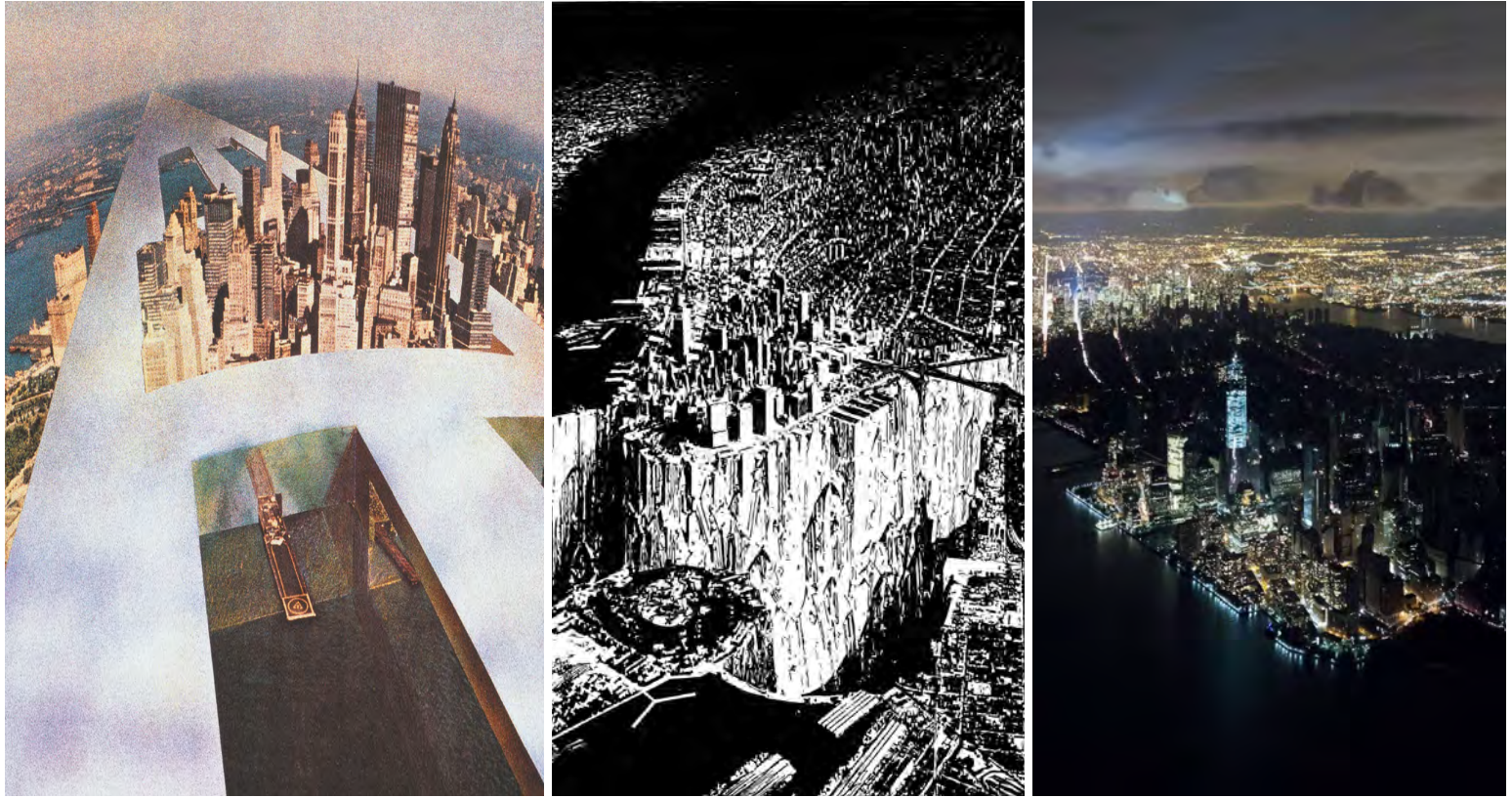


# ARCH 3308 / 6308 : SPECIAL TOPICS IN THEORY OF ARCHITECTURE

## CRITICAL NYC : PROJECTIVE DISCOURSES IN, ON AND OF THE METROPOLIS

Cornell University AAP NYC - Fall Semester 2013

Instructor : James Lowder



The burgeoning forces of globalization operating in the 19th and early 20th centuries (the acceleration of industry, technological achievements in relation to material sciences and modes of production, and the political consequences of such growth and expansion in the western world) had a profound affect on the role of the cultural disciplines of art and architecture. The tumultuous consequences of modernity and the two world wars that were the results of these forces operating at a new global scale shifted the locus of culture and the production of its artifacts from Europe, long to be considered to be the stronghold, if not the vanguard, of culture, (take, for instance, the Belle Epoque in Paris, German metaphysics and aesthetic theory, and French revolutionary politics, to name a few) to that of the new world, and, in particular, to the city of New York. The consolidation of the diversity of artists, scientists, and architects from all across Europe into the quintessential metropolis of the 20th century in tandem with the founding of ground breaking cultural institutions such as (the Museum of Modern Art (MoMA), the Guggenheim Museum, and later the Institute of Architecture and Urban Studies (IAUS) and the Storefront for Art and Architecture), produced an environment that functioned first as a melting pot and then as a catalyst, radically changing New York from a city of industrial production to a city of cultural production.

This seminar will in one sense be a survey of the dominant post-war discourses and an interrogation of an array of late 20th century art and architectural practices in order to uncover a range of aesthetic, conceptual, and formal frameworks and their relationship to the city of New York. Such an interrogation will reveal methods of recovering not just their techniques and architectural effects, but more importantly, discover how they could be used to structure larger political, ideological and cultural polemics and positions to eventually propose a revisionist history of the city and contribute new insights to these discourses. The production of this operative history will lay the foundation for a provisional theory of urbanism that will instigate (if not necessitate) a radical revision of the criteria by which we make evaluations and challenge the hegemonic views within the discipline. Additionally, this course will take advantage of New York City as a rich cultural resource and view the metropolis through a variety of lenses (through its players, it's institutions and its urbanism), providing a kaleidoscopic view of conflicting fragments reminiscent of Calvino's *Invisible Cities*. Thus, the city will reveal itself not as a monolithic entity, but rather a vibrant and multivalent urbanism that could never be understood as a totality and shift the city from being the locus of artistic activity and production to being an active agent in the production of art and architectural discourses.

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

**VISUAL  
REPRESENTATION  
ELECTIVES**

FALL 2013



ARCH 4513/4613

FURNITURE DESIGN: NATURE, FURNITURE, ARCHITECTURE  
PROFESSORS GEORGE HASCUP + JACK ELLIOTT

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

## 2 X 4 CHALLENGE

### 2 components

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

(S.I. Hayakawa)

1. Acquire an 8' length of 2x4 piece of dimensional lumber meeting the greatest number of sustainable criteria as possible. Write up and present the results of your research and procurement efforts, listing the satisfied criteria and justifying your decisions.

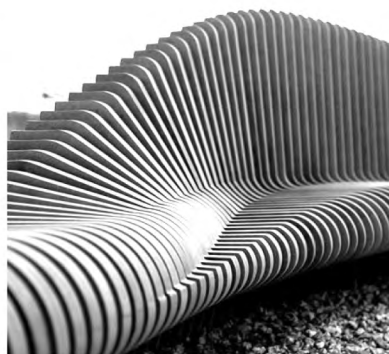
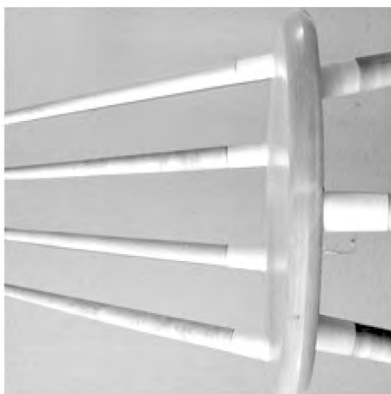
2. Invent a piece of furniture using all of the wood contained in the 8' length of a 2x4 piece of dimensional lumber. A secondary material element is allowed. The furniture can be designed for any interior surface.

### Glass Furniture

Prototype- Digital Fabrication, Strategies of Lamination

### Bent Ply

Prototypes - Digital Fabrication Strategies



Classes meet  
Tuesdays, 2:30-4:25pm. 205 Rand Hall  
September 3rd, Organizational Meeting

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

# MEDIA & ARCHITECTURE: BLURRED BOUNDARIES

Storytelling, cross-fertilization, representation  
and dissemination

**Instructor:** Alessandra Cianchetta/AWP  
**Contact:** [alessandra-cianchetta@awp.fr](mailto:alessandra-cianchetta@awp.fr)

**When:** Mondays - 10:10 am  
**Where:** 142 Sibley Hall

Media communications, including broadcast, online forums, printed press among others, play a powerful and inescapable role in shaping both the perception of and the manifestation of architecture. In this seminar students will be invited to discover the interaction of design and communications. Students will be expected to take a critical position on the interaction between architectural discourse and built form.

Each session will focus on a specific theme: storytelling & representation, architectural branding, curating architecture, and disseminating architecture. The instructor will propose a storyboard that will frame architecture from the perspective of its representation and dissemination. Students will develop an understanding of existing case studies and communication approaches and challenges from class readings and from thematic seminars. Each conceptual session will have a multi-part design-led workshop counterpart that will engage students with a series of practical exercises connecting communication strategies to the contemporary practices of architecture and urbanism.

Case studies will be explored with a panel of high-profile participants in a series of thematic lectures and workshops. Such a group will include leading publishers, critics, artists, art directors, filmmakers and curators, all with diverse and sound record in practices related to media, communication at large and architecture. This format will allow for a cross-fertilization of highly specialized perspectives and experiences while covering the wide range of issues.

Having a conceptual framework of existing types of representation, and implementation, students will develop a fictional scenario that requires a curatorial approach and graphic strategy.

The course combines analytical understanding of existing practice with innovative design experimentation and practice. As part of their analytic investigation, students will research case studies and media practices. For their practical study, students will prepare and present fictional case studies –supported by research – and work in groups to conceive of and produce a series of ictional events from a synopsis to communication strategies and tools.

Among possible participants for screenings, debates and exchanges with students:

Chus Martinez (Art Curator, Kassel Documenta & Museo del Barrio),  
Rowan Moore (journalist, architecture critic, The Observer),  
Ingo Niermann (writer and artist),  
Albert Ferre (CCA, Montréal),  
Ila Bêka and Louise Lemoine (Living Architectures Films/screenings).

Images : Le Mépris, Jean-Luc Godard





# place\_affect

representing the 'more-than-representational'



In an era when most locations are subjected to innumerable flows and networks, is it possible to talk anymore of a 'sense of place' - the perception that locales or regions possess a taken-for-granted character that can be curated through design intervention? Faced with global deregulation, commodification and genericity, some architects and urbanists argue that notions of place identity, coherence and continuity are no longer relevant to the shaping of buildings, cities and landscapes. Conceptual artists and cultural geographers, on the other hand, argue that ideas of place remain alive, not so much in the physical aspects of environments, as in the dynamic interplay between the local and distant that unfold in them, and the specific intersection of the practical, social, sensorial, and 'ecological' this creates. Many theorizations, ranging from actor-network theory to relational aesthetics, have grappled with this more dialectical definition of place, and opened up ways of thinking about built environments through notions of praxis, temporality, rhythm, materiality and affect. This multi-layered, distributed and often performative 'semiotics of place' transcends the object- and site-oriented focus of conventional architectural and landscape architectural practice, however, and poses challenges to the shaping of built environments through the use of visual representation.

This course seeks to address this problem by exploring how representation can help develop a thickened understanding of 'already existing' and 'emergent' conditions usually flattened and objectified as 'context'. It considers how familiar modes of representation like mapping, plotting, diagramming, photomontage, film/video and sound recording might be elaborated and/or combined to conceptualize, construct and work with contemporary 'sense(s) of place'. (This exploration could be related to an expanded architectural practice, in which increasingly complex contextualization of a project's limits within larger cultural and natural systems creates a growing need, *through representation*, to define sites and invent programs). Initial classes will combine readings and field-work exercises to explore different definitions of place, how imagery shapes subjective ideas of and aesthetic relations to place, and how the radical empiricism of 'more-than-representational' analysis is recasting our understanding of these processes. Students will then present research about a range of different 'representational projects' (practical and performative as well as visual) recently used by architects, landscape architects, environmental artists, photographers, film-makers and advocacy organizations such as CLUI and LAUR to build 'place literacy'. The last part of the course will be devoted to a term assignment that combines research, reading, and representation. In a series of workshops, students will develop an installation or media piece that reveals/constructs a partial *phenomena, condition or assemblage*. This will need to be researched, possibly by working with key-informants whose creative or curatorial practice interests you. Enrollment in this course is limited and permission of the instructor needed.



# TIME FRAMES

EXPOSURES IN  
VISUAL THINKING



CORNELL AAP NYC

ARCH 4509/6509

FALL 2013

INSTRUCTORS: DBOX – Matthew Bannister & Leah White

We yearn to see how people dressed a century ago, to recognize the familiar features of our ancestors, and to 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 will look like 20 years from now. The flexibility of time and space in visual communications has become so fluid, yet relentlessly loyal to the idea of 'a realism,' that the lexicon of this visual language has radically expanded.

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



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

**BUILDING  
TECHNOLOGY  
ELECTIVES**

FALL 2013

# pppp



## PLASTICS: PAST, PRESENT AND PROSPECTIVE USES

*Lorena del Río Gimeno*

A R C H 4 6 0 5  
Special Topics in Construction  
Monday 10:10 am - 12:05 pm

***“Every material possesses its own language of forms and none may lay claim for itself to the forms of another material. For forms have been constituted out of the applicability and the methods of production of materials. They have come into being with and through materials.”***

Adolf Loos, “The Principle of Cladding,” 1898.

***“Every new material means a new form, a new use if used according to its nature”.***

Frank Lloyd Wright, “In the cause of architecture: Composition as Method in Creation.” 1928.

**PAST:** When first synthetic substances were developed architects, artists and designers were fascinated by the potential of the new materials. This initiated a period of intense experimentation and searching for new forms and concepts that could adapt to the new products and to the new society that saw in the characteristics of these materials the perfect representation of progress and future. Technical limits and high production costs, due to the oil crisis, resulted in the end of the plastic euphoria around 1973.

**PRESENT:** Plastics have found their way back in architecture slowly since 1990. New technologies have made it possible for plastics to meet almost all of architecture’s requirements. The technical advantages of these products are many, but the proper characteristics of plastic materials such as light transmission, bounce, and color possibilities are the ones that architects are trying to explore in order to create new aesthetic effects.

**PROSPECTIVE USES:** How will plastics evolve? Environmental concerns and engineered materials searching for responsive elements in construction seem to be the leads of the plastic investigation, but should architects keep on pioneering new concepts in order to fit form in architecture to the particular characteristics of these materials?

This seminar will take the students through an overview of the use of plastics in architecture through history, trying to understand the relationship between form and material. We will investigate the technical solutions applied in constructing with plastic through the analysis of a group of case studies. This seminar will focus on both theory and practice; students will be asked to develop an exercise in which they will explore the influence of material on the design process.



FALL 2013  
DEPARTMENT OF ARCHITECTURE  
CORNELL UNIVERSITY

ARCH 4605 SPECIAL TOPICS IN CONSTRUCTION

# STRUCTURAL FORMALISM IN LATIN AMERICAN ARCHITECTURE

TUESDAY 2:30 PM - 4:25 PM  
202 RAND HALL  
JULIAN PALACIO, VISITING CRITIC

MAXIMUM ENROLLMENT: 12 STUDENTS  
3 CREDITS

*'I have explained, and supported with evidence, the concern for rationality in construction and economy understood in, I dared to say, a cosmic sense rather than a financial sense. However, this is not the whole thing that has guided me. I have also been guided by a sharp, almost painful, awareness of form'*

*Eladio Dieste*

In his 1926 publication *Les cinq points d'une architecture nouvelle*, Le Corbusier enunciated what were to become the guiding principles of the modern movement in architecture. Of those, the liberation of both floor plan and facade from the regime of the structure arguably had the widest impact in the development of a new vocabulary. This autonomy not only allowed for the structure to be exposed, manifesting the rational ideals of the *esthétique de l'ingénieur*, but it also produced a displacement of the synthetic capacity that form and materiality had embodied until then; in other words, the objectification of a 'more pure structure' as an independent building system meant that its logic was no longer necessarily an integral part of the formal expression of the architecture.

In this course, we will consider the instrumental potential of structures and their capacity to generate new formal organizations. The seminar will explore these ideas in the context of the pioneering work of a small group of architects, engineers and master builders who researched issues of structural performance, material invention and formal expression in Latin America during the 20th century. Students will investigate paradigmatic projects that challenge our traditional understanding of structural systems and their role in the production of architecture in an attempt to question and reinvigorate the current status of the discipline.

We will examine the work of Eladio Dieste, Felix Candela, and Amancio Williams, among others, to critically reflect on the formal, technical and material aspects that made their projects possible. The format of the seminar will consist of weekly readings, lectures, analysis of case studies, and student presentations.



## ARCH 4605 Special Topics in Construction: *Digital Ceramics*

Cornell University, AAP Department of Architecture

Fall 2013, Thursday 2:30pm – 4:25pm; Digital Fabrication Shop

**Instructor:** Jenny E. Sabin

Email: [jsabin@cornell.edu](mailto:jsabin@cornell.edu)



This course explores the integration of complex phenomena towards the design, production, and digital fabrication of ceramic form in the design arts and architecture. Course work covers advances in digital technology, digital fabrication, advanced geometry, and material practices in arts, crafts, and design disciplines. Algorithmic design techniques are integrated with digital fabrication for the production of ceramic components at a range of scales and applications. Case studies explore the role of ceramics in design and architecture and its reciprocal relationship in alternate fields and industries. Techniques in parametric and associative environments are incorporated with feedback derived from material constraints as well as performance assessments. Projects interrogate the physical interface between digital complexity and fabricated material assemblies in order to address novel applications of non-standard ceramic components and tiles towards the production of 3D textured prototypes and screen systems. Project work follows two tracks including mold production and slip-cast ceramic component design.



The production of ceramic blocks and tiles has a vast technological and design history. Ceramic modules of standard measurement have been used as a building block and replacement of stone for centuries. Ceramic bricks and tiles, so ubiquitous in their application in the built environment, have surprisingly lacked recognition as a viable building component in contemporary architecture practice until now. The use of CAD/CAM technologies to automate the design and fabrication of ceramic form has since inspired a new appreciation for ceramic material in architecture, but further design research and production is necessary. Importantly, the plastic nature of clay offers up a potent material solution to contemporary generative design processes in architecture, which frequently feature organic and natural forms of increasingly complex expression and ornamentation. Given its structural and material capabilities alongside contemporary advancements in fabrication, *digital ceramics* presents a series of intricate tectonic methodologies with scalable applications in architecture.



ARCH 4513/4613

FURNITURE DESIGN: NATURE, FURNITURE, ARCHITECTURE  
PROFESSORS GEORGE HASCUP + JACK ELLIOTT

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

## 2 X 4 CHALLENGE

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(S.I. Hayakawa)

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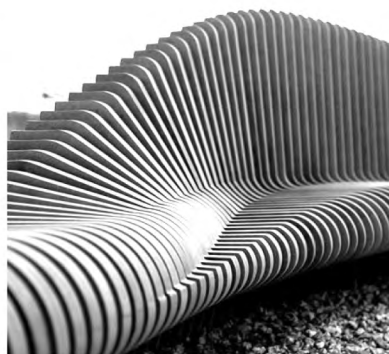
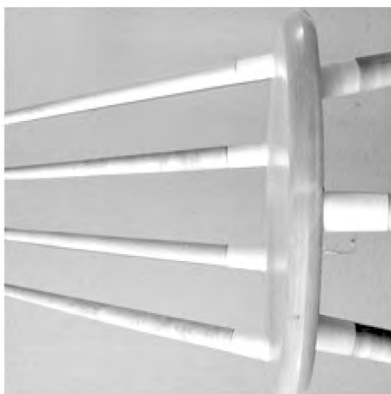
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### Glass Furniture

Prototype- Digital Fabrication, Strategies of Lamination

### Bent Ply

Prototypes - Digital Fabrication Strategies



Classes meet  
Tuesdays, 2:30-4:25pm. 205 Rand Hall  
September 3rd, Organizational Meeting



# CYBORG FACADE

## *Proposition*

Building skins are pretty dumb: the average building has less than five sensors on its skin, you have over four million! Piaget states that intelligence is a sensory motor response, thus to develop the intelligent building we need to create a living breathing motive skin.

## *Aim*

The aim of the elective is to develop ideas for a motive facade that not only produces food or energy, but also conditions the building in a passive way.

## *Brief*

The elective will work in small scales 1:20, 1:10 or 1:1 in 3D to develop working prototype models that take biomimetic ideas of mutation and develop them into machines that are hybrids between the mechanic, the biotic and the informational. The future, as Kevin Kelly said 'will be born, not made'!

## *Arch 4619:*

Special Topic in Environmental Systems

## *Location:*

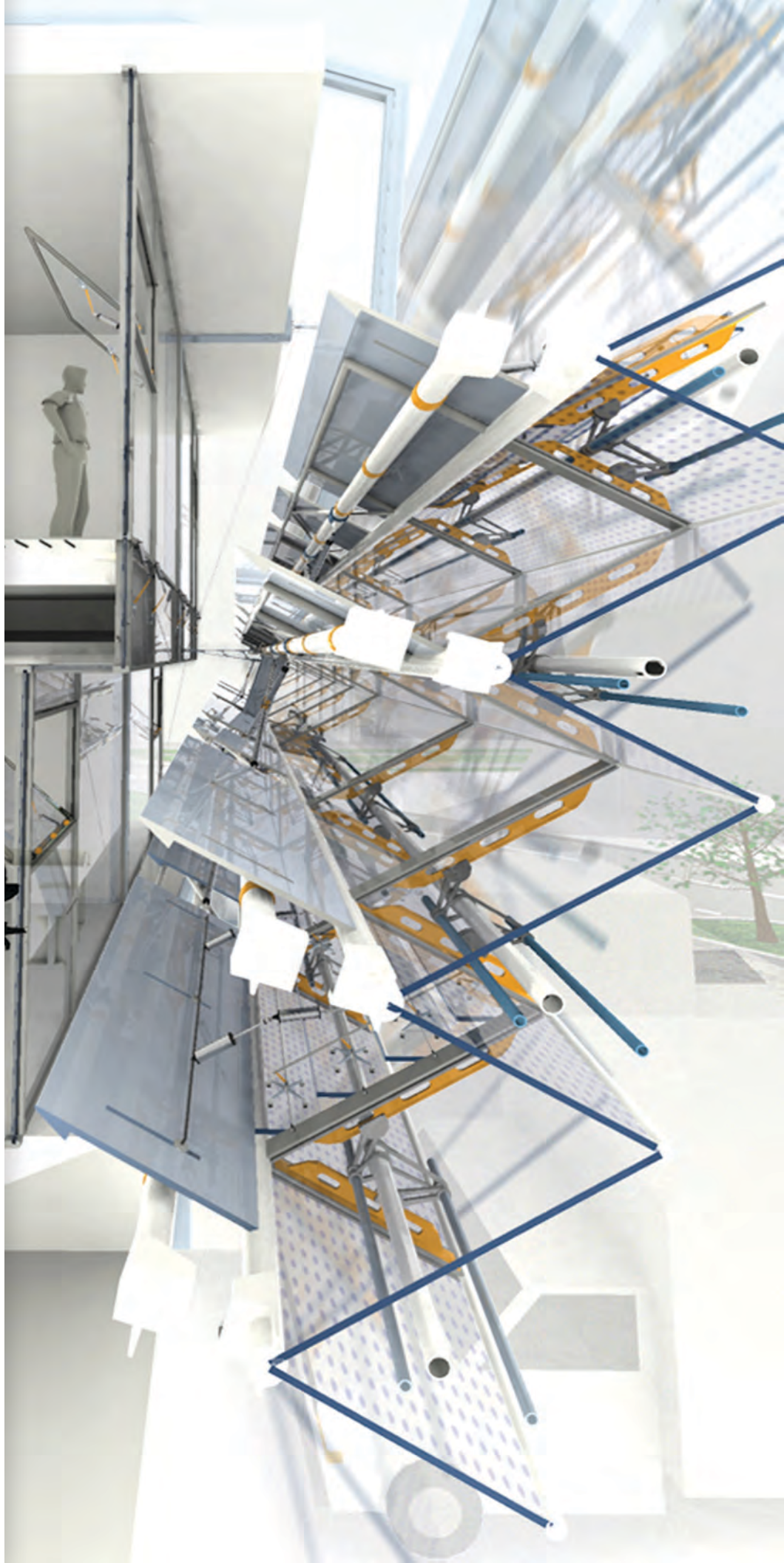
TBA

## *Time:*

Tuesdays 12:20pm – 2:15pm

## *Visiting Instructors:*

Professor Greg Keeffe & Morgan Grennan



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

**HISTORY *of***  
**ARCHITECTURE & URBAN**  
**DEVELOPMENT**

FALL 2013



Wright's Chance, Centreville, MD, HABS Photo

## American Architecture and Building I

Arch 3810/American Studies 3810

Chad Randl

Tuesdays and Thursdays 2:30pm – 4:15pm

261B Fine Arts Library, Sibley Hall

This survey of American building history spans the pre-Columbian era to the Civil War. An ambitious timeframe is matched by an equally ambitious range of subjects—monumental and everyday, urban and rural, from Native American longhouses to Independence Hall to plantation slave quarters. Our analysis will consider occupants as well as designers and builders. While the course is arranged chronologically, we will situate American architecture in a broader cultural context using themes such as Nature, Home, Community, and Continuity and Change. We will also return regularly to the present to address issues of myth making, appropriation, and the evolving meaning of various building forms.

Lectures will be supplemented by a number of smaller group discussion sessions and field trips around campus and the Ithaca area. Students will complete weekly readings and attend and actively participate in all classes and assigned discussion sessions. Students will also write two research papers, a midterm, and a final exam.

Course textbooks will be David Handlin's *American Architecture* and Dell Upton's *Architecture in the United States*. Additional readings will be provided on Blackboard.



## History of European Landscape Architecture ARCH 3819/LANAR 5240

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

**Location:** 157 E. Sibley Hall

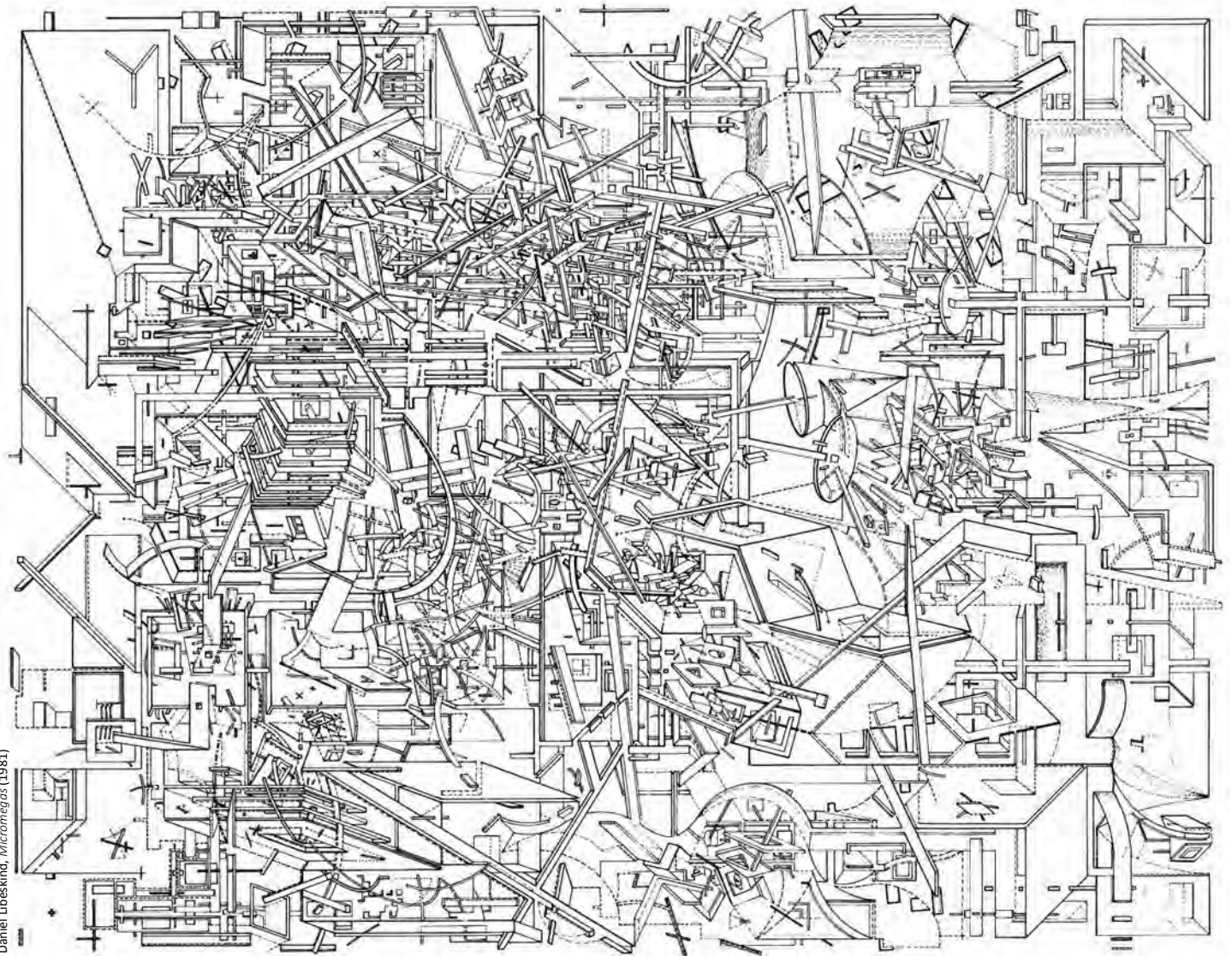
**Professor:** Leonard Mirin



Bomarzo

The course examines the influences and the forms that have established a basis for the landscape architecture tradition in Europe and parts of the Orient. 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.



SPECIAL TOPICS IN THE HISTORY OF ARCHITECTURE AND URBAN DEVELOPMENT

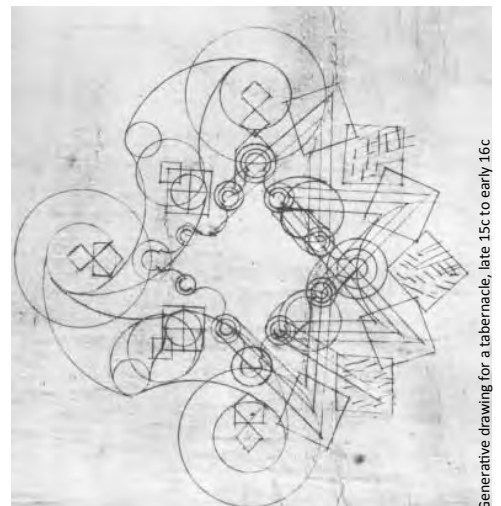
## DRAWING IDEAS

ARCH 3819 - TUESDAY 10:10 -12:05 - 142 EAST SIBLEY HALL - PROFESSOR LILY CHI

*Drawing Ideas* examines canonical practices of western architectural representation and their role in the imagination, construction, and critique of architecture. As the medium for design, analysis, demonstration, and--in modern practice--for building before the fact (the construction drawing as a legal document), architectural drawings play a pivotal role as the lens through which matter and thought communicate. In examining historical precedents for common conventions in use today, this course explores the reflective and productive properties of some of these lenses.

Contrary to modern practice, plan, section, elevation, perspective, and axonometry were not always conceived as variations of the same projective system, and therefore as a universal set of tools for architectural ideation and communication. This standardization was a late development coincident with the development of descriptive geometry for industrialized production. Precursors of today's projective drawing formats--Vitruvius called them *ideae*--varied greatly not only in how they were drawn, but also in the contexts in which they were made, and therefore in what they articulated. Individual projection formats also varied in their currency at different times in history, revealing intriguing biases about what was sought in drawing, the role of drawing in the entire spectrum of architectural work (between ideation, fabrication, and communication), as well as broader practical and epistemological contexts.

In unpacking select episodes in this rich fabric of *ideae*, *Drawing Ideas* seeks to develop students' critical vocabulary for 'reading' the documents of architectural work, historical or contemporary, and for situating contemporary representational practices within a broader creative and discursive context.



Generative drawing for a tabernacle, late 15c to early 16c





## **Panelaks and Politics: Modern Architecture in East Central Europe**

Arch 3819 Special Topics in History of Architecture and Urbanism

Chad Randl

3 credits

Monday 7:30pm – 9:25pm 261B Fine Arts Library, Sibley Hall

East Central Europe has alternately been called an invented and an invisible place. Over the past century this locale has included parts of the Austro-Hungarian Empire, and interwar and post-World War II Czechoslovakia, Hungary, and Poland. Invasion, occupation, and independence helped shape its architecture. In this course we will explore the region's tumultuous building history paying particular attention to the evolution of Modernist design. Several thematic lenses will help focus our investigation—national identity, modes of domination and resistance, the place of the past in the present, and comparisons with contemporary developments further east and west.

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



*Peace Pianist Davide Martello in Gezi Park, Istanbul, June 12, 2013*

**FALL 2013 - ARCH 680I- FOUNDATIONS OF THE DISCIPLINE**

**ARCH HISTORY – PUBLIC SPACES: PHYSICAL AND VIRTUAL**

**THURSDAYS, 10:10-12:05, 261B EAST SIBLEY**

**PROFESSOR MARY WOODS WITH DR. OYA RIEGER**

virtual address: [mnw5@cornell.edu](mailto:mnw5@cornell.edu) ; physical address: 235G Sibley Dome

Continuing today in Cairo's Tahrir Square and in Istanbul's Gezi Park we see that public spaces still deeply matter even in our digital era. Moreover, virtual spaces of social media are now equally important to our conceptualizations of new public spaces. This seminar unpacks the theoretical and historical foundations of public spaces with readings and projects drawn from Habermas, Lefebvre, de Certeau and others. What are the scales of public space (macro and micro) in physical locales and those of equally real imaginaries? What makes a place public and how does it engage our senses, minds, bodies, and emotions from moments in the past, present, and future? How do politics, economics, gender, race, culture, and identity structure and redefine public spaces? Are design and program enough to create and sustain them? Why and when do public spaces fail and succeed? Are spatial justice and equity rights? These are some of the questions explored in this seminar as we probe and challenge our underlying assumptions about publics across time and media as well as space and place.

# 20<sup>th</sup>-Century Italian Design

## fashion + food + film

## + space + place

professor medina lasansky

architecture history 6819 / 4 credits / **permission required**

wednesdays 10:10-12:05



this seminar will explore the discourse surrounding the production and consumption of Italian design - ranging from clothing to buildings - during the first half of the century - with particular attention paid to the years of autarchy when native products such as cork, rayon, aluminum, linoleum and rural architecture were promoted for their newly appreciated Italian (and modernist) character.

the meaning and function of Italian design during the period was mediated by government policy and propaganda as well as popular culture. Journals featured extensive advertising and articles on new kinds of materials and products, feature films depicted the consumption of these items, poetry and music celebrated their genius, newspapers promoted new designers and developed a language for speaking about them, consumers flaunted new-found fantasies, while scholars and critics found an opportunity to draw attention to historical aspects of native design that had been overlooked. The way in which Italians

ate, dressed, spoke, and lived formed the strongest affirmation of autochthonous rhetoric. Italians learned how to be patriotic national consumers unlike ever before.

requirements include intense reading, weekly discussions, film viewings, two short research presentations over the course of the semester, and a final research paper on a topic of your choice. Knowledge of Italian is a plus as the consultation of original materials is strongly encouraged.



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

VISITING LECTURER JEFFREY BLANCHARD  
CORNELL IN ROME  
FALL 2013

Offered on-site at Cornell in Rome, this course focuses on the Renaissance and Baroque phases (15<sup>th</sup>-18<sup>th</sup> centuries) of Rome's history. The first class sessions will survey the city's urban history and form from its origins to the present, and we will often turn our attention to earlier and later developments, without an understanding of which the Renaissance and Baroque periods would be only partially intelligible. While the history of urban and architectural design will be our main focus, we will also look at key episodes of painting and sculpture, especially by artists who are also among the principal architects of these periods (Michelangelo, Bernini).

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

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



Arch 3819: Special Topics in History of Architecture and Urban Development  
**Modern without the Movement. Italian Architecture in the XXth Century**

CORNELL IN ROME FALL 2013  
Instructor: FRANCESCO GAROFALO  
Tuesday 9:00 am – 1:00 pm



Next year's Venice Biennale, curated by Rem Koolhaas, will be entitled "Fundamentals. Absorbing Modernity 1914-2014". What used to be the key for interpreting the peculiar character of Italian architecture, has been raised to become a general paradigm. Modernity in Italy never became the ordinary language of the built environment. Not only for the intense political instrumentalization it underwent between the two world wars, but also for the critical re-thinking after the post war reconstruction, the boom years, and the questioning by the historicist decades of the seventies and eighties. Therefore modernity needed to be re-established at each of these historical junctures, and even today, creating a wide and diverse range of responses and mediations with other concerns of historical legacy, urban structure and landscape. Its result has been exciting and influential for most part of the century, despite the ongoing perception of an imminent crisis. This course will cover the vast grounds of Italian architecture from the beginning of the xxth century until today, by using a matrix of themes, characters and places that present the inevitable multi-polarity of Italian urban structure: Rome, Milan, Turin, Venice, Florence, Naples.

From the point of view of protagonists, I will focus on the one generation that for its longevity spanned almost the time of three, from the end of the twenties to the seventies and beyond. Names like Terragni, Libera, Moretti, Scarpa, are quite well known, but the course will bring the attention to other equally interesting figures, like Quaroni, Vaccaro, Mazzoni, Diotallevi and Marescotti.

From the point of view of themes, the lectures and fieldtrips will explore long-lasting issues, like housing and dwelling, the representation of power, the challenge of building a modern city, and the interpretation of the historical precedents.

Visits to building and neighbourhood in Rome and its surroundings will alternate with classroom lectures, taking advantage of the wealth of examples for a direct observation (Foro Mussolini, palazzine in the Parioli neighbourhood, Termini train station and others), and will suggest specific destinations to target in the longer fieldtrips.

A personalised object of study will be chosen in dialogue with each student, drawing from interests and precedents discovered in the architecture studio.

The bibliography will be shared with the course held by Gabriele Mastrigli, with the addition of articles published in English on these subjects by the course instructor.

Arch 3820

*Topography & Urban History of Ancient Rome*

Visiting Critic Jan Gadeyne

Cornell in Rome