



FALL 2019

THEORY OF URBAN FORM

Symbolic Cityscape: The City of the Mind

ARCH 5614

CRN: 80892

Monday

7:15pm – 10:00pm

West Room

David Lever

“Paris, “Jerusalem,” “New York”, “Chicago”: through their place-names, we understand that these cities of stone and brick are also cities of the mind, each bearing a significance that is partially glimpsed in their familiar designations – “City of Light,” “The Holy City,” “The Big Apple,” “City of Broad Shoulders”. Cities over time become texts of the human condition: events, extraordinary personalities, legends, rituals, institutions, and location all contribute to this complex evolution.

Not least among these factors is the physical form of the city, the conjunction of visual elements and spatial relationships that generates enduring impressions and the potential for larger meanings. This course will consider how cities – practical organizations that support the good life, human ecosystems that interact with the larger natural world – are also symbolic landscapes that express lasting and sometimes contradictory human beliefs.

The Greek roots of the word “symbol” (“sym” - “with” plus “bolos” - “a throw”) suggest two things that are thrown together, each giving meaning to the other; in our case, it is the artifact and its context that will concern us. We will consider symbols within the city; symbols of the city; individual cities as symbols of human possibilities; and the city as a symbol embodying human aspiration, hope, fear and despair. Our sources will be our own observations and experiences, the cities we know and study, a vast literature, and – since Washington DC reads as an iconic landscape of democratic values – our immediate urban context.



FALL 2019

TECTONICS OF LAR II

Site and Process

LAR 5264

CRN: 85868

Tuesday

10:00am – 1:30pm

Secret Room

Paul Kelsch

This course will give an overview of site construction practices with particular emphasis on applied grading, site layout, hydrology, stormwater design, and vegetation management. It will also address the ways in which sites are constructed in theoretical discourse. Theoretical readings will serve to bridge the perceived separation between theory and practice, and between design and construction. Because site construction is a broad and expanding topic, the theoretical perspectives will also serve to organize the material in a coherent framework and relate it to other discourses of landscape architecture. **The first class will meet at 10:00am at Windmill Hill Park, at the corner of Lee and Gibbon Streets.** Bring a sketchbook.



FALL 2019

ARCHITECTURE AND URBANISM SEMINAR

Decisions, Decisions...

ARCH 5705

CRN: 80895

Tuesday

1:30pm-4:00pm

Cloud Room

Susan Piedmont-Palladino

The built environment is the manifestation of a continual transformation of natural resources into cultural resources through human imagination and energy. It represents a series of choices – this, not that; here, not there; this with that – regarding the joining or separating of materials, environments, and populations. Thus, the most difficult task facing the design professional is making decisions.

Focusing on contemporary issues, this class will combine excursions, lectures, and discussions to examine decisions made, avoided, and pending about architecture and the city. The lectures will explore the historical context and present both manifestations and future possibilities of the persistent issues that join architecture, the city, and society. Discussions will focus on how these issues manifest themselves in current practice, society, and the cultural landscape as a whole. Some of our questions will include: How is architecture political? How does architecture communicate? How do we communicate about architecture? What is sustainability? How is architecture meaningful? What is its value? What is the relationship between architecture and technology? Is there progress in architecture? Drawing on the constant stream of words and images poured into our disciplines by media old and new, popular and professional, we will dive into these issues and more.



FALL 2019

MATERIALS PROCESSES WORKSHOP

Design Build

ARCH 3514 CRN: 80753 (Undergraduate Students)

ARCH 5125 CRN: 80878 (Graduate Students)

Tuesday 4:15pm – 7:00pm
Red Room
Ryan Pieper

The directness of touch is largely absent from the daily work of a modern architect. Stuck on cellphones or behind the screens of computers, architects nowadays have lost many of the basic sensibilities one can only learn through the sense of touch, via direct confrontation with materials. In WAAC Design Build, the hand will become the singular and proper instrument with which to explore the realm of matter, allowing one to not only physically, but mentally, grasp architectural concepts. The hand will thus become a direct extension of the architect's imagination. Design Build students will undertake projects involving the skilled application of both hand and mind, engaging in the full spectrum of constructive thinking, from conception to drawing and modeling, all the way through to execution and reflection. Many Design Build projects involve renovation of the 1001 Prince Street building itself, allowing students to leave behind a small part of their work here to act as future inspiration for others.

Class meetings will be devoted primarily to group work and workshop instruction. Shop demonstrations, field trips, and relevant readings will be utilized as necessary. Given the conversational nature of building projects, no pre-determined schedule will be provided. Rather, the direction of the course will depend on the progress of students' projects. Students will be evaluated based on participation and personal initiative in the workshop. This course is open to students of all skill levels. Previous shop experience is not required.



FALL 2019

MEDIA AND ENVIRONMENT

Photography

ARCH 3514 CRN: 80754 (Undergraduate Students)

ARCH 5115 CRN: 80874 (Graduate Students)

Wednesday 7:15pm – 10:00pm
West Room
Dan Snook

This course will explore the medium of photography through documentation, analysis, and creation in the visual environment. It will include discussions of the work of historical and contemporary photographers as a vehicle for studying the issues and methods of the medium. This is not a technical course in photographic technique, but rather a studio course emphasizing the images that each student will create. Each student will produce both a self-assigned cohesive body of work and a documentation of architectural projects or the built environment. No previous knowledge of photography is required.

The course will discuss the tools and equipment of photography, but in the context of the best way to create effective images. Access to your own digital camera (phone cameras are OK) or analog camera is highly preferred, but the school does have a limited number of analog 35mm, medium format, and 4x5 cameras available for students to borrow. The school has a full darkroom for the processing of black and white silver-based film, which all students will be welcome to use. The course will teach basic darkroom technique, but students will not be required to work there unless they are interested in the process.

Students will be expected to cover their own costs of printing, paper, matboard, and other materials. Most students will spend between \$150-\$250.



FALL 2019

PROFESSIONAL PRACTICE

ARCH 4044 CRN: 80774 (Undergraduate Students)
ARCH 5044G CRN: 80867 (Graduate Students)

Wednesday 7:15pm – 10:00pm
Cloud Room
Randall Mars

This course will cover the basic elements of professional architectural practice, from marketing to product delivery. We will discuss the history of the profession, noting how the industry has developed through time. We will also review office organization and operation, as well as how to establish relationships with associated professionals, including engineers, consultants, contractors, and owners.

We will review construction document delivery options, procedures and client services, marketing, and fees. We will also gain an understanding of legal matters and professional ethics. Finally, by seeing our designs through to fruition, we will review the role of the architect during construction and the many relationships involved in that process.

Guests to the class will include general contractors, owners, representatives, engineers, and attorneys, all of whom will share their views of the profession.

Students will be required to complete a series of exercises and encouraged to participate in class lectures and discussions. Midterm and final exams will test students' comprehensive understanding.



FALL 2019

TOPICS IN ARCHITECTURE HISTORY AND THEORY

Word and Image: Ten Treatises

ARCH 4214 CRN: 80790 (Undergraduate Students)
ARCH 5134 CRN: 80886 (Graduate Students)

Thursday 1:30pm – 4:00pm
Cloud Room
Paul Emmons

Artifacts – buildings and cities, drawings and models – largely define our shared architectural inheritance. Equally important for our edification, however, are the treatises written by architects. Unlike handbooks, which give rules for design, treatises describe the philosophical framework or cosmology within which design occurs. In this course, we will read the words and images that past architects have left for us in their treatises, revealing fundamental continuities and discontinuities about the conception of architectural practices. The knowledge of history will open up our apparently fixed present assumptions to critical examination and therefore allow us to project new futures.

In addition to completing readings and participating in class discussion, each student will write a scholarly 10-page paper with 10 footnotes. The paper will explore an architectural element of your choice. Your study can be a comparison of treatises, or comparison with historic or contemporary built work. A frontispiece of your design with 10 elements will serve as a hybrid cover for your paper. The final paper, frontispiece, and a brief ekphrasis describing the frontispiece will be due at the end of the term.



FALL 2019

COMPUTER APPLICATIONS IN DESIGN

Experiments in Hybrid Drawing

ARCH 4164 CRN: 80783 (Undergraduate Students)

ARCH 5064 CRN: 80870 (Graduate Students)

Thursday 4:15pm – 7:00pm
Computer Lab/Red Room
Jodi La Coe

Subverting seventeenth-century philosopher René Descartes' dictum, "I think, therefore I am," Marco Frascari expanded upon the notion of productive doubt in his syllogism, "I think therefore I draw, I draw therefore I dream, I dream therefore I think." Frascari encapsulated the activity of the architect as one who dreams of buildings through the speculative capacity inherent within a particular tool of the imagination, drawing. In his design cosmology, the drawing paper is the site of both constructing and construing. Similar provocations questioning the role of drawing have been formulated by architects throughout history, suspending binary relationships between drawing and building in favor of a process of translation capable of conjuring what poet Walt Whitman referred to in *Leaves of Grass* as multitudes, or a curiosity for contradictions, opening a space for interpretation. However, architects today use digital modeling programs to construct three-dimensional drawings in the virtual space of the computer screen primarily in an effort to eliminate costly misinterpretations on the construction site.

In this course, students will explore the speculative potential of hybrid representations combining digital and manual drawing. Through lectures, demonstrations, and tutorials, students will gain experience drawing both by hand and with Autodesk Revit, and rendering with pencil, ink/watercolor, and the Adobe Creative Suite. In total, students will produce four hybrid representations of select architectural and landscape elements.



FALL 2019

PHD SEMINAR

Embodied Thinking: Thinking Through the Body

ARCH 4214	CRN: 91505	(Undergraduate Students)
ARCH 5134	CRN: 91517	(Master's Students)
ARCH 6005	CRN: 80955	(PhD Students)

Friday 10:00am – 12:30pm
Secret Room, 1001 Building
Marcia Feuerstein

Embodied Thinking is a practice that places our body at the center of thought, transformed into an active process. This is a performative approach that considers theory within practice – in architecture, philosophy, and design research. In this seminar, we will devote ourselves to developing critical reading, writing, thinking, and designing skills by studying texts drawn from a variety of sources, but all involved in embodied thought. Twinned with these readings will be projects and performances that explore the body in architecture, each providing a basis for students to explore thoughtful practice in architecture and scholarship while considering projects and performances transformed through the body within architectural practice.

Rather than just exploring texts by architects, this seminar will also introduce texts written by non-architects yet often used by architects/theorists. Guests will present their own research to the group throughout the semester, and each student will co-lead a seminar focusing on the texts, projects, and/or performances. At the end of the semester, students will present their beginning or advanced research topic to the group. Final grades will be based on class participation, a 10-page research paper that develops or expands their presentation or contributes to their research (dissertation proposal or written paper), as well as on a performance video or interpretive drawing produced by thinking through the body.