COLLEGE *of* ARCHITECTURE, ART & PLANNING

DEPARTMENT OF ARCHITECTURE

FALL 2015
ELECTIVE COURSES

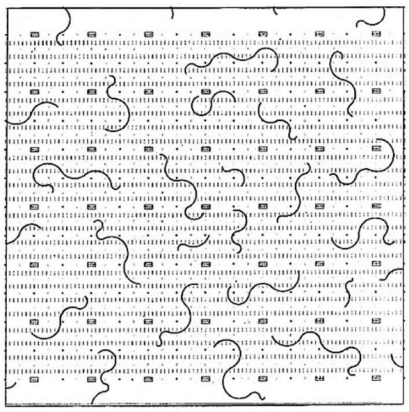
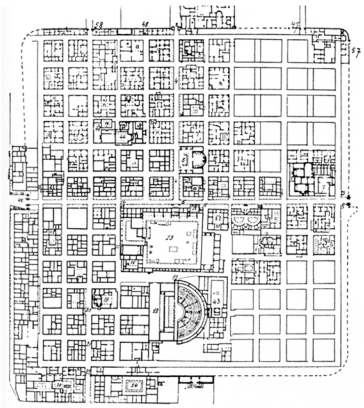
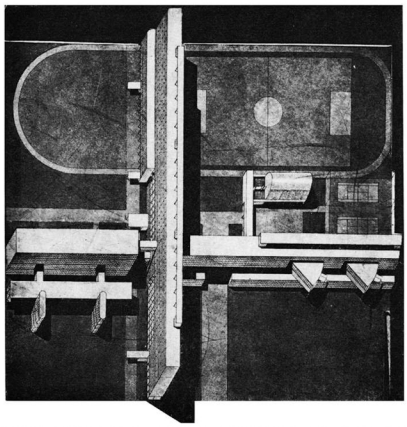
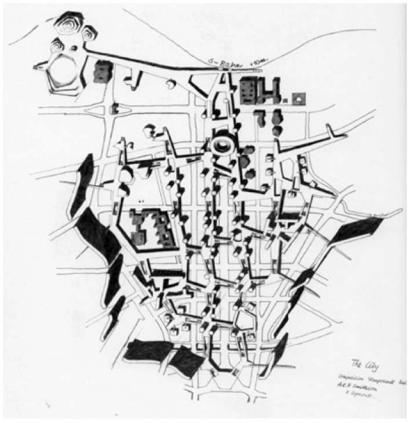
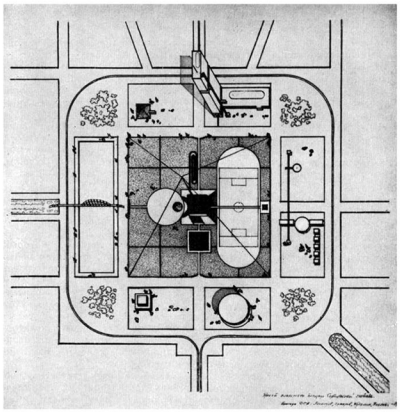
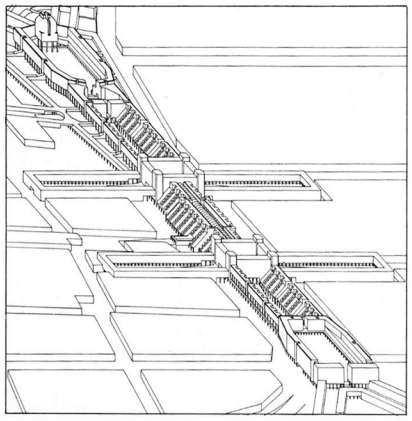
Cornell University

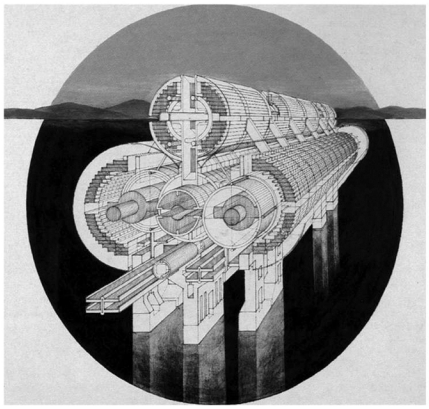
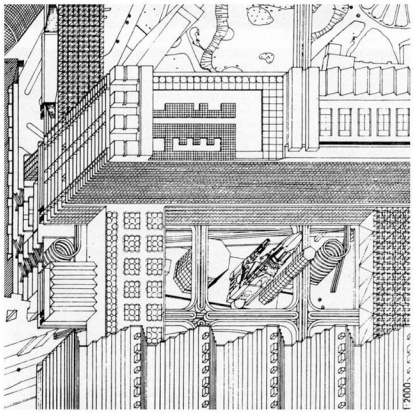
COLLEGE *of* ARCHITECTURE, ART & PLANNING

DEPARTMENT OF ARCHITECTURE

ARCHITECTURAL THEORY ELECTIVES

FALL 2015

ARCH 3308/6308: Special Topics in the Theory of Architecture - Tuesday 12:20-2:15pm - 205 Rand Hall

Fall 2015. 3 Credits. Prequisite: ARCH 2301-2302, 5301-5302, or permission of instructor - Prof. Arthur Ovaska

BIGGER than BUILDINGS

"Bigger than Buildings" deals visually and conceptually with architectural, landscape, and urban form in a greater context.

The city can understood as an ongoing project whose reformulation can be grounded in historical consciousness while being aware of the complexities of the modern metropolis. This course investigates the concept that the architectural project should no longer emerge simply as a self-referential, autonomous building in the city, but as a fragment of the city conceived in the manner of a building.

In this course we will look at forms of the city and landscape, and consider relationships and repercussions for building form. The course will not be seen from a historical or planning point of view, but from an architectural / formal / typological / morphological point of view.

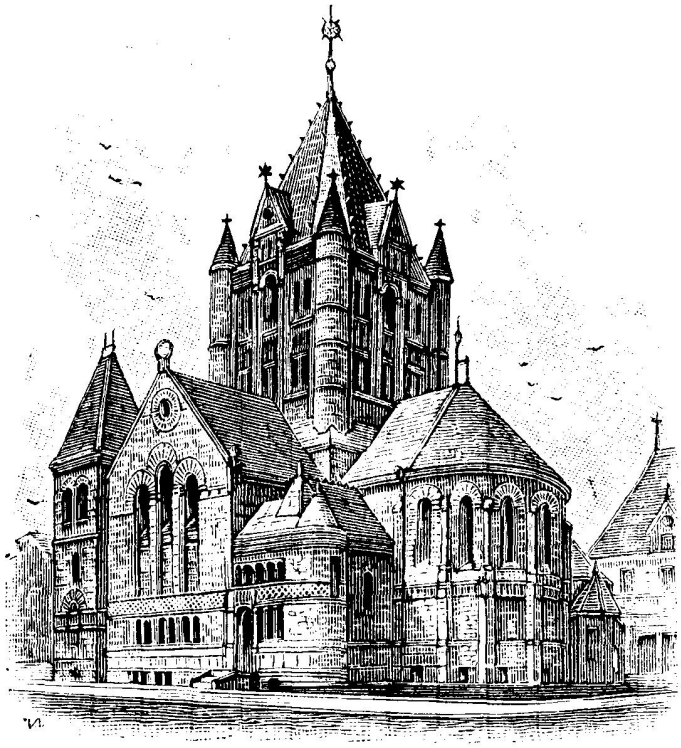
“The superimposition of ideas, concepts, decisions, casualties, and reality across the arc of seven centuries have given the city its present form,” one reads in the proposal. “The current plan is a book of events in which the traces of history have remained clearly visible. It is not a unitary image but a living collage, a union of fragments. The contemporary vicinity of contrasting elements is from an historic point of view the expression of the dialectic process in which the city has always found itself and still does.” - from “The City in the City: Berlin - A Green Archipelago”

Cornell University / Department of Architecture

ARCH 3308/6308: Special Topics in Architectural Theory
Design in Real Estate Development

Professor Henry Richardson

Tuesday 10:10-12:05pm
261B Sibley Hall



H. H. RICHARDSON
THE WORKS

ARCH 3308/6308
Special Topics in the Theory of Architecture
Thursdays 2:30-4:25
261B Sibley
3 credits
Mark Morris

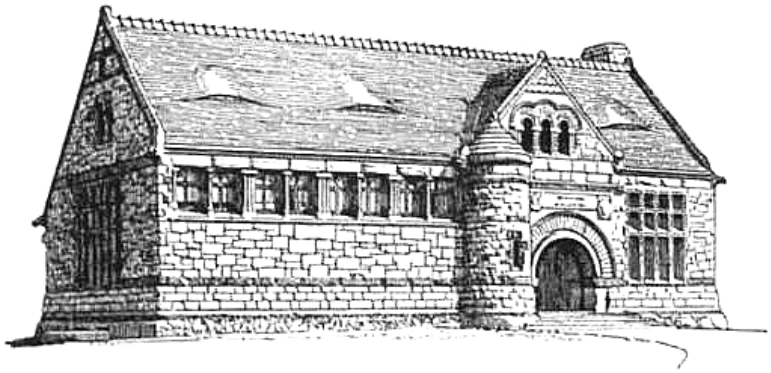
Henry Hobson Richardson (1838-1886) was one of the foremost 19th century architects and had a profound impact on the cityscapes of Buffalo, Albany, Boston, Pittsburgh and Chicago as well as several university campuses. James O'Gordon ranks Richardson, Louis Sullivan and Frank Lloyd Wright as "the trinity of American architecture;" Richardson influencing the other two. Born and raised in Louisiana, Richardson went first to Tulane, then Harvard and was only the second American to study at the École des Beaux Arts. Despite his classical training, he favored the Medieval and the work of Ruskin, Morris and Pugin. Over the course of a bright but brief career he developed his own distinctive approach to the massing, façade composition and detailing of buildings, celebrated as "Richardsonian Romanesque."



H. H. Richardson

He was just 30 when he designed his largest commission, the sprawling New York State Asylum in Buffalo; currently an adaptive reuse project. At 34 he completed his most famous work, Trinity Church in Boston's Copley Square. Richardson's Thomas Crane Library, in Quincy, Massachusetts, has been widely imitated; its distinctive eyelid windows referenced in our own Milstein dome. His office took on numerous house commissions and designed a series of commuter train stations; many still in use. One of Richardson's last projects, the spare and assured Marshall Field Wholesale Store in Chicago, was a crowning architectural and urban achievement. He died at 47.

The course will examine the life and works of H. H. Richardson, reviewing several biographies and monographs. We will put his design output in context, looking at concurrent developments in the field and Richardson's relationship to other architects, landscape architects and engineers. Students will be encouraged to extend seminar themes of stylistic hybridization, decorative versus structural representation, and formal experimentation in their own design work. This is gutsy, chunky, smart stuff!



Fall 2015

Modern Landscape Architecture

ARCH 3308/ARCH 6308: Sp. Tp. in Theory
Associate Professor Leonard Mirin
Friday 10:10-12:05/157 Sibley Hall



Oyster Tecture
New York Harbor

This course will examine the work of an innovative group of internationally prominent landscape architects and others who have practiced from the end of the 19th century to the present. Projects and designers are chosen to represent a worldwide and multicultural perspective. Scale ranges vary from utopian urbanism to modest gardens. The relationship between dynamic social, environmental 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 once a week format is lecture and discussion. Students are expected to choose a subject of interest from among a broad range of suggested topics, or, in consultation with me, another in a relevant area of interest associated with modern landscape architecture. Their findings will be presented to the class during the second part of the semester. The research for the project should include a select bibliography of reading pertinent to the subject. This will be distributed to the class the week prior to presentation.

There will be one exam at the end of the semester.

THE PROGENY OF PROGRAM

Cornell University Department of Architecture
Arch 3308/6308: Sp. Tp. in Theory
Instructor: David Eugin Moon, d.moon@cornell.edu
Course Time: Wednesday 10:10am - 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.

Cornell University | Department of Architecture

Operative Theory:

Resetting the ideal conditions

Jr-Gang Chi, Visiting Assistant Professor
Shingo Masuda, Baird Visiting Critic

Fall 2015 | ARCH 3308/6308: Special Topics in Theory | Tuesdays, 2:30 -4:25 pm | Room 202 Rand Hall

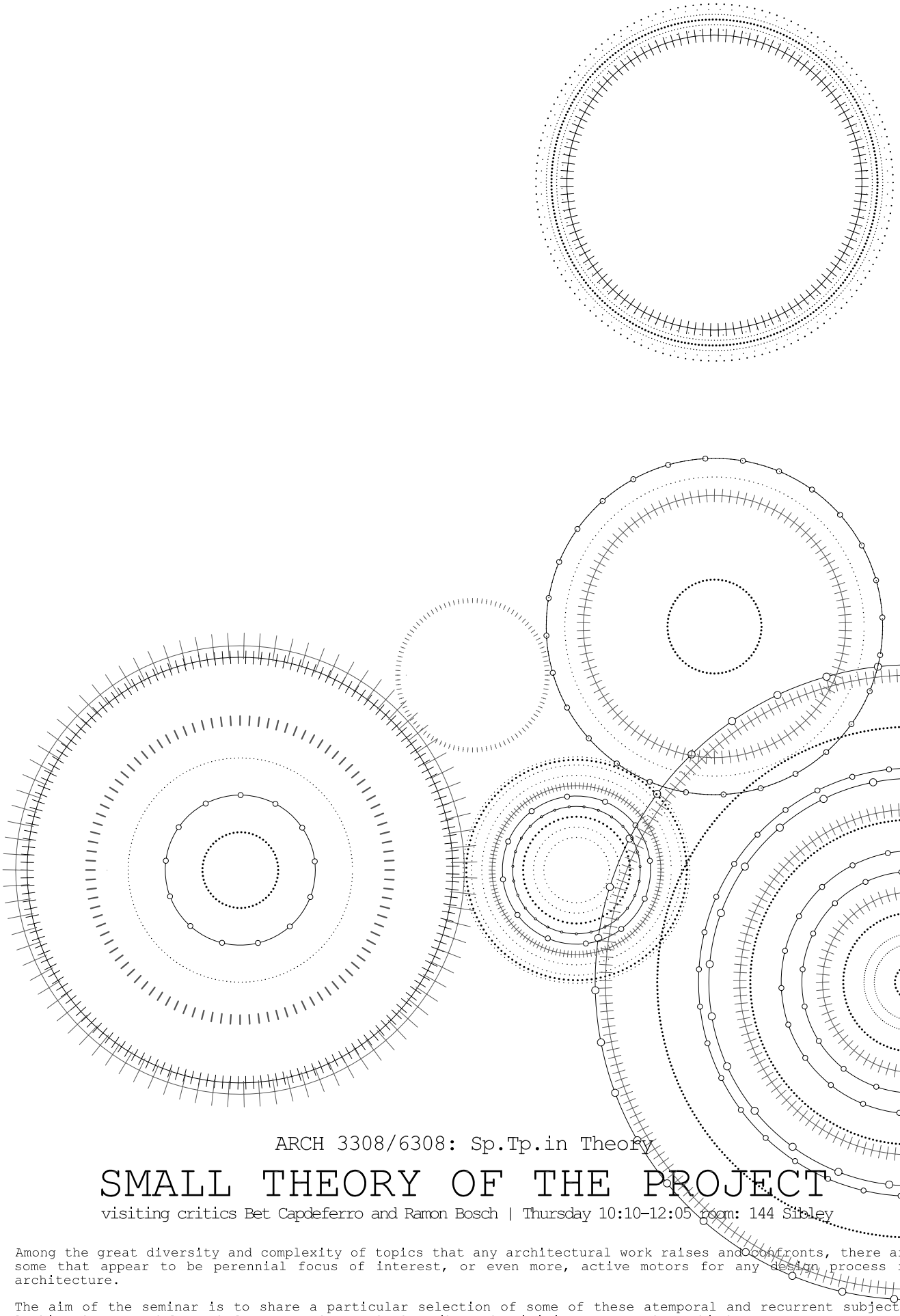


What interested him (Tafuri) was not any revolutionary role for a new or radical architecture, but "the precise identification of those tasks which capitalist development [had] taken away from architecture." Anthony Vidler

This seminar, "Operative Theory," re-examines the integration of theory and design. It asks if it is mandatory for an architect to practice with theoretical thinking, and how theory can advance design rather than merely being used for justifying form-making.

"Operative Theory" is inspired by Tafuri's critique on "Operative Criticism," wherein architectural history is selected and designed "in order to project it towards the future." Although Tafuri considers this practice a manipulation of history, we envision "Operative Theory" as a multivariate history — or rather, a productive form to decipher history. We substitute the term *histories* with *theories* in Tafuri's argument.

"Operative Theory" represents design-based thinking. Through resetting the ideal conditions, "Operative Theory" becomes an interface, where architectural "theories" are selected and remixed to project the future of design. In particular, we will focus our discussion on the works of the following theorists and architects: Tafuri, Banham, Agrest, Venturi, Latour, Heidegger, Rowe, Ungers, Koolhaas, Aureli, Tschumi, Isozaki, and Shinohara. This selection is based on two main criteria: first, the selected theory must have a dialectic relation to another major theory, and second, the selected theory must be representable in a built form. In addition to required readings and a design analysis, the students will be encouraged to conduct interviews with a theorist from the list or one of their successors.



ARCH 3308/6308: Sp.Tp.in Theory

SMALL THEORY OF THE PROJECT

visiting critics Bet Capdeferro and Ramon Bosch | Thursday 10:10-12:05 room: 144 Sibley

Among the great diversity and complexity of topics that any architectural work raises and confronts, there are some that appear to be perennial focus of interest, or even more, active motors for any design process in architecture.

The aim of the seminar is to share a particular selection of some of these atemporal and recurrent subjects, looking for a useful vocabulary to understand, describe and criticize spaces of any kind.

MICROCLIMATES/MICROCOSMS, GEOGRAPHIES, DIS-OCCUPATIONS, TOPONYMIES, SKELETONS, BODIES and STORIES are the arguments that will structure our subjective reading of architecture.

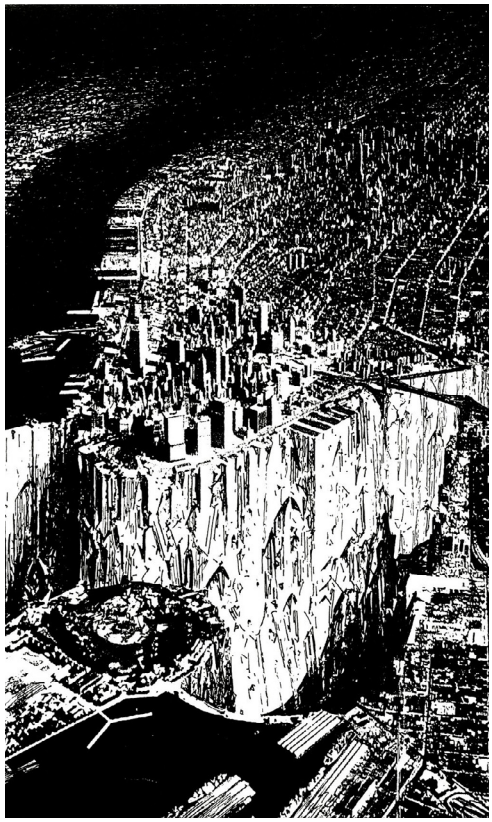
The course will open a field of action for research and will encourage a journey from generic to specific through a deep study of several chosen examples of contemporary architecture.

ARCH 3308 : SPECIAL TOPICS IN THEORY OF ARCHITECTURE

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

Cornell University AAP NYC - Fall Semester 2015 **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 processes 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 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 by future generations (such as the Museum of Modern Art (MoMA), the Guggenheim Museum, and then 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 discursive 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.

ARCH 3308-132_Special Topics in Architectural Theory
Instructor: José Aragüez

Thursday 10AM - 1PM
jaraguez@princeton.edu

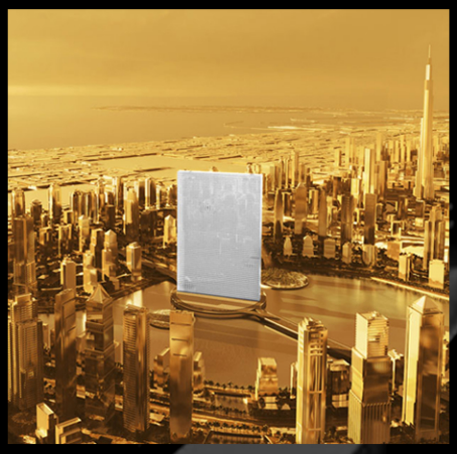
The Building

This seminar posits *the building as a form of knowledge*, i.e. it suggests that discussions in architecture taking the building as their primary concern can today extend the bounds of possibility for the production of discursive knowledge in a substantial fashion. To rehearse this position, the course looks at a number of buildings, built or designed within the last 30 years. Architects of those include SANAA, OMA, Office KGDvS, P. Eisenman, S. Fujimoto, P. von Ellrichshausen, Mansilla+Tuñón and Toyo Ito, among others.



In examining these case studies the goal shall be twofold: (1) to discuss what it means for a building to embody a *historically significant contribution* in terms of a particular design aspect or a concept relevant to the reading of buildings in general; (2) to venture specific ways in which a building can itself generate theoretical ideas whose influence is to extend *beyond architecture into other domains* in the humanities and the social sciences.

Seminar sessions will be intersected with field trips in NYC to visit buildings which are particularly pertinent to the purposes of the class. A form of experimental writing will be exercised as a way to produce the final paper.



This course is part of an ongoing project launched in 2014 through two international symposia, held at the Architectural Association in London and Columbia GSAPP in New York. Currently *The Building* is also a book in the works, to be published by Lars Müller in Spring 2016. Students enrolled in this seminar will have the opportunity to be involved in the project's further installments.

COLLEGE *of* ARCHITECTURE, ART & PLANNING

DEPARTMENT OF ARCHITECTURE

VISUAL REPRESENTATION ELECTIVES

FALL 2015

Cornell University / Department of Architecture

ARCH 3702: Visual Imaging in the Electronic Age

Professor Don Greenberg

Tuesday/Thursday 11:15-12:05pm
Milstein Hall Auditorium

Drawing City Manifestos

Applying Generative Strategies

Fall 2015 ARCH 4509/6509: Sp. Tp. in Visual Representation
Tuesday 2:30pm-4:25pm 144 Sibley Hall
Instructor: Leslie Lok
wll36@cornell.edu



City Block, Veronica Lalli

Cities have continuously been an obsessive subject of architectural investigation and have generated an extensive collection of manifestos. With architecture and urbanism as modes of inquiry, city manifestos reflect architectural visions in relation to a broad spectrum of shifting sociocultural contexts and technological progresses. Within the manifesto, these manifolds of agendas often operate in a binary format of text and visual counterpart. Both radical visions and nuances of architectural urbanism are expressed through deliberate and biased visual representation.

The seminar will use city manifestos as precedents for analysis and design provocations to elicit alternate resonances between urban behavior and imagery. The course will focus on representation, digital drawing of cities, and abstraction of cities in relation to the manifestos. Digital tools will provide additional means to experiment with drawing methodologies. The possibility for efficiency and automation of scripting and parametric tools will be applied in the generative drawing process.

Students will “invent cities” and critically position their work in relation to precedent manifestos. In the process, students will develop a critical understanding of precedents by generating derivative manifestos, as well as establish individual visual leanings by coupling digital and analog methods. The focus of the experiment is to develop an in-depth understanding of city manifestos by developing corresponding strategic visual representations.

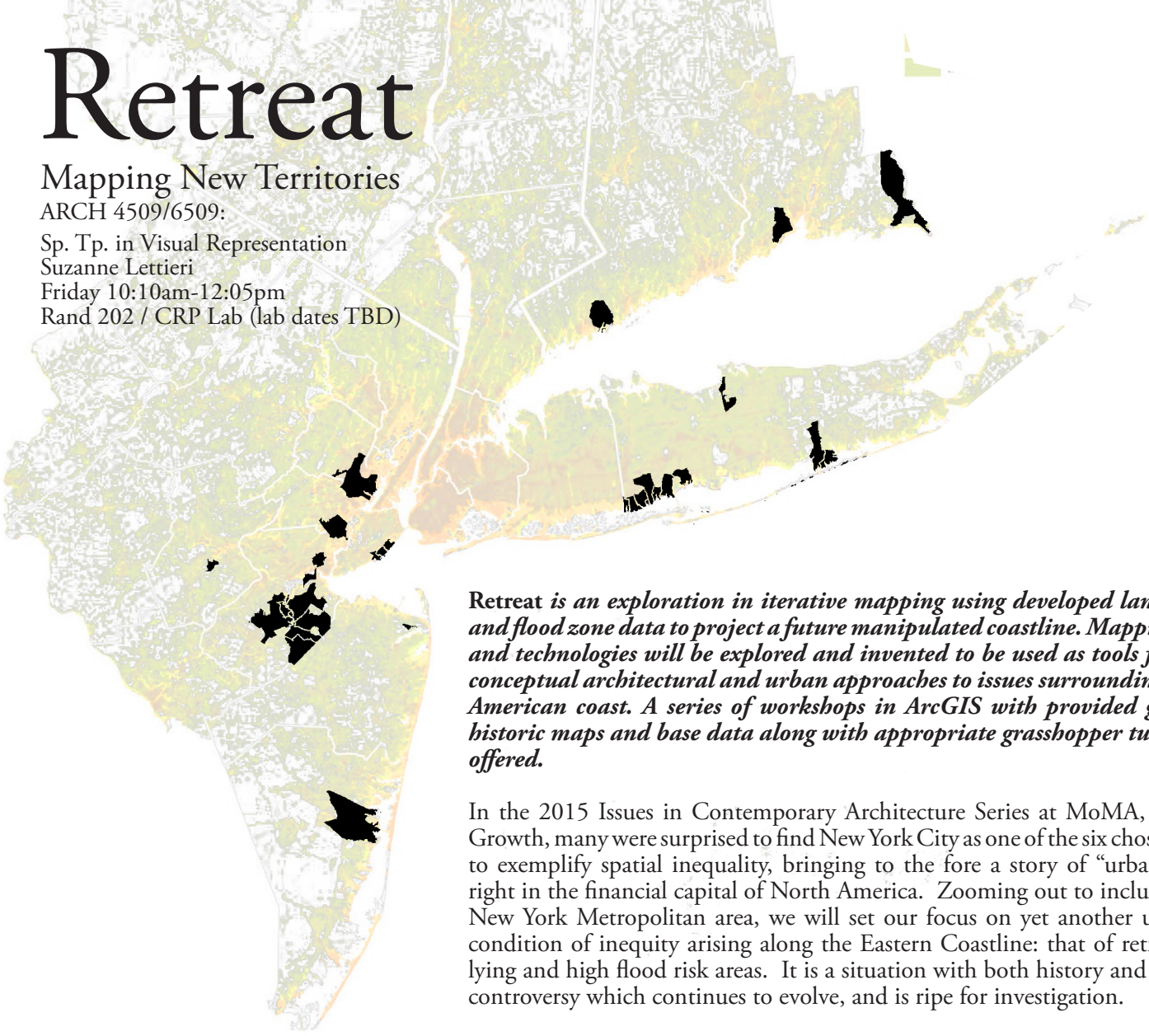
Precedents: Delirious New York (Rem Koohaas), Morphologie City Metaphors (O.M. Ungers), Citizens of No Place: An Architectural Graphic Novel (Jimenez Lai), Collage City (Colin Rowe), The Parametric City (Patrick Schumacher), Metropolisarchitecture (Ludwig Hilberseimer), The Architecture of the City (Aldo Rossi), I want to be Metropolitan (PRAUD), Made in Tokyo (Atelier Bow-Wow), Learning from Las Vegas (Denise Scott Brown, Steven Izenour, Robert Venturi),etc.

Retreat

Mapping New Territories

ARCH 4509/6509:

Sp. Tp. in Visual Representation
Suzanne Lettieri
Friday 10:10am-12:05pm
Rand 202 / CRP Lab (lab dates TBD)



Retreat ***is an exploration in iterative mapping using developed land, open space and flood zone data to project a future manipulated coastline. Mapping techniques and technologies will be explored and invented to be used as tools for developing conceptual architectural and urban approaches to issues surrounding the evolving American coast. A series of workshops in ArcGIS with provided geo-referenced historic maps and base data along with appropriate grasshopper tutorials will be offered.***

In the 2015 Issues in Contemporary Architecture Series at MoMA, titled Uneven Growth, many were surprised to find New York City as one of the six chosen case studies to exemplify spatial inequality, bringing to the fore a story of "urban unevenness" right in the financial capital of North America. Zooming out to include the broader New York Metropolitan area, we will set our focus on yet another undocumented condition of inequity arising along the Eastern Coastline: that of retreat from low-lying and high flood risk areas. It is a situation with both history and contemporary controversy which continues to evolve, and is ripe for investigation.

Managed retreats provide government buyouts in flood zones in order to relocate residents inland, demolish existing structures, and ultimately convert socially vulnerable neighborhoods into natural buffer zones for adjacent remaining neighborhoods. On the outskirts of American cities, "managed retreats" from coastal living are controversial, yet offer conceivable alternatives to rebuilding in flood risk zones. The voluntary nature of managed retreats promotes a shift from the typical individualistic attitude of American development toward a strategy that relies on joint agreement, offering new ways to envision interdependent relationships between the planned and unplanned, the economically challenged and economically viable, and a collective mindset that finds value in relating architecture and landscape.

In response to the last decade of floods, it is a pivotal time to produce visual representations that distill facts but also propose visionary possibilities of "retreat," an option that is complex, often unpopular, yet one that can radically alter the makeup of the American coast. Retreat will begin a dialogue and mapping exchange with the Regional Planning Association (NY, NJ, CT), who have dedicated long-range strategic planning to the topic of risk as it relates to rebuilding, resisting, retaining, restoring and the odd man out: retreating.

The course situates mapping as a strategy for urban and architectural conceptual development. Through the exploration (and invention) of multiple mapping techniques, students will redraw the inhabited coastline as it is manipulated by not only the visible water marks left behind, but invisible forces as well, paying particular attention to the reliance of future razed areas on three factors: environmental conditions, contribution to economic growth, and the psychological desire to stay.

Map Above: New York Metropolitan Area, Urban Development and Flood Risk. Municipalities including Federal Buyout Programs highlighted (Blue Acres, USDA, NY Rising Buyout). Data source: Regional Planning Association.
Map Below: SITU Studio, New York, Uneven Growth, illegal conversions.



Cornell University / Department of Architecture
AAPNYC

ARCH 4509: Special Topics in Visual Representation: Time Frames

Matthew Bannister
Leah White
Christine Hamilton

AAPNYC

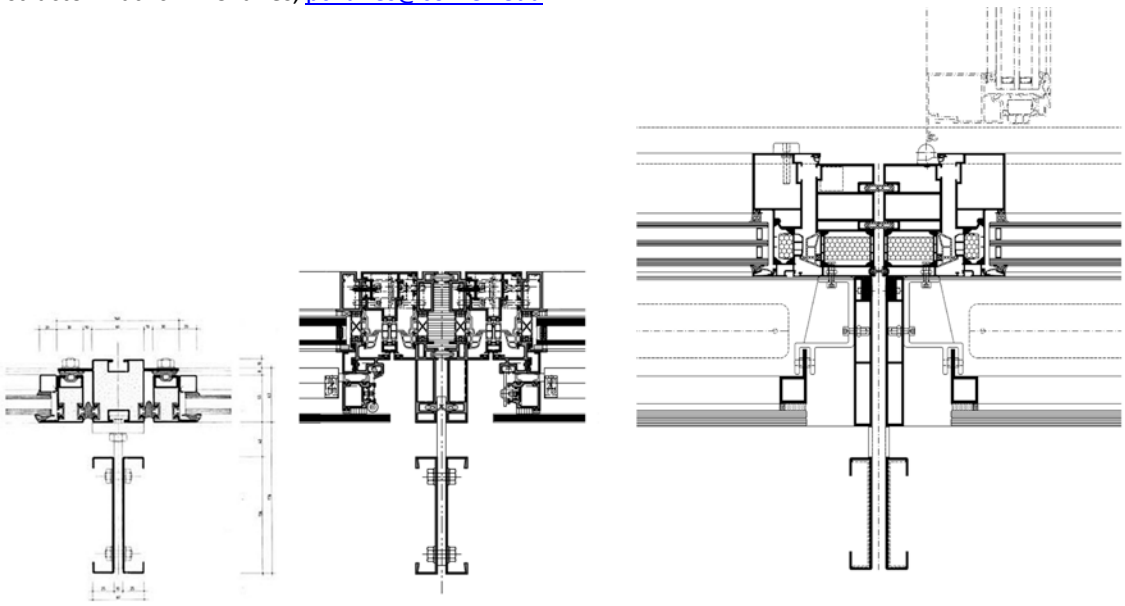
COLLEGE *of* ARCHITECTURE, ART & PLANNING

DEPARTMENT OF ARCHITECTURE

BUILDING TECHNOLOGY ELECTIVES

FALL 2015

ARCH 4605/6605: Special Topics in Construction: **CURTAIN WALLS 2.0**
Cornell University, AAP Department of Architecture, fall 2015
Day/time/location: Thursday, 12:20-2:15pm, 202 Rand hall
Instructor: Patrick P. Charles, pcharles@cornell.edu



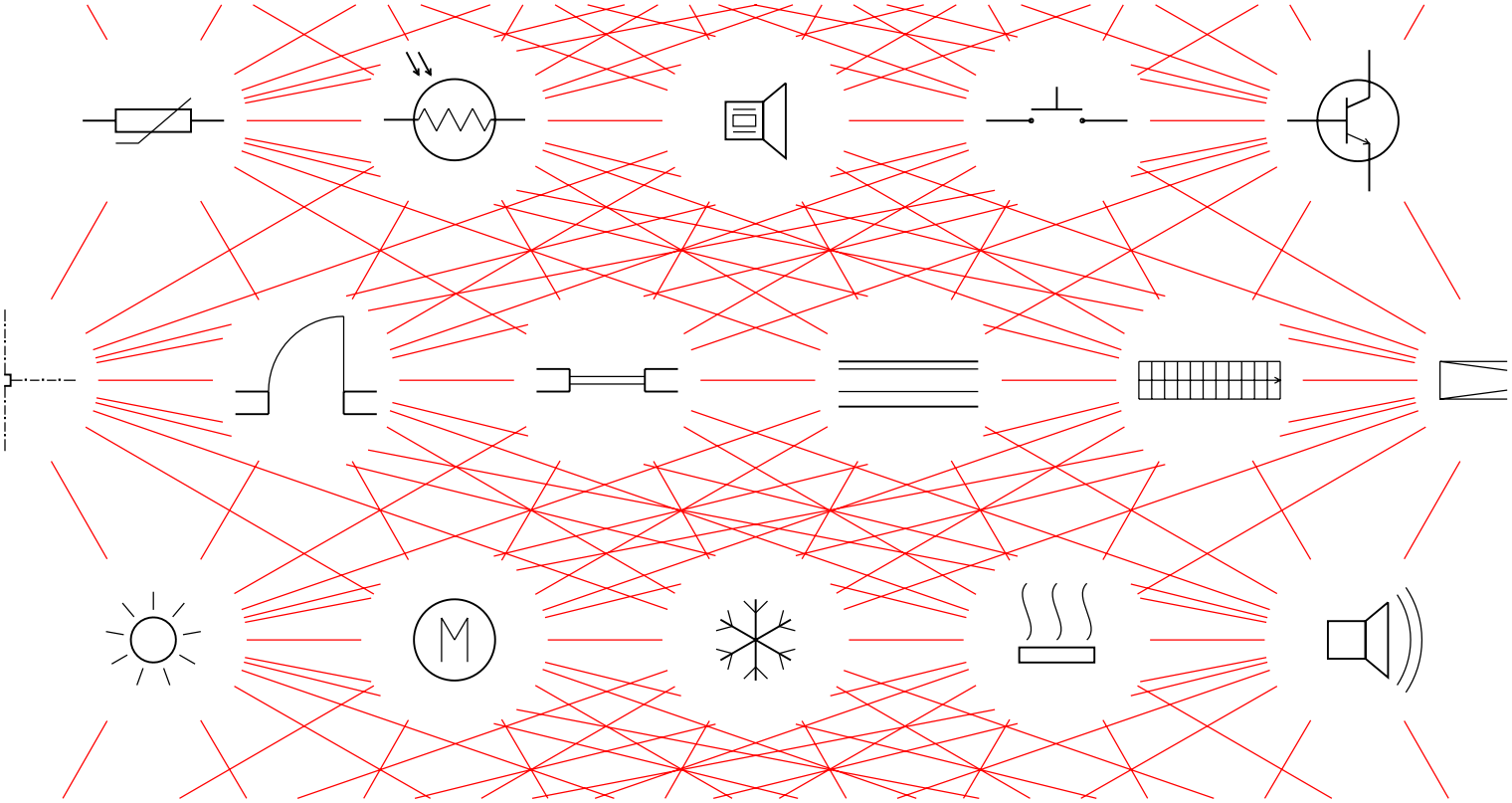
Comparison between the original 1981 curtain wall detail (left) for the Strandboden Gymansium in Biel, Switzerland by Max Schlup, Architect, and two retrofit alternatives (2009, center) and a Minergie-rated version (2013, right). The retrofit design schemes cleverly reinterpret the original fixed glass-holding frames visually by means of a reveal all around the outermost silicon-held glazing element shielding the shading device cavity.

"There is an Outside, an Inside, and that which lies in between. This space might be only a few millimeters or several meters deep. The study of this space can be detailed in a few sentences, to develop in a book, or as a full-time endeavor. "
Robert-Jan van SANTEN

For a century, the aesthetic possibilities of curtain walls, their lightness and their method of production have captured architects' imagination. Curtain walls are truly iconic of post-World War II architecture. Contemporary curtain walls explore new visual possibilities as well as place a range of performance metrics (energy, light, sound, and sustainability) as foreground design concerns.

The course examines the design, construction and performance implications of the curtain wall method of enclosing buildings, and will pay special attention to the integration of natural ventilation as a design driver. The course will also address the growing number of instances in which building retrofits are required to give a second life to existing buildings, a design challenge ever increasingly faced by architects in developed countries. Fascinating examples abound in this "new new" area, from "in-flight" façade refurbishments to cases of skillful preservation of facades' aesthetic qualities in the face of different construction technologies and enhanced code requirements.

This course prepares students to be informed designers and valuable participants in the multidisciplinary endeavor that is the design development of a curtain walls. Learning in this course is supported primarily by lecture content, student precedents' studies, and student individual design development of one of his/her past (or possibly concurrent) projects.



In & Out

ARCH 4605/6605: Sp. Tp. in Construction
Thursday 12:20 - 2:15pm
205 Rand Hall
Peter Stec, Visiting Critic

Architecture divides. One of its fundamental aspects is spatial exclusion, separating the interior from the outside, its form and organization from external forces and politics etc. But in/out is a fundamental division paramount in all the new data driven processes as well: in as information, into the black box for process, out as knowledge, value, action. In through sensors, out adapted and responsive, processed by codes, actuated as behavior. While "our" in/out is a state (is it in or not?), "theirs" is a process (entering or leaving data).

The seminar will look at the in/out interfaces in space (architecture) and time (the code-controlled process) and merge them in spatial elements with embedded intelligence, described with clear and specific patterns: in/box/out. It will organize the spectrum of relevant inputs (temperature, light, sound, movement etc.) in relation to specific elements (window, wall, floor, ceiling etc.) and document or imagine their response.

The research will investigate architecture's potential to become the platform of innovation in an interconnected era. But unlike the current focus in the "Internet of things" on individual devices talking to each other, we will look at arrays of elements, repeating modules, multiplicities of similar components capable of creating gradients of difference from homogeneous surfaces. Space rather than things, its structural elements rather than gadgets, should provide the focus of the surveys and subsequent small design proposals extracted from micro-hackatons.

The seminar will consist of creative discussions based on readings, lectures and research presented in class; a research paper collecting personal interests, investigations and findings; finally, a project developing a specific topic into a prototype of an architectural element.

ARCH 4605/6605: Sp. Tp. in Construction: Methods of Digital Fabrication



Tuesday 12:20-2:15pm
202 Rand Hall
Instructor: Sasa Zivkovic - instructor permission required

The advancement of digital design and fabrication techniques opens distinct possibilities for the redefinition of architecture as a discipline which - facilitated by the Third Industrial Revolution - is characterized once more by the act of immediate hands-on building practice. This course will give students an opportunity to investigate various means of digital fabrication and confront design and assembly at full scale. It is an active participation seminar class which covers fundamental principles of computation and building construction based on machine logics and constraints.

As part of the design process, students will learn to negotiate material limitations and address architecture as an intricate mediator between diverse and sometimes contradictory systems and interests. Focusing on the interplay of structure, skin, joinery, performance, and human interaction, the course will reveal the complexities of building assemblies at full scale. The class focuses on drawing, making, testing and exploring material mock-ups. Examining the emergence of digital fabrication historically will help students to position their work within current architectural discourse. Guest speakers and outside critics will present their approaches towards postdigital practice and digital fabrication during the semester.

Students will make use of the school's extensive fabrication resources in Rand Hall to develop building components and prototypes. Fabrication- and digital design tutorials will be given during the semester. Knowledge of digital tools is not a prerequisite for this class. Students will work individually and in teams - the final project will consist of an installation prototype which examines the relationship between aggregative systems and platonic form.

Fabrication tools: CNC mill, Laser Cutter, Water Jet, 3d printers
Digital design tools: Rhino, Grasshopper, Kangaroo, Galapagos

Image by Henry Chuang & Anders Evenson from: Sheet to Form seminar at Cornell University, Spring 2015, taught by Sasa Zivkovic and Martin Fields Miller

www.sheet-to-form.org

Cornell University
AAP, Department of Architecture
Fall 2015 / ARCH 4605/6605 Special Topics in Construction
DI-DE-RE / Design for Dis- and Re-assembly
Wednesday, 10:10-12:05pm
Aleksandr Mergold

Design for Disassembly (DfD) has been a recent preoccupation of various industries (automotive, consumer products, aeronautics, to name a few). Building construction industry has been lagging behind, with only fairly recently voices concerns that constructing for dis-assembly is not only beneficial environmentally, but can also be the only way moving forward in the near future due to scarcity of virgin resources. In the field of architecture, DfD discussions evolved from the prefabrication and customization debate, both recently propelled forward by the possibilities afforded by digital design & fabrication. The core of the discussion so far focuses on re-cycling and up-cycling.

This seminar is looking to consider Design for Disassembly movement through the prism of precedent and user interaction; and search for additional implications and possibilities distinct from current DfD. Disassembly has been a part of many vernacular construction traditions, and the seminar will look there for inspiration and guidance. Furthermore, "disassembly" suggests the possibility of re-assembly of the structure by its user – and not necessarily in the form originally designed. Design does not have to be end-all action, it can be a beginning, allowing for feedback loops, flexibility, adaptability, change, experimentation and fun. Like an Erector Set, with standard components, yet almost endless possibilities, DE-DI-RE is looking for unscripted freedom of the outcome, achieved by strict discipline of its component design.

Students will be asked to research several precedents of DfD and through a series of prototypes propose their own DE-DE-RE system. The final project will involve a full-scale fragment of the proposed assembly.

DESIGN FOR DISASSEMBLY

DE
DI
RE

ASSEMBLY

COLLEGE *of* ARCHITECTURE, ART & PLANNING

DEPARTMENT OF ARCHITECTURE

HISTORY of ARCHITECTURE & URBAN DEVELOPMENT

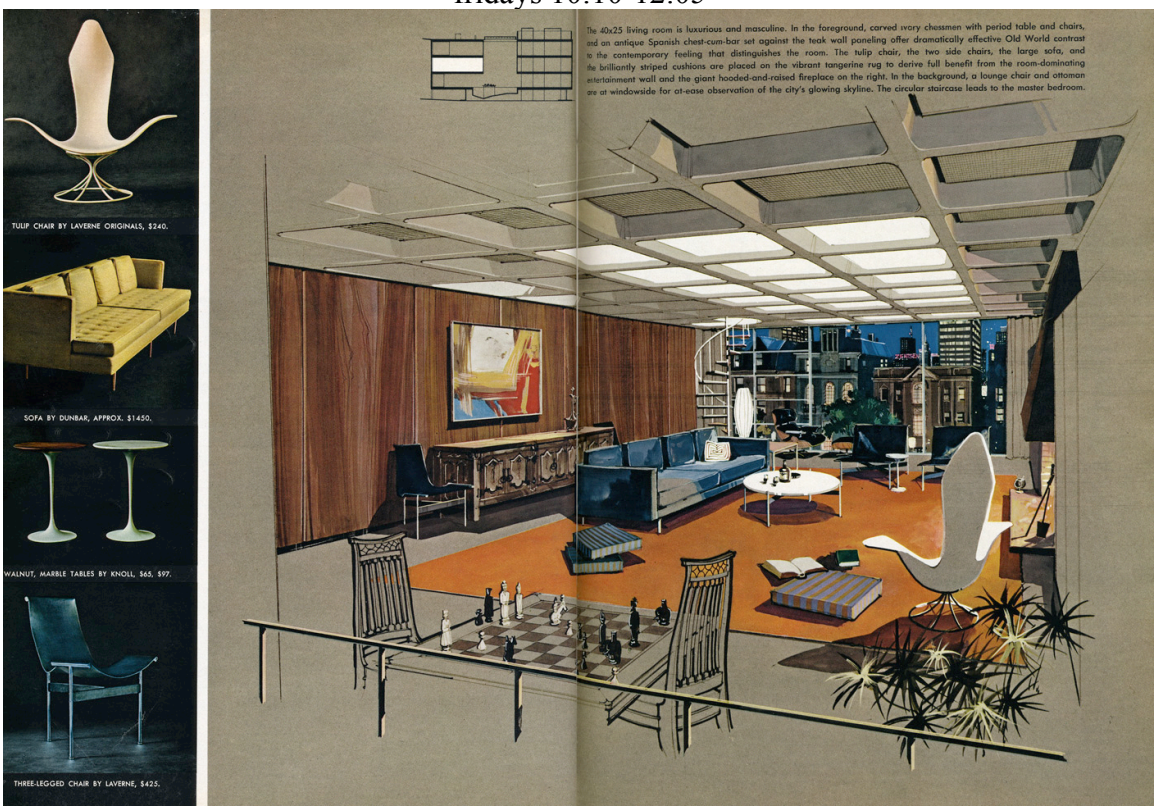
FALL 2015

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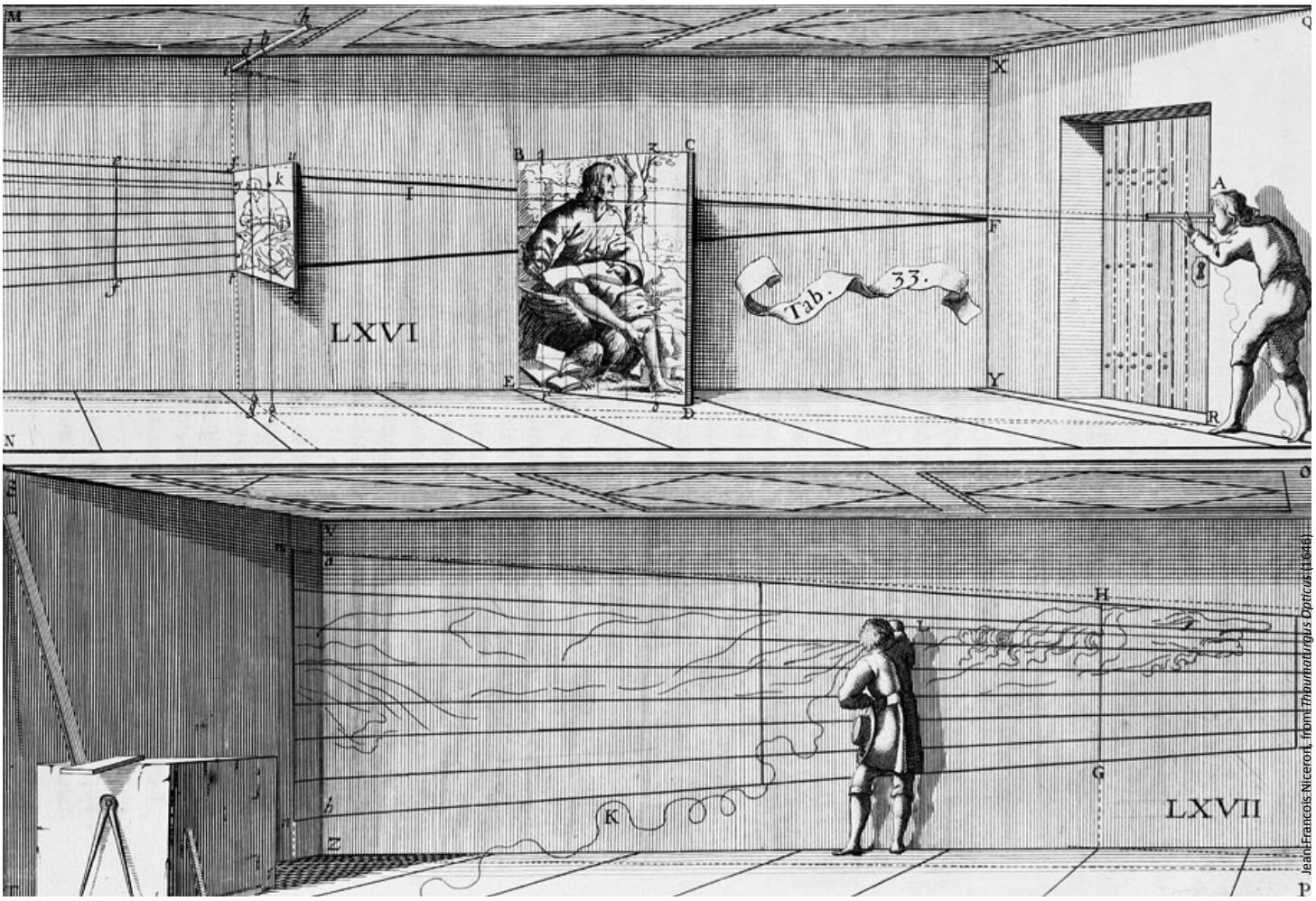
20th-century architecture as mediated by popular culture

tabloids/television/trends/tourism
film/photography/fiction/fads

professor d. medina Lasansky
211 e. sibley
arch 3819, 3 credits
fridays 10:10-12:05



The popular mediation of architecture gives meaning to form. The public is introduced to canonical architecture as well as everyday manufactured vernacular forms through a range of mass media and in the process is taught to recognize, desire and consume forms. As a result, mass media is an essential architecture material. This course will critically analyze a range of mass media from advertisements to the james bond film genre in order to create a more nuanced and complete understanding of 20th-century architecture.



Jean-François Niceron, from *Thaumaturgus Opticus* (1646)

SPECIAL TOPICS IN THE HISTORY OF ARCHITECTURE AND URBAN DEVELOPMENT

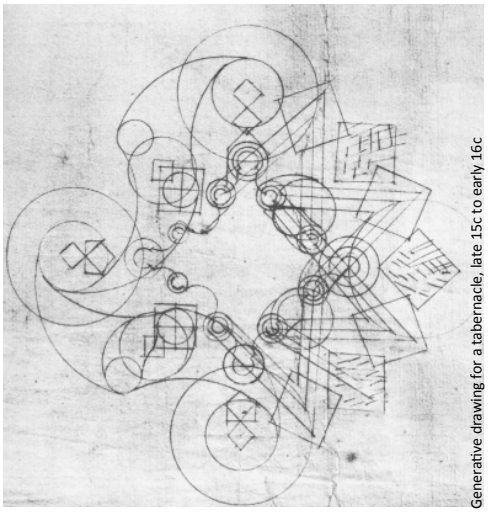
DRAWING *IDEAE*

ARCH 3819 - THURSDAY 2:30 -4:25 - 144 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

Fall 2015

History of European Landscape Architecture

ARCH 3821

Course Schedule: Tuesday-Thursdays, 11:15 am - 12:05 pm
Location: 157 Sibley Hall
Professor: Leonard Mirin



Brie, France

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

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



"Projecting from a Cell Phone in Tahrir Square, Cairo," Arab Spring 2011

FALL 2015 - ARCH 6801 PUBLIC SPACES: PHYSICAL AND VIRTUAL

ARCH HISTORY – FOUNDATIONS OF THE DISCIPLINE

WEDNESDAYS, 10:10-12:05 Noon, 261B EAST SIBLEY

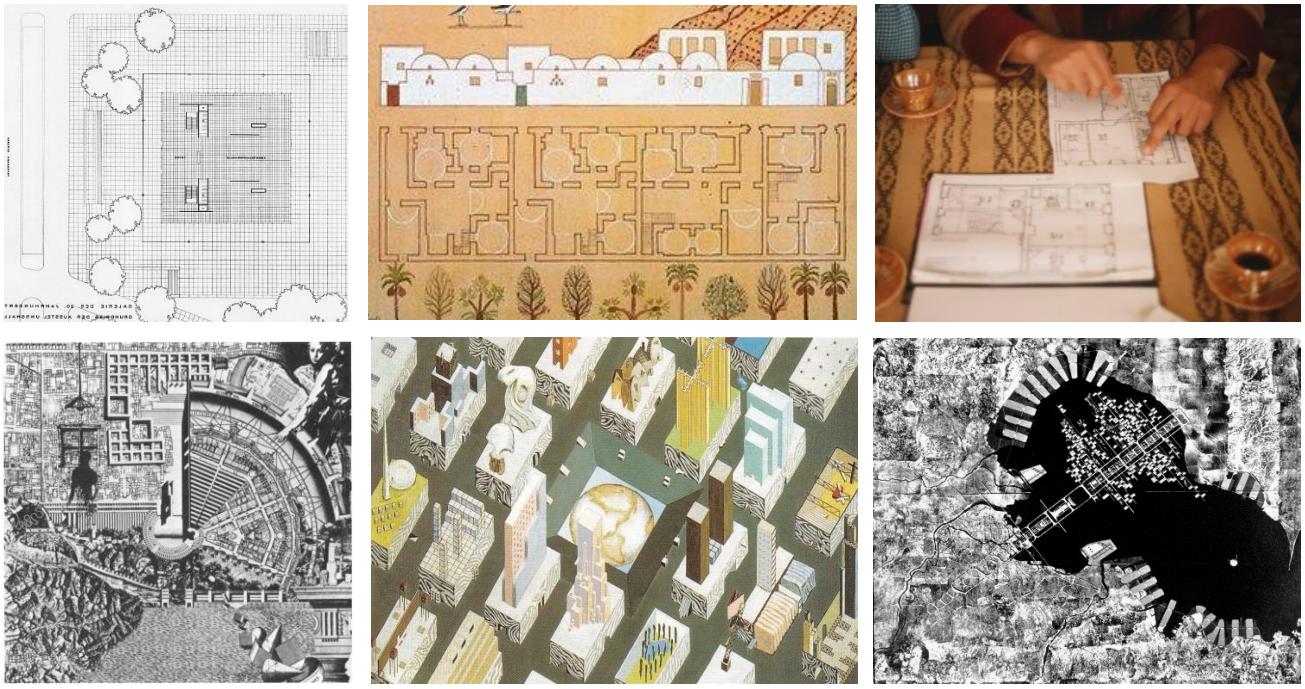
PROFESSOR MARY WOODS
virtual address: mnw5@cornell.edu;
physical addresses: 235G E. Sibley

From the streets of Ferguson, Missouri and Occupy Wall Street's Zuccotti Park to 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 conceptualization and mobilization of new and old public spaces. This seminar unpacks the theoretical and historical foundations of public spaces with readings by Habermas, Lefebvre, de Certeau,and Harvey. Ideas of digital space are explored in works of Weiser, Newman, Mahoney, and Trenz. Individual and collaborative visual and media projects are assigned as well as textual analysis and research. 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? Who has a right to public space and who is denied the right to it? How do design and social media create public space and can they sustain them? 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. The seminar makes use of guest lecturers and university archives and collections. Graduate and advanced undergraduates are welcome.

OPEN ARCHITECTURE

Assoc. Prof. Esra Akcan

ARCH 6819
Tuesday 2:30-4:25pm
142 Sibley Hall
Fall 2015



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

CORNELL IN ROME **Fall 2015**

ARCH 3820: Topography and Urban History of Ancient Rome

Dr. Jan GADEYNE, PhD



When walking around Rome, you can not but become aware of its past, of the impact that history has had upon the city: everywhere are remains of ancient buildings, medieval houses and churches, renaissance and baroque *palazzi* and more. Sometimes they are right next to each other, other times they are on top of each other or mixed together into a collage of different materials and techniques. After all this city that extends along the Tiber, across the low lands on to the surrounding hills has existed for almost 3000 years, a continuous urban *work in progress*. Centuries of construction and restoration, destruction and transformation have created one of the most intricate layered city centers of the world.

This course intends to peel off the layers one by one to reconstruct the history of Rome within the Aurelian walls from its origins to the late Middle Ages, when a cityscape was created that became the base for the later development of the city from the Renaissance until the modern age. During this almost surgical removal of the layers of the city, we will pay attention to the development, use and continuity of the urban infrastructure (the streets, bridges, aqueducts and walls), the building typology (both public and private), the building materials and techniques.

A central theme in this course will be the emphasis upon the concept of continuity through transformation of the urban fabric from antiquity until the present day. At the base of this concept is the way a historical city continuously recycles itself. It does that in its spaces, open or closed, public or private, and in the materials and methods of construction. To understand this process we will look at the well preserved remains of the ancient and medieval city and combine them with the latest results in urban archaeology in order to gain better insight in the dynamics of the city as an ever changing living organism. Therefore, the course will also dedicate some time to the most important urban interventions that occurred in Rome after it was proclaimed Capital of Italy in 1870 and the way these projects interfered with its historical urban texture.

Every week one or two different "regions" will be studied, that cover a specific moment of the urban history of Rome. Each time the urban and architectural elements of the ancient and medieval phase will be analyzed, contextualized and interpreted in the light of what has been said before. Week after week, the layers of the city will be put in place and the complex urban history of the city reconstructed.

Course objectives.

- To unravel the “layers of Rome” by using the material evidence available for the study of city’s architectural and urban history and implementing it with other sources (e.g. literary, epigraphical, etc.).
- To gain thorough and direct knowledge of the Roman and Medieval urban landscape and the way this landscape has survived until today.
- To understand how the development of Modern Rome can not be separated from that of its ancient and medieval legacy.

Learning objectives.

- To “see” the different phases of the city through its building typology, building materials and building techniques;
- To interpret the specific nature of urban development in a certain part of the city at a certain time against the background of changing political, religious, economic or social standards.
- To understand the complexity of a historical city and the problems it creates for the management of its urban landscape in a contemporary environment.

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

PROFESSOR JEFFREY BLANCHARD
CORNELL IN ROME
FALL 2015

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

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

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

