

**Федеральное государственное образовательное учреждение  
высшего профессионального образования  
«Национальный исследовательский университет "Высшая школа  
экономики"»**

**Подразделение «Высшая школа урбанистики»  
в сотрудничестве с Институтом Медиа, Архитектуры и Дизайна «Стрелка»**

**Направление подготовки  
«Градостроительство»  
Степень (квалификация): магистр**

**ПРОГРАММА  
«ADVANCED URBAN DESIGN»  
«ПЕРЕДОВЫЕ ПРАКТИКИ ГОРОДСКОГО ПРОЕКТИРОВАНИЯ»**

**Аннотация учебной дисциплины  
«The Nest Agenda For Contemporary Architecture»  
«Проблематика современной архитектуры»**

**Шифр направления 07.04.04**

**Москва, 2016**

# **The Next Agenda for Contemporary Architecture**

**Title of the Course:** The Next Agenda for Contemporary Architecture

**Type:** Non Mandatory

**Duration:** 2<sup>nd</sup> semester, first year

**Author/lecturer:** Kiril Asse

**Invited speakers:** TBC

## **1. GENERAL DESCRIPTION**

This course is designed to introduce students to the contemporary architectural discourse. It will examine various aspects of the profession, from the more technical and technology-related issues to complex problems of design practice and the phenomenology of space.

Starting with the basics, lectures and seminars will explore the issues that have been of a formative importance throughout the history of architecture, and still remain so today (such as the geometry of space, the historical contextualisation of buildings, the symbolic meaning of forms, the idea of scale, etc.). It will also seek to analyse the interrelation between physical and metaphysical space, tracing nuanced changes in how they are presently being understood, and how they interact and overlap with one another.

Finally, the course will address the role of an architect in contemporary society, demonstrating the ambitions and objectives of the profession today – both in Russia and the rest of the world. Architecture will be considered both as a product of a designer's will and as a potent form of media which can be employed and exploited by political and economic forces. Special attention will be paid to how different users experience architecture, and how this experience is formatted by their knowledge, background, and personal characteristics. Students from different professional fields will be encouraged to form or review their understanding of the current architectural agenda.

## **Methodology**

This course will be built around a series of lectures alternating between discussions and students' individual homework. It will be supported by multiple field trips to different areas of Moscow and visits to different types of Russian architectural offices. During the course, students will also be invited to experience architecture on a very personal level and present their experiences to the class. All students'

presentations will be collated into one collective portfolio.

The course will not be structured chronologically and will not incorporate any of traditional narratives about architectural styles and epochs. It will instead focus on *problematization*; to that end, each lecture or seminar will be dedicated to one single theme or issue which will be presented by the lecturer and then collectively discussed by the whole group.

### **Main goals of course are:**

- to give the students an overview of important architectural issues
- to provide students with the critical apparatus for understanding architecture, its role, and the role of architectural professionals in contemporary society
- to help students develop their personal relationships with the world of architecture and raise their awareness of the goals and objectives of the profession today
- to introduce the students to the realm of the critical architectural thought
- to explain how architects think, and how to work with them within the framework of a multidisciplinary research-based project

### **After successful completion of the course, the students will be able to:**

- understand the basics of the architectural profession
- communicate with architects effectively
- understand the role of an architect in the contemporary society
- understand and reflect upon specific architectural phenomena
- think critically about architecture and its future challenges

### **Connections to other courses and project modules of the program**

This course is thematically related to the following courses:*Critical Thinking, Urban Histories, Citiscapes Through the Prism of Cultural Studies, Urban Design*

## **2. STRUCTURE AND THEMATIC COMPOSITION**

The course is designed specifically for this programme and is unique in its thematic outline. It will provide non-architectural professionals with theoretical and historical knowledge in architecture to help their future work and studies while, at the same time, inviting architects and urban planners to revise and update their existing viewpoints.

<u>#</u>	<u>Theme</u>	<u>Total hours</u>	<u>Lectures</u>	<u>Seminars</u>	<u>Practical/Field trips</u>	<u>Individual Workload, hours</u>
<u>1</u>	<u><i>On Chronologies</i></u>	<u>5</u>	<u>2</u>	<u>0</u>	<u>3</u>	<u>14</u>

<u>2</u>	<u>Geometry and Description</u>	<u>5</u>	<u>2</u>	<u>2</u>	<u>1</u>	<u>14</u>
<u>3</u>	<u>Poetically man dwells</u>	<u>5</u>	<u>2</u>	<u>2</u>	<u>1</u>	<u>14</u>
<u>4</u>	<u>Volume and Scale</u>	<u>5</u>	<u>2</u>	<u>2</u>	<u>1</u>	<u>14</u>
<u>5</u>	<u>Forms Follow Forms</u>	<u>5</u>	<u>2</u>	<u>2</u>	<u>1</u>	<u>14</u>
<u>6</u>	<u>Function and Beauty</u>	<u>5</u>	<u>2</u>	<u>2</u>	<u>1</u>	<u>14</u>
<u>7</u>	<u>The Lining</u>	<u>5</u>	<u>2</u>	<u>2</u>	<u>1</u>	<u>14</u>
<u>8</u>	<u>Beyond the Building</u>	<u>5</u>	<u>2</u>	<u>2</u>	<u>1</u>	<u>14</u>
<u>9</u>	<u>Routines and Dramas</u>	<u>5</u>	<u>2</u>	<u>2</u>	<u>1</u>	<u>14</u>
<u>10</u>	<u>The Draftsman's contract</u>	<u>5</u>	<u>2</u>	<u>2</u>	<u>1</u>	<u>14</u>
<u>Total:</u>		<u>50</u>	<u>20</u>	<u>18</u>	<u>22</u>	<u>140</u>

Themes per week:

Week 1	Theme 1
Week 2	Theme 2
Week 3	Theme 3
Week 4	Theme 4
Week 5	Theme 5
Week 6	Theme 6
Week 7	Theme 7
Week 8	Theme 8
Week 9	Theme 9
Week 10	Theme 10

### **3. COURSE CONTENT**

#### **Theme 1: On Chronologies**

The first lecture will explain the structure of this course and its objectives by examining multiple chronologies and modern histories related to architecture, developed by Western-centric historians and theorists: from August Choisy and John Ruskin to the more recent *Future of Architecture since 1889* by Jean-Louis Cohen and *The Architecture of the Outside World* by Sergey Sitar.

It will differentiate between what we know about architecture and how we experience it, with a particular emphasis on how the knowledge can format the experience. It will also attempt to define what contemporary architecture actually is, using different terminology and referring to various aspects of the architectural profession.

#### **Educational Formats:**

Field-trip: from Novy Arbat to Tverskaya street through the backyards; the Kremlin in Izmaylovo district.

Short Assignment: Students will be asked to work in pairs. Each student will be invited to bring in an image (a postcard, for instance) of a building in his or her home city of which the student is knowledgeable and describe it to their partner. Each will then make a short presentation about the building's architecture before the rest of the class will reflect on their performance.

#### **Theme Bibliography:**

Choisy, Auguste (1890-1899). *L'ordre Dorique* in Histoire de l'architecture. Paris : E. Rouveyre

Etlin, Richard A. (2009). *Auguste Choisy's Anatomy of Architecture* in Contributions of COLLOQUE CENTENAIRE Auguste Choisy L'architecture et l'art de bâtir Madrid, 19, 20 et 21 novembre 2009, [http://www.augustechoisy2009.net/pdfs/ponencias/06\\_Etlin.pdf](http://www.augustechoisy2009.net/pdfs/ponencias/06_Etlin.pdf)

Kantor-Kazovsky, Lola, (2006). Part I in Piranesi as Interpreter of Roman Architecture and the Origins of his Intellectual World. University of Michigan : L.S. Olschki.

Ruskin, John (1857). VII. *The Nature of Gothic* in The Stones of Venice, vol II. London : Smith, Elder, and Co.

Vitruvius, Marcus Polio, (1914). 4.2 in Ten Books of Architecture; Translated by Morris Hicky Morgan. Cambridge Massachusetts: Harvard university press.

#### **Theme 2: Geometry and Description**

Geometry forms the core of architectural thinking. This lecture will help students to understand its basic relationship with the built environment, as well as its role as one of the primary descriptive languages of architecture. Students will be invited to analyse how an architectural drawing on paper (such as a sketch, a section, a plan, a facade) can be translated into real forms and spaces. This analysis will help to initiate a discussion about the fundamental opposition between the 'Ideal' (the vision) and the

'Real' (the implementation), and about the very notion of the 'Visionary' in architecture.

This lecture, alongside a following seminar, will also examine how technology—the new drawing software for architects, for instance—formats architectural working routines and affects the ways in which architects understand and use geometry.

Examples of projects discussed within this lecture:

- Palladio, *Teatro Olimpico*, Vicenza
- Vincenzo Scamozzi, *Fort Palmanova*, Palmanova
- Mies van der Rohe, *Barcelona Pavilion*, Barcelona
- Peter Markli, *House Gantenbein*, Grabs
- Valerio Olgiati, *National Park Centre*, Zernez
- Daniel Liebeskind, *Jewish Museum*, Berlin
- Donald Judd, *Marfa Estate*, Marfa, Texas.

### **Educational Formats:**

Lecture and discussion.

Short Assignment: students will be asked to find five geometric compositions in their daily surroundings (toiletry items layout in the bathroom, light and shadow interplay, metro station perspective – any clearly readable geometric composition) and present them in an appropriate medium (i.e. smartphone or handheld camera images, sketches, drawings, models, etc.). The images/models should be supported by a short presentation explaining the students' reasons for selecting these particular compositions. The only requirement is that they are experienced, chosen, and documented by the student themselves.

### **Theme Bibliography:**

Eisenmann, Peter (2008). *From Plaid Grid to Diachronic Space* in Ten Canonical Buildings 1950-1950. New York : Rizzoli International Publications inc.

Noever, Peter, Judd, Donald, et al. (2003). *Donald Judd: architecture*. Berlin : Hatje Cantz

Palladio, Andrea, (2002). *Book II, Palazzo Capra* in Four books of Architecture. Translated by Robert Tavernor and Richard Schofield. Cambridge, Massachusetts : MIT Press.

Rowe, Colin (1976). *Mathematics of the ideal villa* in Mathematics of the ideal villa and other essays. Cambridge, Massachusetts : MIT Press.

### **Filmography:**

Greenaway, Peter (1978). *Vertical features remake*.

Moholy-Nagy, Laszlo (1930). *Ein Lichtspiel: weiss, schwarz, grau*.

### **Theme 3: Man Dwells Poetically**

Although Martin Heidegger introduced his notion of ‘poetic dwelling’ as an opposition to the ordinary living of an ordinary man in an apartment, this lecture will argue that *anyone* can dwell poetically. Students will be invited to discuss the nature of the poetry which one invests into his or her dwelling – be it ultra-modern or more traditional.

This lecture will focus on methods by which we can analyse the mundane, and how to search for symbols within domestic spaces. It will also address the complex relationship between a designer (someone with a project and a case for change) and a user (someone with a complex private world to protect), with special attention paid to the client/architect partnership and its issues. Discussions of this topic will be supported by visits to private apartments of different sizes and styles in various districts of Moscow, and conversations with their owners.

Examples of architectural projects featured in the lecture:

- Ludwig Wittgenstein, Paul Engelmann, *Haus Wittgenstein*, Wien
- Le Corbusier, *Cabanon*, Cap-d'Ail
- M. Ginzbourg, *Narkomfin House*, Moscow
- Peter Markli, *Haus Kuehnis*, Trübbach
- S. Fujimoto, *House NA*, Tokyo

### **Educational Formats:**

Lecture, discussion, field-trip

Short Assignment: The students will be required to bring documentation (photos, drawings, actual items) of/or an object (a souvenir, an element of decoration, an art piece, etc.) and accompany it with a short description (approximately 100 words). All objects will be exhibited and discussed in class. The goal of this exercise is to learn how to pay attention to, and capture, the poetic dimension of a private space.

### **Theme Bibliography:**

Heidegger, Martin (1971). *Poetically man dwells* in Poetry, language, thought / Martin Heidegger; translated and introduction by Albert Hofstadter. Originally published: New York : Harper & Row.

Nabokov, Vladimir (1951). Chapters 1-2, 2-2, 4-3 in *Conclusive evidence – A Memoir*. New York : Harper and Brothers.

Zumthor, Peter (1999). *Thinking architecture*. Basel ; Boston ; Berlin : Birkhäuser.

### **Filmography:**

Otar Iosseliani, Otar (2006). *Jardins en automne*

Kieslowski, Krzysztof (1993). *Trois couleurs: Bleu*

Watkins, Peter (1974). *Munch*

#### **Theme 4: Volume and Scale**

The number of buildings and structures which we only see from the outside by far exceeds the number of buildings we can actually enter and experience from within. The volume and scale of physical structures (in relation to other buildings and spaces as well as to humans), therefore, are one of the most important features—and mediums—of architecture.

This lecture will introduce some significant projects, which emphasised the scale and the volume of built structures (small or large) to make an aesthetic or political statement. It will also examine how the perception of scale has changed over the last hundred years, and what the current professional debate about human scale centres on.

Examples of the projects/places discussed in this lecture:

- D. Bramante, *Tempietto*, Rome
- Red Square, Moscow
- A. Speer, *Zeppelinfeld*, Nuremberg
- V. Vesnin, A. Vesnin, *The Dnieper Hydroelectric Station*, Ukraine
- P. Zumthor, *Bruder Klaus-Fieldcapelle*, Mechernich-Wachendorf
- OMA/AMO, CCTV, Beijing.
- CBD, Moscow

#### **Educational Formats:**

Lecture, discussion, field-trip

#### **Theme Bibliography:**

Annegret Burg (1998). *Morphological development of form* in Kollhoff. Examples, Esempi, Beispiele. Basel : Birkhauser

Koolhaas, Rem (1995). *Bigness and the Problem of Large* in S, M, L, XL. New York : Monacelli Press.

Steinmann, Martin (1995). *Constellations*, in The House and the City, Urban Building by Diener & Diener. Zurich : Birkhauser

#### **Theme 5: Forms Follow Forms**

No matter how radical an architectural structure is, it always responds in one way or another to its historical or natural context, resonating with the forms that surround it. This lecture argues that contemporary architectural practice can be understood as a continuous and intense—sometimes voluntary, sometimes not—dialogue with existing architecture, including both classical buildings from the distant past and more recent examples. Forms of every single building can potentially be traced back to a certain inherited formal ‘genealogy’, and uncovering it is crucial for any critical analysis and, more generally, for the understanding of the building. Reinterpreting the

famous Modernist principle, one might say that form not only follows function, but also other forms.

Special attention will be paid to contemporary architectural publications which foster knowledge about emerging architectural forms among professionals and also make certain formal styles, types of spaces, and protocols of contextualisation fashionable and worthy of copying.

### **Educational Formats:**

Lecture, discussion, field-trip.

Short Assignment: The students will be asked to find two images of similar structures built in different times (buildings, design objects, architectural details) and to write a short essay (100-150 words) on their similarities, differences, and contexts.

### **Theme Bibliography:**

Eisenmann, Peter, (2009). *Texts of Analogy. Aldo Rossi, Cemetery of San Cataldo* in Ten Canonical Buildings 1950-1950. New York : Rizzoli International Publications inc.

Kollhoff, Hans, (1998). *Selected texts* in Kollhoff. Examples, Esempi, Beispiele. Basel : Birkhauser.

Rossi, Aldo, (1982). *Architecture of the city*. Cambridge, Mass.; London : The MIT Press.

Vitruvius, Marcus Polio, (1914). *I.I* in The ten books of architecture; Translated by Morris Hicky Morgan. Cambridge Massachusetts : Harvard university press.

### **Theme 6: Function and Beauty**

This lecture will explore the complex notions of function and beauty in architecture, examining what types of architecture have been considered either beautiful or purely functional across history, and why so. It will also investigate as to why these perceptions have been changed, often dramatically, over time – both in professional circles and in the general public consciousness.

Students will be invited to research some of these historical metamorphoses (such as how industrial architecture of the nineteenth century has changed in status from purely technical to aesthetically valuable), and discuss what happened to the notions of function and beauty in the era of Postmodernism (1980s). This lecture will also introduce a number of key figures in contemporary architecture who were single-handedly able to change stereotypical perceptions of certain building types, and even of architectural styles, initiating professional research and public campaigns for their protection (for instance, Rem Koolhaas, Robert Venturi and Denise Scott-Brown). During the lecture and seminar the teleology of architecture will be also discussed, with a special focus on how function manifests itself in contemporary architectural structures.

Examples of architecture and art discussed in this lecture:

- Roman water systems and those of Piranesi
  - Russian Art Nouveau, Moscow
  - Soviet Modernist architecture, Moscow
  - Richard Rogers and Renzo Piano: Centre Pompidou, Paris
- a selection of projects by Bernd and Hilla Becher

### **Educational Formats:**

Lecture and discussion; homework (pin-up presentation).

Short Assignment: Each student will be asked to bring a picture of a building/object (or, indeed, the actual objects) which they see as beautiful, and another of one they see as purely functional. These objects or images will be exhibited and presented to the class.

### **Theme Bibliography:**

Becher, Bernd and Hilla, (2005). *Basic Forms of Industrial Buildings*. Munich : Schirmer/Mosel

Kantor-Kazovsky, Lola (2006). *II.3 City walls and Aqueducts* in Piranesi as Interpreter of Roman Architecture and the Origins of his Intellectual World. University of Michigan : L.S. Olschki.

Koolhaas, Rem, (2013). *Junkspace* in Junkspace with Running room. London : Notting Hill Editions

### **Theme 7: The Lining**

All buildings have hidden, internal mechanisms that ensure its performance, from its bearing structure and piping to electrical systems and heating. Architects deal with many technical aspects of building design, and are required to conform to the requirements of building technology, safety, and construction efficiency. This invisible lining more often than not constitutes and formats purely architectural ideas; the more advanced the technology becomes, the more it liberates the imagination of a designer while at the same time imposing its own constraints for both designers and users.

This lecture will examine to what extent progress in construction techniques affects contemporary architectural practice. The seminar that follows will centre on ‘Elements’, the research prepared by a team of Harvard students under the guidance of Rem Koolhaas and Stephen Peterman for the 14<sup>th</sup> Venice Architectural Biennial.

Projects to be discussed in this lecture:

- Baths of Caracalla, Rome
- Martin Rauch, Roger Boltshauser: Rauch Haus, Schlins
- Antoni Gaudi: Sagrada Familia, Barcelona

- Peter Zumthor: The Therme, Vals
- Richard Rogers, Renzo Piano: Centre Pompidou, Paris
- Boris Bernasconi: The Hypercube, Mosco

### **Educational Formats:**

Lecture, discussion, field-trip

Short Assignment: Students will be asked to search for and capture on film traces of the technical systems of the building on its façade or in the interior. Their choice should be explained in a short presentation.

### **Theme Bibliography:**

- Choisy, Auguste (1890-1899). *Histoire de l'architecture*. Paris : E. Rouveyre  
 Rauch, Martin, Boltshauser, Roger, (2011). *The Rauch house. A Model of Advanced Clay Architecture*. Basel : Birkhauser  
 Sitar, Sergey, (2013). *If an iPhone were an Edifice*, in ProjectRussia 69, October 2013. (<http://bernaskoni.com/media/publications/projectrussia69>)

### **Film**

Gilliam, Terry, (1985). *Brazil*

Hughes, Robert, (2008). *Visions of space. Antoni Gaudi, God's architect*

### **Theme 8: Beyond the Building**

This lecture will explore the relationship between Architecture and Urban Planning: the ways in which buildings are arranged in cities (such as, rows, blocks, grids, etc.) and the organisation of spaces in-between built structures (yards, passages, backstreets, etc.).

Students will be invited to research the paths and routes (i.e. pedestrian, public transportation, religious, etc.) that connect buildings of different types, with special attention paid to comparatively unused and hidden spaces of the city.

This lecture will introduce Architects who have also worked as Urban Planners, placing a lens on the specificity of their practice.

Examples of project to be discussed during the lecture:

- G. E. Haussmann, *the Reconstruction of Paris*
- Le Corbusier: *Ville Radieuse*
- A. Speer, *North-South Axis of Germania*
- the avenues and the backyards of the center of Soviet Moscow,
- Gordon Matta-Clark, *Underground Paris* projects
- Hilmer, Sattler und Albrecht: *Potsdamerplatz*, Berlin

### **Educational Formats:**

Lecture, discussion, field-trip.

**Theme Bibliography:**

- Alexander, Christopher, (1977). *Pattern language*. Oxford : Oxford University Press  
Le Corbusier, (1967). *Radiant city*. London : Faber  
Heidegger, Martin, (2011). *The Pathway* in Thomas Sheetah, Heidegger: The Man and the Thinker. Piscataway, NJ : Transaction publishers.  
Paperny, Vladimir, (2002). *Horizontal-Vertical* in Architecture at the age of Stalin: Culture two. Cambridge : Cambridge University Press.

**Theme 9: Routines and Dramas**

Architects create spaces for both the everyday, quotidian activities as well as for special, festive or spectacular, life events – both providing a wide range of conditions. This lecture will focus on how certain types of spaces, with a set of particular characteristics, can be created, and how the potential programme of the building can determine its formal parameters.

During the seminar, students will also be invited to discuss spaces and building that have changed their functions over time and also study the examples of unintended effects in architecture.

Examples of the projects discussed in this lecture:

- Valerio Olgiati: *Residential house*, Zug Schleife
- Le Corbusier: *Villa Savoye*, France
- David Chipperfield: *Cemetery extension*, San Michele
- Diener and Diener: *Roquette residential house*, Paris
- Elemental: *Quinta Monroy social housing*, Tarapaca

**Educational Formats:**

Lecture, discussion, field-trip

Short Assignments: The students will be asked to present several photographs of mundane and boring spaces in Moscow next to images of spaces that are full of drama and energy. These will be presented to the class.

**Theme Bibliography:**

Heidegger, Martin (1971). *Building Dwelling Thinking* in Poetry, Language, Thought / Martin Heidegger; translated and introduction by Albert Hofstadter. Originally published: New York: Harper & Row.

Jacobs, Jane, (1961). *The death and life of great American cities*. New York : Random House

Kafka, Franz, (2009). *The Metamorphosis*. London : Arcturus Publishing.

Leitner, Bernhard (2000). *The Wittgenstein House*. New York : Princeton Architectural Press.

**Films:**

Hitchcock, Alfred, (1954). *The rear window*

Švankmayer, Jan, (1988). *Alice*

Welles, Orson, (1962). *The Process*

## **Theme 10: The Draughtsman's Contract**

It is rare, if at all, that the general public recognises the complexity of the architectural profession, from legal and contractual issues, technical and construction problems, political and ideological challenges, multiple questions of economic effectiveness, budgets, and so on. In fact, the architectural trade is enormously complex. It heavily depends on political and economic shifts, both on local and global scales, and is often based on compromise, negotiation, and speculation.

This lecture will examine various processes in which an Architect is usually involved during the planning and execution of a project. Special attention will be paid to the experience of Architects whose practice spanned different historical periods and responded to very different social and political agendas.

Themes for discussion:

- the professional career of the Soviet Architect Alexei Schusev
- the professional career of the German Architect and Urban Planner Albert Speer
- the professional career of the Russian Architect Alexander Brodsky
- the professional career of the British Architect Peter Cook

### **Educational Formats:**

Lecture and discussion, visit to the office of Alexander Brodsky and a conversation with him.

### **Theme Bibliography:**

Speer, Albert (1976), *Spandau: The Secret Diaries*. Translated by Richard and Clara Winston. New York and Toronto: Macmillan

Speer, Albert, (1971). *Inside The Third Reich - Memoirs by Albert Speer*. London : Orion Books.

### **Films:**

Greenaway, Peter, (1982). *The Draughtsman's contract*

## **4. GRADING**

### **Explanation of the grading system**

The grading is primarily based on attendance and active participation in seminars, field trips and homework presentations.

### **Grading:**

Grading is based on four elements:

- Attendance
- Seminar presentation/projects
- Final essay
- Portfolio

Attendance	10 %
Seminar presentation	30%
Final essay	40%
Final portfolio	20%