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Fall 2023 / (Winter 2024)
SHNIER RESEARCH STUDIO_____ADDITIONAL INFORMATION

COURSE CODE: ARC 3016YS
COURSE TITLE: RESEARCH STUDIO/THESIS
CLASSROOM LOCATION: STUDIO, AND OR RESERVED ROOM **ON-LINE TEACHING:** ZOOM LINK
WILL BE PROVIDED AS REQUIRED **CLASS HOURS:** TUESDAY 9:00 AM – 1:00PM; 2:00 PM – 6:00
ADDITIONAL HOURS: TO BE DETERMINED BY CLASS AGREEMENT.
INSTRUCTOR NAME: JOHN SHNIER
INSTRUCTOR EMAIL: john.shnier@daniels.utoronto.ca
OFFICE HOURS: BY APPOINTMENT

HOUSE FOR PIRANESI AT HADRIAN'S VILLA:
TRIUMPH OF THE FRAGMENT
DRAWING AS THESIS AN ALLEGORY FOR
ILLUSTRATED ARCHITECTURAL NARRATIVE

**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:

DELIVERABLES: DEVELOPED DRAWING(S)+ DISCOURSE: Large Floor to Ceiling Drawing(s) developed
iteratively, from week to week. In addition you will produce a booklet of iterative work that will assist you in
presenting your work and early thesis concepts.

1.SEMINAR: DETERMINING PIRANESI AND HADRIAN: PROTAGONISTS AND THEIR DISCOURSE

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

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
and Hadrian as subjects, students will research to develop and understanding of what it means to
behave in what we may describe as a *Piranesian* manner.

You will quickly organize into two groups and using the list below, undertake a research-scavenger hunt to glean out themes and concepts related to our protagonists. More than the presentation of biographical data and facts; you should feel free to merge facts with speculation. Be prepared to present your findings in an imaginative and interpretive manner anticipating that what you discover will 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, Antonious, Assemblage, Fragment, Epistemology, Antonius, Caprezzio, 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, Canopus, Little Greek, Maritime Theater, Pantheon
Objective: Present Piranesi and Hadrian, and understanding of their ideas and personae and develop Discourse in support of: **Triumph of the Fragment**.

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.

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

Following presentations of your initial understanding of your chosen Carceri, you will begin the reimagination and reconstitution of the FRAGMENTS within the Carceri 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.

DELIVERABLE: One Large Drawing, produced over weekly iterations + booklet of iterative work in support of the thesis discourse you have developed to interpret and transform your selected Carceri.

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3. HOUSE FOR PIRANESI AT HADRIANS VILLA: AN ARMATURE OF NARRATIVE

This project asks you to layer idea within idea, concepts withing concepts and fragments within fragments. While it provides the context to take advantage of, and inspiration from, our trip to Rome, the project you create is not intended to direct your thesis towards a Roman project. In fact, you will work diligently to adapt your experiences on the trip to serve your thesis project as it develops.

This final term assignment asks you to layer idea within idea, concepts within concepts and fragments within fragments. While it provides a *context* to take advantage of, and inspiration from, our trip to Rome, is not intended to direct your thesis towards a Roman or historical project. In fact, you will work diligently to adapt your experience to create your thesis project as a developing iterative step that anticipates how you will approach your final Thesis Project in January.

Think of Hadrian's Villa as a field of potential; a "*Library of Babel*" of histories and speculations manifest in *ruins*---projects awaiting completion and future histories. Your ability to enhance, embellish, or speculate regarding the veracity of these speculations are receptive to the inflections of your discourse. It is important to understand that these narratives are not limited to their histories but rather are fated to support your ideas as *plausible fictions*. In fact, Hadrian, created his Villa as an analogue, abstraction and imagination.

Understanding that Hadrian's Villa may be seen as a *speculative landscape of fragments*, you will situate your project within its ruins. You will select a site within the Villa and use drawings and representation as you choose, to manipulate and re-imagine it *to make it your* project.. The kicker is that even as you are inspired, provoked and moved by what you find, it is your task to re- imagine a site as influenced by the forces and discourse already pursued throughout the term. Your reiteration will, in turn be, a point of departure, for your final thesis project in January.

Like the Carceri Project, Hadrian's Villa is a point of departure, laden with clues and suggestions. Your actions should be influenced and guided by your current discourse. Then, as before, interpret then imagine/reimagine its *Hadrian-ness* for your project. You are free to reinterpret the site any way you wish to tailor it to your thesis. Of course, you may explore and define/visualize your thesis during/following your visit, using whatever histories, images and provocations that add and extend your current thinking. Be creative and speculative in how you extract, (re)define and illustrate your site.

Deliverable: Didactic Folio: Your project work will take the form of a "folio"; a collection of images, and artefacts and it should include "moving" images. It is an instrument of dissemination and must be designed so that it can be presented, multiple times, at a "round table", for a day of and discussion and feedback with visiting guests. This exercise will serve to present your thesis as it has developed in progress over entire semester's work, as well as extrapolate as to where your thesis is going in January. There is intentionally no common format as It is up to each of you how to order and edit the work in order that you iterative and final work is represented in a logical and cohesive manner.

As with Project 1, the ongoing work you produce will be subject to weekly, continuous development consistent with the notion of the critical iterative process we have been employing all term. And always, the work is to be presented within the context of your thesis discourse. 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.

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SCHEDULE: ALL DAY TUESDAYS (+ More?)
We will meet regularly on Tuesdays as a group, and, as determined through consensus, additional times during the week. Each student is expected to prepare to present their work proactively, and with context to their thesis/concept-discourse 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.

WEEK	DATE		MEETING	ACTIVITES
1	September	12	FIRST CLASS	Presentations from Previous Students
2	September	19	SEMINAR	Class Presentations: Who/What is Piranesi?
3	September	26	GROUP	Carceri Fragments Identified and Examined
4	October	03	GROUP	Carceri Fragments Reinterpreted via Thesis
5	October	10	GROUP	Carceri New Carceri Representing Thesis
6	October	17	**REVIEW**	REVISED CARCERI THESIS IMAGE
7/8	**October**		**19 – 29 ?**	**ROME TO BE CONFIRMED**
9	November	31	RECOVERY	(If we go to Rome)
10	November	07	GROUP	Thesis Development/(Integrating Rome?) WIP
11	November	14	GROUP	Thesis Development/(Integrating Rome?) WIP
12	November	21	GROUP	Thesis Development/(Integrating Rome?) WIP
13	November	28		WIP **REVIEW**
14	December	05	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 (non-mandatory) 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.

At the time of writing, the plan is to leave for Rome on Thursday, October 19 arriving on October 20.
In the past, the trip has lasted 10 nights, includes both set appointments, day trips as well as free days for students to be on their own. It has also been the tradition to travel and stay together. There are other details that I will describe at a meeting that will be scheduled to students via email as soon as class lists are determined following the ballot process.

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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 Jetee; 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 Ferris
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