Title: LET'S BE HONEST: I SERIOUSLY NEED TO UNDERSTAND THAT GAZE

How is architecture changed by the manner of its representation? Traditionally, projects are presented 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. 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 on authorial intent and the understanding by the audience. How we say what we say will be treated not as mute vessels but as active participants in the dialog between designer and the audience. 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 goes beyond an individual idea. 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. Robin Evans states in Projective Cast, how particular types of drawing participate in a general economy of representation, enabling and also limiting vision.

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 and testing the boundaries that oscillate between reality and its aesthetic and philosophical possibilities proposed by the techniques themselves?

3 credit hours
ARCH 5290: TOPICS IN ARCHITECTURAL THEORY

Schafer

Title: Biennales, Trienales, and Expos, 1893-2014

This seminar will consider the history of modern and post-modern architecture through the lens of the architectural exposition. From the Chicago Columbian Exposition of 1893, a series of international architectural events in the last century have significantly shaped disciplinary discourse globally and served as a means for architects, curators and critics to test new ideas in theory, design, technology. Several visitors will present to the seminar who have participated in- or been curators for previous international expositions, including Francois Roche.

The seminar will include an optional field trip to Chicago to visit the opening of the 2015 Chicago Architecture Biennale on October 1-3, and while not yet confirmed, may include access to exclusive opening events. The cost for the trip will be approximately $200-220 to include Megabus round trip with reserved seating at $26-46 per person (based on group pricing) and hotel at approximately $140-180 per person for 3 nights (depending on when we book/where and gender distribution). Because hotel rooms will sell out for this event, please let Professor Schafer know if you're planning on being in the seminar and whether you would likely (not a firm commitment) travel to Chicago.

3 credits

ARCH 5290: TOPICS IN ARCHITECTURAL THEORY

Pendleton-Jullian

Title: Designing a New University for the 21st Century in East Africa

This course is a design seminar that will focus on the real world project of a new university for Sub-Saharan Eastern Africa to be built in Kenya halfway between Nairobi and the border with Tanzania. The seminar is dual natured in that we will be working on both the master planning/architecture design and the design of a pedagogical model and mechanisms that leapfrog traditional higher education as we know it. It is expected that the two will inform each other; that they will be highly responsive to the ethnic complexities of the region, the climate, and landscape; and that both the architecture and educational design will be cutting edge within a global context.

The university is to be a Jesuit university serving the seven African countries that make up the Jesuit province of Eastern Africa. Its vision is to “develop compassionate, ethical, and innovative leaders with the capability and courage to build a more just and humane society; valuing both the local and global, focusing on the needs of East Africa while preparing students to play a role in today’s interconnected world.”

The countries to be served have a population of over 288 million people with more than 40% of them under the age of 15 so the pool of college age East Africans is enormous and increasing. Today, the number of students attending college is only 6.4% of the college-age population so the need for a new university and a new model for scalable education is paramount. Additionally, in an ever-homogenizing world of space and form making, especially in the area of
university design, the need for a culturally and environmentally rich yet globally sophisticated campus and architecture is just as critical.

This design seminar is the third OSU component of an ongoing series of seminars and studios: arch 5290 fall 2014 was a multi-disciplinary design seminar that took on the speculative design of a new model for the university in 2033 as a learning-focused ecosystem. It had students from a variety of disciplines and entertained both pragmatic and radical concepts, which were articulated in well crafted diagrams and descriptions. ARCH 7420 spring 2015 was a level 2 graduate architecture studio that began to look at master planning and architecture concepts for the university. It strove to incorporate concepts of pedagogical innovation but principally wrestled with the site and cultural characteristics. This fall 2015 design seminar will work to both further and integrate the two streams of work.

The course will be run interactively and flexibly. It will engage in research, speculation and concrete design. We will use methodologies from the domains of architecture, landscape architectural, speculative design, speculative fiction, and world building from cinema.

The seminar will accept up to 15 students and is looking for a balance of students interested in both streams. Along the way we will engage a wide range of readings, outside experts (including for midterm and final presentations), and resources on learning, liberal education, and alternative educational systems.

An optional travel component to visit Nairobi and the site is being planned for late August just prior to the start of semester classes (approximately Aug 16-23). Anyone interested should contact A. Pendleton-Jullian, directly at pendleton-jullian.1@osu.edu.

3 credit hours

ARCH 5390: TOPICS IN ARCHITECTURAL THEORY

Kipnis

Title: Keeping Up is Hard to Do

Keeping up is hard to do, or how to stop worrying and stop whining (please, for g-d’s sake, stop whining!) and learn to love the current avalanche of architectural crapola, each to his own of course, using a proprietary (patent-pending) simple to learn and easy to apply system of protection and defense mechanisms and diy active digital and analog filter designs to be taught in ten easy lessons. (Assuming, that is, that the bunch of us can figure it out how to do figure this out).

PLEASE NOTE: THIS IS A WORKING, PROJECT BASED SEMINAR. THE FIRST HALF TERM WILL BE DEVOTED TO DEVELOPING MEANS FROM THE GIVEN ASSUMPTIONS CRITERIA TO CONSTRUCT INCLUSIVE DISCREET INTEREST SPECTRA OF CURRENT ARCHITECTURAL PRACTICES IN ALL OF ITS GENRES, GUISES, SCENES AND MODES. THE SECOND HALF WILL CONSIST OF INDIVIDUAL PROJECTS THAT ATTEMPT TO INSTANTIATE AND SPECIFY IN CLOSER DETAIL, INTERACTIVE SPECTRA AND TO COORDINATE THESE AS FAR AS POSSIBLE. SO, NO SIT AND LISTEN PLEASE.
Operating Assumptions: In any resource rich, complex habitat such as the contemporary network of first-world through third-world nations or “the arts as such”, all practices self-organize into dynamic, evolving, hierarchical ecologies and develop familiar formalisms, however intricate and sophisticated, of exchange structures such as economies and languages. The Origin of Wealth

The Consequences for the architectural ecology that already exists:

Only two need-to-know states are sine qua non for every expert practice including architecture in any of its genres, guises, scenes and modes of practices: Familiarity with current events within the particular horizons of interest of a specific subgenre of practice, and engagement with the terms at any moment of the internal evaluative and projective dialogues.

1. The problem of familiarity requires the construction of tractable, discreet and inclusive maps of the... While some objective measure would be an interesting possibility though not easy to conceive, and some mutual agreement would seem to be desirable, there is no need in principle for just one map.

2. The problem of the internal discourse of evaluation and projection requires parochial notions of analysis and performance that do not require justification outside of the horizons of interest that define expertise. The shared interest itself is its own justification.

URGENT!!! PRE-ASSIGNMENT BEFORE THE FIRST CLASS FEB 5 – WATCH TWO FILMS: KUBRICK’S THE SHINING AND ROOM 237, EVEN IF YOU’RE ONLY FISHING! C’mon, two dumb movies! How onerous is that?

3 credit hours

ARCH 5590: TOPICS IN BUILDING TECHNOLOGY

Murphy
Title: Drawing/Building

During this semester, the seminar will consider the issues and skills of drawing in relation to architecture: Freehand, constructed, by hand (definitely) and in the computer (maybe). Drawing will be studied as a means and an end through the study of projective systems, graphic analysis, and issues of representation in both art and architecture. Both the precision (+ intuition) of Michael Young and the looseness of Brice Marden will be utilized.

3 credit hours

ARCH 5590: TOPICS IN BUILDING TECHNOLOGY

Roth
Title: A Normal Seminar: How to Disappear

“In the nineteenth century Gilbert Scott said something like this. If you see a building with windows of a size to admit an appropriate amount of light, it may or may not be a work of architecture; but, if the windows are definitely too big or definitely too small, then you can be
almost certain that you are in the presence of an architectural endeavor.” –Colin Rowe, 1989 (Published 1994)

If it goes without saying that an architectural seminar, such as this, is expected to isolate and teach particularly exceptional disciplinary histories, techniques or agendas in the hope of producing equally exceptional work; then we might also understand that architecture itself, constituted within the inter-discursive space of these very research endeavors and their material outputs is a discipline deeply-conditioned by an insistence on its own exceptionality from an extensive field of ordinary building activities. Put simply, architecture is precisely what it is not: ordinary. Architecture has historically invoked these narratives of exceptionality to separate the discipline from a vast domain of presumed-ordinary built objects. But this presumption provokes a peculiar question, specifically: how would you go about producing an ordinary building? And while you’re considering this, you may notice an equally peculiar phenomenon: the more one considers the category of the ordinary, the more it seems to dissolve altogether. And yet nevertheless, it remains a foundational category against which we often define the discipline of architecture itself.

So if the history of architecture is a history of the production of buildings which are not normal, then it is also a history of the inferred production of the normalities from which these exceptional narratives must perpetually extricate themselves from. Through lectures and discussion sessions, A Normal Seminar will attempt to chart an experimental history of architecture’s fabrication of the category of the ordinary by unravelling nine, commonly conflated instantiations of this enduring disciplinary ghost, from the normal, to the familiar to the generic. Concurrent with this counter-history of the discipline, the seminar will host a series of design workshops in which students will attempt to perform a magic trick entitled How to Disappear. How to Disappear will be an attempt to assimilate architecture’s multiple narratives of normality through the fabrication of a collection perfectly unremarkable objects. In short: this is a seminar devoted to ordinary ideas, and will be declared complete the moment our work disappears.

3 credit hours