Background:
It is the role of this school to prepare students for excellence in architecture. Excellence is one of the most difficult concepts for an incoming graduate architecture student to understand. What then is excellence, and what is architecture? These two questions animate this course and are the basis for its pedagogy. One of these is learning to see as an architect. All graduate students in architecture believe, because of a lifetime of being in and around buildings, that they know what architecture is; they think they know what their subject is. Therefore, one of the first activities in this class is one of unlearning. I remember my shock when traveling with Colin Rowe in Italy in the summer of 1961, after my first year of teaching at Cambridge. Rowe said to me in front of my first Palladian villa: “Tell me something about the villa that you cannot see.” He did not want me to tell him about its three stories, about its material rustication, about its symmetrical window arrangement; these were obvious and seeable. But an architect must learn to see beyond the facts of perception. An architect must see as an expert, as different from the average user. This expertise implies two things. First, being able to see, as a form of close reading, the not present - the unseen. Second, and probably more importantly, an architect is a maker, not just a reader. While making is the domain of the studio, it is a synthetic activity well served by formal literacy. In order to make that which contains ‘what cannot be seen,’ one has to know what that is, i.e. in order to make what can be close read, one has to know also how to close read. This then is a class about a particular kind of learning, i.e. seeing and reading. Therefore, the intention of this course is to create collaboration between the three basic core design activities - studio, visualization, and formal analysis. And the first and most basic form of formal analysis is close reading.

Method:
The goal of this class is to learn to see and read as an architect, through a weekly series of comparative analyses, which move from the late medieval, the theocentric, to the early renaissance, the humanism of anthropocentricity, to the beginning of the enlightenment of the late 18th century. This survey is not intended historically but as an introduction to two other
aspects of architecture: the idea of precedence and the idea of authority. The fact that many of these architects come to their authority through Mannerism - a movement that dissented from the norms of the High Renaissance - not only suggests a differentiation between authority and power, but also speaks to the significance of estrangement and ineloquence in architecture.

Each week there will be an illustrated lecture of 1-1/2 hours and a drawing review of 1-1/2 hours. The purpose of the drawing each week will be to see if you can conceptualize in drawing what has been presented in your reading and the lecture. Seeing, therefore, becomes a way of thinking, and drawing as a way of reading. Thus, each week there will be three aspects to your work: assigned reading, assigned drawing, and attendance at the lecture and drawing review. The drawing reviews will take place from 11:00 AM to 12:30 PM on Thursdays. All drawings must be turned in to your section Teaching Fellows (TFs) by 9:00 PM on Wednesday night before the corresponding Thursday lecture. Late drawings will not be accepted; see Policy on Late Drawings and Absences. The “pencils down” rule has been instituted in order to better coordinate assignment deadlines between the design studio, the history/theory sequence, and the visualization curriculum.

The class will be divided into five sections, each of which will meet on Tuesday nights with an assigned TF for drawing instruction and reading discussion. Weekly paragraphs (no more than 300 words) must be submitted to assigned TFs Monday evening before individual meetings on Tuesday. The paragraph should outline an idea for the drawing or put forth a critique of the readings/lecture that may in turn inform the drawing. Each section will meet with Professor Eisenman and Elisa Iturbe twice during the course of the semester, once every five weeks at 8:30 AM on Thursdays in the drawing room to review in a small group the progress of student work. In addition, the teaching fellows are available to any student throughout each week.

Teaching assistants and 8:30AM Thursday section meetings are as follows:
Section A: Isabelle Song (15 September, 27 October)
Section B: Spencer Fried (22 September, 3 November)
Section C: Wesley Hiatt (29 September, 10 November)
Section D: James Coleman (13 October, 17 November)
Section E: Elaina Berkowitz (20 October, 1 December)
Final Project and Portfolio Review:

At the end of the semester, students will be provided with a list of building pairs: the projects they studied over the course of the semester will each be paired with a contemporary building. Students will be asked to pick one of these pairs and use the analytical tools they learned during the semester in order to produce a drawing that compares both buildings. The drawing should juxtapose and/or differentiate formal strategies - or devices - across style, site, and program, in order to help students become fluent in the formal structures of architecture. For reference, students should reread Colin Rowe's *The Mathematics of the Ideal Villa*.

Policy on Late Drawings and Absences:

Although the school has a clear policy on late work and absences, in the past this has not been uniformly enforced. In an attempt to bring a more cohesive and coordinated curriculum to the First Year Core design, history/theory, and visualization sequence, the following guidelines have been established in all three disciplines: any combination of three unexcused absences or late drawings will be grounds for a Low Pass. Any further delinquencies will be grounds for course failure.

Review of Work:

In an attempt to ameliorate past complaints, the TFs will determine, after collection of the work, which two or three drawings from their sections will be critiqued during the drawing review. While every attempt will be made to review each students’ work at least twice in the semester, only work which raises subjects related to the problematics of the course will be discussed.

Schedule:

1. Close Reading as a Critical Pedagogical Model  
   Thursday, 8 September 2016, 9:30 AM


2. Brunelleschi—The Humanist Origins of Close Reading  
   Thursday, 15 September 2016, 9:30 AM
San Lorenzo and Santo Spirito - Florence, Italy


Drawing #1:
Draw ‘what cannot be seen’ - the critical difference between Brunelleschi’s Church of San Lorenzo and Santo Spirito in Florence.

“All drawings throughout the semester should be done in ink on 11” x 17” Mylar sheets. They should be saved, along with the paragraphs, in a bound portfolio for evaluation at the end of the semester and a digital copy should be saved on Yale Box.

3. Alberti—The Definition of Space as the Production of What is Not Seen
Thursday, 22 September 2016, 9:30 AM

Tempio Malatestiano - Rimini, Italy


Drawing #2:
Draw the critical relationships between the inner and outer facades of Tempio Malatestiano.

4. Bramante
Thursday, 29 September 2016, 9:30 AM

Prevedari etching - Rome, Italy
Cortile of Sta. Maria della Pace - Rome, Italy
Plans for St. Peter’s - Rome, Italy

Drawing #3:
Analyze the difference between the corners at Bramante’s Santa Maria della Pace in Rome and Laurana’s Palazzo Ducale in Urbino as they define the space of the cortile.

*[Note: There will be no class during advanced studio travel week on Thursday, 06 October 2016]*

5. **Serlio—A First Critique of Homogeneous Space**
Thursday, 13 October 2016, 9:30 AM


Serlio, Book VI.

Drawing #4:
Analyze one of Serlio’s palazzo inventions.

6. **Vignola**
Thursday, 20 October 2016, 9:30 AM

Villa Giulia - Rome, Italy

Drawing #5:
Analyze the Villa Giulia in Rome.

7. **Palladio**
Thursday, 27 October 2016, 9:30 AM

San Giorgio Maggiore and Il Redentore - Venice, Italy


Drawing #6:
Compare the compositional elements of the plan and facades of Il Redentore and San Giorgio Maggiore.

8. Borromini—Surface As Space
Thursday, 3 November 2016, 9:30 AM
Sant’ Ivo and San Carlo alle Quattro Fontane - Rome, Italy

Wölfflin, Heinrich. Renaissance and Baroque, p. 44-70.

Drawing #7:
Analyze the difference in the underlying geometries of Sant’ Ivo and San Carlo.

9. Bernini and Rainaldi—Baroque Heterogeneity
Thursday, 10 November 2016, 9:30 AM
Sta. Maria in Montesanto (Bernini) and Sta. Maria dei Miracoli (Rainaldi) - Piazza del Popolo, Rome


Drawing #8:
Draw the critical differences between the two churches at the Piazza del Popolo in Rome.

10. Nolli and Piranesi—Figural Space as Ground
Thursday, 17 November 2016, 9:30 AM
Nolli: Map of Rome - Rome, Italy 1748
Piranesi: Campo Marzio - Rome, Italy 1762


Drawing #9:
Analyze the critical differences between Nolli’s Map of Rome and Piranesi’s Campo Marzio.

A one-page précis of the final projet is due at the beginning of the class.

11. Drawing Contest
Thursday, 01 December 2016, 9:30 AM

Drawing #10:
From all of your drawings, make a synthetic diagram of one idea that you will take away from this class.
Cartoons are not counted for this architectural exercise.

12. Eyes Which Do Not See—The Phenomenology of the Digital
Thursday, 10 December 2016, 9:30 AM


No drawing required.

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Sing Along
Thursday, 15 December 2016, 5:30 PM
Participation Required.

Final Project Jury
Monday, 19 December 2016, 2:00 PM
Review, final project and portfolios due.