It wasn’t long ago that the digital vanguard was prophesying the arrival of the “paperless office,” the death of the book, and the “dematerialization” of our physical bodies and environments. Despite those proclamations, we have not traded in our corporeality for virtuality—nor have we exchanged all of our brick-and-mortar schools, churches, and communities for virtual versions. In fact, many architects, urban planners, sociologists, psychologists, geographers, and scholars and practitioners in related disciplines argue that as our media have become ever more virtual, the design and development of our physical spaces—through architecture, landscape design, and urban and regional planning—have become even more important. If our media and our built spaces do not follow the same evolutionary paths, what is the relationship between these two fields of production and experience?

This course examines the dynamic and complex relationship between media and architecture. We will look at architecture as media, symbols and embodiments of particular ideas and values—and at the impact that communication media have had on the practice of architecture and the way we experience our built environments. After equipping ourselves with a basic design vocabulary and a selection of relevant theoretical frameworks, we will trace the contemporaneous development of media and architecture from the scribal era in the Middle Ages to the digital era of today and tomorrow. Along the way, we’ll explore the work of designers including, among many others, Vitruvius, Palladio, Le Corbusier, Adolf Loos, Zaha Hadid, and OMA, and writers ranging from historians and media theorists to architectural critics and designers. In the process, we will find that underlying and inspiring these two systems of cultural production throughout history are certain foundational elements—particular value systems and kinds of experience, cultural perspectives and worldviews.

Students will attend weekly lectures, which will make frequent use of multimedia presentations and film screenings and occasional guest lectures by architects, planners, and media professionals. In addition, students will participate in weekly discussion sections, which will often integrate small studio projects (for which no prior design experience is required) and field trips to libraries, museums, and other “media spaces” around the city.

OUR TOOLS

Please purchase the following books after September 14 at Shakespeare & Co., 716 Broadway @ Washington Place:


Additional readings will be available on Blackboard, in the “Course Documents” section, and relevant websites are tagged on del.icio.us: [http://del.icio.us/Shannon_Mattern](http://del.icio.us/Shannon_Mattern) (choose the “media_architecture” tag). I highly recommend the City of Sound and BLDGBLOG blogs. Relevant print periodicals include *Metropolis, Grey Room, The Architect’s Newspaper, Journal of the Society of Architectural Historians, VOLUME,* and others referenced in the Supplemental Resources list posted on Blackboard.
YOUR CONTRIBUTIONS

Attendance. Attendance will be taken at the beginning of each lecture and recitation meeting. You will be permitted three excused absences (which means that you must have contacted your TA prior to class to inform him or her of your absence) from either the lecture or discussion section throughout the semester. Subsequent absences will impact your grade, and more than five absences may prevent you from passing the course. A pattern of late arrivals is likewise detrimental. Attendance is worth 10% of your final grade.

Participation. Both the lecture and discussion sections will require that you come to class prepared, remain engaged and participate thoughtfully in class discussions, presentations, group exercises, etc. You are encouraged to contribute—courteously and meaningfully—to class discussions. Listen carefully to your classmates' comments and acknowledge them in your own response. Demonstrate that you've completed the readings. Back up opinion with fact. If you must argue, do so politely. Be conscious of your “power of presence,” and make room for others to contribute. Participation is worth 10% of your final grade.

I recognize that laptops, ipods, and other communication devices can be used as learning tools and therefore do not want to preclude their use in class. All I ask is that you use this technology courteously and appropriately. Do not use class time to catch up on your email, IM your significant other, play games, listen to music, watch movies, update your MySpace page, or, for goodness sake, run a money laundering ring. Refrain from displaying content that may be distracting or offensive to your neighbors, and make sure your gadgets are in “silent” mode. Before making recordings of any kind, make sure to obtain students' and instructors' permission. The use of cellphones and headphones of any sort is prohibited. The instructor and TAs will be circulating throughout the room during lectures and discussion sections to ensure that all students are using technology responsibly. Any infractions will result in an individual – or, if warranted, class-wide – ban on in-class technology use. In short, use technology to help you engage with the class, not to check out.

Blog. Each student will set up and maintain a personal blog at http://wordpress.com, and everyone’s blogs will be listed on a class directory: http://mediaandarchitecture-07.wiki.zoho.com/. You're encouraged to use the directory to access your classmates' blogs and, if you feel so compelled, to post responses. The blog will serve as an online journal where you can post your thoughts about and visual and verbal responses to the weekly readings, discussions, relevant current events, exhibitions, site visits, etc. Your blog is your own, and you may do with it as you wish; just remember that this is a class journal, and not a personal diary. There are a few required postings:

1. Reading Responses. Throughout the semester you must post at least ten 300-word (minimum!) to 500-word (maximum!) reading responses to your blog. Yes, blogs promote a more informal writing style – but for these reading responses, the quality of your presentation matters just as much as the quality of your thoughts. Please use Standard Written English. The reading responses are intended to help you to think collectively about each week’s readings – that is, to help you reflect on the selections you’ve read, to identify their similarities and differences and to appreciate their various ways of approaching the week’s “theme”; and to use the individual texts’ arguments to piece together a larger understanding of the relationships between media and space. At the same time, these posts help your discussion leaders guide each week’s class discussion. These responses must be posted by 2pm each Wednesday to afford your TA’s sufficient time to review all posts before the discussion section. Late responses will not be accepted. The reading responses are worth 25% of your final grade.

2. Gallery/Event/Site Review. Throughout the semester New York will host several architecture-and-media-themed exhibits in its museums and galleries. We’ll keep a running list of relevant exhibits and “sites to see” on Zoho (http://mediaandarchitecture-07.wiki.zoho.com/), and I encourage you to visit as many as you can. By 5pm on November 30, I'd like for you post a 1200- to 1800-word review of one of those sites or exhibits. Please describe the site/exhibit and post images if possible, address the key concepts or theoretical issues the artist(s)/architect(s) is/are addressing, and assess his/her/their success in grappling with those issues. This review is worth 15% of your final grade.

Project Proposal. Throughout the semester, we hope you'll come across several ideas, arenas, individuals, etc., about which or whom you would like to know more. This final project will give you the opportunity to delve deeply into a research or creative area of personal interest. You should begin thinking about potential topics immediately, and you’re welcome to explore project ideas on your blog. At the beginning of your week 10 (the week of November 5) discussion
section, you must submit to your TA a formal 900- to 1200-word project proposal in hard-copy. This proposal must include (1) a problem statement or research question, including a discussion of the project’s relevance; (2) a discussion of your proposed production plan or research methodology; and (3) a tentative bibliography containing at least ten sources, half of which must be scholarly sources. If you’re not sure of what constitutes a valid “problem,” an appropriate methodology, or a “scholarly source,” consult your TA. You’ll have plenty of opportunities in your discussion section to discuss your project proposals, and you’ll be expected to deliver a five-minute presentation in your discussion section on the day your proposal is due. You’ll have an opportunity to revise and resubmit the proposal if necessary. The project proposal is worth 15% of your final grade.

Final Project. This research project, which should be presented in a 3000- to 3600-word paper, or a creative project with a 600-word accompanying text, is worth 25% of your final grade. Final projects are due at the beginning of your final discussion section of the semester.

MEETING DEADLINES. Deadlines for each assignment are provided above. Because reading responses are used to help your TA’s plan for each week’s discussion section, late posts will not be accepted. So, if one week you’re unable to make the 2pm Wednesday deadline, you should count this week as one of your four “free weeks.” You’re still welcome to post your response, if you like, but you won’t receive credit for it.

Other assignment deadlines are fixed, as the TA’s and I have planned our semester schedules to allow time for assessing your work and to enable us to submit grades in accordance with University deadlines. Because assignment deadlines are announced at the beginning of the semester, you should be able to plan your semester schedule to ensure that all work is submitted on time. Your TA’s and I are happy to offer feedback on your work at any stage of the process – from choosing a topic to reviewing drafts to formatting the final copy – but you must ask for this assistance well before the final deadline. Plan ahead: make use of the Writing Center, “workshop” with your classmates, swap projects with a friend for a final “proof.” Late work will be penalized, and extensions will be granted only rarely, and only after consulting with your TA well in advance of the assignment deadline.

A student who has not submitted all assigned work by the end of the semester does not receive an “Incomplete” by default. “Incompletes” are assigned only in extreme circumstances, and require that the student consult with me well before the end of the semester and sign a contract obligating him or her to complete all outstanding work by a date that we agree upon.

ACADEMIC HONESTY. All students are expected to familiarize themselves with the University’s academic honesty policy; see “Academic Standards” on Student Services’ website: http://www.newschool.edu/studentservices/rights/conductsupplement.aspx?s=1:1. Plagiarism or cheating of any form will result in immediate failure of the course. If you have any questions regarding proper citation of sources or other academic integrity matters, consult the Writing Center or your TA.
OUR SCHEDULE
WEEK 1: September 5
Introductions, Expectations, Preview, Gauging Your Experience & Interests

Discussion Section:
• Review expectations for discussion, assignments, blogs

WEEK 2: September 12
Architecture as Medium

What do various media and architectural historians and theorists have to say about the relationships between media and architecture? Does architecture have a language? Can it be regarded as a mass medium? How has the “mediatization” of our cities, schools, malls, etc., changed the way critics and theorists think about architecture?

Readings for Lecture:

Discussion Section: **Because of Rosh Hashonah, there will be no Thursday discussion section this week.
Instead, the Thursday sections’ discussion will take place online this week.
• Discuss readings listed above.
• Read for your discussion section the following articles about the new IAC Headquarters, on West Street, by architect Frank Gehry:
  • John Hockenberry, “Diller, Gehry, and the Glass Schooner on 18th Street” Metropolis (June 20, 2007):
    http://tinyurl.com/2ao29v
  • Jade Chang, “Model Timeline” Metropolis (June 20, 2007): http://tinyurl.com/282hls
  • Peter Hall, “Media Wall” Metropolis (June 20, 2007): http://tinyurl.com/2bv68k
  • Kristi Cameron, “Floor Graphics” Metropolis (June 20, 2007): http://tinyurl.com/25ov3d
  Consider: How does this building embody the values and identity of this new media corporation, and what kinds of media production work take place inside? In other words, drawing on Forty and Venturi & Scott Brown, how does this building function as a “sign,” as a “billboard,” for IAC and all that it stands for? How is the architecture consistent or inconsistent with the media generated by this company?

WEEK 3: September 19

Because this class is organized (roughly) chronologically by medium, we’d ideally use this week to address inscription and architecture, and we’d visit the Museum of Modern Art to view their architectural drawings and models collection. But because MoMA will be opening its “75 Years of Architecture at MoMA” exhibit on November 14, we’ll postpone our inscription lesson until that date.

“This Will Kill That”: Print and Place

Was Hugo right? Does the rise of one medium necessarily spell the demise of its predecessors? If print killed the architectural medium, what sense might we make of architectural typography, public lettering, and the coexistence of typography and architecture? How might we characterize the “architecture” of text, and how might print’s “spatiality” affect the way we conceive of and design our built spaces? How did the rise of print influence architectural education and practice? How do architecture and print function similarly or differently as media, and what is their relationship?

Readings for Lecture:
  ○ Or download as an audiobook: http://www.gutenberg.org/etext/6539
Assignment for Discussion Section:
- For this week, you may either post a traditional reading response or complete the following alternative assignment: Take a walk around your neighborhood and photograph examples of lettering on or in buildings – exterior signs, banners, interior wayfinding devices, etc. – and post your photos to your blog. Write a few words (roughly 300) about what you’ve seen and recorded. Consider: What do these signs signify? To whom are they addressed? What “literacies” do these public media presume? How are signs and buildings positioned in relation to one another? How are the signs’ and buildings’ forms, styles, communicative functions, etc., alike or different? Try to draw on the assigned readings to inform your discussion.

WEEK 4: September 26
Architectural Publications: From Vitruvius to Volume

If Hugo’s prediction has proven incorrect, what is the relationship between print – the architectural treatise, the monograph, the pattern book, the theoretical journal, the design magazine – and the practice, reception, and experience of architecture? How did new commercial printing forms and formats influence the design of public and private spaces? And how has architecture informed the form and content of design publications? What are the political economic subtexts of these design publications? What is the future of architectural publication?

Readings for Lecture:
The Book:

The Magazine/Journal:

Discussion Section:
- Review the lecture and the week’s readings. Consider relationships between old and new consumer design publications. What are the similarities and differences between, say, plans books of the 19th century and Real Simple or Blueprint today? How is S,M,L,XL like or unlike Vitruvius’s Ten Books on Architecture?
- Discuss impressions of the class thus far: What’s going well? Are your learning? Are you being challenged? What’s not going well? What do your TAs and I need to do to make this a better experience for you?

WEEK 5: October 3
Architectural Criticism and the Public Sphere

What is the purpose of design criticism, and what sets it apart from other forms of criticism? What civic role does criticism play – and in what forms can it most effectively reach its public? How can architecture – and architectural publications -- together contribute to the creation of a public sphere? What is the value of informing a public about architecture? How can space, physical or mediated, be designed to function most effectively as a performative space where people enact their roles as urban dwellers, as engaged democratic citizens?

Readings for Lecture:
What impact have new media had on criticism and the dissemination of information about and analysis of design?


Examples of Architectural Public Spheres:


Discussion Section:

- TA’s will discuss the various ways that architecture is framed by the popular press – as real estate, as cultural symbol, as “arts,” as classified listings, as “house & home,” as a container for consumer products, etc. TA’s will also select a current architectural news story and bring to class background information on the project and examples of current press coverage. The class will review these clips to assess how various publications frame design debates.

WEEK 6: October 10

Cathedrals of Books…and, now, Playstations: Libraries

*What are the function, the form, the place, the value of libraries in contemporary society – both in the post-industrial world and in developing countries? How might the dematerialization of media, the decentralization of information and populations, the commercialization of resources have affected the library as a physical place? How might the design of libraries take into account the way people, and students in particular, use media?*

Readings for Lecture:


Discussion Section:

- Design Exercise: Students will create conceptual designs for the new New School library.

WEEK 7: October 17

Designs for the Press: Media Corporations’ Branded Spaces

*How do these designs embody the forms of media produced today? How do they reflect the values, or ideologies, of the corporations they house? How do these buildings themselves function as media? How might they force us to rethink Hugo’s prediction?*

Field Trip: Bloomberg: 3rd Ave & East 58thSt. We’ll meet at 2:15 in the lobby. *Bring picture ID!* The tour will take approximately 45 minutes, and there will be a presentation afterward; you may leave early if you need to return to campus for an afternoon class.

Readings for Lecture: Read all listed under Bloomberg, and choose at least two reviews for each of the other buildings:


- Hearst: http://www.hearst.com/tower/
- Foster & Partners: http://tinyurl.com/24jam
• Philip Nobel, “Good Times” Metropolis (October 11, 2006): http://tinyurl.com/yshzqk

Bloomberg Headquarters, New York, NY; Interior Architect: STUDIOS Architecture:
• Alexandra Lange, “Brand Central Station” Metropolis (November 2005): http://tinyurl.com/yploep
• Stephen Coll, “Read All About It” New Yorker (August 13, 2007).

Time Warner Center, New York, NY; Architect: Skidmore, Owings & Merrill:
• Paul Goldberger, “The Incredible Hulk” New Yorker (November 17, 2003).

Discussion Section:
• Discuss field trip. Examine photos of other media headquarters and address their functionality and symbolism.

WEEK 8: October 24
Radio City: Sound and Space
How did new audio technologies of the 19th and 20th centuries change the way people conceived of space? How can the building itself be thought of as a resonating or aural medium? What was the architecture of the ‘radio age’? How can architects design in response to the sounds that people and media make?

Readings for Lecture:

Discussion Section: Yifat will be out of town this week, so Shannon will be leading her discussion section.
• Mid-term Debate: Attendance is strongly encouraged. Your TA’s will provide more information about this exercise as the date approaches.
WEEK 9: October 31
Collapsing Dimensions: Photography and Space
How does photography render space, and what is photographic space? What is the relationship between the photographed and the “real” building?

Guest Lecture: Cervin Robinson, Architectural Photographer

Readings for Lecture:

History of Architectural Photography:

Applications:

Contemporary Technology and Architectural Photography:

Assignment for Discussion Section:
• Discuss readings and guest speaker’s presentation.

WEEK 10: November 7
Mise-en-Scene: Cinematic Spaces
How did particular places become centers of film production, and what are the particular architectural qualities of the film set? How do movies construct filmic space, and how do we construct real spaces’ identities through their representation in film? How do we design spaces for the exhibition of film?

Screening Options: The Cabinet of Doctor Caligari (Robert Wiene, 1921); Metropolis (Fritz Lang, 1931); La Notte (Michelangelo Antonioni, 1961); Playtime (Jacques Tati, 1967); 12 Monkeys (Terry Gilliam, 1995); Federal (Mary Ellen Carroll, 2003); Private Fears in Public Places (Alain Resnais, 2006)

Readings for Lecture:

Application:

Discussion Section:
• Final Project Proposals are due. Please be prepared to share your proposal in a five-minute in-class presentation.
• Discussion of readings and lecture; TA’s choice of screenings.
WEEK 11: November 14  
Boxed In: Televisual Spaces

How has television altered our perception of global space and domestic space, and how has it influenced the way we design our private and public spaces? How is the representation of architecture on television different than its representation in film? What can we say about the architecture of the screen itself?

Possible Screenings: Brazil (Terry Gilliam, 1985); The Truman Show (Peter Weir, 1998)

Readings for Lecture:

Applications:

Review the following materials re: the Central Chinese Television headquarters, Beijing, China (Architect: Office for Metropolitan Architecture), and be prepared to discuss in your discussion sections:

Discussion Section:
- Discuss CCTV

WEEK OF NOVEMBER 21: NO CLASS OR DISCUSSION SECTIONS

WEEK 12: November 28

Inscribing Space: Architecture as Inscription  (rescheduled from early in the semester)

How was space designed and experienced in an oral, or aural, age and in a writing culture – in a time before the printing press, as many have argued, brought fixity and linearity to the word and the world? What happens when a design is translated from word to image? How is the character of the “drawing” instrument – the pencil, paintbrush, or mouse – reflected in the buildings drawn and developed?

Field Trip: Guided tour of “75 Years of Architecture at MoMA” exhibition at the Museum of Modern Art. Meet in MoMA’s lobby at 2:20pm, and please bring your student ID.

Readings for Lecture:

Discussion Section:
- Discuss field trip and readings listed above
WEEK 13: December 5
Zoomscape: Photos, TV, Film

**Readings for Lecture:**
- Mitchell Schwarzer, “Television” and “Film” In *Zoomscape: Architecture in Motion and Media* (New York: Princeton Architectural Press, 2004): 206-305. (I also recommend the Photography chapter, pp. 165-205, for future reading.)

**Discussion Section:**
- Review past weeks' discussion of architecture and visual media. View/screen the work of several artists referenced in Schwarzer's book.

WEEK 14: December 12
Interfaces, Digital Places, and Other Networked Spaces
What has happened to our conceptions of space in an era of dematerialization and decentralization? How have digital technologies changed the way we design our buildings and cities, and altered our experiences of those built spaces?

**Readings for Lecture:**
*Theories of Place, Pervasive Computing, Digital Design:*

*Applications of New Media Technology in Design:*

**Discussion Section: Presentation of Student Productions**

WEEK 15: December 19
Review & Wrap-up

**Discussion Section: Presentation of Student Productions**
- Self-evaluation
SUPPLEMENTAL RESOURCES

Architecture as Medium.


Drawing Architecture.

- *Artistic* Pablo Bronstein, Ben Katchor, David Macaulay, Dean Motter (creator of Mr. X comic book), Matteo Pericoli

**Architecture & Print:**
- Frank Lloyd Wright, “The Art and Craft of the Machine”

**Architectural Signs:**
- Banksy, Wall and Piece (Random House, 2005).
- Martha Cooper, Subway Art (Holt, 1988).
- Mike Dorrian & David Recchia, Stickers: Stick ‘Em Up (Thames & Hudson, 2002).
- Nicholas Ganz, Graffiti World: Street Art from Five Continents (Harry N. Abrams, 2004).
- David Henkin, City Reading (New York: Columbia University Press, 1999).
Architecture & Books

History of Architecture Books

Print’s Influence on the Architect

Pattern Books:

Critical and Theoretical Periodicals:


*Volume* magazine, http://www.archis.org/


Architectural Criticism:


Dan Hill, “Postopolis!” City of Sound: http://www.cityofsound.com/blog/postopolis/index.html


Space & the Public Sphere:


See also Listening to the City’s final report: http://dialogues.listeningtothecity.org/

Branded Spaces:

See www.dbox.com


www.dbox.com
• Caitlin Dover, “Buildings and People” Print (July/August 2007): 42-49.


Libraries:


• Tomoko Sakamoto, Toyo Ito: Sendai Mediatheque (Barcelona: Actar, 2003).


Architecture & Sound Media

• Architecture on BBC Radio 3: http://www.bbc.co.uk/radio3/architecture/

• AIA’s Architecture Radio program: http://www.architecture-radio.org/about/


• Andrew Blum, “Cell Theory” Metropolis (October 2001): 52.


• Lisa Guernsey, “The Future is Here, and It’s Ugly” New York Times (September 7, 2000).


• KCRW’s Design & Architecture (DNA): http://www.kcrw.com/etc/programs/dna


• Shundana Yusaf, Wireless Sites: Radio and Architecture in Britain, 1927-1945” [dissertation]


Architecture & Photography

History


• Edward Eigen, “Dark Space and the Early Days of Photography as a Medium” Grey Room 3 (Spring 2001): 90-111.


• Richard Pare, Photography and Architecture: 1839-1939 (Montreal: Canadian Center for Architecture, 1982).

**Julius Shulman**

**Neutra**

**International**
• Akbar Abbas, *Hong Kong Culture and the Politics of Disappearance* (Minneapolis: University of Minnesota Press, 1997).

**Other**

**Architecture of Film**
• Juhani Pallasmaa, “Lived Space in Architecture and Cinema”
• Bernard Tschumi, *Manhattan Transcripts*; architects as screenwriters? (Koolhaas)

**Spaces for Film**
• *Beatriz Colomina, “Enclosed by Images: The Eames’ Multimedia Architecture” Grey Room*
• David Denby, “Big Pictures” *New Yorker* (January 8, 2007).
Ina-Rae Hark, *Exhibition, the Film Reader* (New York: Routledge, 2001).


David Lombaro, “Next Big Thing Set to Emerge Is Long Island City’s Silvercup” *New York Sun* (August 16, 2006).


Ave Pildas, *Movie Palaces* (Hennessey & Ingalls, 2000).


See Sarai: www.sarai.net: a space for research, practice, and conversation about the contemporary media and urban constellations.


### Architecture in Film

Donald Albrecht, *Designing Dreams: Modern Architecture in the Movies* (Santa Monica: Hennessey + Ingalls, 2000).


### Set Design:


### Tati:


### Antonioni:


### The City in Film:

**Akbar Abbass, *Hong Kong: Culture and the Politics of Disappearance* (Minneapolis: University of Minnesota Press, 1997).**


**Seng Kuan and Peter G. Rowe, Eds., *Shanghai: Architecture & Urbanism for Modern China* (New York: Prestel, 2004).**


**Alan Balfour & Zheng Shiling, *Shanghai* (London: Wiley Academy, 2002).**


**Dietrich Neumann, Ed., *Film Architecture: Set Designs from Metropolis to Blade Runner***

**David Clarke, The Cinematic City**

**Edward Dimendberg, *Film Noir and the Spaces of Modernity* (Cambridge: Harvard University Press, 2004).**

**Fredric Jameson, “Remapping Taipei,” *The Geopolitical Aesthetic***


**James Sanders, *Celluloid Skyline* **


**John David Rhodes, *Stupendous Miserable City: Pasolini’s Rome* (Minneapolis, University of Minnesota Press, 2007).**

**Mark Shiel & Tony Fitzmaurice, Eds., *Screening the City* (New York: Verso, 2003). [Central and Eastern Europe, North America]**

**Film on Architecture**


**Architecture & Television**

• Joshua Meyrowitz, “The Merging of Public Spheres” and “The Separation of Social Place from Physical Place” In *No Sense of Place*, pp. 73-125.
• Terence Riley, “The Un-Private House” In *The Un-Private House*, pp. 9-17, 22-25.

**CCTV**


**Architecture & Digital Media**

**Designing with New Media:***

• *Christine Calderón, Omar Calderón & Peter Dorsey, Eds., *Beyond Form: Architecture and Art in the Space of Media* (New York: Lusitania Press, 2004).*

New Media Spaces:
• Mitchell L. Moss and Anthony M. Townsend, “How Telecommunications Systems are Transforming Urban Spaces” In Cities in the Telecommunications Age, pp. 31-41.
• Architects May Come and Architects May Go…” City of Sound (August 27, 2006): http://www.cityofsound.com/blog/2006/08/architects_may_.html (Half-Life rendering of FLWright’s Fallingwater)
• Flavia Sparacino, “Narrative Spaces: Bridging Architecture and Entertainment Via Interactive Technology” New Media Workspaces: