How is architecture changed by the manner of its representation? Traditionally, projects are resolved through a set of plans, sections, renderings and models. In combination, these elements come together to argue differing aspects of the designers singular intent. Each piece tells part of the story, with no single element encapsulating the entire narrative of the architectural proposition, a conundrum of resolution. Each element has its strength, but any one in isolation can distort or exaggerate individual aspects of a design to the detriment of others. In this seminar students will explore the impact of representation and it's need to resolve itself both by the maker and the observer. How we say what we say will be treated not as mute vessels but as active participants in this dialog. Further, if architecture can be taken as an organizational device that structures experience by channeling the desire to draw and to form ideas, then representation bears the gravity of this act.

This seminar posits ideas of re-representation and capturing desire that works between readings, misreadings and the need for resolution. Can this act of re-representation frame a new gaze such that it breaks the pre-existing architecture while opening up a new system of questioning? Representation techniques not only convey spatial concepts but also mold the space of imagination. They set a syntax and vocabulary for conception and articulation of spatial ideas, mostly architectural ideas. However, the limitations within these techniques can make some spaces arguably not only impossible to draw but also unimaginable. This seminar is a collection of pure experiments with similarities and differences: projects and texts that intentionally converge and deviate from each other to explore a range of creative possibilities of representation in architecture.

The students will work in pairs and select a topic from an assigned list. Each pair will work within that framework throughout the semester. The expected end output is an array of works: drawings/models/paintings/collages/videos etc. Students will bring in a previous project, that of a model and a drawing, and "re-represent" it by critically understanding "the tools of an architect" in new and unconventional ways. The end goal is to produce a new representational set for a project through a critical framework of "Can re-presenting the work re-inform the project"? Can new avenues of research emerge through drawing? By testing the boundaries between reality and its aesthetic and philosophical possibilities can we propose new formats of resolutions proposed by the techniques themselves? The introduction of these investigative and design thinking skills will allow for new avenues to develop architectural design skills. This seminar will rigorously use historical and contemporary precedents to find new ways of thinking.

3 credit hours
Kipnis

There is one and only one thing in common in the two answers below that my dear friends have generously provided me. When you find it, and it is obvious, you will know the problem we are going to explore in my seminar this spring. We will approach it in two ways: First we shall ask, is it truly a problem, or is it their problem? And secondly, whatever the answer to the first may be, how can we respond to the dilemma it seems to pose for you, other than to wait until you get older.

3 credit hours

ARCH 5590: TOPICS IN BUILDING TECHNOLOGY

Murphy

Title: Louis I. Kahn redux

Interest in the work of Louis I. Kahn has been renewed by a number of recent and forthcoming publications. This seminar will take the opportunity to look at the scope of Kahn's career, particularly with respect to issues of materiality and construction, his relationship to Le Corbusier, and his impact on post-modernism and beyond.

3 credit hours

ARCH 5590: TOPICS IN BUILDING TECHNOLOGY

Turk

Title: The Appearance of Performance: Furnishing, Arraying and Decking It Out

“The Appearance of Performance” will investigate the changing nature of the idea of performance in the architectural discipline over the course of the last quarter century and relate these concepts to notions of character and figure emerging out of 19th Century theories of type and evolutionary speciation. The relationship between the contemporary use of the term performance and the word’s historical connection to the concept of “furnishing” will be elaborated through presentations, readings and an in-depth installation project. Two parallel ideas connected to long standing disciplinary questions concerning ornament, façade and interior space will be explored: the concept of “arraying,” the preparation for environmental exposure, and the notion of “decking out,” the process of surface modification to produce perceptual effects whether in the form of camouflage, plumage display or other forms of intra and inter species signaling. Finally the return of an interest in the ways that material phenomena produce “affective” qualities will be investigated relative to postmodern notions of subjectivity, affectation in personality, contemporary media and the post-humanist body. The seminar will be structured in part as a research and discussion group and in part as a design workshop in which students produce a group fabrication project that explores these issues.

3 credit hours
ARCH 5880/CRPLAN 5890/LARCH 5880: INTERDEPARTMENTAL SEMINAR (SESSION 1)

Domini


This course is offered Session 1.
1 credit hour

ARCH 5880: INTERDEPARTMENTAL SEMINAR

Diles

Baumer Series class open to G3 architecture students only.

Please enroll for 1.5 credit hours.