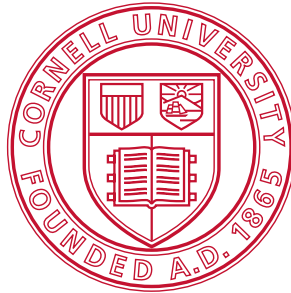COLLEGE *of* ARCHITECTURE, ART & PLANNING

DEPARTMENT OF ARCHITECTURE

SPRING 2012

ELECTIVE COURSES

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

Cornell University

COLLEGE *of* ARCHITECTURE, ART & PLANNING

DEPARTMENT OF ARCHITECTURE

ARCHITECTURAL THEORY ELECTIVES

SPRING 2012

GENRE BENDING

The concept of 'genre' has been maligned throughout most of the twentieth century, largely ignored in terms of its design implications while being utilized with increased intensity as a tool for profiled marketing. … This is quite a shame, really, because virtually every creative discipline seems to operate through genres. Embedded in the genres of popular architecture, for example — not the franchised drive-thrus (meticulously premeditated contrivances, really), but the Moose lodges, the health clubs, the organic food markets, the amusement piers, the biker bars, the mirror-glassed office buildings, the exotically-trussed sport venues — there linger the biases, aspirations, and discursive interrelationships of a multitude of cultures and sub-cultures. Penetrating this embeddedness can bring to the surface a lexicon of formal significations as written and read by a public. It can also lead to an examination of the various mechanisms, latent within forms, that serve to perpetuate hegemonic structures and render entire cultures sedate, if not content.

This course intends to foster a better acquaintance with genres and their operative modes— with genericity — and with the recent and rapid rise of manipulated genres, such as feminist-inflected science fiction, religious heavy metal, bowling raves. While architecture may be a frequent subject of the course and be used to illustrate the potentials of genre, students are not required to have architecture as their major course of study; and projects will necessarily be derived from a number of diverse media and disciplines.

Course Requirements:

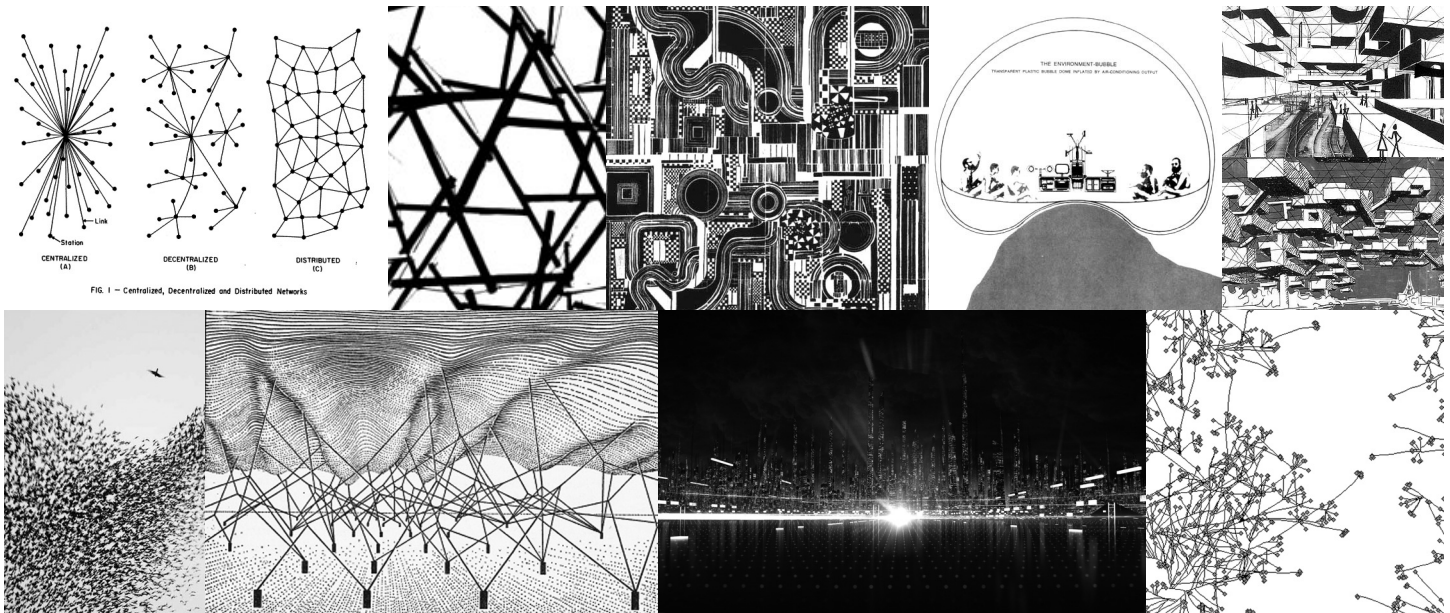|	
weekly readings and participation in discussions:	15%
seminar presentation:	35%
final project:	50%

ARCH 3308/6308 (104): Special Topics in the Theory of Architecture
Location TBD
Mondays 7:30-9:25pm
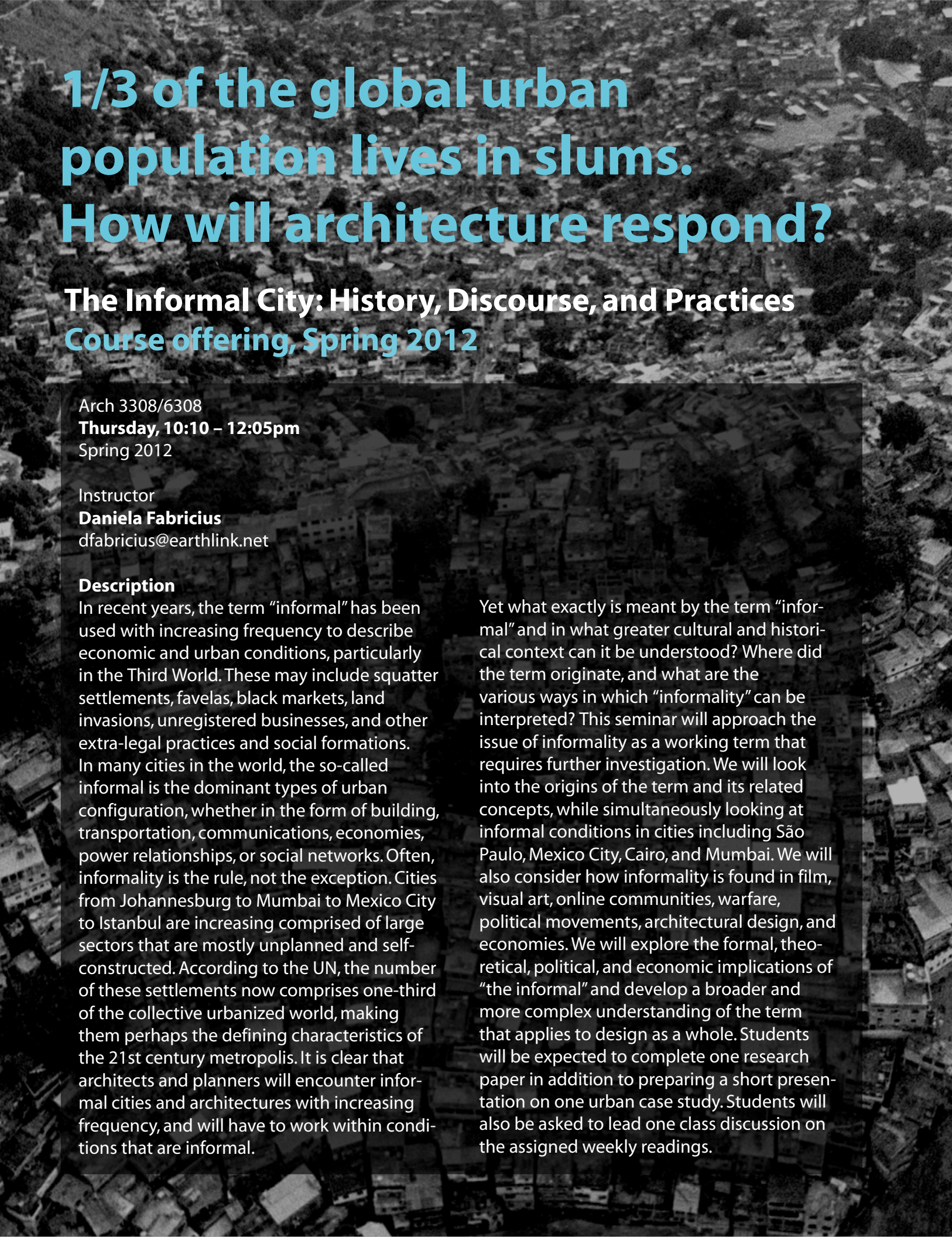**Professor: Branden Hookway**

System, Event, Architecture
Computational Environments from Postwar to the Present

This seminar examines ways in which systems theories and theories of the event have been interrelated in architecture and art from the postwar era until today. Topics covered range from the influence of cybernetics and communication theory on postwar architecture and art to contemporary issues in digital culture (e.g., media, gaming, social networking) and the role of computation in architectural thought, production, and reception.

Throughout, notions of system and event will provide ways of understanding the present as prefigured in the postwar. In particular, preoccupations with system and event will be found at the heart of conflations of the computational and the organic, from more recent interests in morphogenesis, animate form, biomimesis, self-organization, complexity theory, and rhizomatic networks, to their prefigurations in cybernetics. Rising out of the radar and anti-aircraft systems of WWII, cybernetics sought in the words of its 1947 definition to encompass "the entire field of control and communication in machines and in living organisms," and so found fertile ground among architects, planners, and artists seeking to reconcile the organic with the technological. We will consider these practitioners—such as Kepes, Banham, the Eameses, Team X, Fuller, Archigram, Ant Farm, Negroponte, etc.— both in their words and in more recent critical reappraisals, as in journals from *Assemblage* in the 90s to *Grey Room* today. Our aim is to better understand the lineage and context of contemporary experimental design and its claims on culture.

1/3 of the global urban population lives in slums. How will architecture respond?

The Informal City: History, Discourse, and Practices
Course offering, Spring 2012

Arch 3308/6308
Thursday, 10:10 – 12:05pm
Spring 2012

Instructor
Daniela Fabricius
dfabricius@earthlink.net

Description

In recent years, the term "informal" has been used with increasing frequency to describe economic and urban conditions, particularly in the Third World. These may include squatter settlements, favelas, black markets, land invasions, unregistered businesses, and other extra-legal practices and social formations. In many cities in the world, the so-called informal is the dominant types of urban configuration, whether in the form of building, transportation, communications, economies, power relationships, or social networks. Often, informality is the rule, not the exception. Cities from Johannesburg to Mumbai to Mexico City to Istanbul are increasing comprised of large sectors that are mostly unplanned and self-constructed. According to the UN, the number of these settlements now comprises one-third of the collective urbanized world, making them perhaps the defining characteristics of the 21st century metropolis. It is clear that architects and planners will encounter informal cities and architectures with increasing frequency, and will have to work within conditions that are informal.

Yet what exactly is meant by the term "informal" and in what greater cultural and historical context can it be understood? Where did the term originate, and what are the various ways in which "informality" can be interpreted? This seminar will approach the issue of informality as a working term that requires further investigation. We will look into the origins of the term and its related concepts, while simultaneously looking at informal conditions in cities including São Paulo, Mexico City, Cairo, and Mumbai. We will also consider how informality is found in film, visual art, online communities, warfare, political movements, architectural design, and economies. We will explore the formal, theoretical, political, and economic implications of "the informal" and develop a broader and more complex understanding of the term that applies to design as a whole. Students will be expected to complete one research paper in addition to preparing a short presentation on one urban case study. Students will also be asked to lead one class discussion on the assigned weekly readings.

ARCH 3308/6308/CRP

Special Topics in Theory of Architecture:

Value Design in Real Estate

Henry Richardson

Tuesdays 10:10 a.m. – 12:05 p.m.

Cornell University / College of Architecture, Art and Planning / Department of Architecture
Spring 2012 ARCH 3308/6308 Special Topic in Theory of Architecture
Professor: Yehre Suh
Class Time: Thursday, 12:20-2:15pm / 3 Credit Hours

FRESH, ROTTEN, AND PRESERVED
: Urban Ecologies of Growth, Decay and Maintenance

The contemporary discipline of architecture is univocally concerned with the creation of new environments. "New" has become a presumed criterion of architectural production. But what happens after the "new"? What about the banalities of growth, aging, decay, death and burial that happens after the novelty of the "new"? Process of decay is an immanent condition of architecture and urban environments. The image of architectural ruins and its return to nature have been persistent in the representation of architecture of the Renaissance and the art of Romanticism, from the drawings of John Ruskin, Sir John Soane to Piranesi and in the romantic landscape paintings of the French and the Dutch School, the English Garden, and the Hudson River School. The ruin identifies the ecology of architecture and the city as an integrated system of artificial and natural environments and humans as its subjects and objects. If the contemporary discussion of sustainability has to do with the life-cycle of environments, it is imperative that we understand and expand upon the ecology of growth, decay and maintenance of urban environments.

The course will build upon the concept of the ruin as a state in between the controlled environment and the wild, to study the development of ideas on growth, decay and maintenance of environments and the position of the discipline of architecture and urban design in this trajectory. The course will read Burke, Kant, Ruskin, Simmel, Soane, Piranesi, Dillon, Woodward, Smith, Sloterdijk, Gissen, Otero-Pailos and Jarzombek to weave through the following topics: *concepts of nature and landscape relative to the sublime and the picturesque, image of the ruin and return to nature, ideas of beauty, awe and fear, urban expansionism and shrinking cities, creative destruction and destructive creation, life-cycle of infrastructure, ruin porn and decay kitsch, concepts of maintenance and the history of hygiene and environmental control, pollution, dust, and dirt, institutionalization of preservation and conservation and urban strategies of cosmetic surgery, life-support, fakeness, and mimicry*. In conjunction with the readings/discussions(15%) and class presentations (35%), students will progress analysis of case studies of degenerative and regenerative urban ecological systems and the mechanisms of its representation through graphic mapping projects as the final project(45%).

Cornell Spring 2012

Arch 3308/6308: Special Topic in Theory of Architecture: *Alberti's Paradigm and The Digital Turn: A Cultural History*
Instructor: Mario Carpo

This seminar will assess today's digital turn in architecture by inscribing computer-based design and fabrication in the long history of cultural technologies. It will first discuss some general aspects of hand-making and craftsmanship, mechanical machine making, and digital making with regard to the reproduction of variable or identical copies, both in the making of media objects and of physical objects. It will then focus on the rise of identical copies in print during the Renaissance, on the early modern invention of perspectival images, on Leon Battista Alberti's theories of architectural notations and on Alberti's new definition of architecture as an art drawing.

In this context, the seminar will describe the cultural, social and technical implications of the new, humanistic and modern way of building by design, and the new organization of the building process implied by Alberti's theory. This discussion will highlight the early modern rise of individual authorship in design, and the geometrical tools and limits of design notations, in the Renaissance and beyond.

Finally, the seminar will discuss today's digital turn as a partial reversal of some early modern notational principles and modern technologies, and assess the implications of the digital reversal of the "Albertian paradigm" for contemporary form-making, architectural standardization, and intellectual authorship in design.

The seminar will be based on the instructor's recently published monograph: Mario Carpo, *The Alphabet and the Algorithm*, MIT Press 2011, which will also serve as bibliography for further readings and sources. Additional readings will be excerpted from other books and essays by the instructor, particularly *Architecture in the Age of Printing* (MIT Press, 2001).

Students will be asked to present once in class during the term and/or to write a brief final paper on an independent research topic agreed with the instructor. Limited enrollment by permission of the instructor.
Requirements: acquaintance with Renaissance architectural history, and interest in contemporary digital technologies.

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

Building the Public City
Theory and Practice in modern and contemporary Italian Architecture

(foto Olivo Barbieri)

A desire to construct the public realm permeates the visions and the concrete experiences of contemporary Italian architecture. This desire, deeply rooted in the past, from the roman basilicas to the *piano sistino*, has generated various attempts to design and build the idea of a truly *public city* in which architecture has been the tool to shape not only the urban space, but also the identities of the communities inhabiting it.

As a means to build the public city, architecture has been therefore a public activity in itself, closely connected to the political and cultural context. Since modernity this idea has generated all over Italy several powerful - as much as controversial - experiments. Rome, in particular, due to its peculiar political and social situation, has been an exceptional ground for some of the most radical ones: not only new buildings but visions of a different society in the form of concrete and specific architectural and urban projects.

The Architecture Theory course at Cornell will therefore focus on Italian modern and contemporary architecture, opening the theory field to the dialogue with the multiple relationships that this kind of public architecture establishes with the 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.

on site : "open-air" lessons will give the opportunity to explore the city of Rome following some major issues, and visiting some outstanding examples of the modern compared with some of the most recent, celebrated projects.

at work: 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.

in context: speakers will be invited to trace a profile of Italian architecture seen from the intense relationships established with the modern and contemporary culture, focusing on the peculiar dialectics between architecture and history, politics, urbanism and media.

COLLEGE *of* ARCHITECTURE, ART & PLANNING

DEPARTMENT OF ARCHITECTURE

VISUAL REPRESENTATION ELECTIVES

SPRING 2012

MAKING PRINTS

Austin + Mergold
*Laser-engraved woodcut from the folio 4BKs of Archiculture*
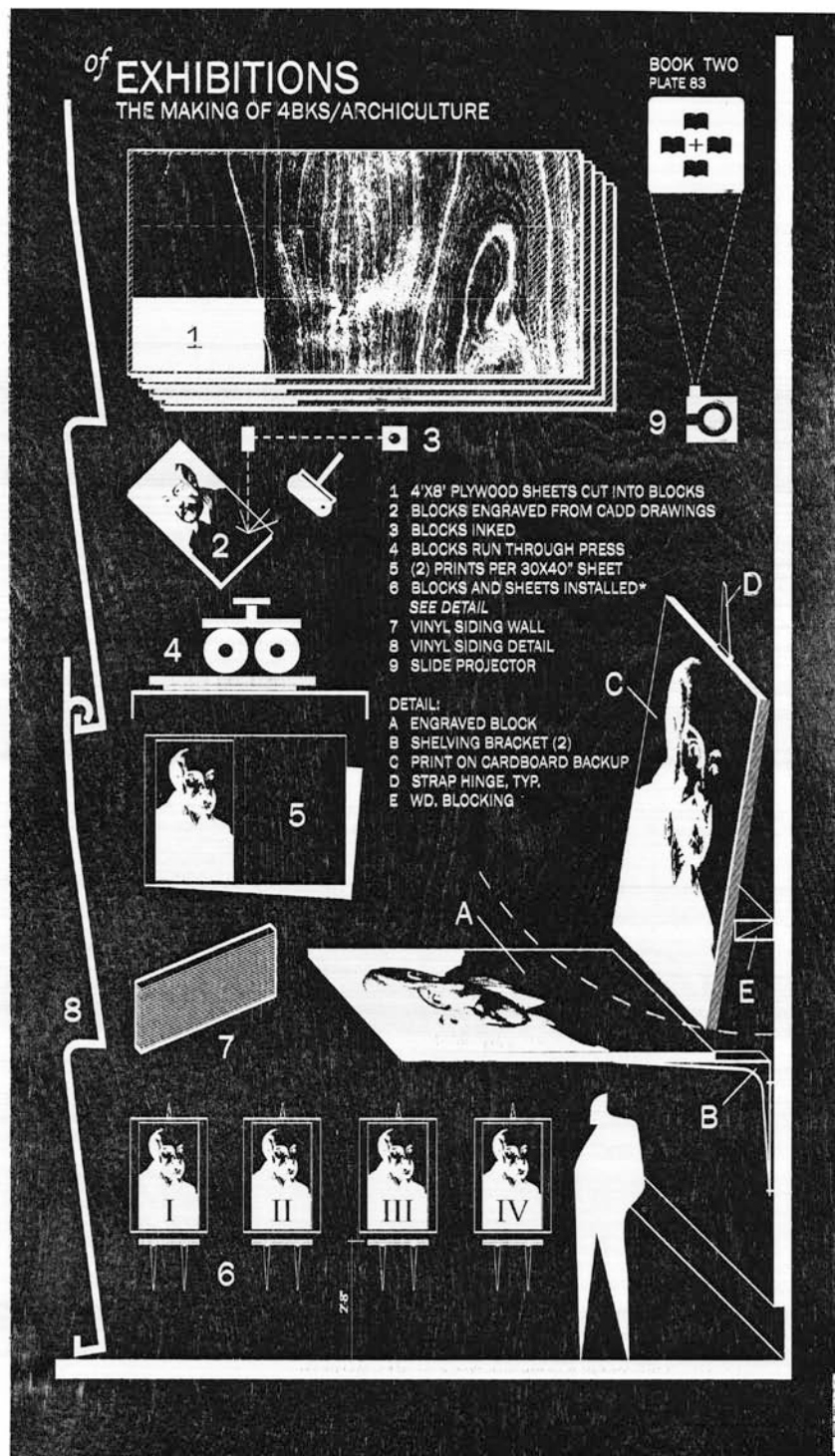
Our profession has always been interested in mass production of images. Printmaking (its various techniques) stood out in the last five centuries as not only the vehicle of dissemination of architectural image, but also as a transformative and reflective media for architects and their work. From the treatises of the Italian Renaissance to the Soviet paper architecture movement, printmaking has been a remarkably persistent medium yet also a remarkably adaptive conduit of current architectural zeitgeist. In our period of stylistic and conceptual confusion, it may be beneficial to re-examine our own work through this very strict medium.

After studying the relationship of printmaking and architecture in the last 500 years, we will explore the state of this relationship today by embarking on making prints – with the aid of the latest [digital] *technos* of making marks on wood, metal, stone and other materials, thus physically constructing image blocks, and in combination with using decidedly analog techniques of pulling print editions.

Experts in the field of print-making will conduct a series of workshops; and students are expected to experiment and push the limits of the techniques, tools and concepts.

Limited to upper level students, by permission of instructor

Cornell University
College of Architecture, Art and Planning
Department of Architecture
Arch 4509/ 6509
Delirious Koolhaas / Maymind
Spring 2012

DELIRIOUS KOOLHAAS: Scrutinizing OMA
Special Topics in Visual Representation, Spring 2012
Alexander Maymind
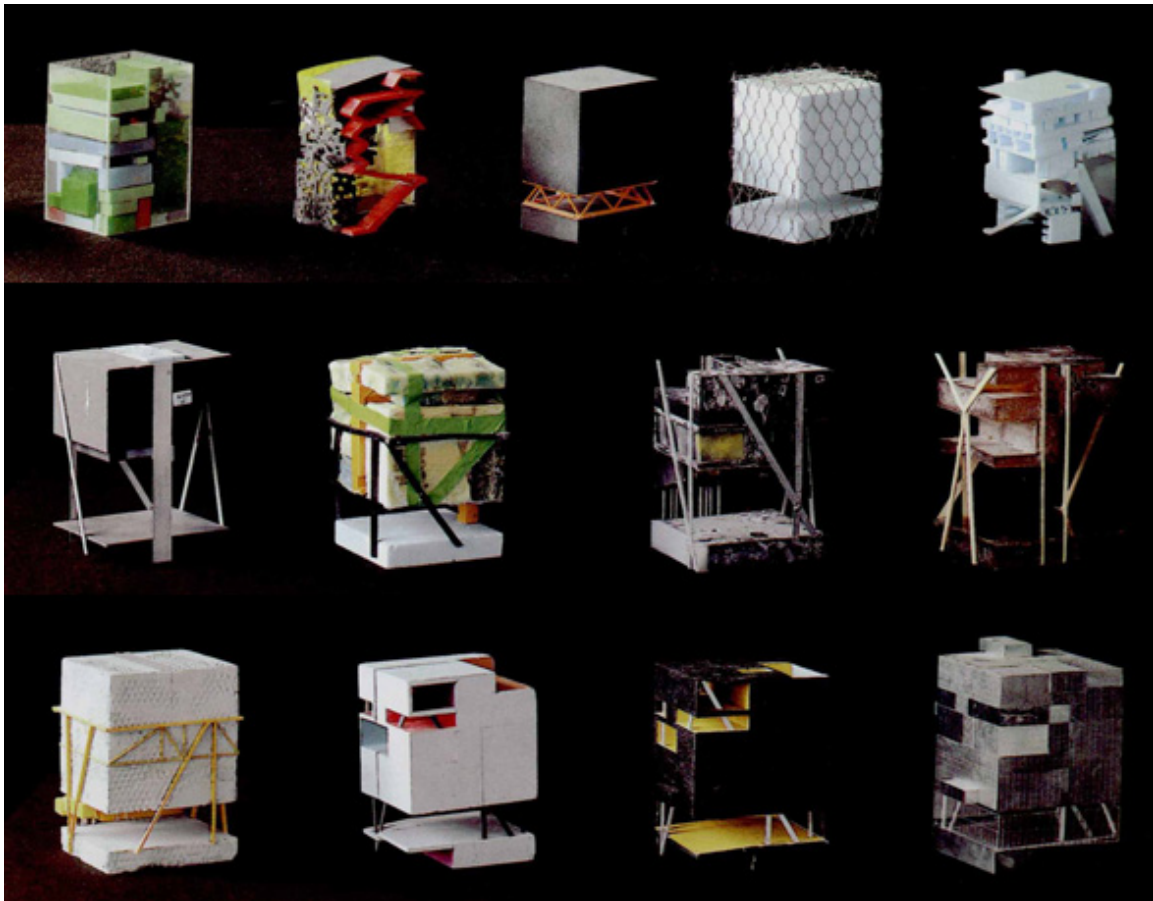
This visual representation elective course will focus on the production of large-scale physical models and their accompanying drawings as a creative method of engaging the built and speculative work of Rem Koolhaas / OMA. The underlying polemic for this course is an examination of how routine and seemingly banal model-making operations - such as recycling, assembling, recollecting, rescaling - are fundamentally responsible for the formal and aesthetic principles exhibited by OMA's architecture. Rarely are OMA's buildings considered analytically in the tradition of rigorous architectural formalism. This has occurred for a constellation of divergent reasons. First and foremost is Koolhaas' own disavowal of traditional categories of composition and discipline-specific judgment, ie. the hermeneutic categories of order and geometry which could be considered the cornerstones of the analytic domain of architecture. This course will present an in-depth analysis of how OMA has manipulated modernist orthodoxy and its various narratives to create alternatives which produce new effects and new audiences. Underpinning the work in this course will be an examination of the intellectual formation of Koolhaas in the context of Cornell at the time of his studies, Milstein Hall itself, and the use of models in the production of architectural ideas and concepts. Rarely do courses focus exclusively on the work of one living architect at the school that contributed greatly to his intellectual formation while sitting in a recently completed new project. This confluence of factors provides an exciting and unique background for this course.

DIGITAL PALETTE

SPECIAL TOPICS IN VISUAL REPRESENTATION

ARCH 4509/6509: SPRING 2011 : THURSDAY 230-425 : INSTRUCTOR : AMBER BARTOSH

The tools of architecture have historically leaned on the use of two-dimensional illustrations to convey three-dimensional ideas. Technology has further expanded the potential of representation by enabling the virtual and digital to imitate or broaden the potential of the physical. This course will explore the relationship between the digital, the physical, and the representational through analysis, diagramming, computer modeling, and sophisticated digital manipulation.

Using the Architectural Façade as a canvas, the course will integrate the traditionally two-dimensional tools of drawing, mapping, and painting as manipulation methods within the three dimensional world of the virtual model. Students will be introduced to advanced tools in Maya, Rhino, and Zbrush and will refine their computer drawing, modeling and rendering expertise.

credits 3.0 hrs , max. enrollment: 18

ARCH 4509/6509 Special Topics in Visual Representation:
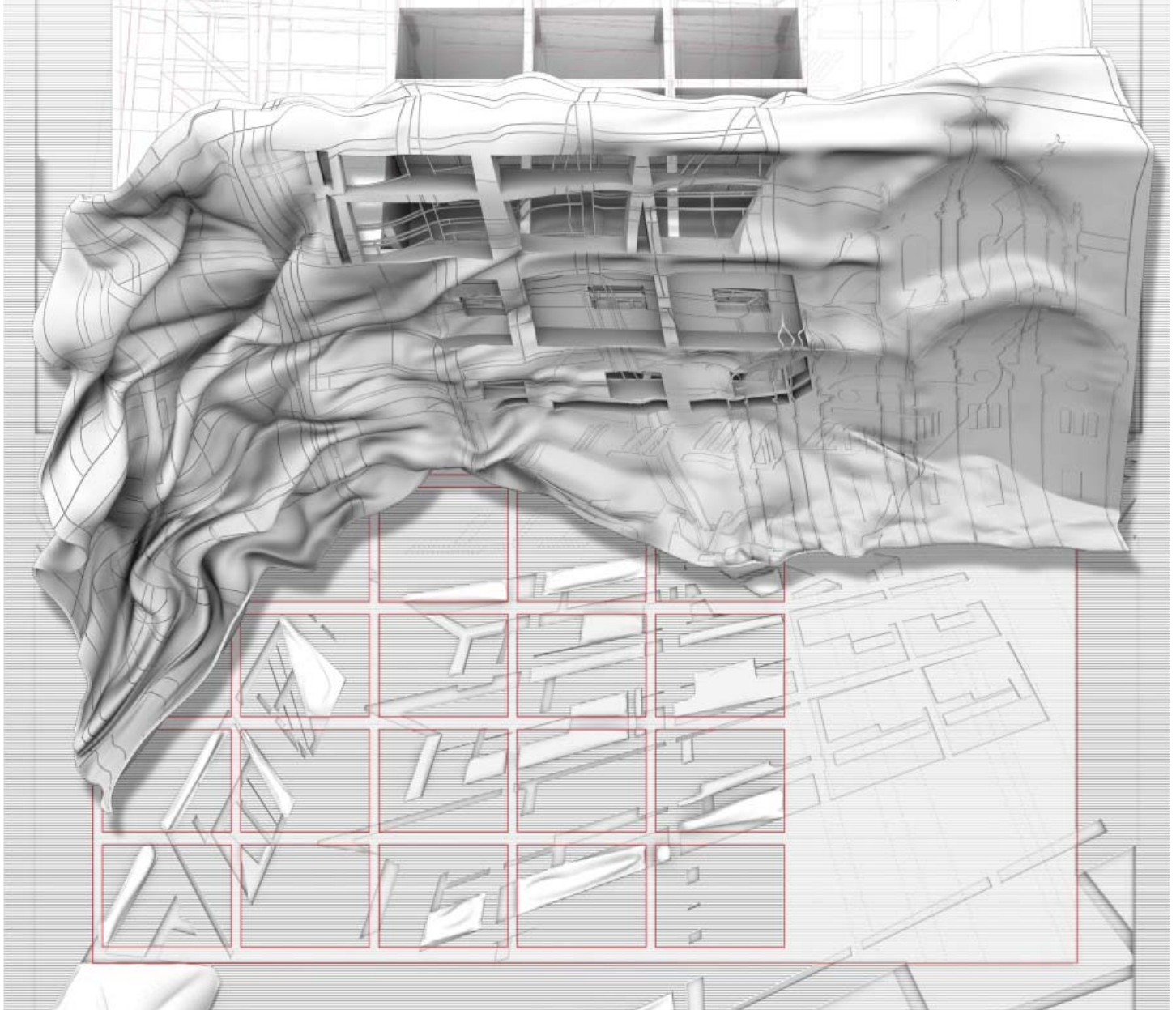
VERSION EXTRA

Spring 2012

Visiting Critic: **Luben Dimcheff**

INTRO/EXTRA VERSION will provide a platform to revisit and examine your own design work through post-factum analytical drawings. The course will offer the opportunity and framework for a retrospective look into students' past projects and their representation through new drawings contained and released in the form of a Book.

INTROVERSION | Re:Draw and Draw Upon your work [a single project or a series] in the context of reflection and editing, as well as a careful study of drawing precedents of accomplished architects, relevant artists and notable image makers. This directed effort will focus on drawing conventions such as plan/section, paraline and perspective; also on techniques both analogue and digital via observation and workshops, and will encourage development of new hybrid means of visualization and the understanding of the intuitive design process imbedded in the act of drawing.

EXTRAVERSION | The created content will be considered on its own and will be further edited and compiled into a monograph. A study of the printed Book will focus on its history and design as a device of display and an artifact; a medium for containment, communication and dissemination of ideas. The course will lead to the production of a concise, personal and crafted body of work.

General notes: Class time will serve as review and critique sessions, as well as for lectures and hands-on workshops, while production of required visual content, formatting and printing will occur between weekly classes. Final requirements for successful course completion will include a set of new original visual work, design and development of appropriate presentation layout and the production of a bound hardcopy book.

N.B. For consideration please submit to Luben Dimcheff [**ldd4@cornell.edu subject: ARCH 4509/6509**] a single PDF document of work including at least one of each drawing: 2d orthographic, paraline, perspective, digital, analogue, where any combination of the above is welcome.

Bring one 8.5X11 [one image per page] printout to first class.

Prerequisites: working knowledge of Adobe CS [PS, ILL, ID] ACAD | Class Size: 16 students maximum

ARCH 4509
Special Topics in VIsual Representation I: Metabolic City

Visiting Critic, KYONG

PARK

thursday + friday afternoons once/month

METABOLIC CITY will investigate and visualize city as an organism, focusing on Manhattan and New York City. Departing from the modernist view of 'city as a machine'—understandable reflection of its industrial age—contemporary perception of urban formations are increasingly being viewed as an organism.
Thus, METABOLIC CITY will examine how this man-made artificial ecosystem grows, sustains and shrinks, and the procedural relations between its parts that are instrumental to its performance and subsistence.

1989

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

BUILDING TECHNOLOGY ELECTIVES

SPRING 2012

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

Spring 2012 Jonathan Ochshorn

Time: Tuesdays and Thursdays 2:55pm – 4:10pm. **Room:** TBA.

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)

* The course number will be changed to ARCH 4602, pending departmental and college approval. Students should register under ARCH 4605; this number will then be changed by the registrar to ARCH 4602 once the new "permanent" number becomes official.

ARCH 4605/6609 Special Topics in Construction: *Digital Ceramics*

Cornell University, AAP Department of Architecture
Spring 2012, Tuesday 10:10am – 12:05pm; Rand 205/Digital Fabrication Shop
Instructor: **Jenny E. Sabin**
Email: jsabin@cornell.edu
Office Hr: Wed 11:00am - 12pm & by appointment, Rand 101

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 the ceramic component 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 towards the production of 3D textured prototypes and screen systems. Project work follows two tracks including mold production and slip-cast ceramic component design and direct 3D printed 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. Contemporary nostalgia for the ceramic module and technical advancements in pre-fabrication, has offered up pre-fabricated non-load bearing brick façades (Keuning, 2007). 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.

Keuning, David. (2007). Beautiful Brick Architecture. In Brick: The Book, eds. P. Brandon and M. Betts, 251 - 261. London: Chapman and Hall.

The Intersection of Sustainable Architecture and Infrastructure Planning

CORNELL ARCH 4619

SPRING 2012
THURSDAY 4:00PM -- 7:00PM
INSTRUCTORS: BENJAMIN SHEPHERD AND JOHN AN

COURSE DESCRIPTION

Over the past decade, the architect's view toward sustainable design has transformed from amused disregard as just another design fad that would hinder the creative design process to enthusiastically embracing the principles of green or environmental design, transcending architectural style and often driving architectural design process.

Sustainable design is an integral part of the architectural profession. The goal and aspiration of sustainable architecture today goes beyond simply meeting LEED requirements, and striving for ambitious goals of net zero energy consumption, carbon neutral buildings, zero waste production, and buildings that operate off the grid. Architects design buildings that strive to meet these lofty goals.

However, in order to truly achieve the design challenges of carbon neutrality or net zero energy, designers must be challenged to think not only at the individual building scale, but also at the larger masterplan and infrastructure scale that provides services to the individual buildings. When properly conceived and implemented, district energy plants, community-scale stormwater and sewage systems, sustainable transportation networks, and other utility connections can meet the combined demands of many buildings much more efficiently than a small building-scale system dedicate to one building.

This course will reflect on the increasing interest in defining and applying sustainable design issues from an individual building to a larger and more comprehensive masterplanning scale. The course will help students develop a framework for conceptualizing which measures and strategies are sensible to address at the individual building scale, and which measures are best addressed at the masterplan and infrastructure scale. This course will use select case study masterplan projects in New York City and around the world to explore the issues of the intersection between building and masterplan design in order to achieve truly sustainable development.
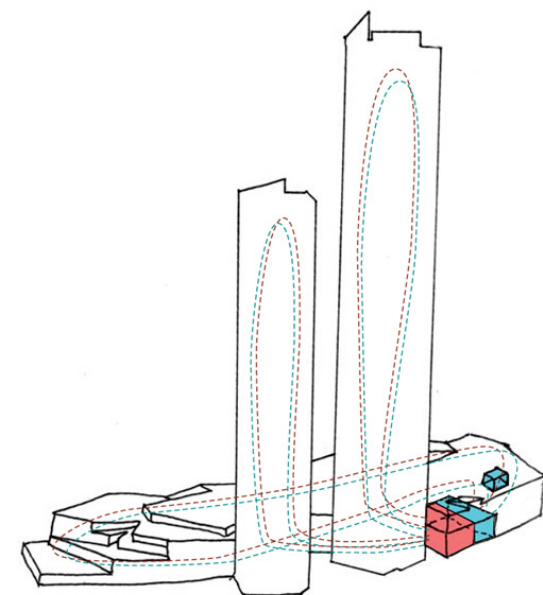
COLLEGE *of* ARCHITECTURE, ART & PLANNING

DEPARTMENT OF ARCHITECTURE

HISTORY *of* ARCHITECTURE & URBAN DEVELOPMENT

SPRING 2012

Samuel Gottscho, Albion Hotel (Polevitzky and Russell, architects) Miami Beach, 1939

ARCH 3811/AMERICAN STUDIES 3811

AMERICAN ARCHITECTURE AND BUILDING II

Professor Mary Woods, <mnw5@cornell.edu>

Spring 2012

This course surveys American architecture and building from the late 19th century to the present day. The themes of technology, money, art, and urbanism are the conceptual connective tissue of the class. Modernity (the experiences of modern life) and modernisms (the architectural languages of modern life) will be highlighted in the works of H. H. Richardson, Charles F. McKim, Frank Lloyd Wright, Richard Neutra, Louis Kahn, Eero Saarinen, Gordon Matta-Clark, Richard Meier, Frank Gehry, Diller + Scofidio Renfrow, Thom Mayne, and others. The mediation and re-presentation of buildings and spaces through other media (music, photography, painting, dance, poetry, literature, and film) are also explored Prerequisites: Arch 1801-1802 or instructor's permission
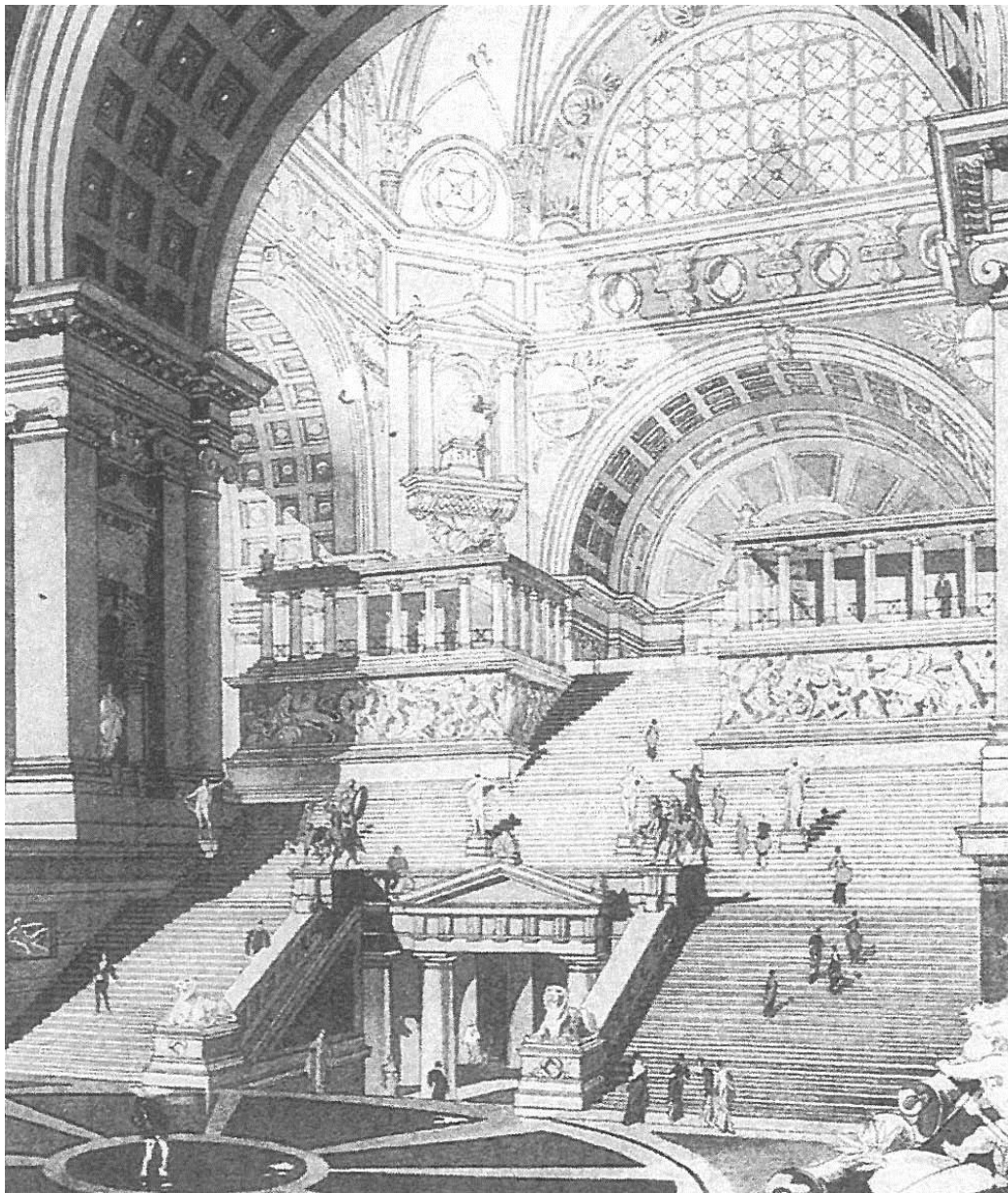
Arch 3819   Special Topics in the History of Architecture and Urbanism
Museum and City

Christian F. Otto
3 Credits   Wednesdays 10.10 – 12.05

This course examines the public art museum and its urban conditions from the late 18th to the early 21st century. Issues of building typology and urban design will contribute to our deliberations, but the central purpose of the course is to investigate how socio-cultural circumstance informs architecture and city, and how buildings in urban settings produce and present meaning. Other building types such as the railroad station did emerge during the 19th century, and could serve as the topic of the course; the museum, however, possesses specific and significant properties that especially charge it as a case study. It is in this spirit that the class considers museum and city.

Student participation in the course includes engaged involvement in class discussion, close attention to readings, a thoughtful urban analysis, a well-crafted research paper, and an informed concluding exercise.

ARCH 3819/LANAR 5250

History of American Landscape Architecture

Spring 2012

Lenny Mirin

Columbus Circle, New York.   coll. Peter van der Krogt - http://columbus.vanderkrogt.net

© Irving Underhill, N.Y.

This course examines the development of landscape architecture as a distinctive expression of the American experience from the time of Thomas Jefferson to the present. The course traces the influences of the physical landscape, the cultural attitudes and assumptions of democracy, technology and Capitalism, and the immigrant baggage of memory on 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
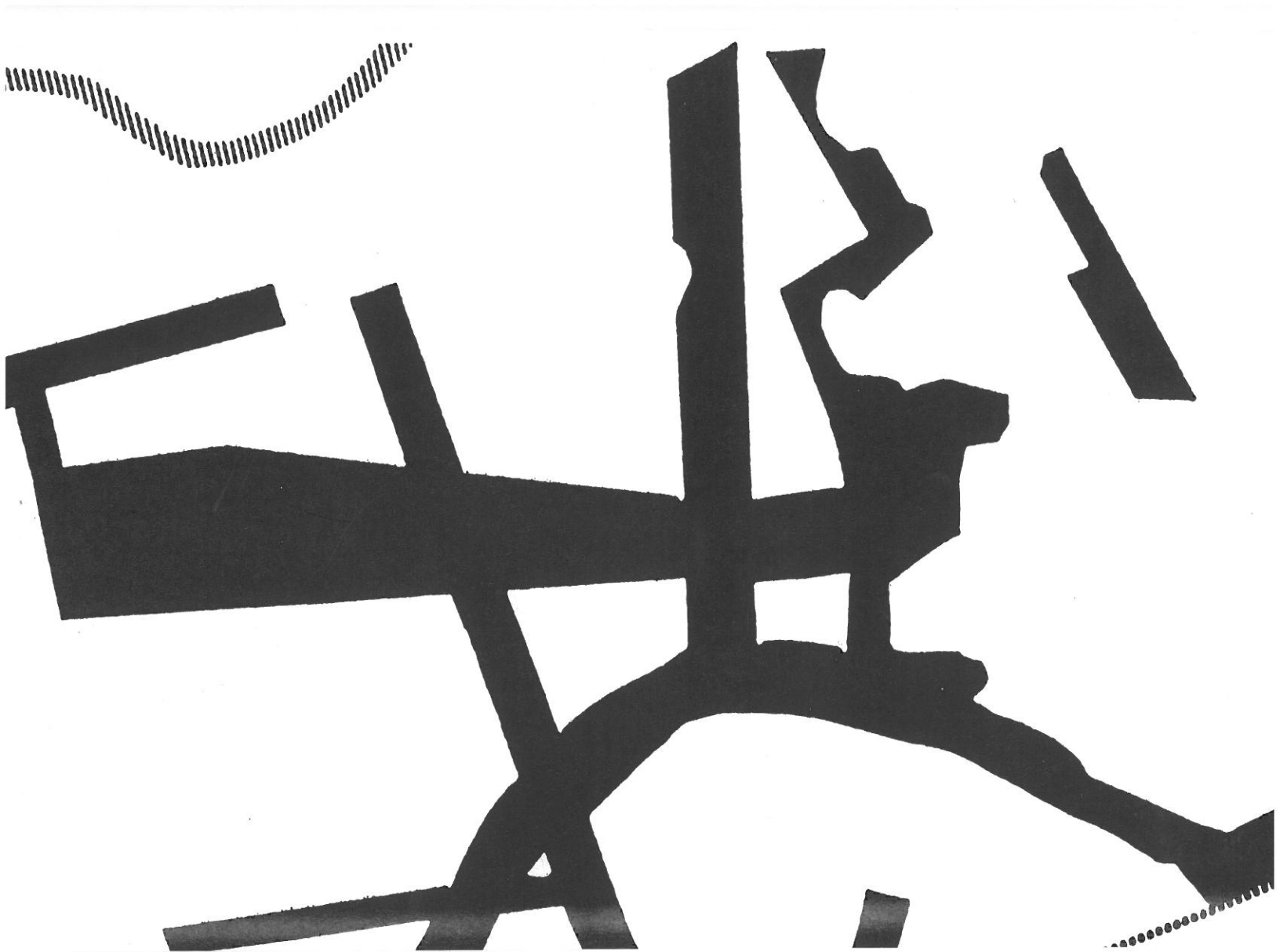
Arch 6803   Seminar in the History of Theory
City Scripts

Christian F. Otto
4 Credits   Fridays 10.10-12.05

Theories that consider the modern city take the forms of broadsides, pamphlets, book-length discourses, graphic series, and proposals created in response to competitions and commissions. In nearly every case, these propositions exist only in theoretical form, or as partial fragments of a collaged built environment.

A semester of reading and discussion will consider theoretical tracts from the early 20th century to the present, including the City Beautiful Movement; modernist manifestoes; proposals of Team X, the Situationists and Archigram; texts by Robert Venturi, Aldo Rossi and Colin Rowe; New Urbanism and contemporary theorists including Rem Koolhaas and Adriaan Geuze. Each week will assess a set of related statements and the circumstances of their production.
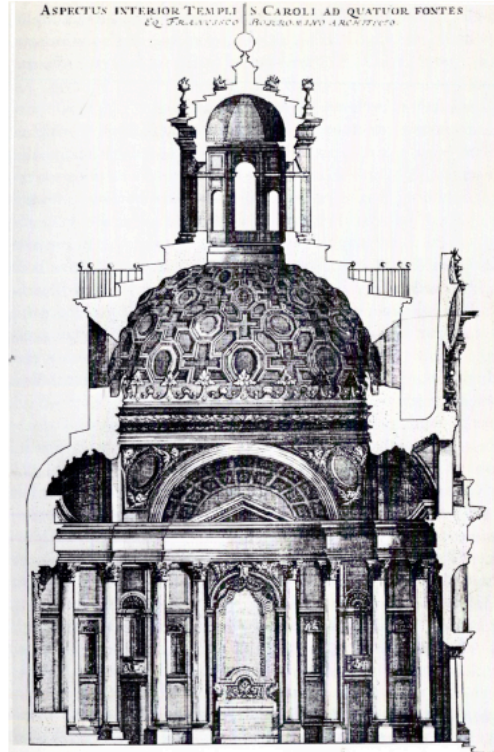
SPECIAL TOPICS IN THE HISTORY OF ARCHITECTURE: URBAN DESIGN,
ARCHITECTURE AND ART IN RENAISSANCE AND BAROQUE ROME
(ARCH 3819-120)

PROFESSOR JEFFREY BLANCHARD
CORNELL IN ROME
SPRING 2012

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 (Wednesday 9-1) 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.

ASPECTUS INTERIOR TEMPLI S CAROLI AD QUATUOR FONTES
EX FRANCISCO BORROMINO ARCHITECTO

ARCH 3820

ROME

Special Topics in Architecture and Urbanism:

Topography and Urban History of Ancient Rome

Jan Gadeyne

Media Space:
Architecture, Art and Film in the 20th century Metropolis.

This course traces the historical changes and tendencies in art, architecture and media in the context of New York City, from the economic rise of the Metropolis during the age of industrialization, to its "dissolution" as a physical entity brought by postmodernism. The seminar will examine the relation of creative forces and industries to the historical processes of modernization, urbanization, technological advancements, and finally, to the rise of the corporate structures and mass media, which defined the city as an object of theoretical speculations, aesthetic inspiration and produced utopian visions of its future.

By the end of the 19th century the growing, industrial New York City began to establish itself as the site of both economic power and artistic creativity, producing a new kind of subjectivity both in art and in built environment. Stressing on the relationship between the physical city and its artistic representations, we will explore the major shifts in its creative energy, from the realist paintings of built environment, to the actual intersection of art and architecture, manifested in installation ("spatial") art, film, and the idea of the screen as an architectural component.

This course will introduce students to the key concepts in urbanism and art theory in the 20th century, ranging from politics to social changes, technology to representation, as major factors and issues that have been influencing in the past and still continue to shape a contemporary Metropolis. Focusing on representation of the city in different media and multi-disciplinary approach to urban and art theories, the class will be structured around several field trips and artist studio visits, guest lectures and film screenings, individual student presentations, and discussions of the assigned readings.