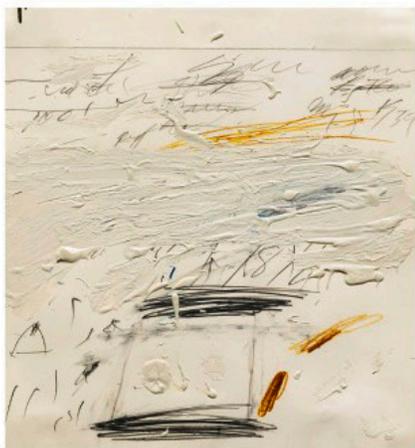
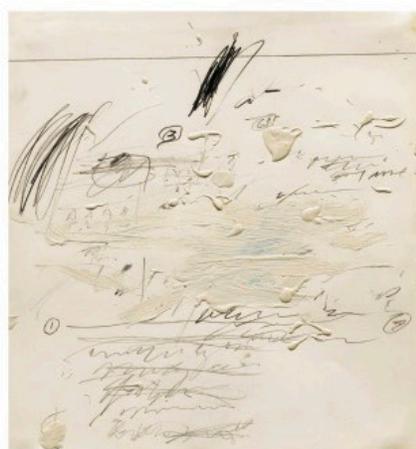
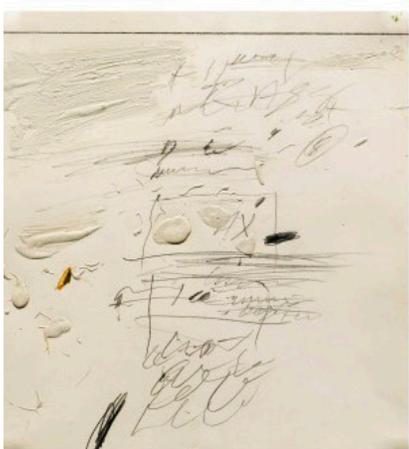
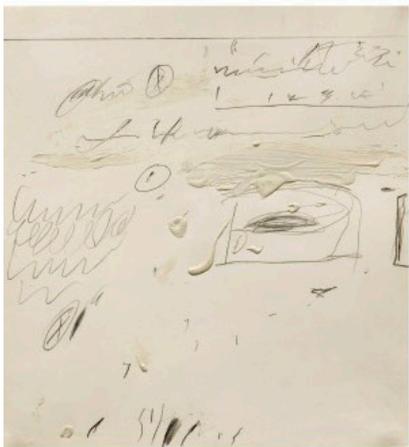


# METHOD TO MY MAD- NESS.

constructs  
*of architecture* <sup>no. 1</sup>



# ABSTRACT

*History is not continuous. It is made up of stops and starts, of presences and absences. The presences are the times when history is vital, is "running" is feeding on itself and deriving its energy from its own momentum. The absences are the times when the propulsive organism is dead, the voids in between one "run" of history and the next. These are filled by memory. Where history ends, memory begins.*

Peter Eisenman

What does Eisenman mean when he states there are "starts and stops to history", and then, is it possible to visualize that meaning beyond the words themselves —can we represent those starts and stops beyond their simple semiotic visualization? Our minds think in images, in images of text, in images of images, in ideas of images and images of ideas. This seminar will focus on deconstructing and reconstructing key texts of historical importance through translating such text into architecture's language and conventions to produce such images.

In the late 1960's / early 1970's, there arose a moment when architecture was delineated into two key avenues of progress, one through the written word and one through the drawn. This separation allowed for Architecture to become explosive in its power and capable of reaching out into other disciplines and using these new troves of information as creative opportunities. This outreach though did not come without its negative effects. We have come to see theory and design as separate disciplines, no longer capable of finding them-

selves or even capable of conversing. Where once theories looked to architecture for inspiration, it then changed to architects looking at theories for guidance and to finally now, to where neither one knows how to move forward. We are at a visual and verbally prolific stand still. Designers have now become destined to make images with little or no meaning, and theories are destined to write theories with no audience.

This seminar will begin to attempt to renegotiate this space of miscommunication and bring together these two separate and stubborn fields. With no aim towards assured success, we look to understand the text as image and image as text. We will translate the tools of these two as a way of potentially looking for a whisper of conversation between them.

Each week we will take *one* text and *one* image and attempt to represent it through architecture's graphic and language and simultaneously attempt to recreate an architectural reading through *image/text* simultaneously.

This is not a project of simple description, but a look at architecture's meaning and its various mediums as both tools expression and its means of constraint.

# LOGISTICS

constructs  
of architecture <sup>1</sup>

## SEMINAR SCHEDULE

Tuesday 6:00<sub>pm</sub> - 9:00<sub>pm</sub>

**Representation & Meaning** constitute the main themes of the seminar. Each week, one theorist<sup>1</sup> & one architect<sup>1</sup> will be translated into the medium of the other — from architect(*image*) to theorist (*text*) or from theorist (*text*) to architect (*image*).

Each student will decide in which direction and in what medium they will “*in the manner of*” translate the subject’s message but will not be allowed to use the tools of the original subject’s means but instead will focus on their methods. This looks to do is two things, one, create a close reading of the theories and projects presented and two, give an opportunity for these two separate realms to begin to construct a common means and modes of communication.

**Methods<sup>2</sup>** of creative exploitation will be presented throughout the semester as a way to display potent means of constraint and disciplinary exploration/breakages that have allowed these prospective disciplines to move forward or begin to question their paths through history. Other disciplines such as art and literature have all met similar moments in their discipline’s growth & decay. They have used such moments as a means to then revitalize their disciplines by using such climaxes as creative c’est-pools to erupt and break through their respective stalemates by restructuring their methods and means of communication to both themselves and the outside world.

### **Methods<sup>2</sup>**

Olipo  
DaDa  
Surrealist  
Prinzhorn Collection  
Roma Interrotta  
Child Development  
Mirror Stage  
Psycho-Analysis  
Linguistics  
Semiotics

# INFO

## ATTENDANCE/PARTICIPATION & DUE DATE POLICY

Simple. Be on time. Attendance (both physical and mental) for the full class period is required. It is the student's responsibility to be on-time and attentive each day. Attendance for only a portion of class and not for the full duration will result in an absence.

THREE (3) or more class periods will automatically result in a failing grade for this course, regardless of course performance. Please plan accordingly. In case of exceptional circumstances, the student is personally responsible for explaining the reasons for your multiple absences to the Department Chair.

The student should notify the course instructor prior to any known forthcoming absences. However, there are no "excused absences."

Assignments are due on the date, time and location specified by the instructor. A late project will not be accepted and will result in no credit being given for that particular project. Late work will not be accepted without instructor's prior verbal approval and written agreement, to be signed by both student and instructor, as to revised due dates and grading policy. Absences from any scheduled review will also result in no credit given for that particular assignment.

## RETENTION OF WORK

The College of Architecture has the right to retain any student work, either in part or in its entirety, for display, accreditation, documentation, recruitment or any other educational or legal purpose. Students are required to produce a cumulative upload to Dropbox that documents and organizes all work throughout the semester. The uploaded files should be composed of presentation-quality graphic material (*diagrams, text, drawings, renderings, and model photographs*).

## GRADING / EVALUATION

Semester letter grades will be determined by the following numerical scale:

A+: 100-96.67	A: 96.66-93.34	A-: 93.33-90
B+: 89.99-86.67	B: 86.66-83.34	B-: 83.33-80
C+: 79.99-76.67	C: 76.66-73.34	C-: 73.33-70
D+: 69.99-66.67	D: 66.66-63.34	D-: 63.33-60
F: 59.99 or below		

Grading will be based on completion of all assignments and projects listed below along with assessments previously listed. Projects will be graded with regards to performance and ability to demonstrate grasp of subject matter, breadth and depth of investigation.

## OFFICE HOURS

Monday 11am - 1pm  
Tuesday 3pm-6pm

Feel free to email to setup a separate appointment if these do not work with your schedule.

# LITERARY SOURCES

constructs  
*of architecture*

Aldo Rossi : Architecture of the City  
Anthony Grafton : The Footnote a Curious History  
Anthony Vidler : The Architectural Uncanny  
Antoine Picon : From Authorship to Ownership  
Antoine Picon : Architecture and the Virtual: Towards a New Materiality  
Bernard Tschumi : The Manhattan Transcripts  
Claude Levi-Strauss : The Savage Mind  
Claude Levi-Strauss : The Raw and the Cooked  
Daniel Libeskind : Micro Megas  
David Ruy : Serving, Owning, Authoring  
Erwin Panofsky : Studies in Iconology  
Ferdinand de Saussure : Course in General Linguistics  
Gilles Deleuze : Deleuze and History  
Hayden White : Meta-History  
Immanuel Kant : Critique of Judgement  
Italo Calvino : Invisible Cities  
Jacques Derrida : Of Grammatology  
Jacques Lacan : Mirror Stage  
Jeffrey Kipnis : I am for Tendencies  
Jeffrey Kipnis : The Cunning of Cosmetics  
John Hejduk : Masques  
John Hejduk : Victims  
Jorge Luis Borges : Library of Babel  
Jorge Silvetti : The Beauty of Shadows  
K. Michael Hays : Architecture's Desire  
K. Michael Hays : Architecture Theory Since 1968  
K. Michael Hays : Oppositions Reader  
Mark Jarzombek : The Psychologizing of Modernity  
Mark Wigley : Deconstructivist Architecture  
Manfredo Tafuri : Sphere and Labyrinth  
Manfredo Tafuri : Operative Criticism  
Martin Heidegger : Origin of the Work of Art  
Michel Foucault : The Archaeology of Knowledge  
Oppositions Review : Roma Interrotta  
Peter Eisenman : Cities of Artificial Excavation  
Rem Koolhaas : Exodus  
Rem Koolhaas : Junkspace  
Roland Barthes : Elements of Semiology  
Stephan Mallarme : Poems  
Walter Benjamin : The Work of Art in the Age of Mechanical Reproduction

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