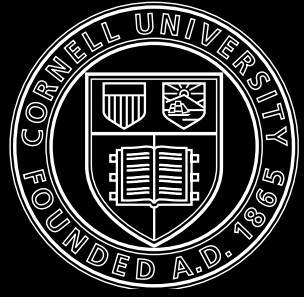


Cornell AAP

department of architecture



SPRING 2009

elective courses

B.Arch., M.Arch., M.A., and Ph.D

Architecture Theory Electives

Arch 3308/6308

Perceptual Genius: The Architectural Experience from the Object to the Mind

Caroline O'Donnell

W 10:10-12:05 pm 142 East Sibley

Arch 3308/6308 Also 4509/6509

Model Agency: Object Lessons & Theories

Mark Morris

F 10:10-12:05 pm 144 East Sibley

Arch 3308/6308

Trickster: Presumed Innocence of Architecture & Its Masquerade

Yehre Suh

R 12:20-2:15 pm 144 East Sibley

Arch 3308/6308

The It Factor: From Bauhaus to Silver Factory

Christoph a. Kumpusch

W10:10-12:05 pm 200 Rand Hall

Arch 3308/6308

Concept Design Games

Yanni Loukissas

R 2:30-4:25 pm 120 Rand Hall

Arch 3308/6308 Also 4509/6509

Life-styled: Domestic Politics

Leyre Asensio & David Mah

T 2:30-4:25 pm 144 East Sibley

Arch 3308/6308

Suburban Aesthetics?

David Salomon

T 11:15-1:10 pm 144 East Sibley

Arch 3308/6308

The Imaginative Impulse: John Hejduk and the Nexus of Architectural Thought

Jim Williamson

T 11:15-1:10 pm 120 Rand Hall

Arch 3309

Elements, Principles, and Theories in Japanese Architecture

Leonard Mirin

F 10:10 – 12:05 pm 398 Statler

Arch 3308/6308 (ROME)

Itopia Building the Public City. Theory & Practice in

Contemporary Italian Architecture

Alberto Iacovoni, Gabriele Mastrigli

Location: Rome Program

Perceptual Genius:

The Architectural Experience from the Object to the Mind

ARCH 3308/6308

Course Schedule: Wednesdays 10:10 - 12:05 pm

Location: 142 E. Sibley

Prerequisites: Class will be limited and permission of instructor required

Professor: Caroline O'Donnell

"What is this perceptual genius at work in our visual field, tending always towards the most determinate form?"

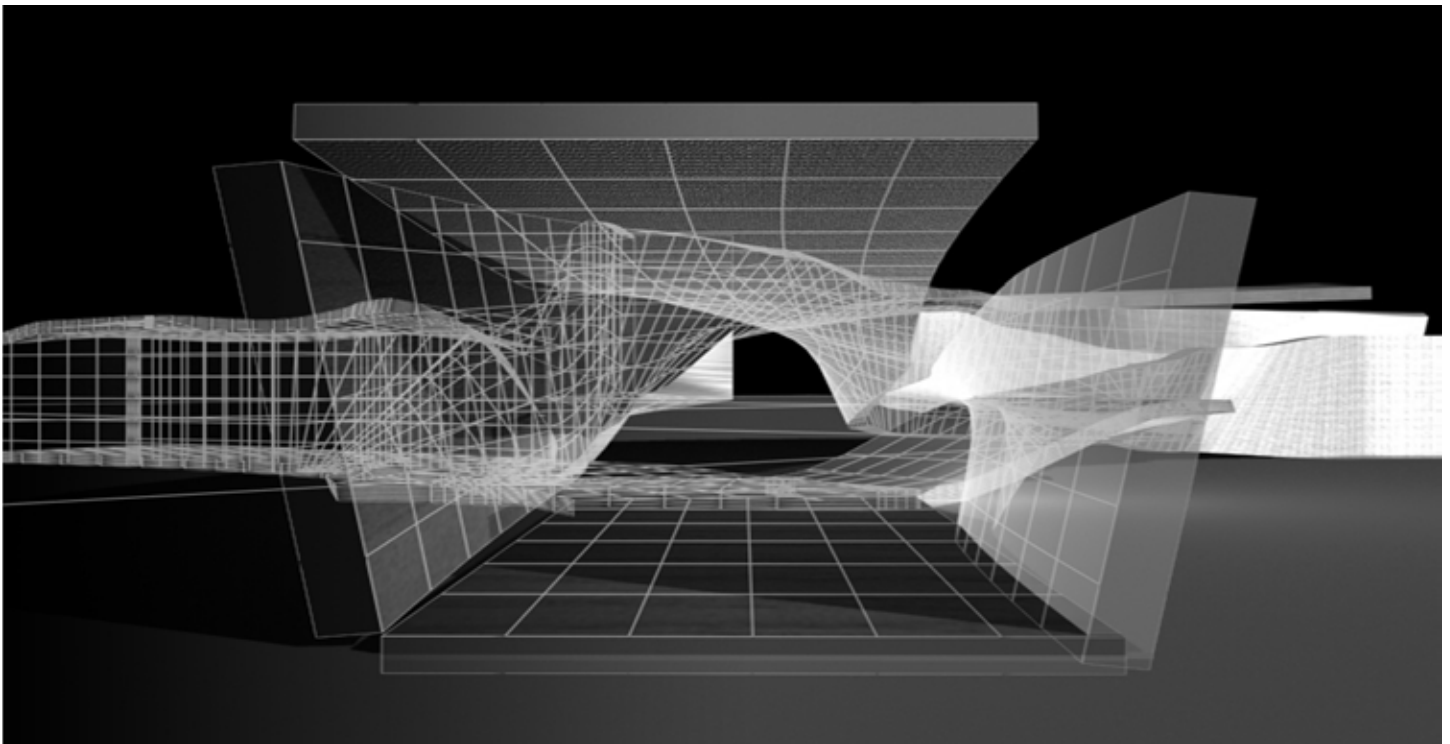
- Maurice Merleau-Ponty, *The Phenomenology of Perception*

Course Overview

If, as Walter Benjamin has noted, architecture is an art perceived in a state of distraction, how can architecture be affective in terms of experience, behavior, and memory? And how, by adjusting the architectonic properties of the environment, can that experience and reaction can be manipulated?

Starting from the fundamentals of visual perception, the course will look at architectural phenomena of the spectacle, disorientation, illusion, trickery, gestalt, icon-symbol-index, close reading, subject-object relationships, and unintelligibility.

The course format will consist of readings, discussions, lectures, and interviews. Students will be required to submit one paragraph in the form of a question related to one of the texts before class (by e-mail) every week. In addition, students will be required to conduct an independent research project based on real observations and interventions in the built environment.



SPRING 2009

Model Agency

Object Lessons and Theories

ARCH 3308/6308 THEORY
ARCH 4509/6509 VIS REP

Professor: Dr. Mark Morris
Course Schedule: Fridays 10:10 – 12:05
Location: 144 East Sibley Hall



Course Overview: This seminar examines the relationship between architecture and scale tracing the history of the model and its function within the discipline. As digital fabrication replaces handcrafted architectural models, questions emerge about the specificity and status of such objects. A series of famous twentieth-century models will be introduced opening up links with precedents ranging from religious artefacts to cinematic special effects props. Fundamentally, the seminar aims to question the mystique of studio and the creative process. While the course does provide new information, it also seeks to revisit what students already know from their own academic experiences.

Modernism's particular favoritism of the model paralleled its ascendancy in architecture education and its recurrent feature in popular culture, yet the critical study of this has been largely ignored. Why did the École des Beaux-Arts ban the model? How did the dissolution of the Bauhaus help bring it back? How much did Le Corbusier and Frank Lloyd Wright owe to Kindergarten lessons? Toys will be considered as catalysts for design projects. Narrative constructs based on the miniature, including films, should broaden conventional notions of size and signification. Questions regarding digital fabrication will organize future debate.

Course modules:

Sizing up the Problem
Sketchy Claims
Problems of Representation
Popular Culture: Toys, Food + Film
Questions of Fabrication

Readings:

Stewart, Susan. [On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection](#)

Harbison, Robert. [Thirteen Ways: Theoretical Investigations in Architecture](#)

Bachelard, Gaston. [The Poetics of Space](#)



SPRING 2009

Trickster: Presumed Innocence of Architecture and its Masquerade

ARCH 3308/6308

Course Schedule: Thursday 12:20 pm - 2:15 pm

Location: 144 East Sibley Hall

Class will be limited to 15 students

Professor: Yehre Suh



Ryugyung Hotel in North Korea, City Hall in Myanmar, Statue of the President in Turkmenistan

Course Overview:

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

Under the rubric of autocratic governments 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-discourses 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 shamelessness. 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 research intends to examine the status and potential of architecture as the apparatus of power through case studies of contemporary architectural examples and to study its potential as trickster through typological, historical and urban analysis.

The seminar will consist of discussions on selected readings and research and presentations of analyzed materials. The research will be through case studies of the parallel development of the career of architecture and its political manifestations in totalitarian regimes, such as North Korea, Zimbabwe, Libya, Myanmar, and Turkmenistan, where the relationship of plutocratic power and architecture is exacerbated to its extreme. One architectural example per country will be selected as a case study sample of which typological, historical and urban analysis will be developed. The final assignment will be a proposal of a Trickster intervention to the case study site with accompanied text and drawings that outline the “rules of the game”.

the

IT factor

from **BAUHAUS** to **SILVERFACTORY**

projects / faces / facts

Computers, the Internet, Raves, telecommuting, hypertext, heart transplants, cyber-prosthetics, genetic engineering – the world around us is changing rapidly and radically, and architecture must not follow but rather, lead the way into the future.

Architecture, truly of the present, is a rarely encountered species. Why should all the same people who communicate using mobile credit-card-sized devices, such as a pedestrian along the Cote de Azur speaking with his associates in London, live in the same old houses and apartment structures, where they once wired their telephone monuments?

Prof. CHRISTOPH a. KUMPUŠCH;

WED 10:00 - 12:00, 200 Rand Hall

open to all students; for non-majors with permission of the instructor

Maximum enrollment of 15.

ARCH 3308 / ARH 6308

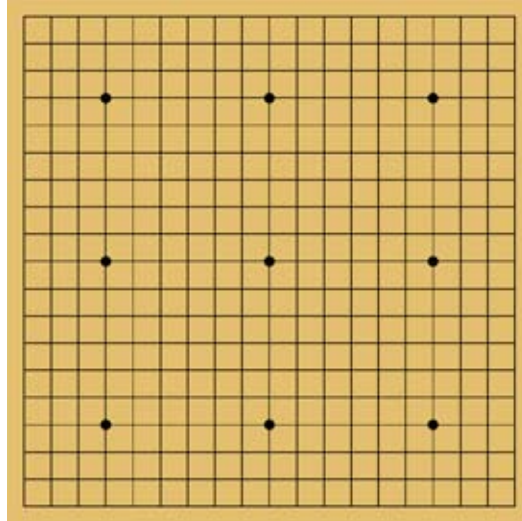
CONCEPT DESIGN GAMES

Theory Seminar

Professor: Yanni A. Loukissas

Course Number: ARCH 3308 / ARCH 6308

Meets: Thursdays, 2:30-4:25 120 Rand Hall



“When designing involves the interaction of many actors, all involved with transforming an artifact, we see similarities with board games... As when designing, players must fit pieces into an existing field; rules, conventions, and principles limit how they may move; and they make flexible, negotiable arrangements about what conventions and rules to use in a given situation.”

(John Habraken, Concept Design Games. 1987)

In this theory seminar, we will examine conceptions of design -- what design does, how design is done, and who can do design -- through the vehicle of play. Our play will be structured around the development and use of “concept design games,” as tools for constructing models and theories of design. The framework for developing concept design games was invented by MIT professor John Habraken and his students. These games make two basic assumptions about design. 1) Design is a social activity, necessitating cooperation and negotiation among many actors. 2) Design is a process of morphological change; designs evolve over time. Concept design games highlight the way that designers interact with each other and the dynamic context in which they work.

Requirements: Each week, we will develop new games to examine particular aspects of design, such as formal languages, ways of knowing, and professional boundaries. Students will learn social research methods and write a series of brief papers in order to analyze gameplay. In some of our games, computation will be an instrument of play. As such, students will also engage computation theory and basic computer programming.

Permission of instructor is required. Maximum enrollment is 15.

LIFE-STYLED – DOMESTIC POLITICS

Arch 3308-6308 (Theory) / Arch 4509-6509 (Visual Representation)

Schedule: Tuesdays, 2:30-4:25PM

Location: 144 East Sibley Hall

Professors: Leyre Asensio Villoria + David Syn Chee Mah



L-R: Houselife – Ila Beka + Louise Lemoine, The Retreat at York (insane asylum) by William Tuke, The Environment Bubble by Reyner Banham and Francois Dallegret, Necklace Dome House by Buckminster Fuller, Housing in Givors by Jean Renaudie, Informal Urbanization, Walt Disney: urban planner, Suburbia from the air, Seaside, Florida – Duany Plyter Zybeck.

"Lifestyle is the new politics"

Bill Bishop

"Comfort is the new justice"

Rem Koolhaas

... life politics is a politics of lifestyle... Life politics concerns political issues which flow from processes of self-actualisation in post-traditional contexts, where globalising influences intrude deeply into the reflexive project of the self, and conversely where processes of self-realisation influence global strategies.

Anthony Giddens

The course will approach the study of contemporary architecture and urbanism by focusing on domestic and residential "spheres"¹. The specific ways in which the "nature of human relationships"² and "quality of life"³ have been expressed or enabled by the architecture of houses and housing or in the planning of residential/housing developments will be studied and theorised. We will address this by focusing on the representational techniques and tools that have been used to analyse, describe and generate these relationships between architecture/urbanism and the organization of a way of life (diagramming, mapping and plans) and their means of broadcasting, promotion or critique (photography, publications, film and illustration).

We will study specific projects that have operated as either expressions or statements for the politics of projected and practised lifestyles. The course will focus on a number of houses and housing projects and exemplary residential developments/master plans. "Lifestyled" will engage with these projects both technically and theoretically through a series of parallel theory seminars and graphic workshops. Seminars will discuss a number of readings and texts as a means to construct theoretical and conceptual armatures for engaging with the issues that these projects raise for architecture and its relationship to the "politics of lifestyle"⁴ (Sloterdijk, Abalos, Evans, Giddens, Percec...). Graphic workshops will then allow theory students to study, critique and evaluate precedents of such representational exercises while visual representation students will develop specific graphic technical skills in order to analyze and re-present the organizational performance and lifestyle qualities of the case study projects through visual and graphic means. We will be studying and analyzing examples in film (Houselife, Mon Oncle...), photography and illustration (Shulman, Vriedensorp...), diagrams, maps and plans (Klein, Tufte...) to "guidebooks" and "lexicons" (Kuroda + Kajima, DPZ...).

***The course is open to students wishing to take either a theory or visual representation elective for the semester.**

¹ Cell Block, Egospheres, Self-container, Sloterdijk P trans Fabricius D in Log10, Summer/Fall 2007

² Evans Robin, Figures, Doors and Passages in Evans R, 1997, Translations from drawing to building, The Architectural Association, London

³ Abalos I, 2001, The Good Life, A Guided Visit To The Houses Of Modernity, Editorial Gustavo Gili, Barcelona

⁴ Giddens, A, 1991, Modernity and Self-identity: Self and Society in the Late Modern Age, Polity, Cambridge

Suburban Aesthetics(?)

ARCH 3308/6308

Instructor: David Salomon

Schedule: Tuesdays 11:15 – 1:10 pm

Location: 144 East Sibley



Gregory Crewdson, Untitled, from Dream Houses series 2002

Conventional definitions of aesthetics often include phrases such as: “the philosophy of art” and “the relationship between beauty and truth.” None of these terms – philosophy, art, beauty or truth - are typically associated with suburbia.

This is not to say that the suburbs haven't been theorized and aestheticized. They have been the subject of innumerable social critiques and the setting for any number of movies, television shows, novels, paintings and photographs. Occasionally, even architects have weighed in on the matter. Further, there are areas where aesthetics are particularly important to suburbia and suburbanites, e.g. front and back yards, golf courses, cars, furniture, wallpaper, hair salons. This raises a number of questions, including: Are the suburbs a-aesthetic and anti-architectural? Or, do they demand a different ways for understanding and judging them? Or, does our understanding of aesthetics need to be adjusted? Or, do we just need to apply the traditional definitions more rigorously?

Through the reading of classic and contemporary texts on aesthetics and suburbia, the screening of films and television shows, the analysis of specific suburban developments and building types, and through individual discursive and empirical research projects, this course will begin to address these non-rhetorical questions.



Javier Marchan at the Wall House in Groningen, Netherlands

The Imaginative Impulse: John Hejduk and the Nexus of Architectural Thought ARCH 3308/ARCH 6308

Instructor: Jim Williamson

Schedule: Tuesdays 11:15 – 1:10 pm

Location: 120 Rand Hall

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 milieu in which he was a vital, if distanced, actor - a kind of Diogenes 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 engendered 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 his unique and influential approach 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, Douglass, 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 to articulate both a foundation for and a cross-section of present architectural discourse.

Draft schedule of discussion topics available in Architecture Department Office.

Elements, Principles, and Theories in Japanese Architecture

ARCH 3309

Course Schedule: Fridays. 10:10 am—12:05 pm

Location: 398 Statler Hall

Professor Leonard Mirin



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 archetypal 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.

SPRING 2009

itopia

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

ARCH 3308/6308 (ROME PROGRAM ONLY)

Professor: Alberto Iacovoni and Gabriele Mastrigli



Course Overview:

A desire for the construction of the public realm permeates the visions and the concrete experiences in 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 utopia of a public city: since the beginning of the XX century architecture has been the tool to shape not only the space of the contemporary city, but also the communities inhabiting it. As a mean to build the public city architecture has been therefore a public activity in itself, strictly connected to the political and cultural context, in which it has found unique conditions to make real some visions and theories about the contemporary city. This specific utopia of the public city rooted in the Italian situation, that we call itopia, has generated all over Italy many experiments where ideas coming from abroad has been mixed with original contributions related to the specific Italian context. Particularly Rome, due to its peculiar political and social situation, has been an exceptional ground for these kind of realized utopias.

The Architecture Theory course at Cornell will therefore focus on this main issue of Italian contemporary architecture, opening the theory field to the confrontation with concrete experiences, and 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 confrontations between theory and reality, practice and society.

on site: four “open-air” lessons will give the opportunity to explore the city of Rome following some major issues, and visiting some outstanding examples of realized utopias, from the garden city model of the Garbatella, to the neorealismo of the Tuscolano, to the radical piece of Ville radieuse of Corviale. at work: four meetings in some representative 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 territory.

in context: four speakers will be invited to trace a profile of italian architecture seen from the intense relationships established with the contemporary culture, each time focusing on the peculiar dialectics in between architecture/politics, architecture/media, architecture/landscape, architecture/history.

These series of lessons will be introduced by a joint lecture to introduce the program and to put in perspective all the following themes and subjects. As an optional integration to this program there could be some on site and at work sessions to be held during the field trips all over Italy, in order to explore some contemporary architectures and to meet some interesting architectural practices out of Rome.

SPRING 2009

Architecture, Culture, and Society Electives

ARCH 4418

"Everyday Architectures: Social Theory and Spatial Politics"

Javier Arbona

M 10:10-12:00pm 144 East Sibley

Arch 4418

"Architecture, Culture, & Society in Africa: Regional Perspectives"

Krystal Johnson

M 10:10-12:05 pm 120 Rand Hall

ARCH 4418:

“Everyday Architectures: Social Theory and Spatial Politics”

Javier Arbona | Mondays: 10:10AM-12:05PM; Room 144 E. Sibley



*Construction, 880 (Eastshore Freeway),
Oakland, CA. 5/23/55. Caltrans.*

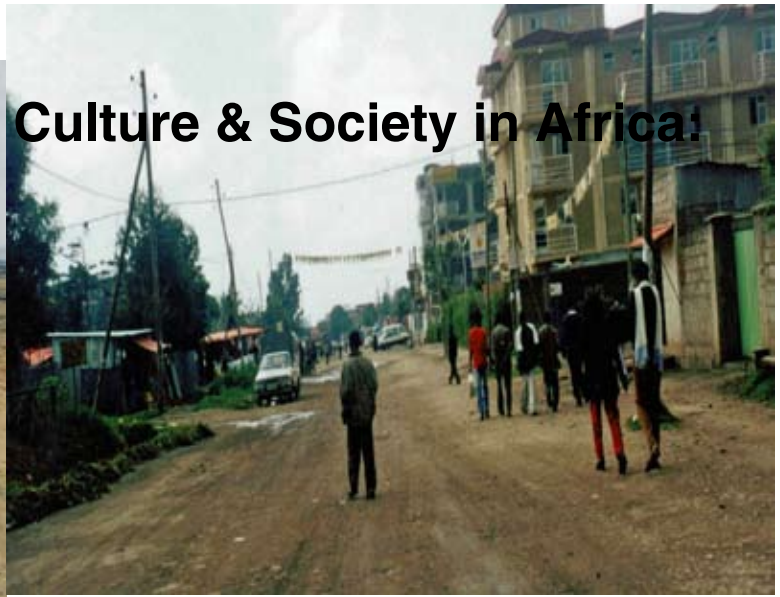
Spaces in urban environments, as they exist or as they are being created, are the sites and even the material basis for struggles to define the city and life within it: who and what space is for. Those who live or work in the city construct personal identities reacting to their own perceptions of lived space, or out of dissatisfaction with their understanding of what space is. Voluntarily or involuntarily, they generate their own critique of spatiality, eventually looping back—often through difficult oppositions—into the making of new everyday spaces.

In this course we will examine different theories about the production of space from the likes of Lefebvre, Harvey, Massey, Foucault, Bourdieu, hooks and others. We will also study the theory alongside historical and social case studies on cities and suburbs. This material will introduce students to the epistemological and ontological bases of spatial ideas while exploring the ways in which individual, collective and lived realities collide and combine. Through discussion we will also attempt to find the veiled spatial ideologies within a broad spectrum of current practices including (but not limited to) sustainability, DIY, publicly-funded art, gentrification, grassroots activism, monuments, and landscape urbanism.

- This is a reading and discussion seminar limited to a maximum of 15 students. Open to upper level undergraduate students and graduate students.
- The course requires active, rigorous engagement with the reading and discussion.
- Assignments: 8-10 short, well-argued response papers. No final paper required.

ARCH 4418: Architecture, Culture & Society in Africa!

Regional Perspectives



Schedule: Mondays 10:10-12:05pm

Location: 120 Rand Hall

Professor: Krystal Johnson

klj53@cornell.edu

Course Overview:

This course examines architecture, culture and society in sub-Saharan Africa from regional perspectives, surveying the diversity of the historical past before focusing on the contemporary present. Drawing on interdisciplinary sources we will explore a wide range of built forms within their contextual locations in the past and present. Synthesizing examples from a variety of disciplines provides multiple lenses to frame our understandings of the socio-cultural contexts of architecture and design in contemporary Africa. Special attention is placed on the interplay of rural and urban aesthetics and their inscriptions into the built environment, the shaping of the built environment through culture and society, the role of art and material culture in design and notions of tradition and modernity in architecture and design in current socio-cultural contexts.

Incorporating socio-spatial landscapes to develop our understandings of architecture, culture and society in sub-Saharan Africa, we will also explore broader contextual relationships of religion, politics, economics, gender and rural-urban dynamics and their importance to architecture and design in the present context. Like elsewhere in the world, these issues are often inscribed in the built environment in specific ways. Thematically arranged topics will engage the use of space as a way to understand people's responses to their contemporary built environments and the social and cultural contexts of architectural design of the built environment in sub-Saharan Africa today.

Course format consists of discussions, lectures, and guest speakers.

Requirements include weekly readings and discussion, a mid-term exam, a final research paper or design project and oral presentation.

Architecture Visual Representation Electives

Arch 4509/6509

Spatial Structures

Sofia Von Ellrichshausen & Mauricio Pezo

T 2:30-4:25pm 120 Rand Hall

Arch 4509/6509. Also 3308/6308

Model Agency: Object Lessons & Theories

Mark Morris

F 10:10-12:05 pm 144 East Sibley

Arch 4509/6509. Also 3308/6308

Life-styled: Domestic Politics

Leyre Asensio & David Mah

T 2:30-4:25 pm 144 East Sibley

Arch 4509/6509

Digital Visualization

Ezra Ardolino

Tuesdays 2:00 - 4:25pm Rand Computer Classroom

Arch 4509/6509 (Rome)

Introduction to Photography

Liana Miuccio

Location: Rome Program

SPATIAL STRUCTURES

ARCH 4509/6509

Course Schedule: Tuesdays 2:30 – 4:25 pm

Location: 120 Rand Hall

Professors: Mauricio Pezo, Sofia von Ellrichshausen (www.pezo.cl)

Enrollment limited: 20 Students



Image:
Pezo von Ellrichshausen Architects
Parr House, Chiguayante (Chile), 2008
Sketch by the owner's son

This seminar will explore the structural properties of spatial representation. By structure we understand a basic scheme, a rule. By spatial representation we understand both the mental images that we normally use for describing physical relations and the possible critical aspects that connect (and distort) those basic images with specific cultural contexts.

After an introductory part on the methods and possibilities of spatial representation, which will be reviewed on visual art and architectural references, the students will develop a practical research throughout drawing, built objects, installation and photography.

The aim of the seminar is to discover the potentialities of translation from one representational language to another and to produce practical exercises on concrete spatial structures.

This class will be once a week. Each session will consist of an initial one-hour lecture followed by the presentation and discussion of the small exercises produced by teams of students. Students will be asked to hand in a mid term and final text analyzing their own work.

Model Agency

Object Lessons and Theories

ARCH 3308/6308 THEORY
ARCH 4509/6509 VIS REP

Professor: Dr. Mark Morris
Course Schedule: Fridays 10:10 – 12:05
Location: 144 East Sibley Hall



Course Overview: This seminar examines the relationship between architecture and scale tracing the history of the model and its function within the discipline. As digital fabrication replaces handcrafted architectural models, questions emerge about the specificity and status of such objects. A series of famous twentieth-century models will be introduced opening up links with precedents ranging from religious artefacts to cinematic special effects props. Fundamentally, the seminar aims to question the mystique of studio and the creative process. While the course does provide new information, it also seeks to revisit what students already know from their own academic experiences.

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Course modules:

Sizing up the Problem
Sketchy Claims
Problems of Representation
Popular Culture: Toys, Food + Film
Questions of Fabrication

Readings:

Stewart, Susan. [On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection](#)

Harbison, Robert. [Thirteen Ways: Theoretical Investigations in Architecture](#)

Bachelard, Gaston. [The Poetics of Space](#)

LIFE-STYLED – DOMESTIC POLITICS

Arch 3308-6308 (Theory) / Arch 4509-6509 (Visual Representation)

Schedule: Tuesdays, 2:30-4:25PM

Location: 144 East Sibley Hall

Professors: Leyre Asensio Villoria + David Syn Chee Mah



L-R: Houselife – Ita Beka + Louise Lemoine, The Retreat at York (insane asylum) by William Tuke, The Environment Bubble by Reyner Banham and Francois Dallegret, Necklace Dome House by Buckminster Fuller, Housing in Givors by Jean Renaudie, Informal Urbanization, Walt Disney: urban planner, Suburbia from the air, Seaside, Florida – Duaney Plyter Zybeck.

"Lifestyle is the new politics"

Bill Bishop

"Comfort is the new justice"

Rem Koolhaas

... life politics is a politics of lifestyle... Life politics concerns political issues which flow from processes of self-actualisation in post-traditional contexts, where globalising influences intrude deeply into the reflexive project of the self, and conversely where processes of self-realisation influence global strategies.

Anthony Giddens

The course will approach the study of contemporary architecture and urbanism by focusing on domestic and residential "spheres"¹. The specific ways in which the "nature of human relationships"² and "quality of life"³ have been expressed or enabled by the architecture of houses and housing or in the planning of residential/housing developments will be studied and theorised. We will address this by focusing on the representational techniques and tools that have been used to analyse, describe and generate these relationships between architecture/urbanism and the organization of a way of life (diagramming, mapping and plans) and their means of broadcasting, promotion or critique (photography, publications, film and illustration).

We will study specific projects that have operated as either expressions or statements for the politics of projected and practised lifestyles. The course will focus on a number of houses and housing projects and exemplary residential developments/master plans. "Lifestyled" will engage with these projects both technically and theoretically through a series of parallel theory seminars and graphic workshops. Seminars will discuss a number of readings and texts as a means to construct theoretical and conceptual armatures for engaging with the issues that these projects raise for architecture and its relationship to the "politics of lifestyle"⁴ (Sloterdijk, Abalos, Evans, Giddens, Perec...). Graphic workshops will then allow theory students to study, critique and evaluate precedents of such representational exercises while visual representation students will develop specific graphic technical skills in order to analyze and re-present the organizational performance and lifestyle qualities of the case study projects through visual and graphic means. We will be studying and analyzing examples in film (Houselife, Mon Oncle...), photography and illustration (Shulman, Vriedensorp...), diagrams, maps and plans (Klein, Tufte...) to "guidebooks" and "lexicons" (Kuroda + Kajima, DPZ...).

***The course is open to students wishing to take either a theory or visual representation elective for the semester.**

¹ Cell Block, Egospheres, Self-container, Sloterdijk P trans Fabricius D in Log10, Summer/Fall 2007

² Evans Robin, Figures, Doors and Passages in Evans R, 1997, Translations from drawing to building, The Architectural Association, London

³ Abalos I, 2001, The Good Life, A Guided Visit To The Houses Of Modernity, Editorial Gustavo Gili, Barcelona

⁴ Giddens, A, 1991, Modernity and Self-Identity, Self and Society in the Late Modern Age, Polity, Cambridge

ARCH 4509/6509 (Spring 2009)
Special Topics in Visual Representation:
Digital Visualization
3 credits

instructor: Ezra Ardolino
time: Tuesdays 2:00pm-4:25pm
location: Rand Computer Classroom
email: ea77@cornell.edu
phone: 917.873.8275

APPROACH

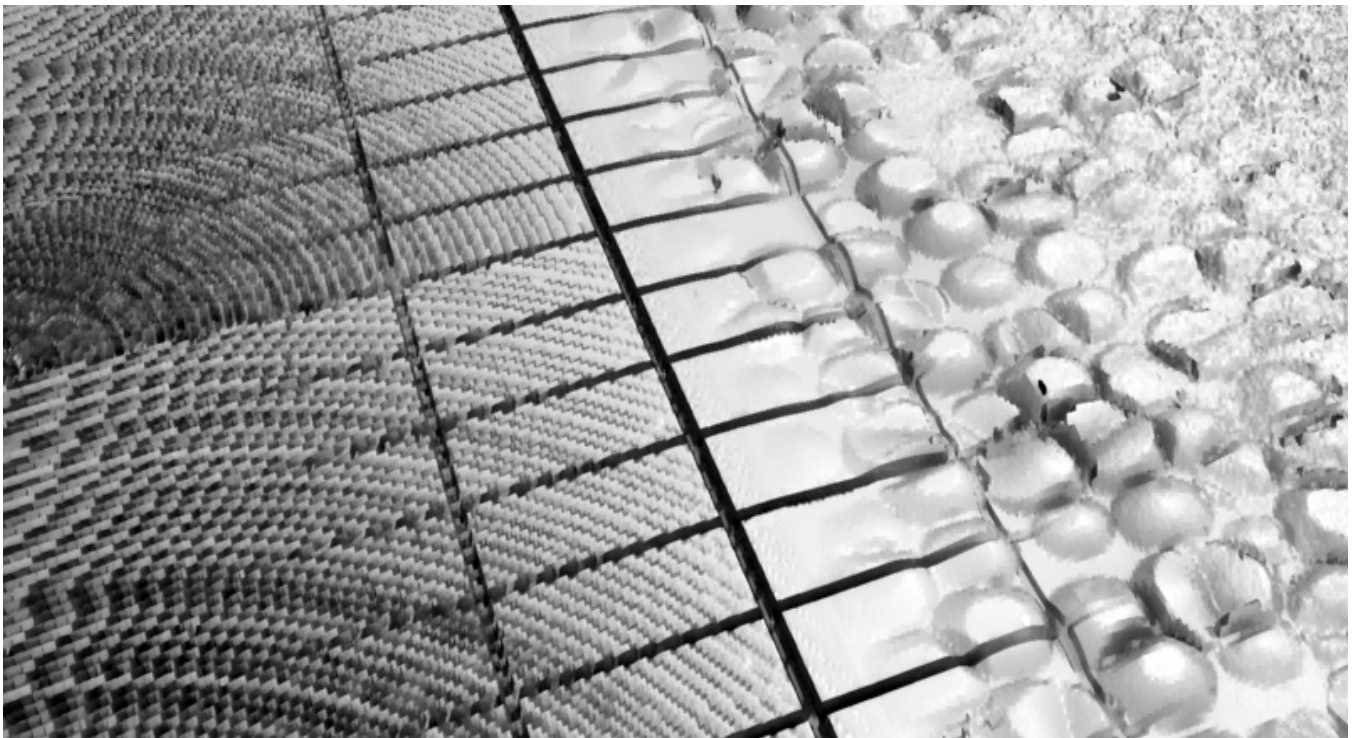
This course will be presented as an introduction to the methods and techniques of computational modeling and visualization found within the Rhinoceros 3d and Autodesk Maya software packages. While this course will serve as a device for establishing a basic set of modeling competencies it will double as a platform for the investigation of advanced digital representation strategies. Specifically this course will engage basic architectural modeling (Rhino and Maya), shading, rendering, animation (Mental Ray) and digital media editing (Adobe Photoshop, Adobe Illustrator and Adobe Premier).

Course Topics:

NURBS and polygon modeling, File Transfer, Lighting Strategy (interior/exterior global illumination), Material Development (advanced shading networks), Animate Visualizations (solar path, walk through and fly-by), and Image/Animation Compositing Techniques (Adobe Photoshop and Adobe Premier)

ORGANIZATION + REQUIREMENTS

This course will operate via the utilization of a hybrid lecture/lab format as weekly lectures are routinely followed by in-class assignments and workshops. Along with regular attendance and the completion of in-class assignments students will be responsible for delivery of both midterm and final projects. Collaboration between students is encouraged.



Introduction to Photography

ARCH 4509/6509(ROME PROGRAM ONLY)

Professor: Liana Miuccio www.lianaphoto.com



Course Overview:

Rome is a visual feast for photographers. In this course, students will learn the art of photography while documenting the Eternal City's cultural landscape. The technical component of the course consists of mastering camera operation, exposure and digital input and output. Students will gain an understanding of the aesthetic possibilities of photography through weekly assignments, lectures on important photographers, photo field trips in Rome and visits to contemporary photo exhibits. By the conclusion of the course, students will have produced a visual diary of their European experience.

Requirements for course: Manual film or digital camera. The camera can have automatic functions, but must have a manual override including white balance, ISO speed, F stop (aperture), shutter and flash speed control.

Architecture Building Technology Electives

Arch 4601

Ecological Literacy and Design

Jack Elliott

TR 10:10-12:05 pm 240 Bethe House, West Campus

Arch 4605

Component Systems

Dana Cupkova

R 1:25-3:20 pm Rand Computer Classroom

Arch 4605

Digital Metal

Mike Silver

Time & Location: TBA

ARCH 4601 DEA 4220

Ecological Literacy and Design

SPRING
2009

This course is for those who care about how they will affect the biophysical world as citizens and as designers. The course objectives are to develop sensitivities to environmental issues, create conceptual frameworks for the critical analysis of these issues, and through participatory learning and LEED-based research, demonstrate how ecological literacy can transform the practice of design and construction.



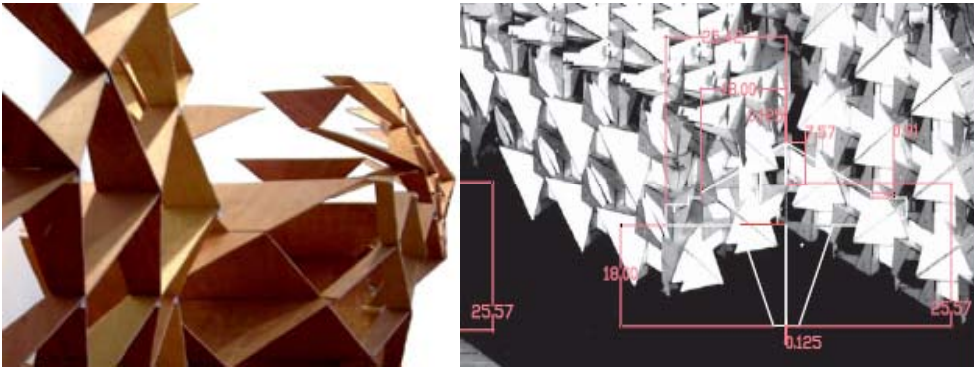
Renzo Piano, Tjibaou Cultural Centre, New Caldedonia, 2002.

TR 10:10-12:05 pm, three credits, 240 Bethe House, West Campus,
Professor Jack Elliott (jre15@cornell.edu)

COLLEGE OF HUMAN ECOLOGY
DESIGN AND ENVIRONMENTAL ANALYSIS

SPRING 2009

COMPONENT SYSTEMS / *From Prefabrication to Operative Design*



Instructor: **Dana Čupková**

Spring 2009

Technology Seminar

Special Topics in Construction

Arch 4605

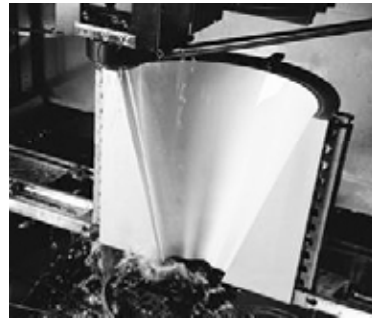
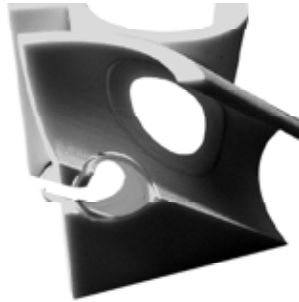
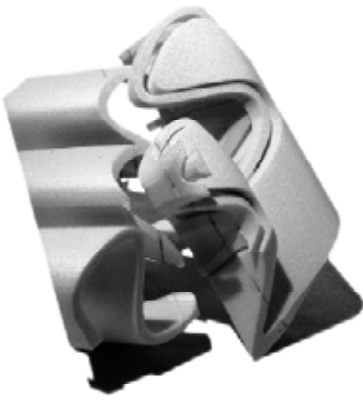
3 Credits

Thursdays 1:25-3:20 pm

Rand Computer Classroom

Attempts to use prefabrication in architecture to realize a Fordist model of production resulting in the seamless manufacture of human environments have failed. The industrial revolution succeeded in lowering the value of skilled human labor, thus limiting areas of specialization. Consequently our profession moved away from a focus on the craft of building towards the objectification of architecture as an easily distributable commodity. The efficiency of the industrial paradigm created an economical model of endless repetition enabled by semi-automated construction methods, resulting in a lack of qualitative specificity and variation in building design. The failure of prefabrication lies primarily in its resistance to an adaptive response to various geographical, topological and climactic variables inherent in the specificity of site. This seminar will examine these parameters for such variability through the integration of contemporary industrial processes directly into design methodology. Merging the capabilities of parametric design tools with digitally controlled fabrication, we will collaborate with a local state-of-the-art rapid prototype fabricator, *Incodema*, to design, streamline and optimize full scale prototypes into actual realization. Although prefabricated building systems are traceable back to 17th century log cabins, the *Component Systems* seminar will review relationships between manufacturing technology and new materials in conjunction with the production of living environments, an endeavor which started with the automated assembly line. As Le Corbusier's *Maison Domino* allowed for the separation of skin and structure, different concepts of building systematization emerged. This new understanding of architecture as an ultimately component based discipline resulted in the proliferation of over-optimistic production schemes, which hoped to leverage both industrial and economic efficiency but led instead to the repetition of the same. The primary intent of this seminar is to explore the shift from assembly line style industrial prefabrication to possibilities for contemporary means of construction effected by advances in digital technology. We will use parameterization as a tool to adapt repetitive processes to differentiated conditions and material and manufacturing constraints, thus exploring possibilities for the application of new qualitative and performative parameters and craft. Students will be introduced to basic digital parametric tools and immersed in the contemporary fabrication processes through close collaboration with *Incodema* (www.incodema.com).

SPRING 2009



ARCH 4605: “DIGITAL METAL”-Advanced Sand Casting and Wire EDM.

Prof. Michael Silver

Meeting day/time/location: TBA

Prerequisite: Knowledge in the use of AutoCAD and Rhino.

This course will seek the integration of old and new methods of material fabrication through the production of aluminum metal castings made from digitally generated EPS foam masters. The course will explore the potential of computer-aided design and fabrication techniques through the creation of small fittings, architectural details, ornamental patterns and building hardware. These objects will be judged according to the rigor of their underlying geometry, visual clarity and precision. The class will have direct access to Cornell's, large scale Digital Foam Cutter, and CNC Mill. Small-scale parts cut using Wire EDM (Electrical Discharge Machining) technology will also be explored. (These accurate, small components will be integrated into the larger sand cast parts to form an integral assembly.).

History of Architecture and Urban Development Electives

Arch 3811/AmSt 3811
American Architecture & Building II
Mary Woods
WF 10:10-12:05 pm 106 White Hall

Arch 3819
Sp.Tp: Edge Cities
Mary Woods & Sabine Haenni
TR 2:30-4:25 pm 142 Goldwin Smith Hall

Arch 3819
Sp.Tp: History of American Landscape Architecture
Leonard Mirin
TR 12:20-1:10 pm 461 Kennedy

Arch 6808
Sp.Tp: "City Scripts"
Christian Otto
T 11:15-1:10pm 142 East Sibley

Arch 6816
Sp.Tp: Architourism: East meets West
Medina Lasansky & Bonnie MacDougall
W 10:10-12:05 pm 144 East Sibley

Arch 3819 (Rome)
Urban Design, Arch, & Art in Renaissance Rome
Jeffrey Blanchard
Rome Program

Arch 3819 (Rome)
Topography & Urban History of Ancient Rome
Jan Gadeyne
Rome Program

Arch 3819 (NYC)
Embellishments: Architecture and Art in the City
Christian Otto
Schedule: alt. Mondays in NYC
Location: NYC Program



Samuel H. Gottscho, Albion Hotel, Lincoln Road, Miami Beach, 1940

AMERICAN ARCHITECTURE AND BUILDING II

ARCH 3811/AMERICAN STUDIES 3811

Professor Mary Woods, <mnw5@cornell.edu>

Schedule: Wednesdays and Fridays, 10:10 am-12:05, 106 White Hall

Course Overview:

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

CITIES ON THE EDGE: CELLULOID NEW YORK AND LOS ANGELES

ARHC 3819/FILM 3821/AMSTDUDIES 3812/VISSSTU3812

3 credits

Professors Mary Woods and Sabine Haenni

Schedule: Tuesdays and Thursdays 2:30 pm - 4:25 pm, 142 Goldwin Smith Hall



HAROLD LLOYD, *SAFETY LAST*, 1923

Anchoring the east and west coasts, New York and Los Angeles have been celebrated and excoriated in films. On the edge literally and metaphorically, these cities seem to be about competing visions of urban form, culture, and modernity. The iconic forms of New York (tenements and skyscrapers) and of Los Angeles (highways and suburban homes) have fascinated film makers from the nineteenth century to the present day. We will both evoke and complicate the contrasts between New York and Los Angeles by mapping the intersections of each city with cinema. We explore how the urban experience gives rise to particular cinematic forms and how cinematic styles are translated or not into urban design.

Topics range over: density and sprawl; place and creativity; class and ethnicity; race and gender; culture and commercialism; industrial and media economies; and insularism and cosmopolitanism. Screenings will include documentary, experimental, and commercial films and cover such genres as early actualities, city symphonies, film noir, science fiction, musicals, comedies, etc. Readings will be drawn from theories and histories of film, urbanism, and architecture. Projects will include discussion sections and film making and cinematic research and analysis.



STANLEY KUBRICK, *KILLER'S KISS*, 1955

MEAN STREETS: VIOLENCE AND THE CINEMATIC CITY

ASSOCIATED CORNELL CONFERENCE, APRIL 10-11, 2009

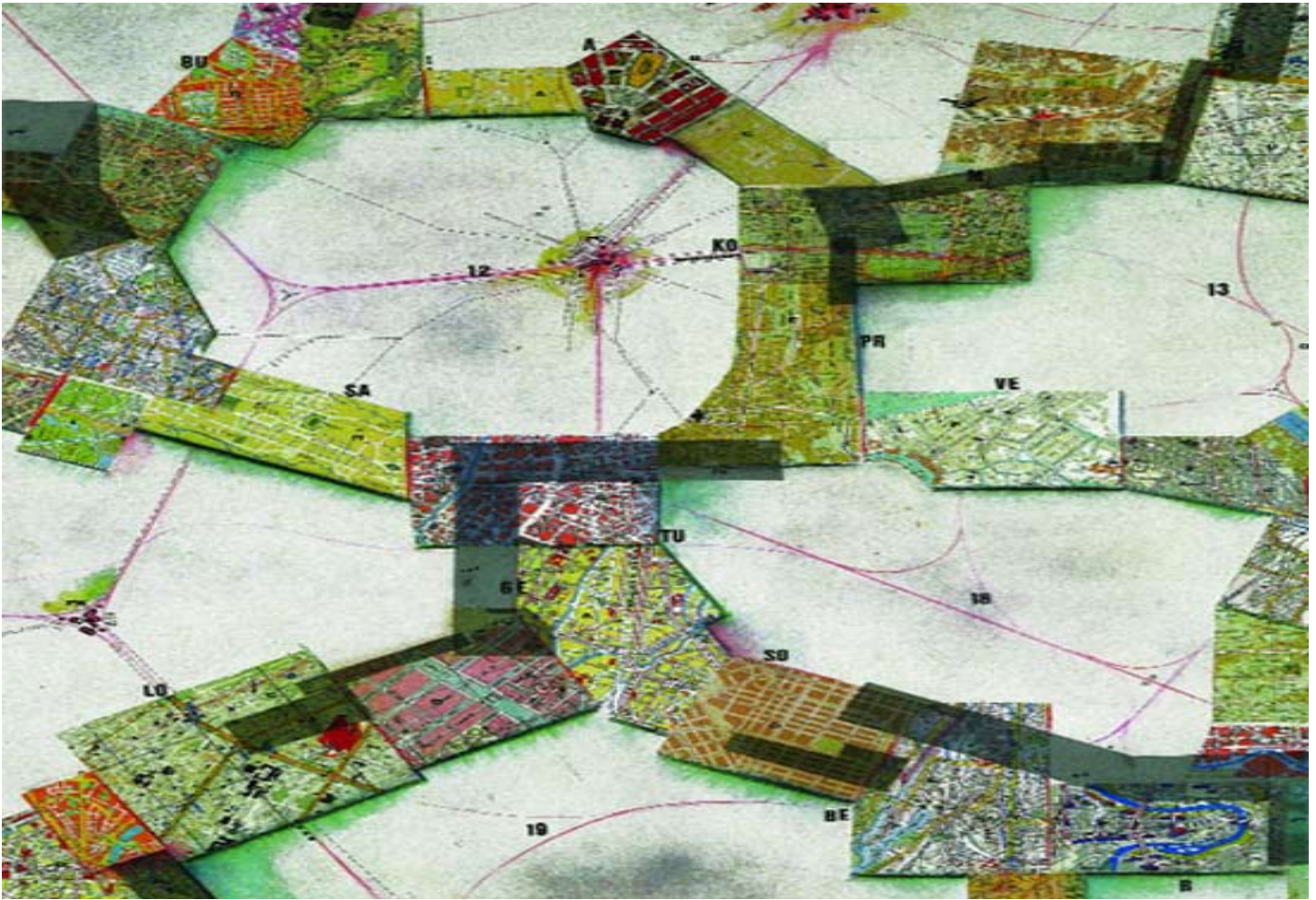
SPRING 2009

ARCH 3819/LANAR 5250
History of American Landscape Architecture
Tuesdays and Thursdays, 12:20 – 1:10pm
461 Kennedy Hall
Professor Leonard Mirin
3 Credits



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 a midterm and final exam as well as a sketchbook documenting the work of a significant American landscape architect, a typical genre associated with the American tradition and a specific landscape detail.



Seminar in the History of Architecture and Urbanism—City Scripts

Arch 6808

Professor: Christian F. Otto

Schedule: Tuesdays 11:15—1:10 pm in 142 East Sibley

Theories for the modern city take the form of book-length manifestos, graphic series, and proposals created in response to competitions and commissions. In nearly every case, these proposals either exist only in theoretical form, or as partial fragments of a collaged built environment.

A semester of reading and discussion will consider six moments of theoretical output 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; the literature of New Urbanism, and contemporary theorists including Rem Koolhaas and Adriaan Geuze.

Architourism: east meets west

**Profs. Bonnie MacDougall/ D. Medina Lasansky
(bgm1@cornell.edu and dml34@cornell.edu)**

**graduate seminar -- arch history spring 2009 -- ARCH 6816 -- 4 credits
class time -- Wednesdays 10:10-12:05 pm
location -- 144 east sibley hall**

graduate students or permission of instructors required

seminar objectives:

Architecture, as Aldo Rossi has argued, is simultaneously a site, event, and sign. It is both structure in the traditional sense of the word, as well as the process by which that building is deployed. Inherent to this definition is the process of mediation. In this seminar buildings and spaces will be understood as a set of activities, products, and attitudes that complement and complete the design and meaning of specific sites. Architecture will be thought of as a process of reception, representation, use, spectacularization, and commodification as meaning is mediated by the rhetorical strategies of diverse media. Through a series of case studies dating from the last several centuries (and drawn from both the East and the West) we will reflect upon the built environment, its construction, and mediation. We will seek to unveil the means by which the viewer has been conditioned to see and interpret. By making visible the various cultural mechanisms that are responsible for constructing the image, myth, and meaning of individual buildings, specific sites, entire cities, and countries. Discussion will place the topic of architectural tourism within the broader context of architectural historiography as well as contemporary politics, culture and society. In this context, tourism will be understood as both an instrument through which sites are experienced, and a cultural force that has profoundly shaped them. It is simultaneously a cultural product and producer of culture. Class readings will draw upon current work in the fields of architectural history, urban studies, cultural geography, history, and visual studies. Students will be encouraged to choose research topics from different geographic regions and time periods.

Urban Design, Architecture, and Art in Renaissance and Baroque Rome

ARCH 3819 (ROME PROGRAM ONLY)

Prerequisites: ARCH 1801/1802

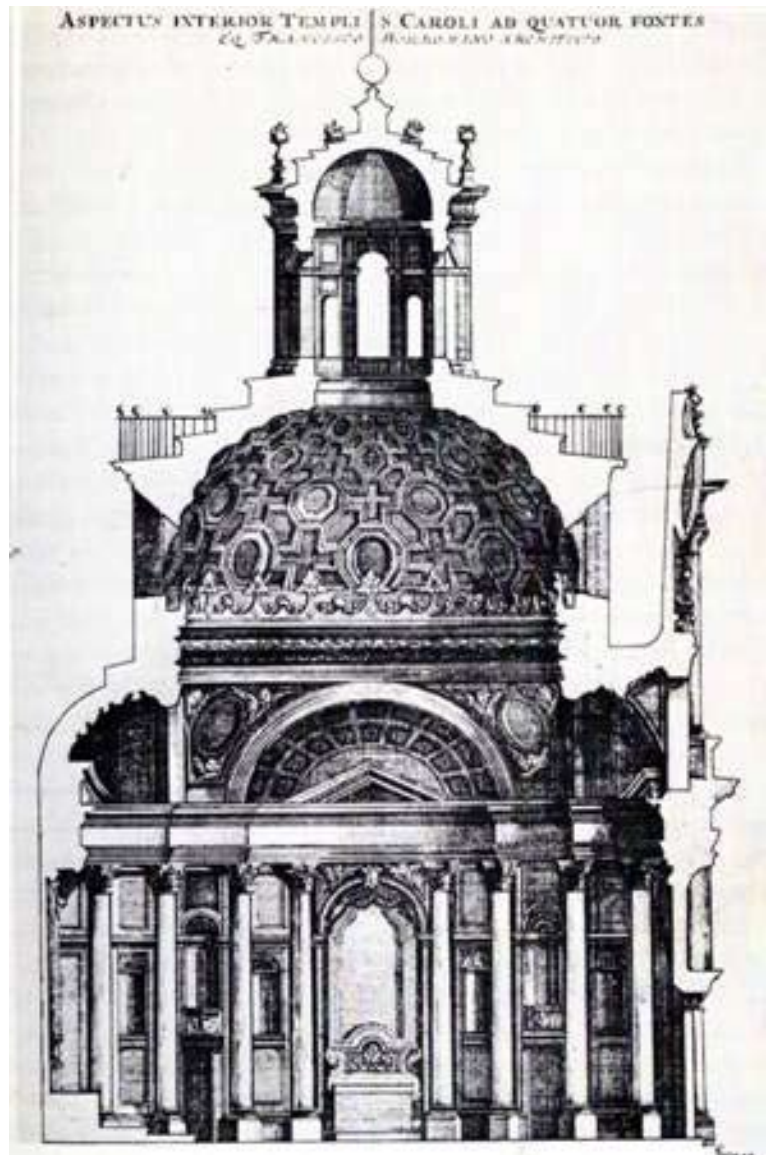
Instructor: Jeffrey Blanchard

Course Overview:

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 for four hours 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.



Topography & Urban History of Ancient Rome

ARCH 3819 (ROME PROGRAM ONLY)

Prerequisites: ARCH 181/182

Instructor: Jan Gadeyne

Course Overview:

Rome is a prisoner of its past. Everywhere you are or whatever you look at confronts you with the almost thirty centuries of urban and architectural history of the city. This course intends to reconstruct the urban history of Rome from its origins through the Middle Ages (10th. cent. BC-12th. cent. AD). The purpose of this course will be to discover the layers of Rome, combining archeology with literature, architecture and urban history with art history. We will aim at a thorough and direct knowledge of the Roman and Medieval urban landscape and the way this landscape has sometimes survived until today. Special attention will be given to the Roman and Medieval building typology, both private and public, and the development of the urban infrastructure (streetsystem, watersupply, fortifications, etc.). Strong emphasis will be place upon continuity, use/reuse and transformation of buildings and spaces, etc. Every week one or two different "regions" will be explored, that are typical for a particular moment of the urban history. Visits to sites outside Rome will be used to address the issue of urban history in Italy in antiquity and the middle ages.



Embellishments Architecture and Art in the City ARCH 3819

Christian F. Otto
Alternate Mondays @ AAP NYC

Walter Benjamin described history as a collection of personal episodes, captured internally by sensory experiences. Likewise, Eugene Atget composed a geography of Paris by capturing visual moments or episodes of people and places.

Lecture, reading and urban exploration will be employed to consider specific moments of architecture and art in the city. By locating small areas or moments in the city in the context of the complete urban fabric, we will consider the juxtaposition of utopian and quotidian in the urban collage. As historians, our questions of the present are rooted to an understanding of the past.

Four area of focus will be intersections between art and architecture and urban space; the museum as architectural event and cultural institution; the public spaces of street, park and subway; and districts re-inhabited by the art community, such as Soho and Chelsea.

This class will alternate with ART 2003 on Monday mornings. Some additional weekend sessions may be scheduled. A journal of readings and explorations will be required. The final project will incorporate written and graphic production.