The porch can be read as an exemplar of a method by which a small physical change – a layering-over of air adhered to an existing fabric – can bring about a delicate tuning of persons with place.

(Alison and Peter Smithson, The Charged Void: Architecture)

Porch as method. This seminar starts off from Alison and Peter Smithson's provocation of the porch as a method of calibrating person, place, and micro-climate. A series of intensive case studies will seek to understand how supplemental, open-air and often-overlooked architectural interventions register climate, senses, and place.

The Smithsons' porch for Axel Bruchhäuser in Lauenförde, Germany, demonstrates how the small-scale but "charged" void extends outward patterns of living. Rudolf Schindler encouraged us to "sleep in the open," and his Kings Road house sleeping baskets provide an early modernist (1922) example of California's comfortable climate and the provision of fresh air for healthy living. At the institutional scale, Russian avant-gardist Konstantin Melnikov developed Sonata constructions to 'manufacture' sleep for a nation's workers, and Alvar Aalto's Paimio Sanatorium poetically addressed the recuperative challenges of tuberculosis. For Louis Kahn, the porch is an idea, one closely linked to his objective of "wrapping ruins about buildings" – the institutionally-scaled porches at the Indian Institute of Management in Ahmadabad (IIM-A) provide a largely unexplored application of these ideas. And for Marcel Breuer, the porch becomes the house. Imperatives of fresh air also alter national symbols – in 1918, President Woodrow Wilson installed a sleeping porch on the roof of the White House. This temporary rooftop transformation evolved into the permanent, present-day solarium where the Kennedys were home-schooled, Nixon deliberated, and Reagan recuperated. A few case studies will also take on a more populist framework, including Buster Keaton's unwitting construction of an inside-out house in the film short One Week, which inspired Bauhaus avant-gardism and ironically combined slap-stick humor with stick-built construction.

These case studies will be placed within a clearly defined set of historical, methodological and theoretical frameworks. Many of the projects occur at the intriguing hinge between empirically-defined traditions and epistemologically-driven objectives. Selections from Maurice Merleau-Ponty’s phenomenology, John Dewey’s pragmatism, and Gaston Bachelard’s poetics will link fresh air, the five senses, and architectural place-making with the seminar’s porches, sleeping porches, and other open-air constructions.

The seminar will include weekly readings, discussions, and presentations. Readings will be drawn from a wide range of sources (including architecture, architectural criticism, poetry, art, philosophy, popular journals, and literary fiction), including Hailey’s two books Camps: A Guide to 21st-century Space and Campsite: Architectures of Duration and Place, and his article “From Sleeping Porch to Sleeping Machine: Inverting Traditions of Fresh Air in North America,” Traditional Dwellings and Settlement Review (TDSR). Students will be asked to make presentations and write a two-thousand word paper on the related topic of their choice.
OVERALL SCHEDULE

Part 1: Review of projects, literature, and theoretical background (9 weeks)
Part 2: Discussion and presentation of projects, with additional fieldwork, case studies, and readings (7 weeks)

WEEKLY SCHEDULE

WEEK 1: January 5: Introduction

Introductory Case: Alison and Peter Smithson, Porch for Axel Bruchhäuser in Lauenförde, Germany, 1985

The porch can be read as an exemplar of a method by which a small physical change – a layering-over of air adhered to an existing fabric – can bring about a delicate tuning of persons with place.

(Alison and Peter Smithson)

WEEK 2: January 12: Place and Space: Porch as camp and Camp as porch

Notes on method: possibilities for the "delicate tuning of persons with place"

Porch as campsite in direct contact with a building.

Readings


Discussants (3)

______________________  
______________________  
______________________

WEEK 3: January 19: Air and Place: Porch as Idea and Method

My walls of fire, my walls of water, like the roofs of air, are materials for the construction of a new architecture. With these three classical elements: fire, air, and water, the city of tomorrow will be constructed flexible at last, spiritual and immaterial.

(Yves Klein, Air Architecture)

Is not air the whole of our habitation as mortals? Is there a dwelling more vast, more spacious, or even more generally peaceful than that of air? Can man live elsewhere than in air? Neither in earth, nor in fire, nor in water is any habitation possible for him. No other element can for him take the place of place.

(Luce Irigaray, The Forgetting of Air)

Readings

Air


**Place**


**Discussants (3):** for this discussion, please choose five images (PPT slides) or porch-related spaces that demonstrate ideas from the readings.

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**WEEK 4: January 26: Field Trip: Porch as Narrative and Tectonic Place**

*We will meet at the Thomas Center in the Duck Pond neighborhood of Gainesville. Please bring a digital camera and mechanism for transferring files from camera to laptop (jump-drive, etc.). We will conduct “field research” and then meet in the Thomas Center’s conference room (from noon to 1pm) to review photographs and documentation.***

**Readings**


**Discussants (3)**

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**WEEK 5: February 2: Sleeping Porch**

**Readings**


WEEK 6: February 9: CASE 1: Basket: Kings Road

Cases
Rudolph Schindler, Kings Road House
Comparative: John Muir, house and sleeping porch, Berkeley, California
  John Muir, “hang-nest” in Yosemite Valley, 1869-1871

Readings
Charlie Hailey, draft of Chapter.
John Muir. The Story of My Boyhood. Boston, 1913. (Selections)
John Muir. The Story of My Boyhood. Boston, 1913. (Selections)

Writers (4)

WEEK 7: February 16: CASE 2: Ruin: IIM-A

Case: Louis Kahn, Indian Institute of Management, Ahmadabad, India (IIM-A), 1963

Readings
Selected lectures of Louis Kahn
Charlie Hailey, draft of Chapter.

Writers (4)

Proposed paper title/topic due
WEEK 8: February 23: CASE 3: Method: Hexenhaus and Tecta Porches

Case: Alison and Peter Smithson, Porches for Hexenhaus and Tecta

Readings
Charlie Hailey, “Treillage’d Space: Tuning Person and Place in the Porches of Alison and Peter Smithson,” Environment, Space, Place. Volume 2, Issue 2 (Fall 2010).
Selected essays by Alison and Peter Smithsons.

Writers (4)
________________________
________________________
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________________________

WEEK 9: March 2: Synthesis of Three Porches

Case
Sigurd Lewerenz, Porch at Woodland Cemetery

Readings
tba

Abstract and revised paper title/topic due

WEEK 10: March 9: Spring Break (no class)

WEEK 11: March 16: Theme-based discussion and student presentations

Presenters (2)
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________________________

WEEK 12: March 23: Theme-based discussion and student presentations

Presenters (3)
________________________
________________________

Prospectus with Paper outline and Bibliography due
WEEK 13: March 30: Theme-based discussion and student presentations

Presenters (3)

____________________
____________________
____________________

WEEKS 14: April 6: Theme-based discussion and student presentations

Presenters (2)

____________________

WEEKS 15: April 13: Theme-based discussion and student presentations

Presenters (2)

____________________

WEEK 16: April 20: Design Studio Reviews (no class)

ROLES

Each week, students will be asked to serve as discussant, writer, or presenter to lead class discussion with analysis of readings, questions and thoughts, and slides of related material or previously unidentified porches (from the local context, publications, archives, or literature). Students will also be encouraged to develop diagrams related to the ideas of porch and projects discussed in the seminar. By the end of the semester, each student will have served in each of the three roles.

Discussant: presents critical reviews of readings

Writer: writes a one-page position paper on readings and materials (can draw from writer’s own paper topic) [sent two days before class]

Presenter: presents paper project in the context of the week’s readings and theme-based topic area [also sends abstract two days before class]

COMPONENTS

[a] Leading class discussions at scheduled intervals

[b] Development of paper topic (and title), abstract, and prospectus. The abstract should be approximately 300 words. The prospectus includes the following: Title, Abstract, Outline, Summary of how topic will be analyzed, how an argument will be defined within the broad framework of the seminar’s content (porch as idea and/or method), and how the paper will synthesize course material. This document will not only guide subsequent writing but will also frame further discussion throughout the second part of the seminar.

[b] Presentation of draft paper material (weeks 11-15)

[c] Scholarly research paper (minimum of 3,000 words, Chicago Style citations, multiple primary and secondary sources). The paper will draw from readings, the prospectus and other relevant research or fieldwork. It is hoped that this paper might serve as the basis for a conference presentation or a future publication. Note: Additional information will be provided about the paper requirements.
CRITICAL DATES

Jan.12—Feb.23    Student-led discussions
February 16      Proposed paper title/topic
March 2          Abstract and revised paper title/topic
March 9          Spring Break
March 16—April 13 Student project paper presentations, with theme-based discussion
March 23         Paper outline and Bibliography due
April 27         Final paper due

GRADING and ATTENDANCE

The following breakdown will be used for final assessment and grading:

- Attendance and general contribution to class discussion: 10
- Scheduled discussant and writer roles: 15
- Class presentation: 20
- Abstract, outline, and bibliography: 15
- Final paper: 40

Attendance is required for all seminars. Each unexcused absence will result in a reduction of the final grade by one letter increment.

The grade scale ranges from A to E, with + and – assigned as necessary:

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<th>B+</th>
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Students with Disabilities

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.
Themes and topic areas for Paper (preliminary draft)

**Broad**
Porch as method
Porch as space
Porch as place
Porch as experience
Porch as air architecture
Porch as screen
Porch as frame
Porch as frontier
Porch as narrative space
Porch as edge
Porch as joint
Porch as threshold

**Related themes**
Wildness and wild space
Public and private space
Temporary and permanent
Time
Mobility
Activities: sleeping, breathing, camping, writing, talking, seeing, shielding, filtering, selling, performing, cooling, being, becoming, dreaming, shielding, protecting, hosting, proportioning, escaping, suspending, wrapping
Liminality
Shadow
Wind
Coolness
“Outside is the new inside”
Play (Helen Levitt photographs)

**Particular**
Porch as aedicule (Charles Moore)
Porch as “offering to the sun” (Louis Kahn)
Porch as “layering-over of air” (Smithsons)
Porch as “nature’s sweet restorer” (Philip Lovell and Rudolph Schindler)
Porch as “roofless book” (Wendell Berry)
Porch as aural space: “the listening porch” (Zora Neale Hurston and literary devices)
Porch as “tree screen” (Smithsons and Cezanne)
Porch as annex (minor adjunct to major institution; for example: White House roof)
Porch as ruin (Louis Kahn)

**Other spaces**
Balcony
Veranda
Parasite
Stoop
Fire-escape
On the porch
Under the porch
From the porch