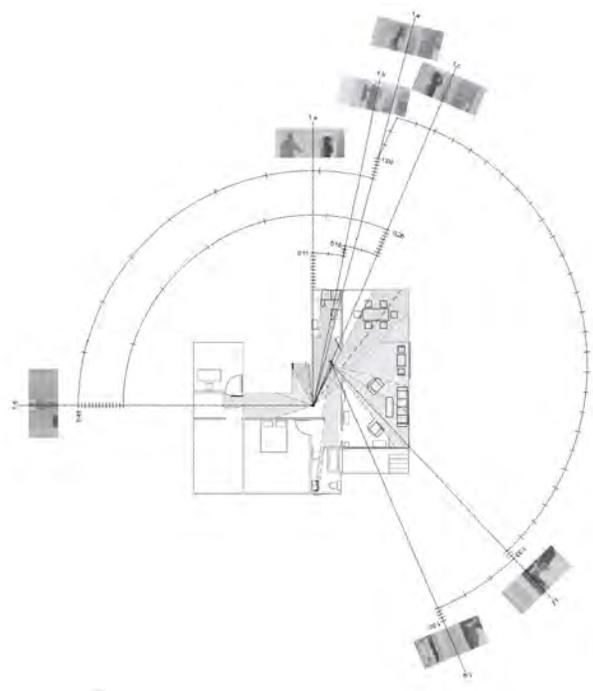


ARC	SEC	TITLE	DAY	TIME	MODALITY/ROOM	PROFESSOR	PE/HIST
431	M001	Early Modern Architecture	MW	12:45-2:05pm	Online	Henderson	HIST
434	M801	London's Built Environment	W	9am-12pm	Online	Gregorio Astengo	HIST
500	M003	Checkmate	W	12:45-3:35pm	Online	Rosa	PE
500	M004	Interventions	W	12:45-3:35pm	Online	Corso	PE
500	M005	Form, Presence and Politics	Th	2:00pm-4:50pm	Online	Sanin	PE
500	M006	Architecture and It's temporalities	MW	12:45-2:05	Online	Goode	PE
500	M007	Design, Landscape and Global Change	W	2:15-5:05	Online	T. Brown, Czerniak	PE
500	M008	Cultivated Imaginaries II	W	9:30am-12:35pm	Online	L. Wang	PE
500	M009	Typical	M	5:15-8:15pm	Online	Diamantopoulou	PE
500	M010	Furniture	MW	12:45-2:05pm	Hybrid, Sloc 101	Stenson	PE
500	M011	Borders	Th	9:30-12:20	Hybrid, Location TBD	L. Brown	PE
500	M300	Regionalism and Modern Arch	MW	3:45-5:05pm	Online	Henderson	HIST
500	M301	Architecture of United States	MW	8:00-9:20am	Hybrid, Sloc 214	Borrman	HIST
500	M600	Race, Gender Space	W	12:45-3:35pm	Online	Borrman	PE
555	M001	Intro to BIM	T	6:30-9:20	Online	Wing	PE
558	M001	Advanced BIM		ASYNC	Online	Wing	PE
567	M001	Dwelling and the Modern Home	TTh	9:30-10:50am	In-Person, Sloc 101	Munly	PE



Oculus of the Pantheon, Rome



McGrath and Gardner, *Cinematics*: diagram of scene in *Contempt* (Goddard, 1963)

Architecture and its temporalities

Temporality is subjective progression through moments, while time attempts to objectively measure and mark that progression. Time is necessarily temporal, but temporality can exist plainly without time - a slow clock still measures temporality, even if it doesn't do so in a timely fashion--Michelle Joelle

Architecture is self-evidently a spatial discipline. For too many architects, this spatiality is considered in isolation from any of the multiple modes of temporality that condition it. These range from the inescapable organization of every construction process as a linear sequence of events, through the material and operational changes that occur in every building over time, to theories of architectural temporality from the "space-time" of the Modern Movement to current speculation derived from physics and neuroscience.

This seminar will examine a selection of topics from the myriad ways in which architecture embodies, capitalizes on, and produces its temporalities. We will discuss case studies and readings for each of these and students will produce a final project. At this point, the content of this project is not resolved. Students will probably be asked to operate within one or more of the topics discussed, but it may be possible to develop and examine a new one. The format of project will not be restricted to a written paper; it may be a case study or even some kind of physical object or environmental intervention.

Here is a list of potential topics to be addressed:

- Architecture as physical object (*the legibility of construction processes; weathering*)
- Representing the temporality of architecture (*graphic strategies; temporal media*)
- Architecture as spatio-temporal experience (*"space-time"; phenomenological theories*)
- Architecture and (its) history (*historicism; preservation debates*)
- Time and temporality in recent practices and theories of architecture (*Tschumi; Kwinter*)
- Case studies in ephemeral, transformable, adaptable architecture (*Cedric Price*)
- Architecture and temporalities of other disciplines (*Film theory; cognitive sciences*)

Interested students should contact me later in this semester as the content, structure and work to be produced in the class become more clearly defined.

ARC 500 | **Checkmate** 3 credit hours class meeting time: Wednesday 12:45 - 3:35

Checkmate

The Tools + Toys of Metaphor

Playing the Architectural Game of the **Linguistic Hybrid**



Barbara Kruger, Zaha Hadid, Alexander Rodchenko



Position | Strategy | Tactics | Material

Terms of measure used to evaluate relative standing and achievement in both Chess + Architecture

How does one decide what an architecture could look like? For some, this is both the most daunting and most important question facing the architect. The development of an evolved architectural language remains, for many, an elusive challenge in the attempt to find expression, character and meaning in the construction of architectural form. The ability to craft an identity of linguistic consequence can be thought of as the defining achievement that distinguishes **architecture** as a poetic and rhetorical endeavor from simple acts of construction and utility. To address the issues of visual and disciplinary literacy, this course, which is not interested in the game of chess, the ability to play chess or any understanding of the game of chess, will use games, including chess, as the structural framework for creating translations of architectural language into new forms of novelty, strategy and tactical correspondence. We will engage in close readings of the work of selected architects in an effort to identify, isolate, extract and decipher the fundamental characteristics that comprise the linguistic components utilized by that architect. This will include a focused examination of the strategies of syntax that typify a body of work - that is, the rules of the game - the rules of formal, material, and tectonic engagement and the underlying sensibilities that inform the 2D and 3D compositional and conceptual constructs.

Structure | Production

Class meetings will consist of lectures by the instructor, interactive in-class dialogue, limited assigned readings and the ongoing review of analysis and design exercises. Each student will work on a single continuous project for the semester that will focus on the oeuvre of an architect and will culminate in the 3D fabrication of a game, its necessary instruments and equipment, that will provide a sophisticated translation of the formal and symbolic essence of ideas endemic to that architect's work. Note that we will **not** make chess pieces with little Villa Rotundas or Villa Savoyes on top but rather we will transfer, transform and transfigure the linguistic essence of the work through the clarifying lens of abstraction - our works will not 'look' exactly like the references but they will instead 'act' and 'speak' like them.

Glossary | Terms

Syntax, Grammar, Structure, Expression, Materiality, Style, Lineage, Assembly, Transformation, Translation, Transmutation, Essence, Abstraction, Grid, Content, Rhetoric, Symbolism, Character, Meaning, Craft, Logic, Position, Tactics, Strategy, Analysis, Formalism, Elemental, Conflict, Leisure, Black, Queen, Checkmate ♜

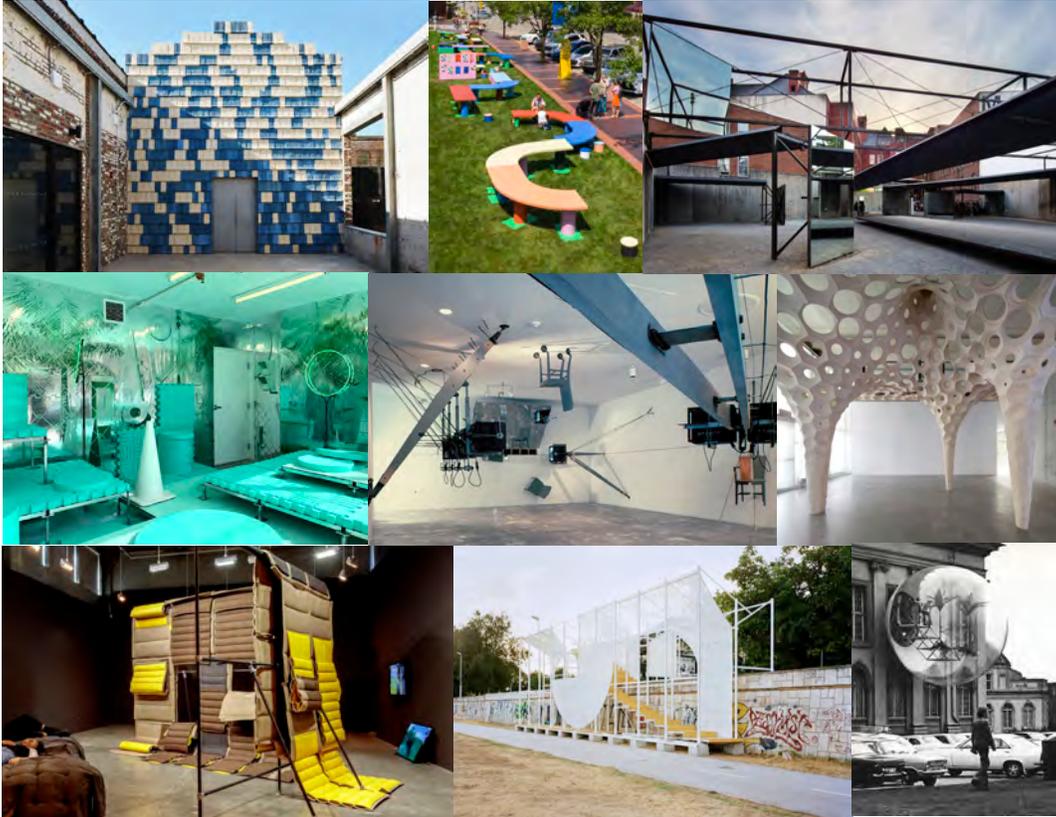
INTERVENTIONS

ARC 500 Spring 2021

Wednesday 12:45-3:35pm

Online (synchronous)

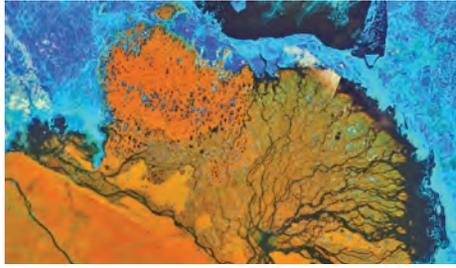
Instructor: Greg Corso (gpcorso@syr.edu)



TOP ROW: Assemble, LA Más, Dream the Combine, MIDDLE ROW: Extents, Elizabeth Diller and Ricardo Scofidio, Matter Design, BOTTOM ROW: Mira Henry, TEN and NGO City Creative Network, Haus-Rucker-Co

From material explorations to urban interventions, the installation operates as an important and agile vehicle for architectural experimentation. This course intends to investigate the notion of the architectural installation and its role in contemporary practice. By examining the spectrum of types and interpretations - urban, digital, social, material, spatial, political, environmental, etc- students will examine the boundaries, potentials, and limits of small scale, experimental architectural interventions. Over the course of the semester, students will explore this topic through both analysis and comprehension of existing case studies as well student driven design work. The course will consist of lectures, readings, discussions, guest speakers, design assignments, and fabrication exercises (if possible) and will be taught online and synchronous. (The specific calibration of these aspects is fluid and will be solidified as the semester begins- ex. the extent of which any physical fabrication is possible is unclear at this current time).

Of course, please consult instructor (gpcorso@syr.edu) with any questions.



DESIGN, LANDSCAPE & GLOBAL CHANGE

Ted Brown, Julia Czerniak

Spring 2021, W 2:15-5:05pm

We are immersed within macro and micro scales of global change: political, ecological, social, and economic. On the one hand these global issues and phenomena profoundly impact design, affecting how we think and practice. On the other we have the power *through design* to re-imagine the scope, techniques and products of our research and practice, and to participate in, rebel, alter, and otherwise affect these very changes in and of our world.

This research seminar focuses on *change as it intersects design and urban landscape* – from the environmental (climate change, sea level rise, water degradation, biodiversity and habitat loss, waste) to the socio economic (shrinking & sinking cities, mass urbanization, social and environmental justice & equity) to the technological. Through the lens of five topics, we ask:

- In what way does design matter?
- What experiments open and construct alternative visions?
- How do we *work* as designers and thinkers in these contexts?

The course is organized in 5 three-week sessions that probe contemporary topics with the intent of introducing students to the discourse, design experiments, modes, and sensibilities *that designers use to work* within and against these global changes:

- Landscape, Territory + Field Matters**
- Urbanism after Landscape**
- Landscape as Assemblage**
- Other Populations**
- The Right to the City**

Each session introduces a topic through lectures, critical readings, and guest speakers; thoughtfully examines formative premises, precedents, and practices; and guides students to project a design sensibility through study and practice of methods and techniques. Students conduct case study analysis and build a research-based project on a territorial infrastructure (river, railroad, airport.....) the product of which may include models, maps, diagrams, assemblages, and videos.

Students will be evaluated on their participation in class; their considered response to readings; and their careful, reiterative, and creative response to the design provocations given within each session.

Enrollment priority will be given to with 3rd year standing undergrads & 2nd year standing grads.

Cultivated Imaginaries: Superblock and the Idea of the City—Part II

ARC 500 SEC M001, Spring 2021
WED 9:30am - 12:20pm, Online (Synchronous)
Instructor: Liang Wang (lwang46@syr.edu)
Harry der Boghosian Fellow 2020-2021
Syracuse School of Architecture



* Aerial View of Beijing in the 1950s.

SUPERBLOCK is a term with which almost all architects are familiar. Used to describe a typology found in large-scale urban developments from Raymond Unwin's Town Extension Plan to the housing blocks in the New Frankfurt and Red Vienna, to the mid-20th Century Soviet Microrayon, and to the multiplicity of mega-developments that sprung up all over China in the 1980s, SUPERBLOCK is a term that is familiar, useful and wonderfully imprecise. Indeed, despite its widespread use among architects, planners and policy makers, there is no clear, established definition of the term. Why, then, should we be interested in the SUPERBLOCK? In his 1971 essay, *The Superblock*, historian Alan Colquhoun suggests that the SUPERBLOCK not only describes an urban typology, but it also gives us license—indeed it provokes us—to aspire to the kind of representational authority that architecture once had to represent the city, an authority that architecture lost with mass industrialization and the onset of ever more sophisticated, abstract, and cybernetic forms of capitalist development. In this seminar, we will probe the idea of the SUPERBLOCK with the intention of asking whether the SUPERBLOCK names and simultaneously forecloses the possibility of representing the city as a totality, an ambition and obligation that once belonged to architects. If that turns out to be true, then what new possibilities might exist for imagining the city? What new forms of representation might allow us to reclaim what architecture has lost, and what would that mean for our contemporary world?

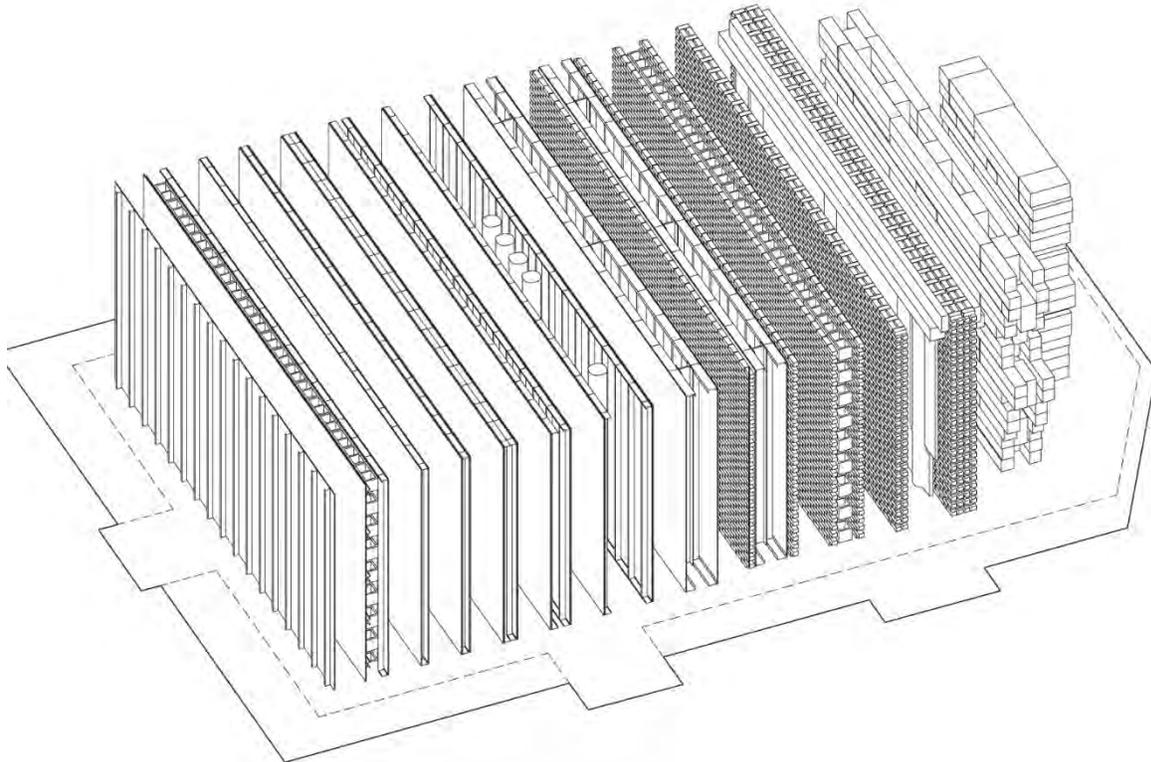
Conceived as the second part of a two-part Boghosian Seminar Series, we will continue to interrogate these questions, over the spring semester, by examining the concept of the SUPERBLOCK in relation to the idea of the Chinese city specifically. In particular, we seek to find alternatives of conceiving the relationship between the SUPERBLOCK—its architecture, urbanism, and socio-political processes—and the totality of the Chinese city through its history, imaginary, and representation. It mines the notion of "imagination" and excavates the latent layers of its historical, spatial, and social constructs. Classes will contemplate a wealth of conceptual facets of the SUPERBLOCK, such as the conception of space and scale, urban form and architectural type, form and abstraction, collective and community, ideology and everydayness, utopia and imagination, etc. At the same time, the seminar seeks to foreground the SUPERBLOCK as a political and cultural project constructed as imaginations for the ideal city and as abstractions for the cosmological relation. Classes will investigate a variety of representational ideas and techniques through the lens of the Chinese conception of space in history. We will also explore how contemporary architects are re-engaging these concepts to reimagine new possibilities in design thinking and practices. In doing so, this research seminar interweaves history and narrative, architecture and the city, imaginary and representation, revealing the deeper meaning of the SUPERBLOCK in constructing a renewed epistemology of the city and its architecture.

The class, as a whole, will invest equally in history (reading and discussion), research (case study and presentation), and reinterpretation (drawing and making). As such, class sessions will be divided into lectures, reading discussions, project presentations and reviews accordingly. In addition, prominent scholars and practitioners will be invited for guest lectures and interviews with the class. Students will engage multiple visual media (photography, drawing, film, painting) to deconstruct and formulate alternative interpretations and narratives of the space and politics of the superblock. Simultaneously, through research and case studies on historical and contemporary projects, students will develop a series of analytical and speculative drawings and visual artifacts to reconstruct the idea of the superblock collectively and to speculate the deeper meaning of its socio-spatial production creatively. The collective research conducted in this seminar will be an integral part of the Boghosian Fellowship documentation and exhibition in 2021, and it will also be closely related to a Spring Visiting Critic Studio on similar topics.

The class will meet every Wednesday from 9:30am to 12:20pm (Eastern Standard Time), and all sessions will be delivered synchronously and fully online. Students are expected to attend live during the scheduled time. Students do not need to be part of the 2020 fall seminar (Part I) to be eligible to enroll in this class (Part II).

Typical

Ivi Diamantopoulou, idiament@syr.edu
Mondays 5:15 – 8:05pm (online), 3 credits



Elements of Architecture, Wall, Venice Architecture Biennial, 2014 (Atelier Kéré, Accademia di Architettura di Mendrisio, Cultural Heritage Agency of the Netherlands, Rijksmuseum, the Russian Museum of Ethnography, St. Petersburg, Unifor)

“*This is indeed a moment of crisis for architectural details,*” Peggy Deamer warned us already a decade ago. “*As such, we need to trace both the nature of the new detail and the reconstituted subject it implies.*”¹ Situated in a complex intersection between the architect (with a vision), the skilled or unskilled laborer (with a mission), the client (with an ask), and shaped by economies of efficiency (budgets and schedules), code and legal liability (pre-tested listed assemblies), industrialization (and thus material standardization), architectural details have reached an unprecedented status of authorless proliferation. Once subject to project-specific design, today details are *typical*. They reside in the various volumes of Graphic Standards and other handbooks, and well-organized digital collections saved alongside entourage and furniture blocks in most architecture offices’ servers.

Part reading group and part (a virtual) space for drawing charrettes and design experimentation, this elective will look closely at architectural details as both disciplinary and cultural artifacts. We will attempt to destabilize and author such assemblies anew, following weekly prompts offered through a wide variety of lenses –from the legacy of Arts and Crafts to Silver and Jencks’ call for architectural adhocism; to theorists looking at professionalization, labor, expertise, and copyrights; to material histories, theories on standardization itself, material science and patterns of resource extraction and exhaustion; to contemporary ready-made post-industrial art and Lowe’s vast product catalogue.

¹ *Detail Deliberations*, in *Building (in) the Future: Recasting Labor in Architecture* (New York: Princeton Architecture Press, 2010)



Breuer



van der Rohe



Gray



Perriand, Le Corbusier

furniture fabrications

histories, materials, forms

At the beginning of the twentieth century, as waves of political and social change swept the globe, the arts sought new, foundational significance and novel expression. A generation of artists and designers cast aside nineteenth century eclectic stylings in pursuit of socially liberated and intellectually grounded relevance. Within this context, early modern architects turned to furniture design to experiment - at least it seems so for many. We see this in Corb, and Aalto, and Mies, and etcetera. Perhaps these designers saw potential for more-direct explorations of relationships between purpose, material, and form in furniture – a relevance for art in the everyday, an antidote to styling.

Starting with the middle-late nineteenth century Arts and Crafts movement, and focusing on twentieth century modernism, this seminar will examine changing relationships between form, material, and purpose in furniture design. Particular attention will be devoted to seminal designers including: Rietveld, Breuer, Aalto, Gray, Perriand, Prouve, and the Eames. Throughout, we will seek to understand design as developed with *material specificity* – material choice, fabrication technique, material-specific configuration, and joinery. To contextualize our analysis, design work will also be considered from other vantage points - its historic, art-historic, and, even, design pedagogy situations and settings.

Additionally, this course will include design work. Mid-semester, following extensive presentation and discussion of modern furniture design history and analysis, course-mode will shift with the assignment of a prototype design project. Each student will develop a furniture design, from research, through maquette and mock-up, and, hopefully, to completed full-scale prototype.

Class Meetings

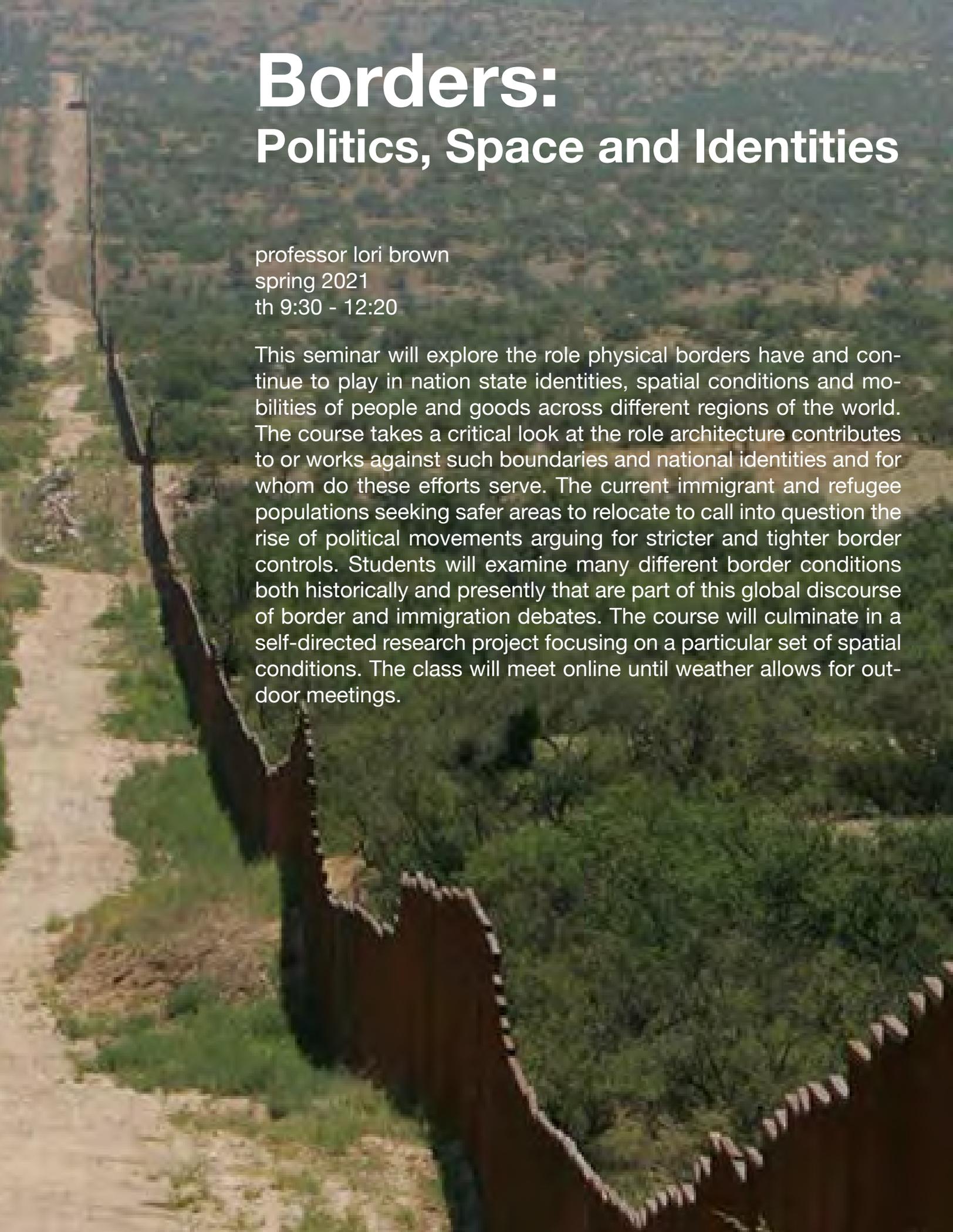
Generally, meetings will be synchronous-remote, and will include lectures, discussions, seminar presentations, and design reviews. Later in the semester meetings may shift to shop-based prototype fabrication.

Coursework

Design (and fabrication) of a furniture prototype will be the primary coursework for this seminar. Factoring resource availability and costs, as well as shop access, material and fabrication limits will circumscribe this assignment. Additionally, working in pairs, students will make one select-topic seminar presentation to the class. Topics may include: joinery mock-ups, digital models of assigned furniture, case study analyses, etc.

Objectives

The primary goals of this course are twofold: First to introduce students to the work of a range of twentieth century furniture designers, and to develop understandings of their work in relation to material, fabrication, and historical context. And, second, to help students develop new detailed design capacity informed by the interpretive frameworks outlined in the lectures.



Borders: Politics, Space and Identities

professor lori brown
spring 2021
th 9:30 - 12:20

This seminar will explore the role physical borders have and continue to play in nation state identities, spatial conditions and mobilities of people and goods across different regions of the world. The course takes a critical look at the role architecture contributes to or works against such boundaries and national identities and for whom do these efforts serve. The current immigrant and refugee populations seeking safer areas to relocate to call into question the rise of political movements arguing for stricter and tighter border controls. Students will examine many different border conditions both historically and presently that are part of this global discourse of border and immigration debates. The course will culminate in a self-directed research project focusing on a particular set of spatial conditions. The class will meet online until weather allows for outdoor meetings.

Race, Gender and Space

ARC 500, Spring 2021



Artists Coco Fusco and Guillermo Gómez-Peña performing *Two Undiscovered Amerindians Visit the West*, Madrid, 1992

Wednesdays 12:45-3:45pm, Online Only (this grad/undergrad seminar meets synchronously online)
Visiting Assistant Professor Kristina Borrman, email: kmborrma@syr.edu

COURSE DESCRIPTION:

This seminar investigates the study of racial and gender identities as a (relatively) recent topic for the discipline of architecture history. Social identity emerged as a subject of inquiry for critical theorists and architecture historians interested in the study of “ordinary people” and “everyday experiences” in the late twentieth century. Foundational texts in the study of everyday life, such as Henri Lefebvre’s *The Production of Space* and Michel de Certeau’s *The Practice of Everyday Life*, will provide a framework for understanding the turn towards studies of women and minority groups in architecture histories. The primary objective of this seminar will be to demonstrate how architectural evidence can be used to examine the historical struggle for equity, power and recognition among marginalized groups. For this course, students will write a professional book review, which summarizes a recent (published within the last three years) architecture history on the topic of race/gender studies in the built environment and situates the book within the relevant literature. Students will submit their review to a peer-reviewed journal.

GRADING:

20% Attendance and Participation
15% Book Review Outline
20% Book Review First Draft
15% Book Review Second Draft and Peer Edit
30% Final Draft of Book Review and Proof of Journal Submission



Architecture in the U.S.

ARC 500, Spring 2021

M/W 8am-9:20am, Hybrid Format

This course meets synchronously in-person and online, Slocum 214

Visiting Assistant Professor Kristina Borrman

Email: kmborrma@syr.edu

Left: Confederate Memorial, 1937, White Point Garden, Charleston, South Carolina. 2017.

COURSE DESCRIPTION:

This course asks, “What can we learn about ourselves from studying architecture in the United States? How can buildings shed light on people and stories that might otherwise be overlooked in American history classes?” Students will discuss these questions (and others) in response to assigned readings and lectures. We will consider the built environment *in relation* to a number of contradictions that have historically been associated with life in the U.S., such as: colonialism/independence, nativism/migration, and democracy/inequality. Keeping these contradictions in mind, students will identify ways in which buildings and landscapes construct and reinforce relations of community, authority, and power. Our thematically organized course will be sensitive to the political stakes involved in the construction, maintenance, and use of space. In this way, we will treat the built environment as an active force in the construction of shared ideas about citizenship and national history. The final project for this course requires students to select a building of historical significance and nominate that building for the National Register of Historic Places.

STUDENT LEARNING OBJECTIVES:

- Students will identify major architectural monuments in the United States and architectural styles
- Students will use buildings as evidence in the histories of underrepresented groups
- Students will report on their observations, research and writings in class discussions
- Students will research a historical building using primary sources
- Students will nominate a building for the National Register of Historic Places

GRADING:

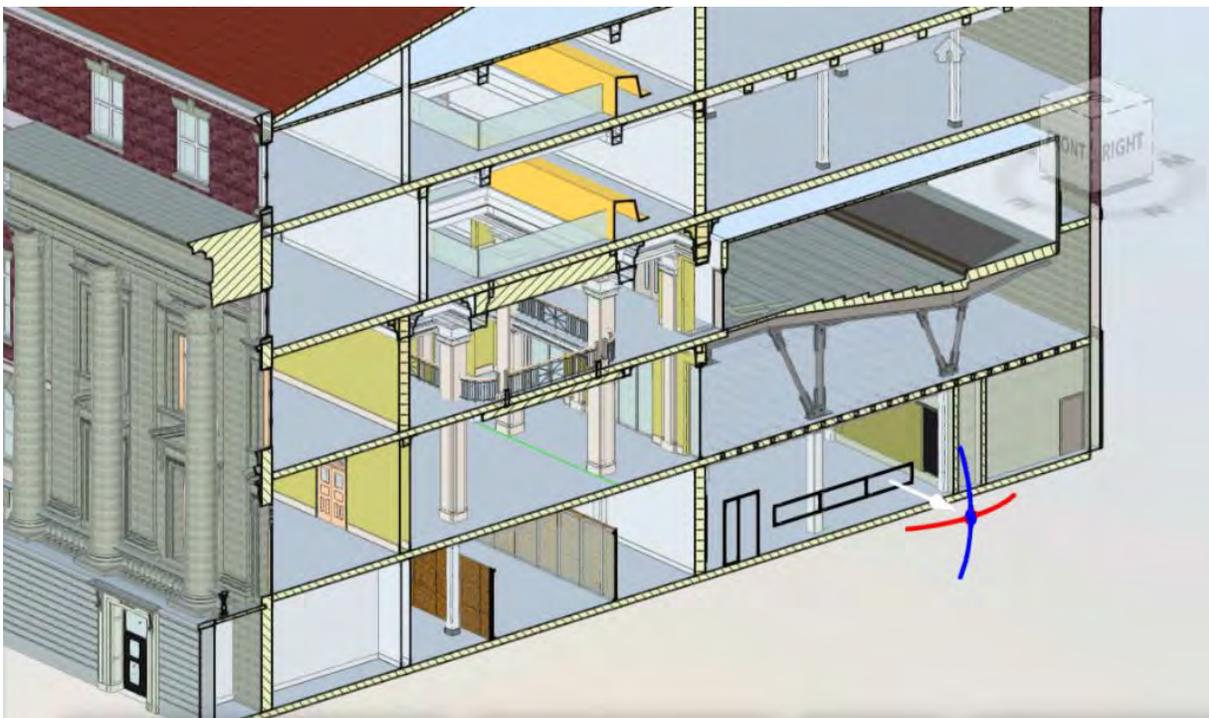
20% Attendance and Participation
15% Midterm Exam
15% Annotated Bibliography
30% National Register Proposal
20% Final Exam



ARC 558- Advanced Building Information Modeling (BIM)

Hybrid 1.5 hour live instruction via Zoom once a week/Online asynchronous

Following the Introduction to BIM course, this course takes a deeper dive into the inner workings of BIM and Revit. This course is intended to expose the students to the collaborative environment that is now taking place, and is a demand throughout the industry using Building Information Modeling software. To start the course we will review legal documents that outline a BIM project that serves as a reference to specific terminology, project guidelines and BIM protocols. This course also covers advanced modeling techniques needed to really make Revit work for an architect. Because most firms are fully on Revit, it is a prerequisite that new hires not only know the program, but know it well. This course will give SoA students a unique opportunity to gain an upper hand in the workplace. We will start with learning how to operate in a model within a collaborative, multi-user environment. Then we will learn parametric design using advanced family creation. Phasing (renovation) will be next followed by creating design options. We round is all off with creating massing elements and non-linear wall, roof and floor systems.



ARC 555- Intro to Building Information Modeling (BIM)

Hybrid 1.5 hour live instruction via Zoom once a week/Online asynchronous

This course will give the student an in-depth look at Building Information and how it is used for coordination, visualization and production in the architectural field. The primary software will be Autodesk Revit. The area of emphasis will focus on how well students can produce buildable construction documents while being able to relay their design through perspectives, isometric views, and data output such as door and window schedules. Once complete the students will be competent in the use of Revit and the understanding of Building Information Modeling. This semester, the class is conducted as a hybrid 1.5 hour live instruction via Zoom once a week. The rest of the class will be conducted online asynchronous. The material covered in the 1.5 hour session will be recorded then distributed via blackboard. Attendance to the 1.5 hour sessions are encouraged, but not required. Additional information such as texts and videos will also be distributed. This material will include a step-by-step examination of each area of Revit as it relates to architectural building systems such as wall systems, floor systems, roofing systems, and stairs/ramps. Also, this class will cover structural systems, and the relation of architecture to mechanical, electrical and plumbing (MEP) systems. The class deliverable will consist of each student creating their own model on their own. This model can be commercial or residential. It can be a real building, or a made up design of the student's desire. Grading will be judged by the construction documents produced. Plans, elevations, sections enlarged dimensioned details are the most important. Effort plays a critical role, as does classroom attendance and participation. Reading material is Revit Architecture No Experience Required. As always, this will be furnished for free by the instructor.

ARC 567

Dwelling and the Modern Home

Spring 2021 Professor Anne Munly

The most ubiquitous of building types, house form reflects deeply embedded patterns of living. Yet the house is also a site of innovative design, projecting needs and desires for shelter, retreat, power and prestige. This seminar will explore ways in which architectural form and materials respond to patterns of living and building, to contemporary urban conditions and to evolving concepts of modernity. We will read from critics such as Leo Marx, Reyner Banham, Beatriz Colomina, Colin Davies and Alice Friedman, and scrutinize built works and projected experiments by the Eames', Archigram, MOS, Kieran Timberlake, In-Tenta, LOT-ek, Bernadette Ehl and others. The scope of the course is delimited by four themes: the open house; the house as machine; the transportable house; the component house.

Format:

Engaged discussion of readings and student presentations in a seminar format.

Covid Note: The class is intended to be taught in-person (Room 101). Students may elect to take the class virtually on an as-needed basis, doing so synchronously in order to participate in class discussions.

- Attendance/participation in discussion of required readings weekly
- Required readings approx. 50 pp per week
- Reading presentation investigating a critical text within one of four themes
- Critical analysis and presentation of case-studies, with a short essay

Evaluation:

20% class discussion/contribution

20% reading presentation

45% case-study analyses and descriptive paragraph

15% meta-comparison and short essay on case-study examples

Objectives:

- to understand critical, conceptual and formal differences among the examples studied;
- to investigate the house type as a mode susceptible to political, social, and physical projections of the ideal dwelling;
- to develop and exercise skills in critical and formal analysis, research methods, writing, and presentation of case studies and theoretical arguments.

Audience & Role:

This seminar is designed to aid upper-level undergraduate and graduate students clarify theoretical concepts and analysis methods, and synthesize frameworks for design studios/theses.



DROP Pod, InTenta Design (Marta Gordillo, Manel Duro), Barcelona, 2012



Cellophane House, Kieran Timberlake, "Home Delivery", MOMA, 2008



Polpak, Bernadette Ehl, Modern Nomads project, 2009



Element House, MOS (Hilary Sample, Michael Meredith), New Mexico, 2014

Regionalism in Modern Architecture

Arc 500 Section M300

MW 3:45-5:05pm EST

Online

Instructor: Professor S. Henderson



This is a new lecture course. The topic concerns modern architecture concerned to reflect local, national, and ethnic culture. This “school” of architectural design has paralleled, and sometimes combined with, the more formalist and abstract architecture canonized as modernism, for example in works by Mies van der Rohe and Le Corbusier, for example. The course is organized around regions and will introduce works from the late 19th century through the twentieth. The pre-requisites for the course are Arc 133/134, or equivalent for students from other colleges. Architecture students will receive credit for an upper level architecture history elective requirement for this course. Students who have already taken Arc 431/731 or Arc 436/736 are eligible to take this course as well.

ARC- 500 - **FORM, PRESENCE AND POLITICS**

What's up with the ground?

Francisco Sanin, Spring 2021

INTRODUCTION

Far from been a neutral support for architecture, the ground/surface, is in many ways the most basic architectural gesture of inhabitation. It spatializes social, cultural and political practices, it codifies behaviour and defines the basic conditions for the occupation of the territory. Often overlooked the ground is a primary architectural condition and the foundation of the way we inhabit, move and occupy the world. In other worlds the very condition for the existence of the political.

FORM, PRESENCE AND POLITICS

For Hanna Arendt, presence is precondition for the political: To be able to act and for those actions to be recognized and be present in the public sphere, to speak and be heard, to engage with other; is the very foundation of the possibility of the political world. Racism, xenophobia, sexism, homophobia, etc. start by denying the very humanity of the subject, they eliminate the possibility of presence and therefore of participation in the political world. Dissent, resistance, protests are among the many political forms of action aimed to reclaim presence and agency. Architecture and urban spaces are the locus of such actions.

THE GROUND-SURFACE

The title of the seminar suggests a very simple proposition. If, as Hanna Arendt suggest, presence is the precondition for the existence of the political, then, Form can be argued is the precondition of presence. In other words, politics is always embodied politics and it unfolds in space and time. The seminar will be focused on the idea of the ground as the most basic condition for the possibility of presence. An architectural artifact, that is both an index of social, legal and political practices and maybe more significantly, the locus and condition for the enactment of those practices. In the ground surface these practices are both reified and given agency. Nowhere is it more clear than when confronted with the notion of private property and the way that it is both inscribed and enacted in and by the surface of the ground, from the territorial (nation states) to the domestic, from the suburbs to the city and all in between. Private property parcels the earth's surface and turns it into a commodity enabling its exploitation and the accumulation of power and wealth. Legal, political and social systems are inscribed and made present in the ground/surface, i.e.: they are materialized in the structuring and design of the surface of the ground. Take for example the "Continental grid", a totalizing tool that is all inclusive in its erasure of cultures, societies and worlds. It leaves no space outside, it mutes, erases and cancels worlds that have no place inside and no possibility to opt out of it.

GROUNDS FOR SPECULATION

Throughout architectural history, the ground has always been present as a critical element and condition, often overlooked, the ground can be said to define and hold the clues to the relation between architecture and spatial, cultural and political regimes. From Superstudio's super-surface to Le Corbusier's "free ground" from Antiquity, to Constant New Babylon, the ground has played a key role in their speculation and formulation of visions of the city and the territory. In the seminar we will look at the Surface of the ground both as the condition for the spatialization of politics and as a space of speculation by the discipline.

The seminar will aim to research, map and document the conditions of the ground, both as a political apparatus and as a site of speculation. For the final project, students will be asked to develop alternative forms of representation of possible grounds as alternative scenarios to both historic and current conditions.

The class will meet once a week in person, via zoom (or another available online platform). Classes will be a combination of presentations by the instructor, workshops and individual presentations by the students. more details will be forthcoming

Readings are required and will be available in Blackboard.

Meeting times: Thursdays 2pm-4:50pm

The seminar will be conducted (live) fully online, it will meet once a week.