

MEDIA AND ARCHITECTURE

Media and Spatial Theory and Practice

Fall 2007

Lecture: Wednesdays 2:00 – 3:20pm, 8 East 16th Street, Room 1107

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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:

- Kester Rattenbury, ed., *This Is Not Architecture: Media Constructions* (New York: Routledge, 2002).
- Mitchell Schwarzer, *Zoomscape: Architecture in Motion and Media* (New York: Princeton Architectural Press, 2004).

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 (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/student-services/rights/conduct-supplement.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
- Read beforehand and discuss: Beatriz Colomina, “The Media House” *Assemblage* 27 (August 1995): 55-66.

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:

- Adrian Forty, “Language Metaphors” In *Words and Buildings: A Vocabulary of Modern Architecture* (New York: Thames & Hudson, 2000): 62-85.
- Robert Venturi, Denise Scott Brown & Steven Izenour, “A Significance for A&P Parking Lots, or Learning From Las Vegas” In *Learning from Las Vegas*, rev. ed. (Cambridge: MIT Press, 1977/1998): 1-83 [mostly pictures! – only 28 pages of text].

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 LAC 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:

- Victor Hugo, “This Will Kill That” in *The Hunchback of Notre Dame*: <http://tinyurl.com/2xx9cn>
 - Or download as an audiobook: <http://www.gutenberg.org/etext/6539>
- Mario Carpo, excerpts from *Architecture in the Age of Printing* (Cambridge: MIT Press, 2001): 1-56.
- See Hoefler & Frere-Jones’ architecture-inspired typeface: Gotham (http://www.typography.com/fonts/font_overview.php?productLineID=100008), and David Dunlap’s review in the *Times*:

- David Dunlap, “A 9/11 Cornerstone, Chiseled With a New York Accent” *New York Times* (July 8, 2004): <http://tinyurl.com/ynrzgp>

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:

- Alan Powers, “The Architectural Book: Image and Accident” In Kester Rattenbury, Ed., *This Is Not Architecture: Media Constructions* (New York: Routledge, 2002): 157-173.
- Gwendolyn Wright, “Populist Visions” In *Moralism and the Model Home: Domestic Architecture and Cultural Conflict in Chicago, 1973-1913* (Chicago: University of Chicago Press, 2000): 9-45.

The Magazine/Journal:

- Brian McLaren, “Under the Sign of Reproduction” *Journal of Architectural Education* 45:2 (February 1992): 98-106.
- Neil Leach, “Wallpaper Person: Notes on the Behaviour of New Species” In Kester Rattenbury, Ed., *This Is Not Architecture: Media Constructions* (New York: Routledge, 2002): 231-243.
- Skim John Jourden, “Volume” discussion on *Architect* (February 14, 2007 to April 4, 2007): <http://tinyurl.com/ywplwlv>

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 you 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:

- Sylvia Lavin, “Re Reading the Encyclopedia: Architectural Theory and the Formation of the Public in Late-Eighteenth-Century France” *The Journal of the Society of Architectural Historians* 53:2 (June 1994): 184-192.
- “On Criticism” *The Architect’s Newspaper* 19 (November 19, 2005).

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

- Nancy Levinson, "Criticism Today: Chasing Celebrities, Globalization and the Web" *Architectural Record* 194:3 (March 2006): 63.

Examples of Architectural Public Spheres:

- Shannon Mattern, "Just How Public Is the Seattle Public Library?: Publicity, Posturing, and Politics in Public Design" *Journal of Architectural Education* 57 (Fall 2003): 5-18.

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:

- Umberto Eco, excerpts from *The Name of the Rose* (New York: Harcourt Brace Jovanovich, 1980): 34-39, 71-78.
- Shannon Mattern, "A New Chapter: The Third Wave of Library Design," "The Downtown Library, Urban Sprawl, and the Information Age" & "Open Stacks: Negotiating Space for Media" In *The New Downtown Library: Designing with Communities* (Minneapolis: University of Minnesota Press, 2007): 8-54, 95-124.
- Geoffrey T. Freeman, "The Library as Place: Changes in Learning Patterns, Collections, Technology and Use" In Council on Library and Information Resources, *Library as Place: Rethinking Roles, Rethinking Space* (Washington, D.C.: Author, 2005): 1-9.

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 Tower, New York, NY: Architect: Foster & Partners:

- Justin Davidson, "Jewels on the Horizon" *Newsday* (May 2, 2004).
- Susan Amelar, "Hearst Tower" *Architectural Record* 194:8 (August 2006).
- Philip Nobel, "Norman Foster vs. New York" *Metropolis* (May 2006): <http://tinyurl.com/292btp>
- Hearst: <http://www.hearst.com/tower/>
- Foster & Partners: <http://tinyurl.com/24jlam>

New York Times Building, New York, NY; Architect: Renzo Piano Building Workshop:

- David Dunlap, “150th Anniversary: 1851-2001; Six Buildings that Share One Story” *New York Times* (November 14, 2001).
- Herbert Muschamp, “A Rare Opportunity for Real Architecture Where It’s Needed” *New York Times* (October 22, 2000).
- Steven Heller, “The Times They Are a-Moving” *Interiors* 160:2 (February 2001): 27.
- Paul Goldberger, “Spiffing Up the Gray Lady” *New Yorker* (January 2, 2002): <http://tinyurl.com/2ehtnp>
- Philip Nobel, “Good Times” *Metropolis* (October 11, 2006): <http://tinyurl.com/yshzqk>
- Marisa Bartolucci, “Bold Print” *The Architect’s Newspaper* 12 (July 4, 2007).
- Paul Goldberger, “Towers of Babble” *New Yorker* (August 6, 2007).

Bloomberg Headquarters, New York, NY; Interior Architect: STUDIOS Architecture:

- Alexandra Lange, “Brand Central Station” *Metropolis* (November 2005): <http://tinyurl.com/yploep>
- Suzanne Stephens, “Bloomberg Headquarters” *Architectural Record* (March 2006).
- 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).
- Joseph Giovannini, “Twin Piques” *New York* (March 1, 2004).
- Charles Linn & Alan Joch, “The Making of AOL Time Warner Center” *Architectural Record* (June 2003): 86-94.

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:

- Steen Eiler Rasmussen, “Hearing Architecture” *Experiencing Architecture* (Cambridge: MIT Press, 1959/1991): 224-237.
- Emily Thompson, “Electroacoustics and Modern Sound” & “Conclusion: Rockefeller Center and the End of an Era” In *The Soundscape of Modernity: Architectural Acoustics and the Culture of Listening in America, 1900-1933* (Cambridge, MA: MIT Press, 2002): 229-248, 295-315.
- Shannon Mattern, “Resonant Texts: Sound of the Modern Public Library” *Senses & Society* (November 2007).
- Stephanie Rosenboom, “Selling a Concept With a Song” *New York Times* (August 5, 2007): <http://tinyurl.com/yrpy9f> [Be sure to check out the interactive feature]

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:

- Excerpts from Cervin Robinson & Joel Herschman, *Architecture Transformed: A History of the Photography of Buildings from 1839 to the Present* (New York: The Architectural League of New York; Cambridge: MIT Press, 1987): Read Introduction: x-xiii; and *skim* Chapter 1: 2-55 [again, mostly pictures!]

Applications:

- Kester Rattenbury, “Iconic Pictures” In Kester Rattenbury, Ed., *This Is Not Architecture: Media Constructions* (New York: Routledge, 2002): 57-90 [mostly pictures!].
- Pierluigi Serraino, “Framing Icons: Two Girls, Two Audiences / The Photographing of Case Study House #22” In Kester Rattenbury, Ed., *This Is Not Architecture: Media Constructions* (New York: Routledge, 2002): 127-135.

Contemporary Technology and Architectural Photography:

- David Greene, “Foto-graph, Foto-shop” In Kester Rattenbury, Ed., *This Is Not Architecture: Media Constructions* (New York: Routledge, 2002): 121-124.

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:

- Patrick Keiller, “Architectural Cinematography” In Kester Rattenbury, Ed., *This Is Not Architecture: Media Constructions* (New York: Routledge, 2002): 37-44.
- Giuliana Bruno, “Site-Seeing: The Cine City” In *Atlas of Emotion: Journeys in Art, Architecture, and Film* (New York; Verso, 2002): 15-53.

Application:

- Iain Borden, “Material Sounds: Jacques Tati and Modern Architecture” In Bob Fear, Ed., *Architecture + Film II Architectural Design 70: 1* (New York: Wiley, January 2000): 26-31.

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:

- Lynn Spigel, “The Home Theater” In *Make Room for TV* (Chicago: University of Chicago Press, 1992): 99-135.
- Sanford Kwinter & Daniela Fabricus, “Television: The Infrastructural Revolution” In R. Koolhaas, S. Boeri, S. Kwinter, N. Tazi & H.U.Obrist *Mutations* (Bordeaux: Actar, 2000): 508-523. (only 4 pages of text!)

Applications:

- Sylvia Lavin, “Richard Neutra and the Psychology of the American Spectator” *Grey Room 1* (Autumn 2000): 42-63. (approximately 14 pages of text)
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:
- William Drenttel, “Koolhaas and His Omnipotent Masters” *Design Observer: Writings on Design and Culture* (April 9, 2007): <http://tinyurl.com/39qmp>
- Rem Koolhaas, “Beijing Manifesto” *Wired* 12:8 (August 2004): <http://tinyurl.com/2pznkm>
- Nicolai Ouroussoff, “A Vision in the Desert” *New York Times* (February 4, 2007) [with multimedia]: <http://tinyurl.com/34nu7b>

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:

- Adrian Forty, “Language and Drawing” In *Words and Buildings: A Vocabulary of Modern Architecture* (New York: Thames & Hudson, 2000): 28-41.
- “Subtopia Meets Lebbeus Woods” *Subtopia: A Field Guide to Military Urbanism* [blog] (June 8, 2007): <http://tinyurl.com/2joal2>
- Horst Bredekamp, “Frank Gehry and the Art of Drawing” In Mark Rappolt & Robert Violette, Eds., *Gebry Draws* (Cambridge: MIT Press/Violette Editions, 2004): 11-28.
- David W. Dunlap, “The Design Image vs. the Reality” *New York Times* (September 28, 2003).

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:

- William J. Mitchell, "The Revenge of Place" In Kester Rattenbury, Ed., *This Is Not Architecture: Media Constructions* (New York: Routledge, 2002): 45-53.
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WEEK 15: December 19

Review & Wrap-up

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- Self-evaluation

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