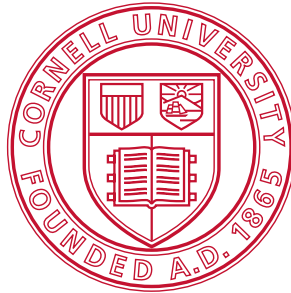


COLLEGE *of* ARCHITECTURE, ART & PLANNING
DEPARTMENT OF ARCHITECTURE
SPRING 2011
ELECTIVE COURSES

B. ARCH., M. ARCH., M.A., & PH.D.



Cornell University

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

**ARCHITECTURAL
DESIGN ELECTIVES**

SPRING 2011

ARCH 3106

Praxis: Community Design Workshop

Professor Aleksandr Mergold

Wednesdays 10:10 a.m. - 12:05 p.m.

142 E. Sibley

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

THEORY ELECTIVES

SPRING 2011

PARALLEL UTOPIAS: ARCHITECTURE OF NORMALCY AND EXCEPTION



Last house standing in redevelopment area in Chongqing, China / Private farm house in the island of M62 Highway, England / Filipino domestic helpers' hangout at HKSB atrium space, Hong Kong

Class Schedule

Th 9:05-11:00am

Class Location

E. Sibley Hall Room 142

Professor

Yehre Suh

Email: ys464@cornell.edu

Office: B44 E. Sibley Hall

COURSE DESCRIPTION

The seminar will study the status and potential of architecture as a Trickster of power.

Under the fluid rubric of autocratic corporatist governments, trans-national conglomerates and global capitalism, architecture is an efficient machine through which states and non-states accumulate political and economic justifications. Architecture becomes the material reification of power in a game that preaches the doctrines of the entrepreneur-plutocrats in an ever-expanding neo-liberal world. But with all its glorious past and its delightful aptitude to serve power, architecture also has the capacity and agility to engage in subterfuge activities and meta-discourse utilizing the same set of rules. This is where the presumed innocence of architecture provides the ability to masquerade and navigate the grounds as a Trickster to understand, reveal and restructure the strategies of control and confusion. Tricksters are boundary crossers characterized by voracious appetite, ingenious theft, mischief, opportunism and cheekiness. For those who wish to play the game, architecture is the ultimate trickster that is fluid in the realms of power encoded with rules that can be played both ways.

The seminar intends to study and analyze the typologies of spatial products and infrastructural systems that are extraterritorial zones of undefined, unregulated programs of the global economy and international politics and the mechanism through which autocratic politics operate within these spaces. Special Economic Zones, Bonded Warehouses, Free Ports, Special Tourism Zones, Borders, International Maritime Law, Detention Camps are arbiters of trans-national jurisdiction where new typologies of homogenized global spatial production are being established. But the intense spatial homogenization also entails growing exclusion, inequalities, and crisis of identity resulting in the diverse methodologies of appropriation of space. Through the study of infrastructural, urban and architectural typologies of extraterritorial spaces, the seminar intends to navigate the political realm through which architecture can attempt to encode the mechanisms of globalization and its potential manipulation.

Part 1 of the seminar will consist of readings and discussions. We will examine the diverse discourse regarding extraterritorial spatial products, systems and its relationship to the field of architecture from the likes of Easterling, Weizman, Appadurai, Sudjik, Latour, Ranciere, Sloterdijk, Agamben, Ong, Aureli, Varnelis and others. Part 2 will focus on the geo-political condition of North and South Korea and its immanent reunification process to direct the research, and analysis of spatial products and its mechanism of normalcy and exception. The research will be presented and discussed through a Workshop with participants from the various departments at Cornell University related to government, international policy, Asian studies, business, planning, and landscape. The Workshop is funded by the Cornell Council for the Arts. The research of the seminar will extend into a travelling studio in the next academic year, funded by the Rotch Foundation.

THE IMAGINATIVE IMPULSE: JOHN HEJDUK AND THE NEXUS OF ARCHITECTURAL THOUGHT

**Arch 3308/5902 - Spring 2011
Cornell University
Department of Architecture**

**Instructor: Williamson
Wednesdays 7:30 – 9:25
120 Rand Hall**



Javier Marchan at the Wall House in Groningen, Netherlands

Course Description:

The work of John Hejduk (1929-2000) represents a watershed in architectural thought and production of the late 20th century with reverberations reaching well into the beginning of 21st – this is work of extraordinary invention and range, intellectual virtuosity and artistic accomplishment. It is suffused with a deliberate but essential opacity, and posited a virtual conscience within a world in which he was a vital, if distanced, actor - a kind of Diogenesic shadow. His death, in 1999, left a void in architectural culture (discourse, production, education) that is clearly acknowledged, even as its importance and influence is not widely understood.

The purposes of this course will be two-fold: To evaluate and explore the varieties of architectural exploration that Hejduk's work explored and to examine the work of some of the most significant contemporary practitioners of architecture in relation to this work. Significant moments in Hejduk's development - the Texas, Diamond and Wall houses and especially the Masque projects - will be studied while emphasizing the broad set of architectural, artistic, and literary influences that are embodied in these unique and influential approaches to practice. In addition, the significant - if at times antagonistic - dialogue that Hejduk maintained with foremost practitioners and educators (i.e. Eisenman, Woods, Koolhaas, Rowe, Wells) and the teaching legacy that forms the foundation for many recent emerging and innovative practices (i.e. Reiser + Unimoto, Douglas, Chu, Bunchoten) will constitute an equal compliment to the work and extend the discussion beyond a mere examination of a single architect. It is the intention of the two-fold organization of the course to articulate both a foundation for and a cross-section of present architectural discourse.

ARCH 3308/6308/CRP 5506

Real Estate

Professor Henry Richardson

Tuesdays 10:10 a.m. - 12:40 p.m.

Sibley 211

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



For early 20th century architects like Bruno Taut, Walter Gropius and Frank Lloyd Wright, visiting Japan and imbibing Japanese design sensibility was both a revelation and a confirmation of much of their thinking regarding the direction of their own work.

The course is an introduction to and an analysis of the architecture and gardens of Japan. Interpreting the unique geopolitical situation of Japan, as a sheltering archipelago longing for continental sophistication, will suggest how isolation and borrowings continue to shape the forms of Japanese architecture and gardens. In a related context we will investigate how the revered and ethereal craft of shaping paper, wood, stone and water has transformed the simplest of materials into archetypical constructions. Cultural phenomena such as *ma* (space-time continuum) *oku* (the inner depth) *yohaku no bi* (the beauty of extra whiteness), *shakkei* (borrowed landscapes), and others will be explored to reveal the forces shaping structure and space. Since an understanding of the evolution of social and political discourse in Japan is necessary to fully comprehend the unique meaning of its constructed environment, additional attention will be given to these aspects of the culture—especially the spiritual—as they exert an influence on various expressions of form.

Class format will consist of lectures, films, discussions and readings. Two exams will be given during the semester. In addition, each student will be required to complete either a project that represents an exploration of a concept, form, characteristic or influence associated with Japanese architecture and gardens, or a research paper.

Leonard Mirin

Friday 10:10 – 12:05

3 Credits



ARCH 6301 Elective Seminar

Christiane Sauer, Hans and Roger Strauch Visiting critic

MATERIAL EFFICIENCY AND SUSTAINABILITY

Our design vocabulary today is continuously expanded by new technologies for materials and fabrication. Highly efficient materials are often developed by hightech industries like automotive or aerospace, but are also found in natural structures like plant fibres.

The seminar will research and evaluate new material groups like composites, technical textiles or regrowing materials and transfer them into architectural design.

Material efficiency and sustainability will be the focus of interest. Interdisciplinary research will be mandatory to develop strategies for technology transfer and material mutations.

The interaction of material technology and design will be explored on a theoretical and practical basis through a mix of research, design work and material modelling

START: Sat. Feb.5, 9am Room 144 Sibley Hall

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

**ARCHITECTURE,
CULTURE & SOCIETY
ELECTIVES**

SPRING 2011

ARCH 4418 SWEDISH MODERNISM: UTOPIA AND COMPLACENCY IN THE WELFARE STATE

Shayne O'Neil
Spring 2011
Friday 10:10-12:20

This seminar analyzes the role of modern architecture, city planning and landscape in the construction of the Swedish welfare state. It attempts to highlight the contradictions and complexities of the processes of modernization unique to this particular Scandinavian country. It will explore the construction of the "Third Way" by social theorists contextualizing this policy relative to political and social factors of the time and its urban/architectural consequences for designers. Tellingly, while Swedish housing policy dominates this discussion, the greater role of urban landscape as a distinct program helps highlight the tensions of its implementation both socially and aesthetically. The work of three architects, Erik Gunnar Asplund, Sigurd Lewerentz and Sven Markelius will be given primary focus for their conformity and sometimes-uneasy resistance to social democratic dictates. The creation of Stockholm's Sergels Torg, the Stockholm Exposition of 1930 and the Skogskyrkogård (Woodlawn Cemetery 1915-1959) receive particular attention.

After an initial review with assigned readings, seminar members will be asked to focus on a series of case studies resulting in individual in-class presentations/discussions. Particular emphasis will be placed upon ordering principles present in city and landscape projects and their transformative implications for one another. Historical analysis but also contemporary design speculation is encouraged.

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

**VISUAL
REPRESENTATION**

SPRING 2011

SOJOURNS: ARCHITECTURAL PUBLICATIONS

ARCH 4500

B.Arch/M.Arch

Location: FAL 261B

Day/Time: Mon 7:30-9:25pm

Instructor: Caroline O'Donnell

cao53@cornell.edu

Credits: 3

Grading: Letter

The design and production of Architecture has always been supported, narrated, and motivated by writing. In 2009-10, Sojourns stimulated architecture and writing at Cornell by relauching The Cornell Journal of Architecture with issue 8. Through both the study of publications of the last 50 years, and the engagement with the practicalities of publishing, the class will culminate in the conceptualization and preliminary production of the Cornell Journal of Architecture issue 9.

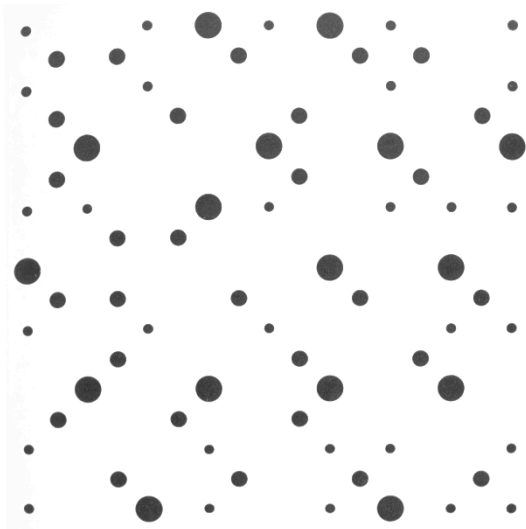
Sojourns investigates past Cornell Journals, as well as researching 20th century architectural publications, contemporary architectural publications, university and student publications, web-based publications, and publications outside the discipline, establishing a context in which the Journal was founded and investigating current culture in order to ask: how should we publish now?

Students are fully involved in and responsible for all aspects of the production. Regular discussions with faculty and guests will contribute to the journal's refinement through the semester. Grades are based on weekly presentations and discussions (50%), as well as regular graphic, writing and editing assignments throughout semester (50%).

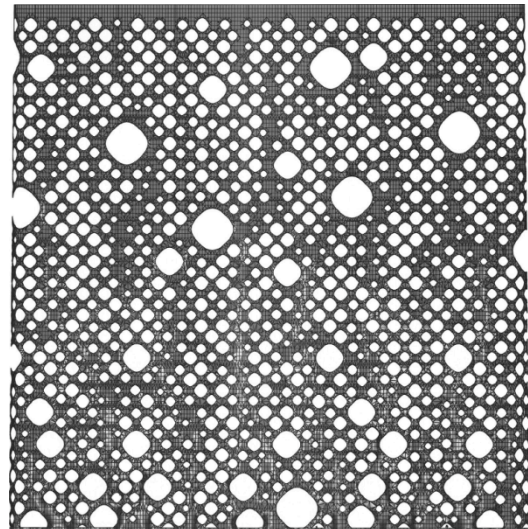


The Architecture of Patterns

Instructor: David Salomon



White Disk, Bridget Riley, 1964



Structural Analysis of O14 Façade, Reiser + Umemoto, 2007

From the structure of the universe to the print on your grandmother's couch, patterns describe a vast array of conceptual and physical phenomena. For architecture, something that so easily traffics between scientific rigor and personal taste demands attention, which partly explains their revival. While traditionally marginalized as frivolous decoration or overly deterministic principles, recent advances in digital and materials technology have helped produce a new generation of patterns with protean vitality and multifarious intelligence. These current versions are imbued with properties of elasticity, aperiodicity, opulence, variegation, and idiosyncrasy – qualities that enable them to simultaneously engage numerous operative and material domains. Their newly developed capacity to link seemingly disparate intellectual and cultural categories – such as organization and sensation, graphics and behavior, and process and content – provides an opportunity for a more precise and expansive role for patterns in architecture.

The course will cover a selected multidisciplinary history of the pattern and speculate about future design directions through an alternating series of seminars and graphic workshops. The seminars will compare a variety of theoretical definitions – including ones elaborated by Frank Lloyd Wright, Ernst Gombrich, Gyorgy Kepes, Arthur Loeb, Christopher Alexander, and Gregory Bateson – and link them to contemporary architectural topics.

In addition to the text based seminars there will be workshops presenting different techniques for pattern making and pin-ups in which student work is reviewed. Graphic assignments will ask you to generate a collection made up of several series of graphic patterns. Each series within the collection should have a coherent identity, but individual patterns will vary slightly from each other. For the first assignment, create four series of patterns with a minimum of five variations in each series (20 total min., but you are encouraged to do more). Within each series, you should maximize the patterns' geometric variation – in total quantity, distribution of density, relative size, and scale of components within each pattern. At the same time, you should employ the same formal language and the same set of effects within a series. Finally, you are asked establish a color range (e.g. blues and purples) to use in all your series. Each pattern will be printed on a letter-size page using the provided template.

ARCH 4509

Hook and Loop: Crocheting Algorithms and Fabrication in Architecture

Professor Gisela Baurmann

Tuesday/ Thursday 2:55 p.m. - 4:10 p.m.

Rand 208

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

**TECHNOLOGY
ELECTIVES**

SPRING 2011

ARCH 4601/DEA 4220

Ecological Literacy and Design

Professor Jack Elliott

Tuesday/ Thursday 10:10 a.m. - 12:05 p.m.

BET 240

ARCH 4605 Sustainable Architecture: the Science and Politics of Green Building



Spring 2011 Jonathan Ochshorn

Time: Tuesdays and Thursdays 2:55pm – 4:10pm. **Room:** 142 E. Sibley.

Fulfills B.Arch. "technology" elective requirement.

3 credit hours.

Prerequisite: none.

Open to all B.Arch. and M.Arch. students, as well as others in the university with an interest in green buildings and the political/economic context in which "green" is defined.

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

LEED: While not its primary purpose, this course will provide an excellent introduction for students planning to take the LEED Green Associate or Accredited Professional (AP) exam.

Format and Procedures: Lecture and seminar format, with individual student presentations.

More information: <http://www.ochshorndesign.com/cornell/courses.html> (or google Cornell sustainable architecture)

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

ARCHITECTURAL
HISTORY
ELECTIVES

SPRING 2011

ARCH 3812

Cities on the Edge: NY and LA

Professor Mary Woods

& Professor Sabine Haenni

Tuesday/ Thursday 11:40 a.m. - 12:55 p.m.

SWZ B21

ARCH 3813

The Cumulative City

Professor Chris Otto

Friday 10:10 a.m. - 12:05 p.m.

142 E. Sibley

ARCH 3816

Cities on the Edge

Professor Mary Woods

ARCH 3819 / LANAR 5250

History of American Landscape Architecture

Spring 2011



Oak Alley Plantation, Louisiana

This course examines the development of landscape architecture as a distinctive expression of the American experience from before the time of Thomas Jefferson to the present. The course traces the temporal interventions on the timeless physical landscape of North America as influenced by the cultural attitudes and assumptions of democracy, of technology and of Capitalism, and of the immigrant baggage of memory which is manifest in the form of urban parks, private and corporate estates, campuses, suburban and public housing, transportation planning, recreation grounds and other aspects of open space design in which landscape architects have made significant contributions.

Course requirements include 1) a midterm and final exam; 2) a sketchbook documenting the work of a significant American landscape architect, a typical genre associated with the American tradition and a specific landscape detail.

Meets Tuesdays and Thursdays, 12:20 – 1:10
3 Credits

ARCH 6808

Texts of Modernism

Professor Chris Otto

ARCH 6109

Practicum: Teaching Architecture Design, Part II

Professor Dagmar Richter