

Fall 2022 / (Winter 2023)
SHNIER RESEARCH STUDIO _____ ADDITIONAL INFORMATION

HOUSE FOR PIRANESI: TRIUMPH OF THE FRAGMENT
DRAWING AS THESIS AN ALLEGORY FOR
ILLUSTRATED ARCHITECTURAL NARRATIVE

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Please note that some of the information on this document is tentative and may be subject to discussion and review once the final class list is established. I also urge you to reach out to students who you may know who have taken this studio.

ASSIGNMENTS:

1. SEMINAR: DETERMINING PIRANESI AND THE PIRANESIAN METHODS

In the first week of school, you will do a research charrette to quickly research, explore and speculate on the work of Piranesi.

The first exercise we do is a research charrette to begin to uncover isolate and develop vocabulary and definitions that will serve as a basis for our critical discourse around our creative work. Using Piranesi as a subject, students will research to develop and understanding of what it means to behave in a *Piranesian* manner. You may work individually or team up so long as you meet as a class to try and distribute themes related to research.

You will quickly organize and present a summary of your research work to the class in seminar format during class. More than the presentation of biographical data and facts; you will begin to merge facts with speculation. Be prepared to present and offer factual as well as imaginative, interpretive information on the aspects of our protagonist as these topics form the basis of discourse of the studio. In researching, dissecting and representing your research, sort out and express what might be learned from scavenging both directly and indirectly:

Scavenger Hunt Topics/Themes: Palimpsest, Flux, Venetian, Pedagogue, Tiepolo, Dramatic, Historian, Seller, Negotium, Collector, Map Maker, Distortion, Shit Disturber, Flesh, Inside-out Assemblage, Fragment, Epistemology, Caprezzo, Scerzzo, Dissolution, Ecstasy, Parallax, Eisenstein, Ideal World, Contrivance, pareidolia, Otium, Campo Marzio, Perspective, Giobe, Composite, Don't Piss Me Off, (Damnatio Memoriae) Microcosm, On, In, Over, Under, Monad/Nomad, Obsession, Penultimate, Paradox,

Objective: Determining Discourse in support of: **Triumph of the Fragment.**

Seminar Date: See Schedule Below

Deliverable: Illustrated digital presentations and collective in-depth discussions, propositions and speculations

2. CARCERI CHARETTE: FRAGMENTS IDENTIFIED, ASSESSED AND REITERATED

Of all his prodigious output, Piranesi is most famous for the publication of his *Carceri Series*, or in English, *Prisons*. Made up of 14 individual etchings, the first series was executed from 1745 to 1750. In 1761, he returned to these plates with a renewed vigor, adding density, clarity and two additional plates.



Your Project begins by selecting an IMAGE-PLATE from Piranesi's second edition of 1761. More than one student may select the same image if they so choose. I will send the 16 Carceri to you immediately following the distribution official class lists. Thus, your choice will be made prior to the first day of studio. While the Carceri appear to describe a clear, three-dimensional space, they are, in fact, highly distorted and wickedly manipulated; in fact, carefully composed from layered FRAGMENTS. The implied perspective cannot be traced back to orthogonal plans or sections. They are strongly visceral and impressionistic images. In other words, they are very successful for being "*Drawings as Thesis*".

Create a series of drawings and/or diagrams/gifs/memes that, in your own terms, seeks to understand and explain the drawing objectives and meaning behind the image you have chosen. There is no right answer. Also, while there are obvious suggestions made in Piranesi's work as well as the obviousness of the idea of "Prison", you are encouraged to look at both the face-value aspects of the work as well as hidden or not-so-obvious allusions

DELIVERABLE: One Large Drawing, format to be discussed
Discourse developed to support your narrative and have interpreted the Carceri you have chosen.

3. YOUR NEW CARCERI: REPRESENTING YOUR THESIS BEGINS NOW! FRAGMENTS REITERATED TO CREATE A NEW WHOLE, A NEW *CONCEPTUAL TERRITORY*

That work on your own thesis interests begins now. The reimagination and reconstitution of the FRAGMENTS within the Carceri is to be imbued by ideas in support of your own personal ideas. What you are in fact undertaking is the creation of your own version of Carceri. It is expected that your work is also highly speculative, possessing both explicit form or obvious imagery and implicit clues; layered meaning, fact and fiction; confident in its forms of representation, yet resilient and mutable, open to digestion, critique and interpretation by others.

In support of aforementioned desire to create a nurturing and supportive studio: following an initial and brief collective research phase with some defined and shared deliverables, this studio does not insist on each student doing a set of pre-determined or prescriptive thesis outcomes; rather its intention is to foster an atmosphere whereby each students feels encouraged to develop their own outcomes, and support and assist each other in attaining them.

DELIVERABLES: DEVELOPED DRAWING(S)+ DISCOURSE: Highly personal, self-determined work that is presented in weekly iterative critical discussion session

4. IF WE GO TO ROME, THERE MAY BE AN ADJUSTMENT IN THE DELIVERABLES.

A trip to Rome would invariably impact your experience with fragment and flux. We may find some desire to adjust the concept of the course to our experience. By applying and or gleaning ideas based on the trip.

None the less, the essence of the semester will be spent with each student defining and developing and *representing* their project: The House for Piranesi is an **Allegorical Armature** for developing a **Thesis Narrative** and a creative project for the transformation of *Piranesian* thought into your own manner of analogical thinking.

SCHEDULE: ALL DAY TUESDAYS (+ More?)

Whether in person or online, we will meet regularly on Tuesdays as a group, and, as determined, individually. Each student is expected to prepare to present their work proactively, and with context to their thesis/conceptdiscourse as it develops. It is expected that every student will attend the group sessions contributing both their own work as well as participating in conversations and critical discussions around classmate's work.

At the beginning of the term, we will determine if there are other days or times where we could schedule additional time to spend together.

WEEK	DATE	MEETING	ACTIVITIES
1	September	13	FIRST CLASS Presentations from Previous Students
2	September	20	SEMINAR Class Presentations: Who/What is Piranesi?
3	September	29	GROUP Carceri Fragments Identified and Examined
4	October	04	GROUP Carceri Fragments Reinterpreted via Thesis
5	October	11	GROUP Carceri New Carceri Representing Thesis
6	October	18	REVIEW REVISED CARCERI THESIS IMAGE
7/8	October	20 - ??	ROME TO BE CONFIRMED
9	November	01	RECOVERY (If we go to Rome)
10	November	08	GROUP Thesis Development/(Integrating Rome?) WIP
11	November	15	GROUP Thesis Development/(Integrating Rome?) WIP
12	November	22	GROUP Thesis Development/(Integrating Rome?) WIP
13	November	29	WIP REVIEW
14	December	06	TBD
15	December	13	TBD
16	December	12-14	FINAL REVIEW DATE TBD

RESEARCH STUDIO 2: JANUARY DATES: A Calendar of dates for meetings and reviews will be distributed in January

Conflicts with religious observances should be brought to the attention of the course instructor and the Office of the Registrar and Student Services no later than the second week of classes. For more information, please see the [Policy on Scheduling of Classes and Examinations and Other Accommodations for Religious Observances](#).

TRAVEL TO ROME

This studio has usually included a trip to Rome to be immersed in a city that is the constructed representation of the key concepts we will be exploring as part of our research. Fragment, Flux and Palimpsest.

DATE OF TRAVEL NB: It is unknown at the time of this outline if we can confirm travel for the Fall semester, The video presentation posted on the Daniels Website suggests Reading Week in the Winter term. BUT:

Ideally, the best timing for this trip for late October, but this may be dependent on several things. Aside from any guidelines stemming from COVID protocols, the key issue may be the ability for those students who require VISA's to travel in Europe to obtain them within the time required due to administrative backlogs at the Italian Consulate. Additionally, all students should ensure that they have valid passports that are beyond 6 months from expiry as obtaining passports is also a challenge. It is possible that we could plan the trip for Reading week of the Winter Term, but the timing is not as ideal.

RELATED READINGS + REFERENCES:

Students are encouraged to draw reference from their own time at Daniels and elsewhere regarding their experience and observations related to Narrative and Representation at large. Be Inspired Be Challenged.

The following list of references are offered:

Piranesi The Complete Etchings; Taschen Publishers

The Sphere and the Labyrinth: Manfredo Tafuri; 1990 MIT Press; Tafuri and Eisenstein; pg.'s 25, 55 and 65

The Dark Brain of Piranesi; Marguerite Yourcenar; 1985 Farrar, Straus and Giroux

Lecture on Piranesi: https://www.youtube.com/watch?v=gswuUM_aX-Q

<http://www.tandfonline.com/doi/pdf/10.1080/13602360802573868>

The Library of Babel, A Short Story by Jose Luis Borges <http://www.metropolismag.com/architecture/architecture-enters-age-post-digital-drawing/pic/22588/>

Arch daily article: <https://www.archdaily.com/869084/the-website-behind-the-post-digital-drawing-revolution>

Eternity by the Stars, Louis Auguste Blanqui

Prof. Adrian Phiffer's website/228Instagram

Massimo Scolari: The Representation of Architecture; Oblique Drawing; A history of Anti Perspective:

ftp://vietchigo.myds.me/library/book/Landscape/Oblique_drawing_by_Massimo-Scolari.pdf

<http://www.blouinartinfo.com/news/story/841335/the-critical-surrealism-of-massimo-scolari-reimagines-the>

The Education of An Architect; John Hejduk, Elizabeth Diller, Diane Lewis et al, Rizzoli, 1988

Memoirs of Hadrian; Marguerite Yourcenar; 2005 Farrar, Straus and Giroux (first pub'd 1951)

Hadrian's Villa and Its Legacy: McDonald and Pinto; 1995 Yale University Press

Roma Interotta: 1979 Incontri Internazionali d'Arte and Officina Edizioni

Le Jete; a film by Chris marker

Roma; Satyricon; Films by Federico Fellini

The Draughtsman's Contract; The Belly of the Architect; Films by Peter Greenaway

Try and "See/Hear" 40 Part Motet by Janet Cardiff

Watch "Wavelength" a film by Michael Snow

Study the work of Noble and Webster

Films on Daniels Web from past Shnier Piranesi Seminars/Thesis Prep Courses

Visualizing Architecture; MIR: Rendering Websites

The Images of Hugh Ferriss

The Architecture of the Ecole des Beaux-Arts, Arthur Drexler, 1979

<http://dip9.aaschool.ac.uk/piranesi-the-gamemaster/>

Films of Alex Roman eg. The Third & The Seventh

The "piled" Art of Mike Wilks

The Work of Emily Allchurch

The Work of Peter Gric

https://www.academia.edu/5104924/Translucent_and_Fluid_Piranesi_s_impossible_plan by Teresa Stoppani

KooZA/rch: an annotated platform for visual translation <https://koozarch.com/>

<https://www.archdaily.com/795422/explore-the-fascinating-overlap-of-architectural-styles-throughout-history-with-the-piranesi-project>

<https://divisare.com/projects/325075-carmen-andriani-valter-scelsi-guillermo-vazquez-consuegra-ab-imis-fundamentis>

