ARCH 115A HISTORY OF ARCHITECTURE I
Georg Windeck
Monday 2-4:50PM
Rm 315F
3 credits
THE ANCIENT
The builders of Antiquity established essential concepts of architectural space: The agricultural transformations of the Stone Age motivated the construction of permanent dwellings and organized communities. The observation of the cosmos in Egyptian and Mesopotamian societies inspired processional temples and funerary monuments. The apotheosis of the Greek landscape informed the layout of its cities and sanctuaries. The engineered environment of Rome created large scale infrastructures and grand interiors. This course is an introduction to Ancient architecture and to fundamental ideas of form and space in general. Selected buildings and cities from each period will be discussed as an expression of the philosophical and religious ambitions of their creators. Construction techniques will be analyzed with regards to spatial intent, available tools/materials, social parameters and geographical circumstance. The discussion will distinguish between stylistic features that represent the historical context of a building, and its metaphorical qualities that are independent of a cultural period. Students will be required to conduct independent research both in drawing and writing.
Required of all Architecture students. Open to Art and Engineering students as an elective.

ARCH 125A HISTORY OF ARCHITECTURE II
Guido Zuliani
Friday 10AM-12:50PM
Rm 315F
3 credits
From the end of the 14th century to the beginning of the 16th what came to be known as the “Humanist Revolution” radically formulated the concepts of Nature, of the Subject and of History and reframed their reciprocal relations. The Philosophia Naturalis led the way to the 17th century birth of modern science, the Renaissance man, freely in charge of his destiny, became the ancestor of the modern subject and the knowledge of an idealized antiquity proposed History as guide for human actions. Within this new context the very idea of the project and the discipline of architecture were constructed around the definition of instrumentations, procedures and cultural and social values that were integral component of those transformations and that still constitute the locus of architecture own theoretical speculation and conceptual advancement. The course will introduce the history of architecture from the beginning of the 15th century to the end of the 17th century through a close reading of the relations between the definition of design tools, concepts and methods and realized architectures within Europe, and the parallel development in non-Western contexts.
Pre-requisite: ARCH 115. Required of all Architecture students. Open to Art and Engineering students as an elective.

ARCH 165.01 ANALYSIS OF ARCHITECTURAL TEXTS
Anthony Vidler
Tue 10-11:50AM
Rm 315F
2 credits
This course is a survey of theoretical and critical literature on contemporary architecture. It explores the texts of post-modernism, post-structuralism, critical and post- critical discourses as well as current debates in globalization, post-humanism, and environmentalism in the architectural discipline from 1968 to the present. The following schematic list of topics will be developed and added to freely in lectures and sections, expanded in reading and discussion and deepened through individual projects.
War, Reconstruction - Rethinking Theory; Around 1960: Program, Technology, Form; Concrete Utopias: Brutalist Migrations, Metabolist Megastructures; The Return of the Picturesque: Townscape to Junktape; “Nothing to do with Architecture”: Structure, Sign, and Play; Historicism Redux: The Cult of the Fragment; Rationalism Redux: The Typology Papers; Interrupted Cities: Heterotopias and Archipelagoides; Information Architecture: Cyber-, Para-, Topo-; Crises of Representation: The Diagram Debates; The Ecological Context: Mapping, Curbing, Defending; A Planet of Slums? Surviving the "Informal".
Open to all students.

ARCH 176.01 THEORY OF LANDSCAPE ARCHITECTURE
Sean W. Sculley
Friday 11AM-12:50PM
Rm 305CS
2 credits
“God Almighty first planted a Garden; and, indeed, it is the purest of human pleasures; it is the greatest refreshment to the spirits of man; without which buildings and palaces are but gross handy-works: and a man shall ever see, that, when ages grow to civility and elegance, men come to build stately, sooner than to garden finely; as if gardening were the greater perfection.”
Sir Francis Bacon, Essay of Gardens, 1625
Gardens have been the nexus of all human activity, wherein the discoveries and effects of science, the panoply of arts, the forces of finance, politics and philosophy together with religion and ritual, and indeed magic, have shaped the garden, melding green thoughts into green shades. These effects have been manifested and perceived, by degrees, in the more familiar and sensible attributes of the garden, for example, its variegated planting, climatures, ingenious design, the astonishing reshaping of the surface of the earth and its consequent beauty. Gardens are ephemeral with mysterious afterlives, that sometimes are given form only by recollection or mere rumor. This course will be devoted to the study and revelation, on your part and mine, of gardens old and new, but with particular attention to the history, traditions and development of the Italian Garden of the 15th c and 16th c, the French Gardens of the 17th c and the English Garden which lead to the great landscape, design experiments of the 18th c.
Open to all students. Maximum enrollment of 15 students.
ARCH 178 ADVANCED DRAWING SEMINAR
Sue F. Gussow
Friday 10-11:50AM
Rm 715F
2 credits
The dialog between figuration and abstraction is the focus of the course. Students are expected to plan and elaborate a series of drawings generated from individually chosen themes. Weekly seminars are held to critique work in progress and to discuss issues relevant to the discipline of drawing. Students will be encouraged to investigate a broad spectrum of imagery and materials and are expected to participate in an end of semester exhibition. Open to all students with permission of the instructor. Maximum enrollment of 15 students.

ARCH 205.02 ADVANCED CONCEPTS
Rod Knox
Tuesday 10-11:50AM
Rm 714F
2 credits
Catalogue Description: This course is intended to be an advanced course dealing with the relationship between architectural space and some other discipline in the humanities. The course deals with an interdisciplinary approach toward a new poetic and the phenomenology, psychology and metaphysics of space.
Course Description: ETHICS: MANDATED AND PHILOSOPHICAL
Defining moral values, virtue and “the good” has been the pursuit of philosophy from pre-Socratic to post-Wittgensteinian times but the answers remain elusive. What are the ethical boundaries for architecture? New York Times Feb 16, 2015
I propose that Ethics and Aesthetics are one and the same. The anatomy and allure that quantifies architecture derives from an understanding of right and wrong. Truth is beauty, form is philosophy and ethics is aesthetics. By way of a series of lectures, films and open discussions we will examine the phenomenon of ethics made manifest in aesthetics. Each student is required to craft an answer to the New York Times. Required of all Architecture students. Open to Art and Engineering students with permission of the instructor. Maximum enrollment 15 students.

ARCH 205.09 ADVANCED CONCEPTS
Joan Ockman
Thursday 12-1:50PM
Room 714F
2 credits
THE CULTURE OF GLASS
"The new glass milieu will transform humanity utterly."
—Paul Scheerbart, Glass Architecture, 1914
A seminar exploring the multiple meanings of glass in the modern architectural and cultural imagination from the mid-nineteenth century to the present. Sessions traverse themes ranging from rationalism to mysticism, minimalism to spectacle, drawing on a very rich variety of built examples and written texts. Students are expected to prepare weekly readings diligently, present two in-class analyses (one of a historical building or project, the other of a contemporary one), and complete a 20-page term paper. Required of all Architecture students. Open to Art and Engineering students with permission of the instructor. Maximum enrollment 15 students.

ARCH 225.17 ADVANCED TOPICS IN HISTORY, THEORY, CRITICISM
Tulay Atak
Monday 3-4:50PM
Room 714F
2 credits
ECOLOGICAL / INFRASTRUCTURAL / INFORMAL: UNDERSTANDING URBAN LANDSCAPES
This course will focus on recent models of urbanism including landscape urbanism, infrastructural urbanism and informal urbanism. We will analyze and compare these models in relation to contemporary urban landscapes in selected case studies. We will also place these models in a broader historical context and in relation to political, social and ecological theories. The course will consist of lectures given by the instructor and presentations prepared by students on selected case studies.
Pre-requisites: ARCH 115, ARCH 125, ARCH 175 or permission of the instructor. Required of all Architecture students. Open to Art and Engineering students with permission of the instructor. Maximum enrollment of 15 students.

ARCH 225.18 ADVANCED TOPICS IN HISTORY, THEORY, CRITICISM
Michael Young
Friday 11AM-12:50PM
Room 714F
2 credits
MEDIUMS
One of the continuing questions through the second half of the 20th century art discourse has revolved around the issue of medium specificity. Does each art medium contain problems that are specific to it and no others? If so, then it would become crucial for each art to clarify and focus these differences in order to become critical, to become modern. This was the line of inquiry initiated by Clement Greenberg and Michael Fried during the 1960’s. As influential as these arguments were for a re-evaluation of modernism in the arts, there quickly followed an outright rejection of the specific as art experimented across mediums or in manners impossible to define in traditional terms. Land, performance, installation, light & space, body, conceptual, computational, all crossed multiple mediums, or existed in a "post-medium" condition. Architecture struggled to directly engage these discussions from the art-world, as architecture struggled to define exactly what its medium consisted of. The building seemed to be the one condition that separated architecture, yet as a reminder, architects do not make buildings, they speculate through multiple mediums about the future reality of the built environment. A substantial amount of the history of architectural discourse is based around exactly what separates architecture from building. In order to address this debate from within the discipline of architecture, this course will review both the major arguments for and against medium specificity from the 1960’s till today. Different mediums will be
covered as two week sessions consisting of a lecture and a seminar discussion. The topic headings in sequence shall be: Drawing, Painting, Sculpture, Photography, Film. The course will also discuss the key moments in architectural history where different art mediums drifted into and altered architectural practice and theory. An understanding of this history is crucial in speculating on the future of architectural representation. The required work for the course is a 10 page (text) paper focused around original research and representations done by an individual student. The goal is for each student to put forward an argument through the relations of text and representations, research and experimentation. Midway through the semester, each student will present a brief abstract on their paper topic. The readings and discussions are an absolutely necessary component of this semester. Each student is required to complete all the assigned readings and come prepared to discuss them during class. The level of participation will be noted and reflected in the final grade. Each student will be asked to lead the discussion of a reading one week during the semester. Pre-requisites: ARCH 115, ARCH 125, ARCH 175 or permission of the instructor. Required of all Architecture students. Open to Art and Engineering students with permission of the instructor. Maximum enrollment of 15 students.

ARCH 225.19 ADVANCED TOPICS IN HISTORY, THEORY, CRITICISM

David Turnbull
Friday 1-2:50PM
Room 714F
2 credits

SITE AND SUSTAINABILITY

Structured as three interrelated Blocks introducing approaches to design that address a complex set of issues that might have an impact on the survival of our species, each Block comprises three Lectures and one Story, is four weeks long and concludes with the production of an artifact: an object, a text, a drawing, a model, a photographic record, a video or other form of documentation, related to the themes of the Block. The tripartite structure draws on Felix Guattari's elision of Ecology and Theosophy into a singular and urgently needed Ecosophy. His identification of three ecologies, mental, social and environmental provides the template, and the provocation, by Bruno Latour among others, that a site can be considered as a place of assembly and exchange, of humans and non-humans, energy and matter, with multiple scales, and time horizons, provides the alibi. Overlaid on this, in response to the irreducible 'call to order' that the ecological imperative presents, it is becoming clear that new habits of thought and action may be necessary, that will need names, surrogates or avatars so that they can be communicated. As a shorthand I will use the rainmaker, the spider and the fly as characters, or figures. The rainmaker designs the atmosphere, transforming the weather, the spider builds networks, the fly is an expert in non-linearity. For our pedagogic purposes we will consider all distinctions useful, and will attempt to embody their ways of being, individually, in order that we might arrive at a better understanding of who we are and what we can do. Never-the-less, just as mental, social and environmental ecologies can never be separated meaningfully, the ecologically savvy architect is all three characters, simultaneously. Each block, then, will explore an ecology, insist on the embodiment, in thought and action, of a figure, and, engage a milieu - one of three milieux: Ideas, Fields and Systems. Each block is also defined by a story. The Introduction will by necessity introduce the themes, structure and obligations of the course, hinting that what will happen in the weeks that follow may be instructive, but will also be fun. This is important. We are not prone to 'survival sickness' nor are we overwhelmed by the enormity of the work that must be done - we are Architects, we build, and we transform reality. Block One will end with a short story, 'The Stone Soup', based on a folk-tale that has been told and retold all over the World, but in this context is considered architecturally. The story will provide a bridge from the mental to a socialist ecology, and a way of thinking about the transition from being a rainmaker who understands climatic considerations better than anybody else to becoming a network builder. In Block Two I hope to stage a 'Battle' on a real site that models the interactions between fields, thoughts, 'matters of concern', contradictory agendas, and technical considerations. This Block ends with a parable, 'The Acorn & the Oak', reflecting on Jean Giorno's classic, 'The Man who Planted Trees' considered as a precise interrogation of attitudes to resources management, environmental restoration and individual agency. Linking the social to the environmental, fields and networks to non-linearity and systems, becoming a Fly is an obligation. The Fly is the figure whose way of being challenges all forms of regularity in the design of systems. This idea lies at the center of Block Three. Indeed, the capacity to jump, to flit, from topic to topic, point to point, taking a little bit of one to the other, and maybe back again, is an important skill, particularly if the jumps are informed and not exactly accidental. The final story, a true story, 'The Elephant & the Ant' relates the way in which very small creatures, in this case, 'Stinging Ants' working together can overcome giant threats, but as in all three of my stories there will be human acts of design, of stewardship, that assist the ants in their battle with the Elephants, creating a dynamic, antagonistic disequilibrium, an exemplary situation that poses a question, and suggests answers that might ultimately serve us and our planet well. Rather than expect papers in response to questions, I propose three different modes of representation related to the three blocks: One, 'Ideas': a combination of Objects and Text, soliciting talismans, toys, contemplative devices, presented with a short complementary text; Two, 'Fields': the 'Battle' and all collateral material presented in 'documentary' form: photo-essay, video, catalogue, book, or journalistic account; and Three, 'Systems': drawings, diagrams, mechanisms, or demonstrations. Closing the loop, time has been set aside after the third Block for reflection and the preparation of short personal notes that consider the meta-theme of 'Survival'. This will oblige each student to state a 'question' that they would like to live with, and that 'Architecture' as a discipline might address. Pre-requisites: ARCH 115, ARCH 125, ARCH 175 or permission of the instructor. Required of all Architecture students. Open to Art and Engineering students with permission of the instructor. Maximum enrollment of 15 students.
ARCH 225.20 ADVANCED TOPICS IN HISTORY, THEORY, CRITICISM
Guido Zuliani
Monday 5-6:50PM
Rm 714F
2 credits
A+P SMITHSON AND AN ARCHITECTURE OF INCLUSION
The seminar will be centered on the oeuvre of the British architects Alison and Peter Smithson. The whole of Smithson's body of work, from the project for the Hunstanton Secondary School of 1949 and their participation to the London neo avant-garde of the time, from the foundation of the Team X in 1950 to the series of interventions for the Hexenhouse concluded by Peter Smithson in 2001, from the articles published in the magazines Architectural Design and Architectural Review in the early '50s to the two volumes of "The Charged Void", a retrospective valuation of their own work assembled at the end of the '90s, is the result of a long intellectual journey that extends for half a century, from the immediate post-war era to the threshold of the new millennium. Through direct readings and discussions of Smithson's long series of projects and texts, together with the exploration of their explicit or indirect associations to contemporary cultural phenomenon, the seminar, while exploring the development of Smithson's architecture and its complex relation with the city and a transforming society, will attempt the construction of a cross section of the architectural culture of the second half of the XX century. Requirements: weekly group (2 students) presentation - final project.
Pre-requisites: ARCH 115, ARCH 125, ARCH 175 or permission of the instructor. Required of all Architecture students. Open to Art and Engineering students with permission of the instructor. Maximum enrollment of 14.