

Georgia Tech Fall 2012

**Arch 6171 / 4803 Design Intention in Architecture**

Tues & Thurs, 9:30 – 11:00; Room S104, Building 81

Instructor: Sonit Bafna <sonit.bafna@coa.gatech.edu> 404/385-2914

**General texts**

- Baxandall, Michael. *Patterns of Intention*. New Haven: Yale University Press, 1985. (Recommended that students purchase a personal copy)
- Rowe, Colin. *Mathematics of the Ideal Villa and other essays*. Cambridge MA: MIT Press, 1971.

**Organization and schedule**

**1. Concept, Understanding, and Intentionality**

(3 weeks)

**Topics**

What is an architectural concept? (Rowe, McGinn)

Characteristics of critical language (Baxandall in LoAH; discussions of selected excerpts)

Intentionality as a critical component of causal reading (Eldridge, Danto)

Beardsley and Wimsatt's identification of the intentional fallacy and response to it (B&W, Olsen, Baxandall II 1)

**Student work: Exercise 1**

Select two of the recommended essays of architectural criticism and comment on the relationship between conceptual ideas discussed by the critic and what is perceptually available to them or noticed by them.

**Bibliography**

- Baxandall, Michael. "The Language of Art History." *New Literary History* 10, Spring 1979: 453-65.
- Beardsley, Monroe, and William K Wimsatt, Jr. "The Intentional Fallacy." In *The Verbal Icon: Studies in the meaning of poetry*, edited by W K Wimsatt, Jr., 3-20. University of Kentucky Press, 1954.
- Eldridge, Richard. "Understanding Art." In *An Introduction to the Philosophy of Art*, 128-49. (Cambridge: Cambridge Univ Press, 2003).
- Danto, A. "Review of *Patterns of Intention*." *The Burlington Magazine*, 128 (999), June 1986: 441-2.
- McGinn, C. "—excerpts—". *The Character of Mind*. Oxford Univ. Press, 1982.
- Olsen, Stein H. "Review of *Intention and Interpretation*, edited by Gary Iseminger." *Journal of Aesthetics and Art Criticism*, 51 (4) 1993: 627-8.
- --selected works of critical writing in architecture— [Filler, Moneo, Rowe, Jordy and others]

## 2. Recovering intentionality

(5 weeks)

### Topics

Use of biographical detail in interpretation: Miesian free plan (Tegethoff, MvdR, Frampton)  
Sorting the causes of intention—charge, brief, and *troc* (Baxandall)  
Culture as a source of intentionality; discussion of Mies contd. (Anderson, Pommer)  
Reading of a work as a reading of culture (Panofsky, Rowe “Mannerism”)  
Relationship between architecture and cultural ideas (Baxandall IV 1-4)  
Critical concerns in early twentieth century architectural culture (Tafuri, Hays)  
Formal order and facture in Mies’s free plan (Rowe “Neo-Classicism”, Eisenman, and Evans)  
Mies’s reinvention of the Landhaus (Bafna)

### Case study

Mies’s reconception of the *Landhaus* and of 20<sup>th</sup> century architectural space

### Student work: Term Paper

Term project / paper, to be worked out individually with instructor. Deliverable for Oct 19: The first draft of your paper, with background work completed, and the question/problem to be addressed clearly formulated.

### Bibliography

- Baxandall. *POI*. Ch. I, Sect. 1-7; Ch. II, 1; Ch. IV, 1-4
- Panofsky, Erwin. “Iconology and Iconography: An introduction to the study of Renaissance art.” *In Meaning in the Visual Arts*, 26-54. New York: Doubleday Anchor Books, 1955.
- Mies van der Rohe. --selection--. In *The Artless Word*, Fritz Neumeyer (Ed.).
- Anderson, Stanford. “The Legacy of German Neoclassicism and Biedermeier: Behrens, Tessenow, Loos, and Mies.” *Oppositions* 15: 63-87.
- Colomina, Beatriz. “Mies Not.” In *The Presence of Mies*. edited by Detlef Mertins, 193-221. Princeton NJ: Princeton University Press, 1994.
- Eisenman, Peter. “miMISes READING: does not mean a THING.” In *Mies Reconsidered: His career, legacy, disciples*, edited by John Zukowski, 86-98. Chicago: Art Institute of Chicago and New York: Rizzoli, 1986.
- Evans, Robin. “Mies van der Rohe’s paradoxical symmetries.” In *Translations from Drawing to Building*, 233-276. Cambridge MA: MIT Press, 1997.
- Frampton, Kenneth. “Modernism and tradition in the work of Mies van der Rohe, 1920-1968.” In *Mies Reconsidered: His career, legacy, disciples*, edited by John Zukowski. 35-54. Chicago: Art Institute of Chicago and New York: Rizzoli, 1986.
- Hays, K. Michael. “Critical Architecture: Between Culture and Form.” *Perspecta* 21 (1984): 15-29.
- Pommer, Richard. “Mies van der Rohe and the Political Ideology of the Modern Movement in Architecture.” In *Mies van der Rohe: Critical Essays*, edited by Franz Schulze, 96-148. New York: MOMA & Cambridge MA: MIT Press, 1989.
- Rowe, Colin. “Neo-‘Classicism’ and Modern Architecture, II.” In *MIV*, 139-158.
- Tegethoff, W. “From Obscurity to Maturity: Mies van der Rohe’s breakthrough to modernity.” In *Mies van der Rohe: Critical Essays*, edited by Franz Schulze, 28-95. New York: MOMA & Cambridge MA: MIT Press, 1989. Bafna, Sonit. “Symbolic Content in the Emergence of the Miesian Free Plan.” *Journal of Architecture* 10 (2005): 181-200.
- Rowe, Colin. “Mannerism and Modern Architecture.” *MIV*, 29-58.

### 3. The formulation of conceptual intentions

(5 weeks)

#### Topics

Formal order and Intention (Baxandall )

Aesthetics and form (Eldridge; Summers)

The role of media, and self-agency, in the formulation of intentions (Richards, Keller and Keller, Peponis)

Can works of art represent specific ideas? (Goodman, Danto, Scruton)

The embodiment of philosophical and cultural ideas in formulation (Baxandall; Danto)

The role of style in conceptualization of form (Wölflinn)

#### Case Studies on architect's working methods

Kahn's conceptualization of form at the Unitarian Church at Rochester; The role of drawing in the planning of Le Corbusier's apartment block on Rue Nungesser and Rue Coli ; Breuer's questioning of visual composition in the Atlanta Public Library; Gehry's concern with predictability

#### Bibliography

- Baxandall. *POI*. Ch. II, Sect. 2-5; Ch. III; Ch. IV, Sect. 5-7
- Eldridge, Richard. "Beauty and Form." In *An Introduction to the Philosophy of Art*, 47-63. Cambridge MA: Cambridge University Press, 2003.
- Danto, A. "--selections-- ". In *The Transfiguration of the Commonplace*, 165-176 & 188-189. Harvard: Harvard Univ. Press, 2001 [1981].
- Goodman, Nelson. "How Buildings Mean?" in *The Philosophy of the Visual Arts*, edited by Philip Alperson, 369-376. New York: Oxford University Press, 1992.
- Goodman, Nelson. "Art and Understanding." In *Languages of Art*, 241-265. Indianapolis: Hackett, 1973.
- Richards, I. A. "How does a poem know when it is finished?" In *Parts and Whole*, edited by Daniel Lerner, 163-174. London: Macmillan, 1963.
- Peponis, J. "Formulation," *Journal of Architecture* 10 (2005):
- Scruton, R. "Expression and Abstraction." In *The Aesthetics of Architecture*, 179-205. Princeton: Princeton Univ Press, 1979.
- Summers, David. "'Form,' Nineteenth-Century Metaphysics and the Problem of Art Historical Description." *Critical Inquiry* 15 (1989): 372-406.
- Bafna, S. "Symbolic construction in non-discursive media: The design development of Kahn's Unitarian Church in Rochester." *Proceedings of the 5<sup>th</sup> International Conference on Space Syntax*, Delft, 2005.
- Bafna, S. "The role of corporeal form in architectural thought," Invited paper at a plenary session of the Fourth International Symposium on Space Syntax, London, 2003. In *Proceedings of the 4<sup>th</sup> International Conference on Space Syntax*.
- Kahn, L. I. "Interview". *Perspecta* 7 (1961): 9-28.
- *Sketches of Frank Gehry*. Directed by Sydney Pollack. Sony Pictures Release, 2005.