

# ART ↗ rendez-vous ↗ ARCHITECTURE

Seminar in Contemporary Art & Architecture – Theory in Praxis

ASEM 642 • Winter 2019



EVERY FRIDAY

→ 10am - 12pm → Room: VA 433 SGW  
Jan 11 >> Apr 13, 2019

Instructor - Alexander Pilis

## Course Outline

- Objectives



Art and architecture are multi - faceted, with knowledge that reflects upon themselves. The intention for this course is to investigate the dialectical relationship between these two disciplines; through their theory and practice, context and materiality, form and representation, culture and territory; and to explore both languages as critical practices within the public and private realm, thereby constructing an intellectual framework for art and architectural discourse.

The traditional boundaries between art and architecture are increasingly blurred in work that has been variously described as site-specific art, public art and urban intervention. In art, such work has been variously described as contextual practice, site-specific art, public art and in architecture, as conceptual design and urban intervention.

For art students, it is critical to understand and become familiar with the process – from drawings to built forms - by which architecture engages with the history of the cultural built environment, and how architectural process and design plays a pivotal role in the development of cities. The process mediates social need, environmental, legislative and economic rules, and provides the cultural spaces and spatial infrastructure that is needed in everyday life. The product of architectural design affects all parts of society, but crucially can be greatly enhanced by sophisticated thought-provoking constructions that engage and articulate our cultural aspirations.

Art and Architecture redefines such work as “critical spatial practice”. We will address works that have been operating inside and outside the realm of private galleries, and operating outside of their physical limits. In doing so, they pose crucial questions about their language, process and means of representation and about the notion of function in art and architecture that has contributed to cultural paradigm shifts.

The course argues that the contribution of architecture and art is a defining feature of contemporary culture. While architects such as Zaha Hadid, Diller + Scofidio + Renfro and Peter Eisenman draw on art to encourage architectonic thinking and representation, artists such as Bernie Miller, Rachel Whitehead, Constant Nieuwenhuys and Madelon Vriesendorp engage architecture as a critical representation to alight and articulate sophisticated artistic cultural practices. Architecture have inspired fundamental transformations in painting, sculpture, film and literature, which are also examined in this course.

The axis of art or architecture conveys the look of modernity today, both its dreams and its delusions. In examining the differences and crossovers between Art and Architecture, Art can transcribe things normally removed from conventional architectural representation, namely the complex relationship between spaces and their use, between the set and the script, between "type" and "program," between objects and events. Their implicit purpose has to do with the 20<sup>th</sup> - 21<sup>st</sup> century social values in our metropolis.



#### • Teaching Methodology Overview

Through a series of curated video lectures, discussions, research + seminars, publication and a 3D model delivered by the instructor and students, students will reveal and become familiar with the methodologies of thinking and the language spoken between artists and architects. Issues pertaining to art and architecture will reveal the complexity and differences in their inherent languages and practices.

Underlying the seminar issues, a series of case studies will be presented as seminars by the students, disclosing and addressing 3 paradigm shifts and the fundamental cultural changes by means of violence and destruction which represented itself in approach or underlying assumptions in culture and its representation (social, economic and cultural);

- WW1 and WW2: Millions of people, cities art and architecture were destroyed. War accelerated reconstruction-through-modernity,

through a social revolution towards a new social order of living represented in art, philosophy, literature, film and architecture.

• 1968: Social Housing and Education Buildings were destroyed. Students' riots within Universities and for African Americans within social housing are evidence of dissatisfaction with the promised new social order. They engaged in destruction of these constructions affecting major cultural changes.

• 9/11: Another paradigm shift with two iconic buildings as targets for terrorists set up for the media were destroyed.

Recent riots and destruction in London had no political or social directions other than anything in its path being destroyed or damaged, be it a humpty dumpty truck or public buses put on fire. Vandalism as means to exert power can be also been seen in history - the sacking of Rome, the great city of the West, several times over 1000 years.



- Learning Outcome

The seminars will provide an informed introduction to the basic approaches to the relationship of two distinct languages that historically have engaged themselves and reflected social shifts. The students will examine, learn, discuss and represent possible strategies that art and architecture have created in cultural context with knowledge. Through discursive dialogue, the seminars will provide fundamental concepts of the theoretical vs. built production, the public vs. the private, politics to poetics, from mechanical to digital through an informed perspective of art in architecture within public and private spaces from 1914 to now with historical precedents. An understanding of public and private art and architecture and their relationship to current cultural issues will be imparted.

By the conclusion of the course the student should understand the languages that are spoken and exchanged between art and architecture and how their relationships are created and represented within a cultural and political discourse.

There is high irony in Haussmann's "modernization" of Paris – it was also the destruction of the old in order to contain future urban revolts.

Student will learn both the theoretical and the pragmatic aspects of how architecture and art engages themselves to realize a public or private project and will learn the theoretical and the pragmatic aspects of creating an interventionist work of public art.



- Curated Film Series:  
Architecture & Art the blurred line

Films addressing critical language issues and their complexities will be shown throughout the course - realized projects as part of the contemporary development in art and architecture. Analyses will demonstrate scalar studies, approaches and representational relationship of art and architecture in public and private projects, form and structure, theories, narratives and metaphors.



- Seminars + Paper

A series of case studies by students will be delivered as seminars during the course. Each student will be assigned a research topic from a given list. A paper for the seminar will be re-worked for the Course's Publication.

Various projects addressing critical issues developed within the course within the realm of art and architecture, and relationships will be chosen by students to demonstrate a series of distinct concerns with theories, the complexity of languages, conceptual preoccupations, sites, clients (private and public), politics, forms, materials, scale, history, and social issues that investigate their relationship and contextual parameters.

## Seminars

Seminars will be delivered with texts, images and performances on crucial issues regarding each topic. Presentation should address; Concept, Site, Representation, Construction method and your Critical Conclusion.

Duration: 20 minutes *Presentation* and 40 minutes *Discussion*.

Method: Power point, film, readings and acting etc.



## Final Paper

1.000 words max. The class delivered seminar will be reworked towards a paper to be published on the Course's Publication. The essay must critically address the question: where does "Architecture rendez-vous Art"



## 1 day Exhibition

Students will create an architectural "3D Model" representing a theoretical detail of their seminar topic research as physical representation. Materials applied will be part of the theoretical discourse.



- **Net Film Fest & Lectures:**

- Every week links with articles and videos of lectures by architects and artists on specific topic will be sent to students via e-mail, and class discussion will occur.

## Seminar SCHEDULE

### January 11.

- Intro to seminar - assignment of students to seminar topics & organization.
- Art rendez-vous Architecture Talk

### January 18.

- Architectonic Lingo > reading plans, sections, elevations and represent < Architecture

### January 25.

- Architectonic Lingo <> Art rendez-vous Architecture

**NOTE: No Class on March 1st. Reading Week.**

April 5.      1 Day open Public Exhibition (Model)

April 13.     Final Course Publication Set Up: Text & Images: Formats & Editors.

**February 1. 10am to 12pm**

**Visit to the atelier urban face Architectural Office**

**<http://www.atelierurbanface.ca/>**

6750 Avenue de L'Esplanade, bureau 230, Montréal, QC, H2V 1A2 • Metro Station - Parc - Blue Line



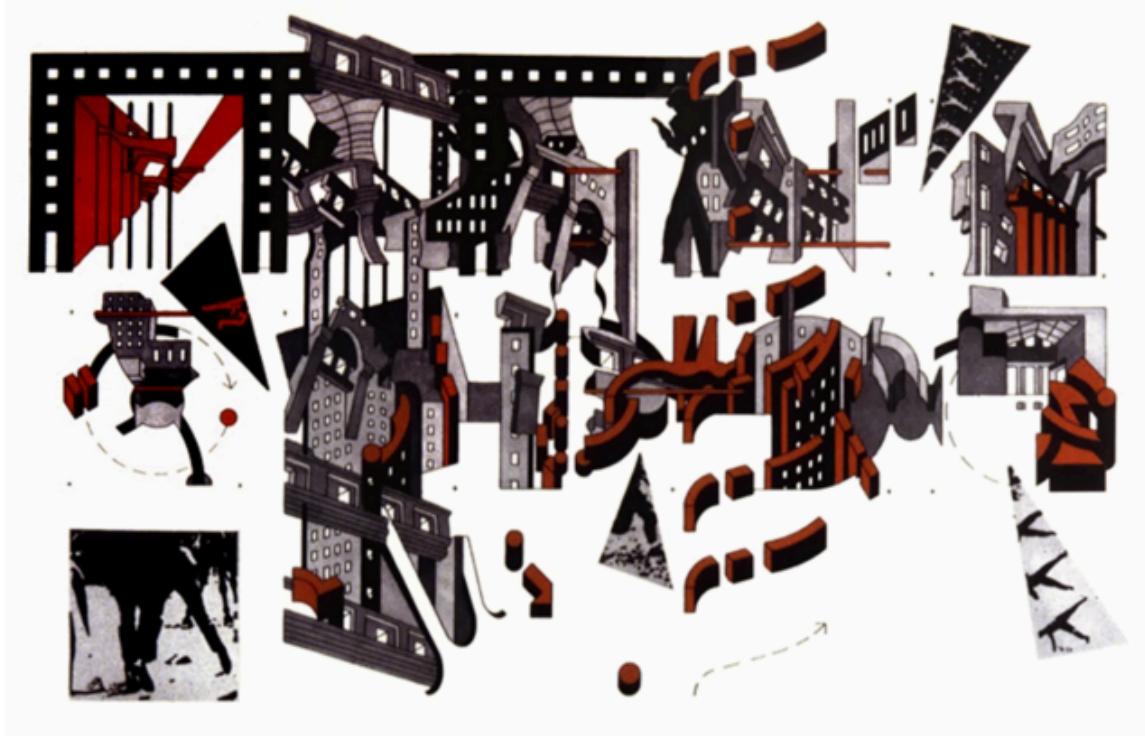
Chambre Rouge

Kiosques du Lac-aux-Castors



**February 8. 10am to 11am**

Seminar Presentation • **Bernard Tschumi** • Manhattan Transcripts Notation



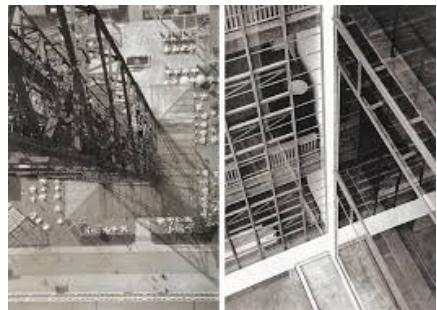
**February 8. 11am to 12pm**

Seminar Presentation • **Delirious New York** • Deeply Irrational Experience



**February 15. 10am to 11am**

Seminar Presentation • **László Moholy-Nagy** • Architecture



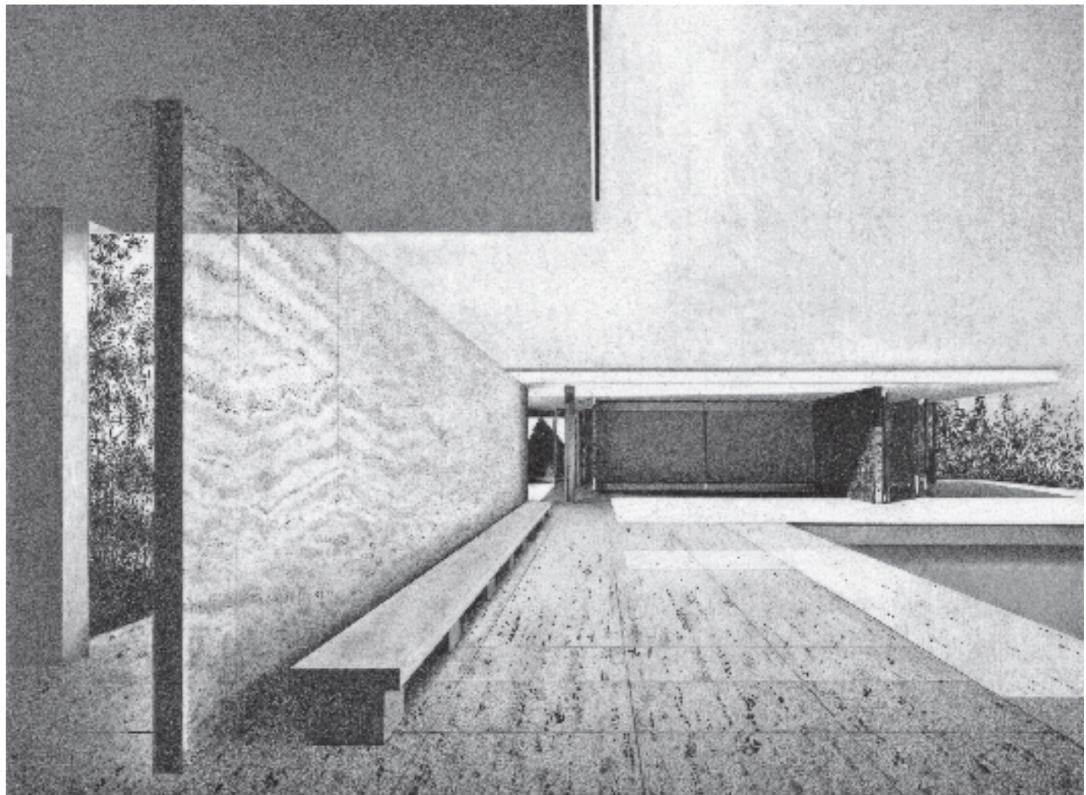
**February 15. 11am to 12pm**

Seminar Presentation • **Bernie Miller** • *Constructed Interviews with Dr. Jeanne Randolph and Ihor Holubizky*



**February 22. 10am to 11am**

Seminar Presentation • **Margaret Priest** • *Ashes to Diamonds*



**February 22. 11am to 12pm**

Seminar Presentation **Italo Calvino** • *Inventing Critical Places*



**March 8. 10am to 11am**

Seminar Presentation • **Rachel Whitehead** • *Nameless Memory*



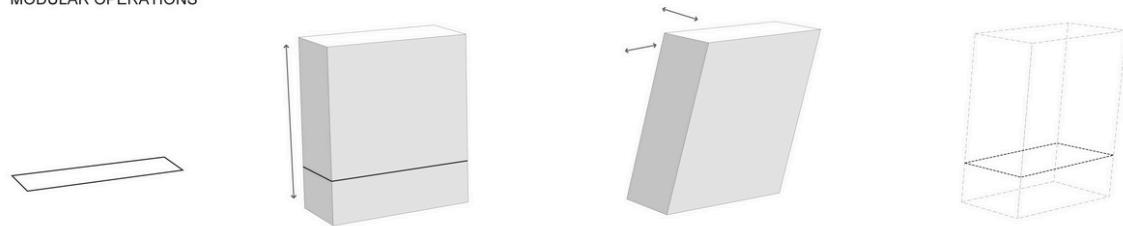
**March 8. 11am to 12pm**

Seminar Presentation • **Peter Eisenman** • *Kuleshov Effect*

Memorial to the Murdered Jews of Europe in Berlin



MODULAR OPERATIONS

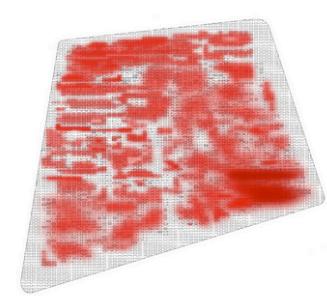


Module

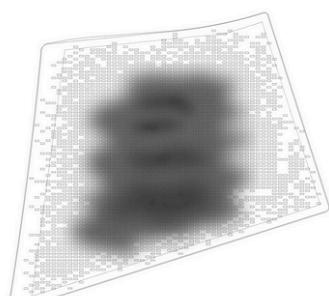
Push/Pull

Tilt

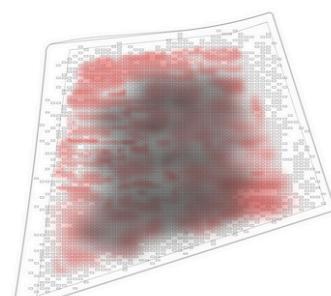
Delete



Compression Diagram



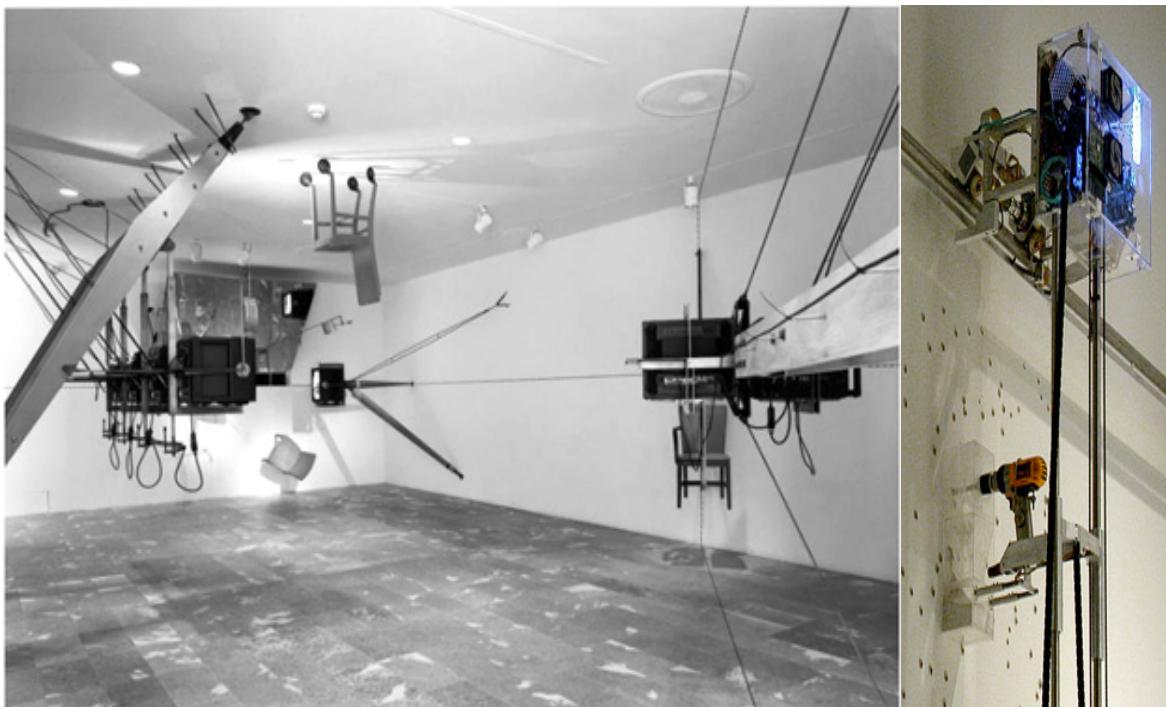
Visibility Diagram



Merged Compression and Visibility Diagrams

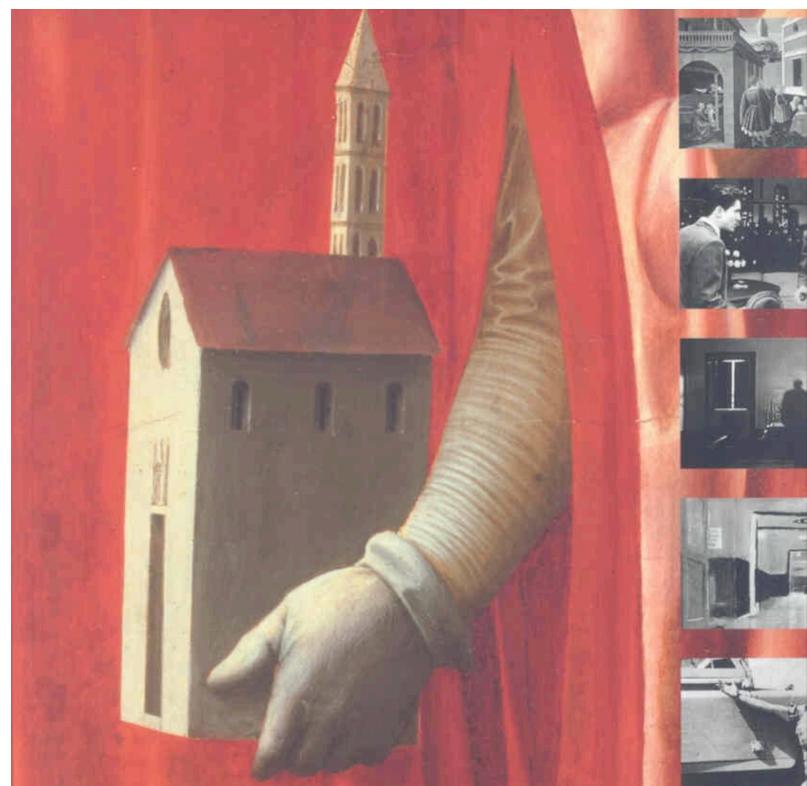
**March 15. 10am to 11am**

Seminar Presentation • **Diller + Scofidio + Renfro** • Site Media art



**March 15. 11am to 12pm**

Seminar Presentation • **The Architecture of Image: Existential Space in Cinema** • *Juhani Pallasmaa*



**March 22. 10am to 12pm**

**Seminar Presentation • Gordon Matta Clark**

**The Canadian Centre for Architecture (CCA) - Research Library**  
1920 Baile St, Montreal, QC H3H 2S6



- **April 5.** From 11am to 4pm

### **Exhibition**

Project Room Gallery 4th floor VA building

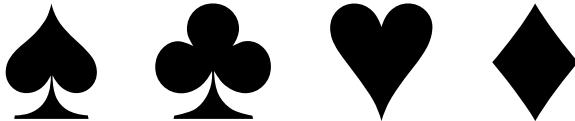
Gallery will be open for set - *april 4<sup>th</sup> night & april 5<sup>th</sup> 9am*

- **April 13. 10am to 12pm**

### **Class Publication – Episode # 6**

#### **University Closing Dates**

Reading Week: Feb. 25 to Mar. 3 / 2019



### **Reading List**

Books on this reading list are directed to Specific Seminars.

Internet & local libraries are great sources.

“\*\*” For each Seminar

“\*\*\*” Mandatory for all students

### **☞ Libraries in Montreal**

☞ Access to other University Library Collections:

<http://library.concordia.ca/services/circulation/crepuq.html>

Students and faculty can get a CREPUQ card at the Webster Library Circulation desk.

They can borrow directly from Canadian university libraries.

☞ Canadian Centre for Architecture Library Collection – CCA

One Must call before and make an appointment.

<http://www2.cca.qc.ca/pages/Niveau3.asp?page=ipac&lang=eng>

☞ McGill University

<http://www.mcguill.ca/library/library-using/borrowing>

### **Reference Books**

\*\* - The Art-Architecture Complex [Hardcover]

Hal Foster

ISBN: 978-1844676897  
\*\* - Public Intimacy. Architecture and the Visual Arts  
Giuliana Bruno (Author), Anthony Vidler (Preface)  
ISBN-: 978-0262524650  
\*\* - Art + Architecture  
Christian Bjone  
ISBN: 978-3034603782  
\*\* - Art and Architecture: A Place Between  
Jane Rendell (Author)  
ISBN: 978-1845112226  
\*\* - Zone 1/2: The Contemporary City  
Michel Feher (Editor), Sanford Kwinter  
ISBN: 978-0942299229  
\*\* - Invisible Cities  
Italo Calvino  
ISBN: 978-0156453806  
\*\* - The Situationist City  
Simon Sadler  
ISBN: 978-0262692250  
\* - Alice Aycock: Sculpture and Projects Robert Hobbs  
ISBN-13: 978-0262520584  
\* - Archigram  
Peter Cook (Author)  
ISBN: 978-1568981949  
\*\* - Zaha Hadid: Complete Works [Hardcover]  
Zaha Hadid (Author), Aaron Betsky (Introduction)  
Rizzoli  
ISBN: 978-0847833016  
\* - The Struggle for Utopia: Rodchenko, Lissitzky, Moholy-Nagy, 1917-1946[Paperback]  
Publisher: University Of Chicago Press (June 20, 1998)  
ISBN: 978-0226505169  
\* - Bruno Munari: Art Theorems [Paperback]  
Bruno Munari  
Edizioni Corraini; Bilingual edition  
ISBN: 978-8887942347  
\*\* - Inception and Philosophy: Because It's Never Just a Dream (The Blackwell Philosophy and Pop Culture Series) [Paperback]  
David Kyle Johnson (Editor), William Irwin (Series Editor)  
Publisher: Wiley; 1 edition  
ISBN: 978-1118072639  
\*\* - Such Places as Memory: Poems 1953-1996 [Paperback]  
John Hejduk (Author), David Shapiro (Foreword)  
Publisher: The MIT Press  
ISBN-10: 0262581582  
\*\* - Education of An Architect [Paperback]  
John Hejduk  
Publisher: Rizzoli  
ISBN: 0847809706  
\*\* - Oblique Drawing: A History of Anti-Perspective (Writing Architecture)[Hardcover]  
Publisher: The MIT Press (October 5, 2012)  
ISBN: 0262017741  
\*\* - Lebbeus Woods: System Wien [Hardcover]  
Manuel DeLanda (Author), Anthony Vidler (Author), Peter Noever (Editor), Lebbeus Woods (Contributor)  
Publisher: Hatje Cantz Publishers; Bilingual edition (February 1, 2006)  
ISBN: 3775716645

\*\* - The Prisons [Le Carceri]: The Complete First and Second States) [Paperback]

Giovanni Batista Piranesi (Author), Philip Hofer (Introduction)  
Publisher: Dover Publications; Revised edition (June 1, 1973)  
ISBN: 0486215407

\*\* - Rachel Whiteread Drawings [Hardcover]  
Allegra Pesenti (Author), Ann Gallagher (Contributor), Rachel Whiteread (Contributor)  
ISBN: 10:3991350382

\*\* - Holocaust Memorial Berlin: Eisenman Architects [Hardcover]  
Hanno Rautenberg (Author), Hélène Binet (Photographer), Lukas Wassmann (Photographer)  
Publisher: Lars Müller Publishers; 1 edition (July 26, 2005)  
ISBN: 3037780568

\*\* - Dan Graham (October Files) [Paperback]  
Alex Kitnick (Editor) –  
The MIT Press; 1 edition (January 28, 2011) - ISBN: 0262515776

\*\* - Delirious New York: A Retroactive Manifesto for Manhattan  
Rem Koolhaas (Author)  
ISBN: 978-1885254009

\* - Flesh [Paperback]  
Elizabeth Diller (Author), Ricardo Scofidio (Author)  
ISBN: 978-1878271372

\* - Architecture For Dummies  
Deborah K. Dietsch (Author), Robert A. M. Stern (Foreword)  
ISBN: 978-0764553967

\* - The Modulor and Modulor 2  
Le Corbusier (Author)  
ISBN: 978-3764361884

\* - Eisenman Inside Out: Selected Writings, 1963-1988  
Mr. Peter Eisenman  
ISBN: 978-0300090086

- The Poetry of Architecture  
John Ruskin  
ISBN: 978-1434612229

\*\* Greg Lynn Form  
ISBN-13: 978-0847831029

- The Mathematics of the Ideal Villa and Other Essays  
Colin Rowe  
ISBN: 978-0262680370

- LOG Magazine  
[http://www.anycorp.com/log\\_current.php](http://www.anycorp.com/log_current.php)

- Six Memos For The Next Millennium  
Italo Calvino (Author)  
ISBN: 978-0394281407

- Petra Blaisse Inside Outside  
ISBN: 978-9056624538

- Unbuildable Tatlin?  
Wolf D. Prix (Editor)  
ISBN: 978-3211992012

\*\* Two-Way Mirror Power: Selected Writings by Dan Graham on His Art  
Dan Graham  
ISBN-10: 0262571307

\*\* Diller + Scofidio Blurred Theater  
Antonello Marotta  
ISBN-10: 144667679X

\*\* Diller Scofidio + Renfro: Architecture after Images, Edward Dimendberg,  
ISBN-10: 0226151816

\*\* Bernie Miller + Melody Ward, Crime and Ornament: The Arts and Popular Culture in the  
Shadow of Adolf Loos: 1, YYZ  
ISBN-10: 0920397778

\*\* Bernie Miller, Collision Monuments  
ISBN-10: 189694034X  
ISBN-13: 978-1896940342



## Seminar Evaluation & Due Date

Evaluation will be carried out in accordance with the MFA Grading and Evaluation Practices Policy.

### Grading Course:

Seminar Presentation:	25%
Seminar Research & Discussion & Participation:	15%
Film Discussion Participation:	15%
Paper towards Publication:	25%
Model Exhibition:	20%

**Total:** 100%

<http://www.concordia.ca/programs-and-courses/academic-integrity/plagiarism/>

All works will be handed in on the 22<sup>th</sup> April in a pen drive form in **Separate Folders**; Seminar's power point, final text, research sources, precedents sources, bibliographies, notes, sketches, net links, etc.

**Final Due Date: April 22<sup>th</sup>, 2019**

All assignments are due towards grading. Late submission will result in a 5% deduction (of each assignment's total grade) per business day, excluding weekends. In the case of illness or other special circumstance, notification should be given to the instructor and the Office as soon as possible and before the deadline in question.

