

SPRING 2015

Graduate Architecture

ARCH 5290: TOPICS IN ARCHITECTURAL THEORY

Kipnis

Title: "Keeping Up is Hard to Do" - Some lessons in advanced architectural analysis (to be sung to the tune of a song by Neil Sedaka – the 2nd, slow version)

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 5290: TOPICS IN ARCHITECTURAL THEORY

Oubrierie

Title: GERMS, SEEDS AND CLONES ...?

Ultimately, valid Architecture is a-historical, defined, at whatever time it is made, by its presence as artifact, as object, its poetical "charge" like for example the Wall House of John Hejduk or Michelangelo's Libreria Laurenziana Entrance Stairs. Thus in agreement with Georges Braque statement that "*the object is the poetics...*" Let's argue that the **"real" discourse of an architect (different from the critical one) is constituted by his/her projects, but also in a most extended way by his/her practice.** It is where his/her intentions, culture, dreams ...come to reality, fixed, frozen. It is also the subject of his/her reflection on "where to go from there"...

So the Seminar will proceed with the study and exploration of the relationships between some of the significant architectural research and practice of today and some projects of our XXTH Century heritage used as references.

Through readings, lectures, construction of "abstracted" models (digitally and physically as hand's-on instruments of a better understanding of their conceptual and formal specificity) we will attempt to make some "close readings" of these projects, limiting ourselves to examine 2 projects and/or buildings of different periods and architects at a time. For example, does the Wall House idea is an interpretation or allusion to the Villa Stein's effect of "detached" facade, of independent free standing wall?

Most of contemporary architecture, in certain spheres where research exists, seems to have abandoned any formal reference to its past (or, when pretending to refer to history, it is through a revival of a conventional traditionalism). More recently, hiding in mathematical formulas, we assist to the

production of a kind of new-realism, based not on the appearance of things but on their structure, like the one of plants, or micro-organisms, or physical phenomena i.e. movement of fluids, etc... a sort of neo-naturalism, of a quite "organic" referential now completely independent from what in architecture has been developed since the beginning of the last century...

However, and contrarily to what they usually acknowledge themselves, it can be seen that a certain part of the talented architects of today have a solid knowledge of the presence of this recent past initiated first in painting by the Cubists and the Futurists. These architects very often entertain a certain level of "dialog" with specific works, with these so-called "Precedents".

These same "Precedents" which constitute one of the issues questioned by Peter Eisenman and Anthony Vidler in *Log 28*, and as Vidler states in his introduction: *"To inquire as to the state of the discipline of architecture today could simply begin with a series of questions that seem on the surface to be immediate and relevant: the question of the digital and how to access its role in design and fabrication; the question of the use and abuse of history at a moment where the very idea of **precedent**, so powerful in the period from 1945 to 1980, seems to have no relevance at all... the question of criticism and theory... the question of ecology..."*

Architects have now widely embraced "digitalization" (and now "robotization"!) which has brought, in the whole range of human activities, what mechanization brought in the XIX the century, and this domination of the new "machines" has produced for them a fantastic new realm of Formal possibilities... of images...

In particular this situation leads Peter Eisenman to ask: *"...can a student who has no idea of at least the history of precedent, which is involved in close reading, and cannot do or see what close reading can or cannot do, ever be anything than mimetic?"* and worst, I would add, mimetic of a superficial culture of images abundantly provided by magazines, Wikipedia etc...

The idea of Precedent could be expressed also in terms of heritage, of reinterpretation and reinvention in the sense proposed by Jacques Derrida (in his "Conversations" with Elisabeth Roudinesco): *"I have reached the conviction that, far from the usual sense of comfort always associated with this word, the heir always should answer to this kind of double injunction, this contradictory assignment: one should first know and be able to reaffirm what came "before us", that which we received even before having been able to choose it, and to comport ourselves, in this regard, as free subjects."*

Let's exercise this freedom...

Pre-reading for the Seminar: buy and read "Log 28" (15 USD at the Wexner Center for the Arts)

3 credit hours

ARCH 5290: TOPICS IN ARCHITECTURAL THEORY

Pendleton-Jullian

Title: Seminar on Designing for Emergence

Coming from the Medieval Latin verb *emergentia*, which means to bring to light or to bring forth, emergence refers to a process of coming into existence. But, in philosophy, in the sciences, in art, and specifically within complexity theory, emergence now refers to a very specific process; one in which simple interactions among individual parts or agents form complex behaviors and patterns at the systems level.

From slime molds and snowflakes to cities, ant and coral colonies to twitter, we see examples of emergence all around us. Paradoxically simple at one level and complex at another, these phenomena have piqued the curiosity of some of the greatest minds of the last few centuries.

This seminar will consist of two parts: a first part that studies the phenomenon of emergence in detail, comparing architectural/urban examples with analogies found elsewhere; a second part in which we explore various pathways to design for emergence. Depending on the level and interest of the group, we may trespass into the area of strategic game design.

3 credit hours

ARCH 5590.01: TOPICS IN BUILDING TECHNOLOGY

Payne

Title: Revit

1.5 credit hours

ARCH 5590: TOPICS IN BUILDING TECHNOLOGY

Cruse

Title: Improving the Weather: On the Bond of Architecture and Energy

This seminar will examine historical and contemporary relationships between architectural form and thermal vitality. Linking construction and combustion, sight and touch, it will investigate how energy has been and continues to be an important ingredient in architectural expression. Many contemporary discussions of architecture and energy often tend toward the moral imperatives created by climate change, the material limits imposed by resource constraints, or the financial benefit associated with conservation. Without denying these arguments, this seminar will use a wider lens with which to view specific buildings and texts to bring energy on par with form, space and tectonics as a theme driving architectural creation and debate. The seminar will be structured around class discussions of readings, as well as in-depth case studies by students of different building types.

3 credit hours

ARCH 5590: TOPICS IN BUILDING TECHNOLOGY

Diles

Title: MASSIVE AND LIGHT: CONSTRUCTION IN THE AGE OF PLASTICS & OTHER EMERGENT MATERIALS

This seminar will examine the relationships between volume, material and construction by exploring alternatives to the prevailing tectonic construction paradigm. Central to the course is the idea of "thick-thin" parts, parts that have geometries and connections to one another that might appear heavy or massive but are in reality light and thin. By considering how thickness can be constructed from thin surfaces made from plastic and other laminar materials, students will consider the continuing architectural relevance of poché as a medium. Students will design and construct self-supporting architectural assemblies as prototypes that explicitly connect this sophisticated but often overlooked architectural device to recent advances in surface design tools, fabrication methods and materials engineering. Student work will contribute to the development of a new genre of construction employing "laminar poché"—void thickness captured by thin surfaces—a genre that theorizes new interactions between structure, construction, expression and environmental performance. Participants in the seminar, working in teams, will be expected to develop facility with digital tools and digital fabrication methods. Each team will produce a free-standing prototype—constructed from composites (fiberglass) or another laminar material—as well as models, diagrams and drawings that document the design. Hands-on composites fabrication instruction will be given in the Knowlton School Fab-Lab as part of the course.

3 credit hours

ARCH 5590: TOPICS IN BUILDING TECHNOLOGY

Lewis

Title: Big Data: Visualization

In the 21st century, information is a design material. Data affects us on all levels – with far-reaching social, environmental and governmental significance. This explosion of digital information, known as "Big Data," encompasses everything from data collected by environmental sensors to photographs posted on social media. This seminar will explore the topic of Big Data as it relates to our built environment, and to provide insights into how we understand, experience and design our environment. The seminar aims to convene a multi-disciplinary group of designers – Architects, Planners, Landscape Architects, Geographers and Artists– to explore the history of data visualization, ask critical questions of its agency, and develop several visualizations. The seminar will host several Columbus-based agencies with "big data sets" in need of visualization. As a final project, seminar students will connect with these agencies to develop mappings, information graphics and other visualizations that explore the potential, techniques and problems surrounding data visualization.

Students are required to have familiarity with Adobe Illustrator, Photoshop and InDesign. ArcMap GIS is also preferred, but not required.

3 credit hours

ARCH/CRPLAN/LARCH 5960: DESIGN COMPETITION

Daniel

Title: Urban Land Institute (ULI) Hines Competition

This competition will ask students to work in multi-disciplinary design teams on a large-scale urban design project. The competition runs from January 10 - January 28. For more information, visit udcompetition.org.

Prereq: Open to graduate students only. Repeatable to a maximum of 9 cr hrs or 3 completions. Cross-listed in CRPlan, Arch and LArch.

2 credit hours