

MASTER'S PROGRAM

HISTORY and THEORY of ARCHITECTURE

McGill
University

Indra Kagis McEwen

"Socrates' Ancestor; Architecture and Emerging Order in Archaic Greece"

Socrates claimed Daedalus, the mythical first architect, as his ancestor. Taking this as a point of departure, the thesis explores the relationship between architecture and speculative thought, and shows how the latter is grounded in the former. A detailed examination of the Anaximander fragment, the earliest surviving record in Western philosophy, is considered in relation to Anaximander's built work. This three-part cosmic model which included a celestial sphere, the first map of the world, and a sun clock (the *gnōmōn*), reveals the fragment to be a theory of the work in that the cosmic order Anaximander was the first to articulate was discovered through the building of the model. The model is seen as comparable to a *daidalon*, a creation of Daedalus, whose legend reflects the importance of craft in the self-consciousness of archaic Greece where the *kosmos* (order) of civilization were seen as having emerged with the *kosmos* allowed to appear through the making of the artifact. Archaic self-consciousness is further examined through the emergence of the Greek city-state (the *polis*) and in the building of the first peripteral temples, both of which are revealed as necessary antecedents to the birth of theory, understood as the wondering admiration of the well-made thing.

Helmut Klassen

"Michelangelo: Architecture and the Vision of Anatomy"

Michelangelo considered a mastery of the body and anatomy to be the essential "theory" articulating the practice of architecture. For him, the reality of the moving human figure embodied the supreme difficulty of life as animation. By his architectural appropriation of the figure, human artifice was understood to be circumscribed by the radical intelligibility of the processes of life. This study is an articulation of his vital understanding of the living body and artifice by the "vision" of anatomy, one conceived as necessarily faithful to the radical intelligibility of the processes of life. This thesis is an articulation of Michelangelo's understanding of the living body and artifice by the "vision" of anatomy. The outline of an artifice faithful to the radical life of things is first examined in the thought and practice of medicine in the Renaissance. Upon this understanding, the coherence of Michelangelo's unprecedented emphasis upon the living body for architecture may be articulated, one that discloses important consequences for contemporary architectural practice. The study thus concludes with an elaboration of Michelangelo's "theory"; the vision of anatomy as a dynamic drawing of things as they appear, in the "flesh" of the world.

William Weima

"From Troy Town to Bordertown: A Study of Architectural Limits and the Orientation of Cities in their Place"

This thesis is an investigation of architectural meanings manifested in walled cities and the relationship with their place and their orientation. The walls of Troy, Vitruvius and the walled cities of the Renaissance, and the fortifications in the age of Vauban are the three principal sources of study used for this investigation. This thesis draws upon these three sources to reconsider the possibilities of containment, limits, and the task of the architect through defence, to once again give authentic meaning to the city and its place.

Irena Murray

"Sources of Cubist Architecture in Bohemia: The Theories of Pavel Janák"

The sources of the theories underlying Czech Cubist architecture before World War I have been only sketchily studied to date. To analyze these theories and identify their sources, I focus on the work of architect and theorist Pavel Janák (1882-1956), and early proponent of Cubist architecture in Bohemia. The thesis incorporates my translation of Janák's unpublished journal for 1911-1914, the dominant years of Czech Cubism. Through this journal and Janák's published writings, together with an examination of his own readings, I trace the development of his theories, and situate his sources, within their historical context. Janák was no mere imitator of French Cubism but was concerned to develop innovative architecture that yet possessed both historical continuity and universal validity, thank to its space-creating qualities. The thesis includes a facsimile of Janák's journal with its numerous sketches, a translation *en face*, and a complete bibliography of his sources.

Richard de la Riva

"Architecture and Music; On Rhythm, Harmony and Order"

This paper examines the relationship of architecture to music in terms of rhythm, harmony and order in both the Greek Antiquity and the early Middle Ages. These basic concepts are crucial because they emphasize "fullness" of experience and demonstrate the extent to which our own regulating experience of the world has become empirical (or formal). The discussion thus places architectural theory within the movement of ideas between mythical thought and metaphysical construct; it places architectural practice within the movement between bodily experience and reasoning.

Louise Pelletier

"L'espace métaphorique du montage cinématographique, vers un nouveau rituel architectural"

Architectural representation is much more than a process of transcription between a concept and the building; it is a tool that determines the very mentality and praxis of the architect. This thesis studies the technique of film montage through the work of Andrei Tarkovsky and the possibilities it offers to the process of architectural conception. A general outline of the development of the perspective tools of representation in architecture lead to an understanding of the significance of the cinematographic image in the context of the history of projection. Montage in the tradition of Surrealism placed an emphasis on the potential power of poetic evocation between its elements. Comparing the narrative forms of three filmmakers, the "surrealist montage" of Luis Buñuel, the "intellectual montage" of Sergie Eisenstein, and the temporal modulation in the films of Tarkovsky, this thesis examines different ways to qualify cinematographic space which affect the spatial and temporal experience of the spectator and offer the possibility of a redefinition of ritual in architecture.

Terrance Galvin

"GRAVITY AND LIGHT: looking through the architecture of Jean Cocteau"

This thesis examines a select amount of *poésie* by the artist Jean Cocteau, and through interpretation, explores the *architecture* of his work. This process of interpretation poses two questions: What is the role of the architect today, compared with our role as understood throughout history? How does the production of architecture today reflect the mechanisms of capitalism with its division of knowledge and labour, compared with an architecture which is inclusive and reconciliatory? A clear message emerges from Cocteau's *poésie* as a response to the two aspects of Orpheus: the first is represented by the processes of individual creativity, and the second by the collective realization of a project, whether it be a work of theatre, the production of a film, or the design and realization of a building. A work does not end in handing it over for someone else to finish.

Katherine Fluck

"Medieval Topics; Perception, Rhetoric and Representation in the Middle Ages"

This thesis is an architectural investigation of perception, depth and representation. It explores the changing historical relationship between "two-dimensional" representation and architecture in an effort to understand the effects of modern perspectival depth on the making of architecture. The non-perspectival, medieval representations studied in this thesis are not looked upon as primitive forerunners of Renaissance perspective, but as being expressive of a completely different notion and location of depth. In an attempt to access this "other" depth, the move from non-perspectival to perspectival perception and representation is looked at in relation to the change in perceptual values, brought on by the move from the largely oral culture of the Middle Ages, to the increasing textual culture of Renaissance and Modern ages. Perhaps without the fixity, neutrality and disengagement inherent in both perspectival and textual perception, architectural depth might return to the active world of human experience.

Natalija Subotincic

"THE ANAMORPHOSIS OF ARCHITECTURE: A co-incidence of desire and embodiment (An excursion into the world of visual indifference)"

This thesis has been considered from the outset as a "project" which primarily focuses on an interpretation of Marcel Duchamp's works. More specifically, the project revolves around his writings on perspective and the fourth dimension by examining the Large Glass (Bride stripped bare by her bathers, even... 1915-1923) and the Given... (1946-1966). The procedure follows the medical process for an aesthetic induction leading to exploratory surgery. Among the topics which co-incidentally emerge are: "illuminating" Ether gas, "falling" water and "releasing" anamorphic intuitions. What results from this series of operations is an "unconscious" perceptual awakening revealed through an extended experience of embodiment. This "space of desire" is the space where Architecture dwells.

Jean-Pierre Chupin

"De Philibert, De L'Orme et De Rabelais. Analogous Treatises: A Companion"

This thesis analyzes the corporeal origin of theoretical works in XVIth century French architecture. A comparison of Philibert de l'Orme's treatises and François Rabelais' work allows for a dynamic awareness of materiality to emerge. During the Renaissance, this awareness was based on analogical relationships and Hermetic texts. However, whether one looks at the theory of the Elements, the concept of Proportion, the microcosm-macrocosm interplay, or even the Cardinal Virtues, it appears that the references were always traced back to the everyday experience of the body. Confronted with the mechanistic and objectifying conceptualizations that dominate today, this thesis supports the crucial role the architect must play in the bringing forth of places that allow for a perception of the body closer to apprenticeship than to domination.

James M. Splawn

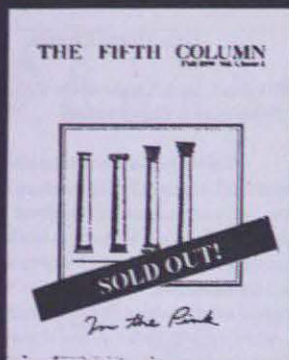
"Under the Oak Tree; The Mythical Intentionality in Le Corbusier's *Le Poème de l'Angle Droit*"

This paper is an investigation of Le Corbusier's *Le Poème de l'Angle Droit* (The Poem to the Right Angle). In this work, Le Corbusier creates/discloses a "mythical" order which is grounded in the architect's perception of the modern condition. Through the *Poème* an understanding of man's place in the modern world may be found. Thus, this piece is revealed as perhaps the most significant piece in the articulation of Le Corbusier's theoretical intentionality. Through this making of order, Le Corbusier was able to create a geometric "language" in both the physical and meta-physical sense, i.e., the making of form was based on his "found" measure of the world. This language of a present day order was developed in his writings and painting and, ultimately, provided the fundamental principles for the creation his built work.

The post-professional History and Theory of Architecture Master's Program, McGill University, is now entering its fifth year and has now accepted its first doctoral student. The program consists of a rigorous sequence of seminars in the history of architectural theories and the philosophy of architecture, with emphasis on the connections between contemporary design problems, and theoretical and cultural issues.

The theses submitted to date can be obtained by contacting the McGill University Interlibrary Loan, McLennan and Redpath Library Buildings, 3459 McTavish Street, Montreal, Quebec, Canada, H3A 1Y1. Tel.: (514) 398-4730

For more information about the History & Theory Program or the theses, contact Dr. Alberto Pérez-Gómez at the School of Architecture, McGill University, 815 Sherbrooke Street West, Montreal, Quebec, Canada, H3A 2K6. Tel.: (514) 398-6716.



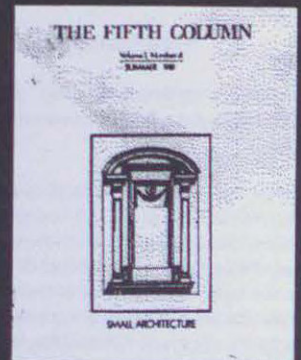
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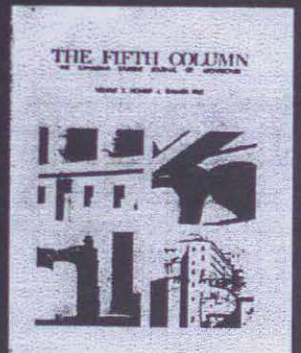
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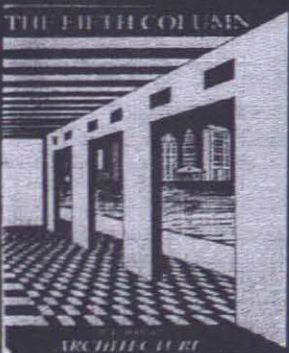
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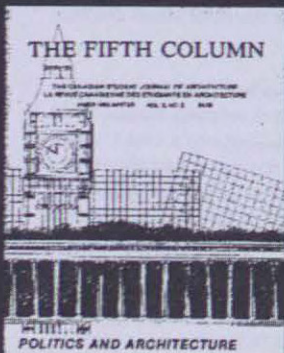
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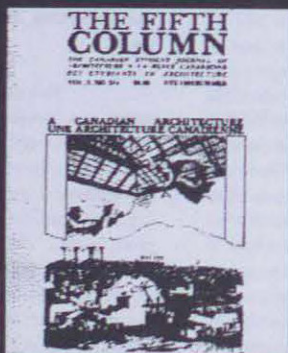
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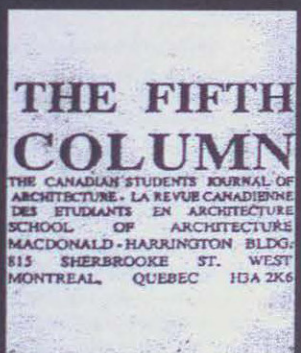
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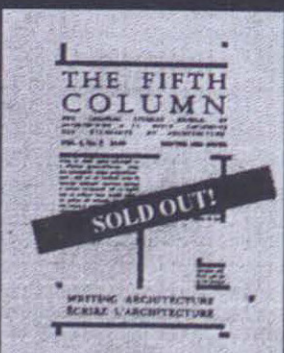
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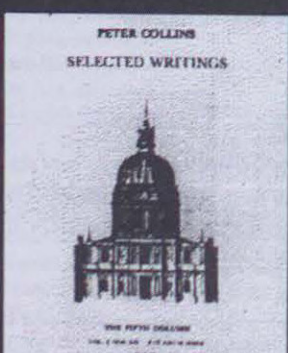
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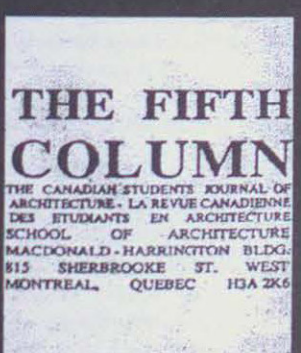
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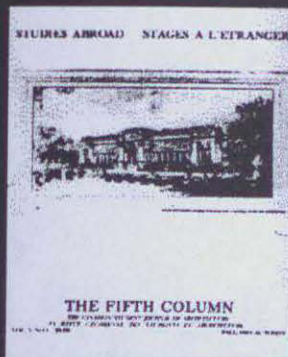


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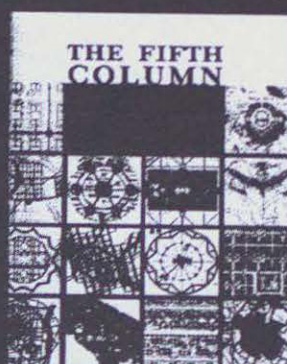




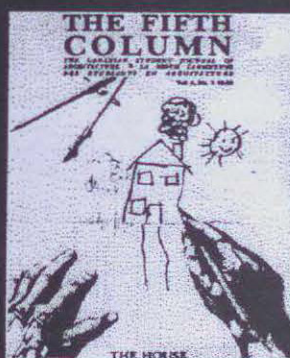
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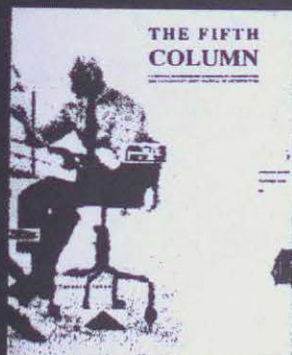
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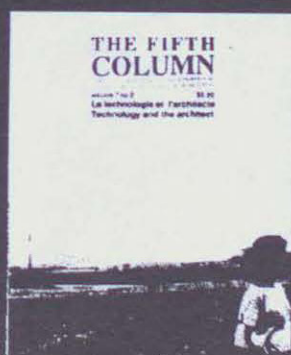
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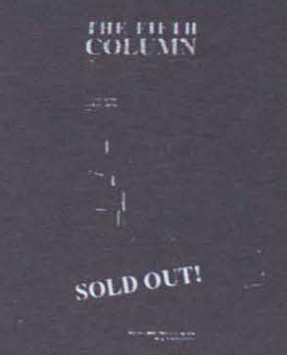
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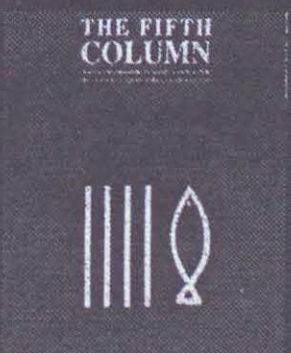
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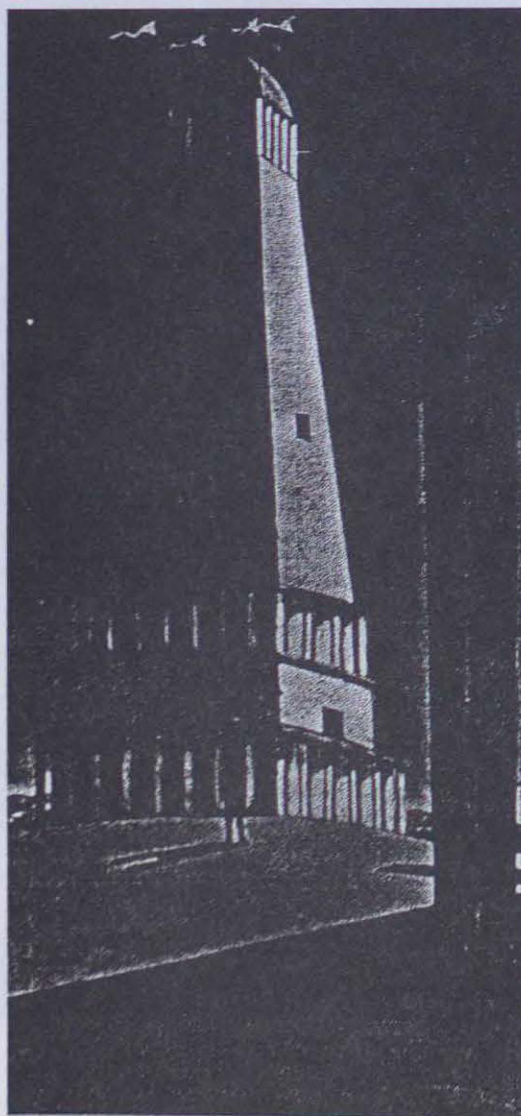
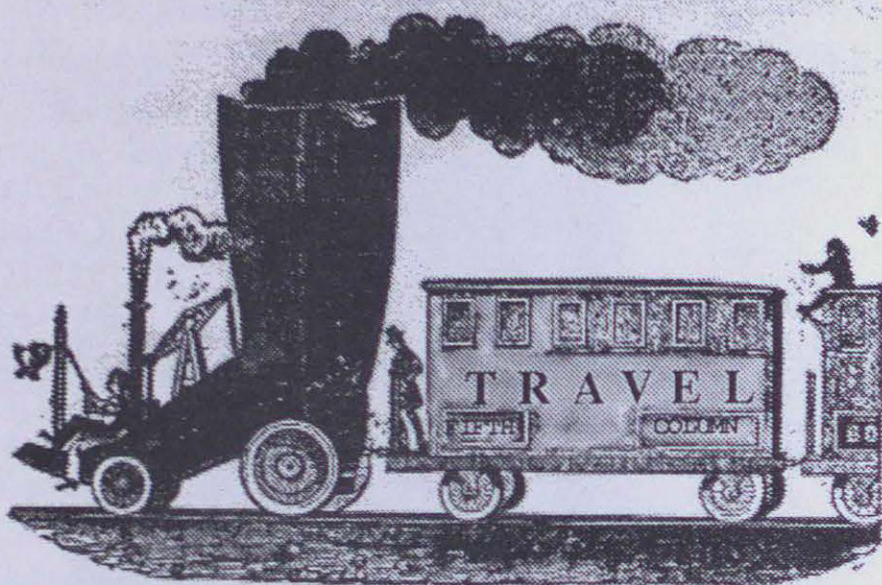
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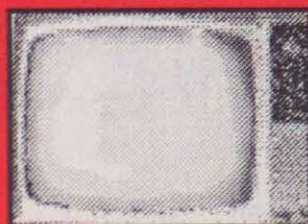
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