E59.1030
Architecture as Media: Communication Through the Built Environment

COURSE DESCRIPTION
This class reads architecture and the built environment through the lenses of media, communication, and culture. The course takes seriously the proposition that spaces communicate meaningfully and that learning to read spatial productions leads to better understanding how material and technological designs are in sustained conversation with the social, over time. Through analyses of a range of spaces – from Gothic Cathedrals to suburban shopping malls to homes, factories, skyscrapers and digital cities – students will acquire a vocabulary for relating representations and practices, symbols and structures, and for identifying the ideological and aesthetic positions that produce settings for everyday life.

LEARNER OBJECTIVES
Upon completion of this course students should be able to:
- Define the basic elements of the relationship of media and space
- Describe how media forms are integral to architectural forms
- Describe the role of technology in the formation of architectural and media spaces
- Analyze aspects of representation, symbols,
- Critique ideological and aesthetic aspects of mediated space relationships

REQUIRED TEXT
All course readings will be posted to Blackboard.

ASSIGNMENTS
This class will be structured around reading architecture in relation to media and social practice. In addition to completing a selection of readings (available online), students will be asked to prepare three original analyses of spaces. These readings, focused on particular settings in New York City, will take the form of five page papers alongside supporting photographic evidence, video, or drawings. Together, they will assemble entries on a website/wiki devoted to media-space.

Evaluation
Three five page papers/supporting visuals (25% each)
Blog/Class Participation (25%)

Evaluation Rubric
A= Excellent
This work is comprehensive and detailed, integrating themes and concepts from discussions, lectures and readings. Writing is clear, analytical and organized. Arguments offer specific
SAMPLE SYLLABUS – This syllabus is provided as a sample. Course content may vary.

examples and concisely evaluate evidence. Students who earn this grade are prepared for
class, synthesize course materials and contribute insightfully.

B=Good
This work is complete and accurate, offering insights at general level of understanding. Writing is clear, uses examples properly and tends toward broad analysis. Classroom participation is consistent and thoughtful.

C=Average
This work is correct but is largely descriptive, lacking analysis. Writing is vague and at times tangential. Arguments are unorganized, without specific examples or analysis. Classroom participation is inarticulate.

D= Unsatisfactory
This work is incomplete, and evidences little understanding of the readings or discussions. Arguments demonstrate inattention to detail, misunderstand course material and overlook significant themes. Classroom participation is spotty, unprepared and off topic.

F=Failed
This grade indicates a failure to participate and/or incomplete assignments

A   = 94-100
A-  = 90-93
B+  = 87-89
B   = 84-86
B-  = 80-83
C+  = 77-79
C   = 74-76
C-  = 70-73
D+  = 65-69
D   = 60-64
F   = 0-59

CLASS POLICIES

Absences and Lateness
More than two unexcused absences will automatically result in a lower grade. Chronic lateness will also be reflected in your evaluation of participation. Regardless of the reason for your absence you will be responsible for any missed work. Travel arrangements do not constitute a valid excuse for rescheduling exams. There are no extra credit assignments for this class.

General Decorum
Slipping in late or leaving early, sleeping, text messaging, surfing the Internet, doing homework in class, eating, etc. are distracting and disrespectful to all participants in the course.

Academic Dishonesty and Plagiarism
The relationship between students and faculty is the keystone of the educational experience at New York University in the Steinhardt School of Culture, Education, and Human Development. This relationship takes an honor code for granted and mutual trust, respect, and responsibility as foundational requirements. Thus, how you learn is as important as what you learn. A university education aims not only to produce high-quality scholars, but to also cultivate honorable citizens.

Academic integrity is the guiding principle for all that you do, from taking exams to making oral presentations to writing term papers. It requires that you recognize and acknowledge information derived from others and take credit only for ideas and work that are yours.

You violate the principle of academic integrity when you
• cheat on an exam,
• submit the same work for two different courses without prior permission from your professors,
• receive help on a takehome examination that calls for independent work, or
• plagiarize.

Plagiarism, one of the gravest forms of academic dishonesty in university life, whether intended or not, is academic fraud. In a community of scholars, whose members are teaching, learning, and discovering knowledge, plagiarism cannot be tolerated.

Plagiarism is failure to properly assign authorship to a paper, a document, an oral presentation, a musical score, and/or other materials that are not your original work. You plagiarize when, without proper attribution, you do any of the following:
• copy verbatim from a book, an article, or other media;
• download documents from the Internet;
• purchase documents;
• report from other’s oral work;
• paraphrase or restate someone else’s facts, analysis, and/or conclusions; or
• copy directly from a classmate or allow a classmate to copy from you.

The Steinhardt School of Culture, Education, and Human Development imposes heavy penalties for plagiarism in order to safeguard the degrees that the University grants. Cases of plagiarism are considered among the most serious of offenses.

**Student Resources**

- Students with physical or learning disabilities are required to register with the Moses Center for Students with Disabilities, 719 Broadway, 2nd Floor, (212-998-4980) and are required to present a letter from the Center to the instructor at the start of the semester in order to be considered for appropriate accommodation.

- **Writing Center**: 269 Mercer Street, Room 233. Schedule an appointment online at www.rich15.com/nyu/ or just walk-in.
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SCHEDULE OF CLASSES, READINGS AND ASSIGNMENTS

I. INTRODUCTION & OVERVIEW

Week 1 -- Introduction: Architecture as Communication?

II. STRUCTURES & COMMUNICATION

Week 2 – Seeing Like a State: Technologies and Strategies for Territory

Week 3 – Surveillance and Containment

Week 4 – Monuments and Memory: Strategies and Tactics || Monuments and Media Events: Organizing Remembrance and Forgetting

Week 5 – Architectures for Worship : The Cosmology of Cathedrals

III. MODERNISMS

Week 6 – Mass Media/Mass Production: Architecture for the Machine Age

Week 7 – Techniques of Awe: Spectacles and the Sublime
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Week 8 – Scripted Spaces

Week 9 – A View of One's Own: Television and the Home
- Hitchcock, A. Rear Window.

POSTMODERNISMS

Week 10 – Signage, Semiotics, and Vernacular

Week 11 – Space is the Place: Counter-culture dwellings, Systems Theory, Network Forums and New Frontiers
- Rheingold, H. A slice of my life in virtual community

Week 12 – The Aesthetics of Late Capitalism

ARCHITECTURE AND INFORMATION

Week 13 – Architectures of Calculation

Week 14 – Cybernetics: Architecture as Information
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- Edwards, Closed World (excerpt).