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Catalogue Three: Syracuse School of Architecture Journal, Catalogue 3

Syracuse School of Architecture

Sarah J. Reynard

Randall H. Korman

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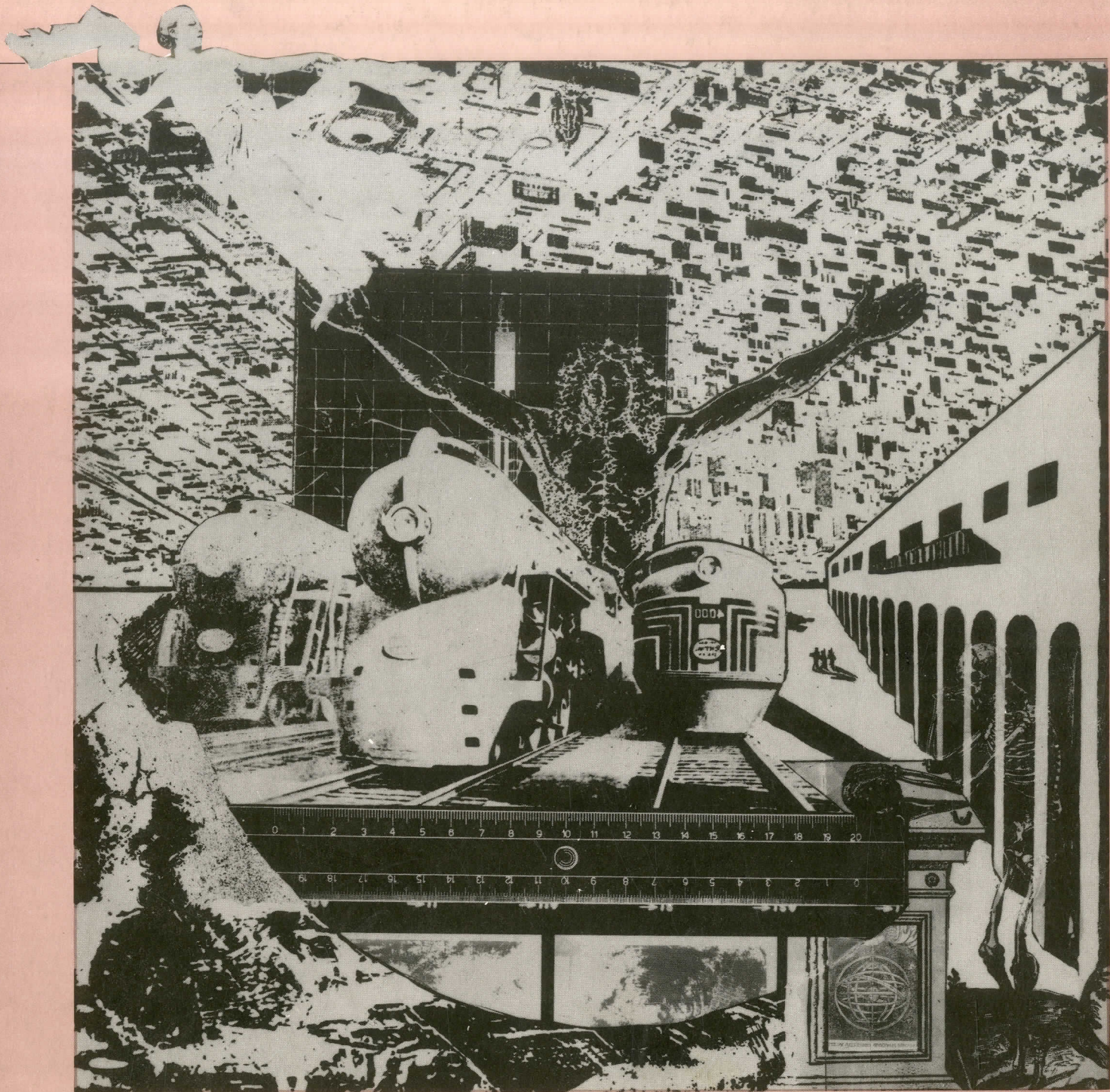
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1870-1871

Thomas M. Wilson

John H. Adams
John Wilson

Stephen Wilson

James Wilson
Margaret Wilson
Miss J. Wilson
Miss Wilson
Miss Wilson

Catalogue Three is a collection of
the names of the students who
attended the school during the
year 1870-1871.

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Introduction

In content, the previous two catalogues, *Catalogue One* and *Catalogue Two* were exactly as the name indicated; a collection or portfolio of student projects selected and published by the students themselves. Based on the admirable achievement and success of these publications, we have found the incentive to not only produce another catalogue, but to continue improving its quality in form and content. As in previous publications, our intentions were to provide a medium that succeeds both as an instrument for disseminating ideas and as a vehicle for promoting communication within and between the academic levels. But further, we have pursued a wide range of quality work in addition to soliciting written statements in an effort to provide a truer documentation and commentary on the work being produced here.

It is our observation that a number of issues concerning design method, pedagogy, building image, curriculum content, and program development were raised in the previous publications by the simple graphic presentation of a limited range of projects. While graphics can often stand alone as an explanation of both the product and process of design, the limitations of this type of publication denies that opportunity. *Catalogue Three* then, attempts to address these issues and limitations directly by inviting students and faculty to verbalize their views by means of editorial comment, rather than letting the graphics merely imply pedagogical attitudes.

As a point of departure for establishing a theme or element of continuity for project selection and written statements we, the Catalogue Staff, issued the following statement:

"For a stimulating academic environment to thrive, the opportunity for intellectual investigation and debate must exist. Our curriculum was once characterized as being pluralistic, representing a wide range of architectural approaches and intentions. It is said that a pluralism still does exist, though in an altered framework."

While this statement may have been naive, it did provoke some interesting and intelligent responses to that particular issue and

simultaneously addressed some of the issues aforementioned. It also set a certain criterion for project selection. Rather than focusing on one or more points of view extant in the school, a conscious selection was made of those projects representative of most architectural design camps.

While most projects were produced at Syracuse University, some were designed in affiliated programs here and abroad, and still others, such as competitions were produced independently. It is evident then, that the Syracuse Architecture Program does provide several environments which expose students to a variety of architectural influences. The diversity exhibited in these projects, and presentation techniques, can be interpreted as a type of pluralism.

In architecture as well as art, it is important to understand that there is a direct correlation between the medium through which one searches for form and the result of that search - the physical form itself. Our use of color in the publication and the inclusion of projects produced in mediums other than black line ink, becomes a significant expression of growth and means of resolution during this time of transition in Architecture.

Sarah J. Reynard

Foreword

It is with great pride that I am adding a few words to *Catalogue Three*. I hope that anybody viewing the projects presented in the Catalogue realizes that the selection, the design of the format, and nature of the presentation are entirely the results of the students' efforts with, outside of a few friendly dialogues, very little input by the faculty or by me. From the inception of the first Catalogue, I have voiced reservations about its existence. It was my feeling that the Catalogues were premature, since the School lacked a substantial body of work to comprise a meaningful presentation of the direction of the School—with the idea that the student work would serve to annotate well-formulated sets of ideas about architectural education. My interest in the Catalogue obviously involved a different model than that proposed by the students and assumed a different audience. In retrospect I am very pleased about the students' persistence to have the Catalogue represent a collective image of student work, a yearly record of the state of the School. The result is less pretentious and a more genuine expression of the students' view held about the best work produced in the studios.

It is very interesting for me now to review the work presented in the three Catalogues, because they produce a very useful, composite image of the direction of the School over the last four years. Seen together, the Catalogues reveal in general a strong, coherent body of work; a uniformity that is most unexpected, particularly, since each Catalogue involved an almost entirely different group of students. It is not only the consistent quality in drawing that provides this impression, but the surprising similarity in the architectural character of the projects, and coherence in expression and architectural language, to such an extent that it must present to the outsider an image of a Syracuse School of Architecture "style". This was never intended and from my view represents the result of the serious dialogue within the faculty about architecture and the content coordination of our educational effort. I suspect the students do not perceive the same uniformity in the work and will probably refute its existence.

What then has produced and constitutes this apparent uniformity of the work? Most likely it

is a consequence of the particular structure of the School's curriculum and its pedagogical objectives. With the division of the curriculum, which is a three-year sequentially organized, skill-oriented core program and a fourth and fifth year of architectural design exploration, it is not surprising that the work of the first three years bears a uniform imprint. The core years have been carefully coordinated and the support courses, whenever possible, dovetailed with the work in the studios; this co-ordination even includes a uniform method of drawing and study. Only at the third year level does the work in the studios begin to show a degree of diversity in expression and drawing style. Since the core program basically covers all necessary courses demanded for the practice of architecture, the last two years are intended for the students to explore their own interests in design. It is at this stage that the students have the opportunity to study in the School's programs abroad, at the Institute for Architecture and Urban Studies in New York, to work with visiting critics, and to participate in other special programs, thus providing them with special challenges and an opportunity for an intensive dialogue between student and critic. The last two years of the curriculum should provide the ground for a variety of explorations and speculation.

That the work of the School under this curriculum structure exhibits specific stylistic characteristics is almost inevitable. It is unreasonable to assume that students are capable of originating their own architectural language. Therefore, the question becomes rather what are the sources for their work and how well do they understand the underlying concepts and architectural issues. Assuming that the work of a student will be derivative, the serious question becomes one of appropriate choice. Therefore, the School endeavors, during the entire five years of the architectural education, to provide the students with maximum exposure to current concerns, events, and ideas in architecture through lectures, exhibitions, programs away from Syracuse, visiting critics, symposia and literature. The work presented in this Catalogue is to me clear evidence of the students' involvement with the forefront of creative work and debate in the world of architecture resulting in this dense overlay of pro-

vocative projects.

The work presented still invites serious criticism and, hopefully, constructive debate. It presents to the faculty and me a deep concern about the lack of involvement with architectural space in deference to objects, with provocative drawings in preference to formal resolution and the tendency to view architecture as a production of architectural artifacts. So far we have not been able to bridge the gap between formal and theoretical intent and constructional, functional logic. I hope that future Catalogues will reveal that the School is capable of addressing these issues with equal success. As for now, I am extremely thankful to the students for their dedication and effort in producing this Catalogue and I share with them the pride of their accomplishment.

Werner Seligmann, Dean

Pluralism: The Language of Appearance

As an introduction to a discussion of pluralism, I ask the reader to imagine for a moment, a land where different groups of people speak different languages. We can imagine that, between members in each group, the function of their language is to represent ideas and thus to convey meaning. But what happens on the social plane? How does language function between the groups? Here we find that language is not a system representing ideas, but a trait representing a group. As a trait, the function of language changes from expressing varying ideas (ie. dynamic) to labeling an ideal (ie. static). To hear the language of another group, then, is to hear just one word of your own language. The meaning of the language is merely a sound which is associated with the common action or appearance of the speaking group.

The situation I have described should help to clarify what I'd like to call the two alternatives in the nature of pluralism. One alternative represents a true addition to the academic environment...an idealistic, perhaps too idealistic, situation producing real understanding in architecture. The second alternative should be seen as threatening the quality of meaning in architecture. If pluralism is the coexistence of different styles in an educational framework, the alternatives I present constitute two distinct uses of these styles in developing an architectural vocabulary; the first representing the choice of independent languages, the second the fuel for eclecticism. When we speak of pluralism, then, we must distinguish which alternative we are discussing. If it is the first, pluralism should be gladly, if cautiously, accepted; if it is the second, pluralism should be abandoned.

To make this distinction, we can analyze the two alternatives by analogy to my introductory example. However, it is first necessary to show that, for the purposes of this paper, the language referred to in that example can be an analogue for a style in pluralism. This means demonstrating that a change in architectural

style creates a new system of relationships between elements and their meanings, and that this new system requires learning to be understood. You may argue that a change in architectural style, as in writing style, occurs within a language that remains understandable. It is true that, in both architecture and writing, a change in style does not necessarily afford a new set of elements. However, imagine for a moment that all the words in the English language possessed a second reason for existence along with their present purpose of idea representation. If this creates two systems of relationships between the elements and meanings, suppose that we rearrange one of these systems while preserving the other. This action, which I submit is equivalent to a style change, results in the retention of the original elements and the creation of a new language. The elements of architecture can be seen, like the hypothetical words above, as having two reasons for existence (for example: a classical column represents both structure and the relationship of building to man's proportion). Thus, in two styles a common language may be detected, but, on another level, the rearrangement of meaning attributed to architectural elements represents a new language that must be studied to be understood.

Now we can see that pluralism represents a situation very similar to the one in my introductory example. If several styles are allowed to exist within our educational framework we are essentially in a "land where different groups are speaking different languages." Assuming that these various languages are present to allow freedom of choice, the major question becomes: how do we look for meaning in the languages represented? Here, then, are the two alternatives I spoke of.

The first alternative corresponds, in my example, to language within a group; that is, a system of elements with given meanings such that assembling them in different ways communicates an idea. For a language to function, then, it is necessary that we know it. Only then can we manipulate a sentence to create a meaning, or a building to express the ideology of an institution (and this is the symbolic function of architecture). Thus, in

architecture, the first alternative assumes that, with proper knowledge, any institution could be represented meaningfully within the confines of an individual style or language.

The second alternative constitutes the function of language at the social level or as a trait of a particular group. Here the language or style becomes static. A meaning is conveyed, not by manipulation of elements within the language, but by the connection of its appearance to those who use it. The entire language becomes a single element to be used as a symbol. Thus, if I want to appear a lover, I speak French; if I want to be a political intellectual, I do Neorationalist architecture. With the second alternative, the task of representing an institution becomes one of finding the proper language.

It would be pleasant, at this point, to say I believe the urge for pluralism is concerned with the first of these alternatives. This would mean that the student's move from one style to another would be characterized by a driving will to learn the language of that style. Ideally, it would mean that the student would be involved with the ideology of the institutions his buildings are to serve, that with each project he would learn and develop a message to convey. Pluralism, in this case, would produce at worst an architect who has found the most comfortable means of expressing his original meanings, and at best an architect whose understanding of how languages work could allow him to contribute to the stylistic movements of architecture.

Talk of pluralism may indicate a tendency toward the second alternative, toward an acceptance of eclecticism. This alternative equates style with stereotype, and demotes the role of meaning to bigotry. Rather than manipulating elements of a language to achieve original meaning, we would lend meaning to the choice of the language or languages themselves. Thus the styles become elements in a language, and any meaning produced with the language could be, at most, commentary on critical interpretation.

It is evident that before we judge pluralism, we

must determine which of its alternatives we are concerned with. The first is an idealistic aim which, given the length and intensity of an architect's education, represents great difficulty and the hope of only partial success. The second is easily adapted to our educational framework but represents a deterioration of meaning in architecture. The choice is simple. If pluralism is to exist, we must consciously avoid the second alternative and speak only of the choice and consequent study of a dynamic language, a language to convey original meaning.

John Kohlhas

Singling Out Pluralism

"When I use a word," Humpty Dumpty said, in rather a scornful tone, "it means just what I choose it to mean—neither more nor less."

Lewis Carroll, *Through the Looking Glass*

Words are an important part of our stock in trade, notwithstanding our visual acuity in which we often pride ourselves. If we want to communicate, to relate ideas to each other, we must of necessity take words seriously. And taking them seriously means that from time to time we ought to take inventory and determine if in this age of rapid change they have retained their meaning. Pluralism is such a word.

So, when the editors of *Catalogue Three* published their statement of intent I could not resist a reply. I suggested to them that "Pluralism," which in this time of re-structuring has become something of a watch-word for dissenters, ought to be put on the spot and taken to task. I proposed that this word, idealistic as it appears, is at best an illusion and at worst a fraud.

I might make my case by suggesting that it ought to be dismissed, because as we have used it, "Pluralism" lacks a common and authoritative definition. Charles Jencks makes an attempt to give it meaning when he hangs on it the definition of a "series of discontinuous movements." But he immediately qualifies this statement because he is aware that Pluralism cannot be exclusive but must take everything into consideration, regardless of assigned importance. This leads to interesting mental gymnastics concerning no-style styles and conformist non-conformism.

But I do not wish to dismiss "Pluralism" just yet. Like it or not, it has a meaning which may help us to come to terms with important aspects of our present reality.

The word Pluralism, as I understand it in our context, connotes a diversity of ideas which somehow are thought not to fit within the structure of our emerging establishment. This raises

a number of questions which I would like to touch upon, perhaps to open them up for further discussion.

Getting down to basics and putting them into perspective, we realize that we are a professional school within a university. What then is the task of such an organization?

Looking back a decade or so, there was little need to ask this question. It might have been considered foolish even to raise it. A quick survey of enrollment statistics of most professional schools would have revealed the "natural" and the obvious. There was a comfortable homogeneity of students and faculty members alike. The "body of knowledge" was essentially agreed on and changed little from year to year.

"The Greening of America" changed all that. Rapidly and often violently came Non-Violence, "Rock," Ecology, "Domes," Long hair, "Drop Out City," and blacks and women mustered the audacity to show up in those professional schools where they had hardly ever been noticed before. And with all this, the word "Pluralism" came into vogue. Under Pluralism "everything was beautiful in its own way." Until, to make it short, the party was over, the hangover set in and the sorting out and cleaning up began. One thing was discovered by even the freest of spirits: promotion of life and permanent chaos were incompatible. It had to be admitted that nothing could be without structure. As soon as Woodstock had come to an end it could be analyzed. With Jonestown, so-called Liberation, Liberalism consummated itself.

Where does this leave us now?

Nostalgia is out. It is futile to mourn Spiro Agnew, exuberantly tail-finned Cadillacs, the always G-rated Mickey Mouse, and large busy offices where white shirt necktied men eagerly designed schools, shopping centers and suburban housing developments. We discover responsibility.

If we can learn anything from the sixties it is that. Responsibility cannot be left to an impersonal bureaucratic structure which time has passed by—it cannot be imposed from above.

Responsibility must rest on the individual and on the society in which one functions.

This brings me back to my original question: what is or what should be the role of a professional school within a university?

As I see it, it has a two-fold, often contradictory task. It prepares future members of a profession for their role, but unlike a trade school or even an independent professional school of higher education, it challenges established concepts in ways which working members of the profession do not.

In order to fulfill this mission, the school has to take a stand vis-a-vis the profession as well as the university. It finds itself in the often awkward role of a mediator. It has to promote learning as well as inquiry. And meaningful inquiry must be preceded by knowledge. The wheel, so to speak, ought to be closely examined and even challenged. To prepare it for reinvention by pretending that it never existed, to conjure up the Noble Savage, is Romanticism at its worst.

Learning in a complex world requires structure as well as the realization that it's impossible to know everything. The process of promoting knowledge must be selective and orderly. One cannot, for instance, learn all the languages of the world simultaneously—egalitarian, desirable and idealistic as this may appear. The Tower of Babel has remained unbuilt. So it is with the notion of Pluralism. It cannot be a starting point. If it is to be taken as such it must, of necessity, be exclusionary. It becomes its own contradiction.

Sigfried Snyder, Professor

In Search of a Pedagogical Ideal

"...and the end of all our exploring
will be to arrive where we started
and know the place for the first
time."

T.S. Eliot

What architecture is, what architecture should accomplish, and how best to design are questions that may never produce completely satisfactory answers. For the architect the approach to the answers lies in the continuing inquiry that an architectural practice in its best form represents. For the student embarking on an education in architecture, the problem these questions pose is even more formidable since he or she must rely, initially, on the school; that is, on a curriculum and a mixed collection of individuals known as "the faculty", to develop the basic skills needed to even begin the inquiry. If one assumes the basic competence of the faculty (usually not an unreasonable assumption), there remains the question of the form, content and effectiveness of the curriculum. It is here that any architecture program succeeds or fails regardless of the teaching skill of the faculty. The ability to provide comprehensiveness, continuity, and ultimately to convey meaning is contingent upon an integrated set of courses that comprise this curriculum. Fundamental to this is what is referred to at many schools as the "core program".

For a few years now, the core program at Syracuse has been undergoing a number of changes with the greatest emphasis being placed on the first two semesters. The result has been I believe, the development of a first-year program that, though still evolving, now has a basic format and basic set of criteria that can assure a level of general competence and skill development unmatched in recent years. Through the combined experiences in Introduction to Architecture, Architectural Graphics, Introduction to History and Theory, and Design Studio, freshman students are now better prepared for the subsequent years than ever before. Rather than a discrete set of courses, each is related

through a series of projects, exercises and lectures that cross-refer to principles, issues, ideas, images and methods presented in the others. Central to this is the belief that the reinforcement of experiences is a key factor in a student's ability to retain lessons and build upon knowledge.

The Introduction to Architecture Course (ARC 101) has the responsibility of conveying basic knowledge about principles of perception, visual organization, form analysis, architectural synthesis, and the development of an architectural lexicon. In support of this, references are made throughout the semester to work being done in the design studios, the graphics course and to historical subjects as examples of applied principles.

Architectural Graphics (ARC 103-104) has in recent years evolved out of a perceived need to develop not just basic mechanical and freehand drawing skills, but, more importantly, to develop a basic sensibility and appreciation for the role that drawing and representation plays in the visualizing and conceptualizing process that is design. Through the combined development of hand, eye and mind it is the course's primary intent to instill within the student a more natural willingness to apply these tools automatically and with precision.

Introduction to Architectural History and Theory (ARC 133) was a required course in the freshman year for the first time this spring as a response to the faculty's belief that the importance of history within the curriculum necessitates its introduction at the earliest convenience. Doing so provides the student with a primary historical perspective to support references made during studio discussions and to allow more time in the core years to expand the students' knowledge of the subject.

Finally, the most dramatic transformation in the first-year program has occurred in the two design offerings (ARC 107-108). Up until three years ago these two courses were devoted exclusively to pre-architectural design investigations under the heading of Basic Design. The drawback in this arrangement was the fact that

students were not beginning work in architectural design until their second year and in many cases went on to graduate having had a total of only six semesters of direct experience in architectural design. This was clearly unacceptable and a number of studio models were tried before settling on what is presently a two semester design format consisting of six sections in the fall and five in the spring. This reduces the student-faculty ratio and increases the utilization of available faculty resources.

The content of the fall semester remains largely devoted to issues of two-dimensional and three-dimensional composition, but with greater emphasis on the relation of this to specific architectural issues. Exercises exploring principles of organization within limited two and three dimensional fields lead up to a culminative project that is specifically architectonic in nature. The intent of all of this is, of course, to begin as soon as possible establishing the direct relationship between abstract principles of figural, formal and spatial manipulation and the manifestation of this in architecture.

The second semester continues this theme with the emphasis, however, shifting to a more direct discussion of architectural issues and the use of more specifically architectural exercises. At this stage, and in addition to the continuing formal investigations, is the integration of specific issues of building scale, technology and use. Stressed here is the critical interrelationship between the formal and the pragmatic values in architecture and how each can lend itself to the greater expression of the other. Exercises utilizing simple construction systems such as wood post and beam or concrete masonry block are combined with small scale programs. Throughout the entire semester a specific emphasis is placed on the vertical dimension, that is, thinking in spatial rather than just figural terms.

The last exercise of the year, a multi-story single family dwelling is given in all sections with the basic intent of combining all previous lessons into a single culminative project where the student must demonstrate his or her ability to manipulate a number of architectural variables. Underlying all of this is the need to understand the critical difference between hav-

ing feelings and having ideas and the importance of knowing how to express one's feelings through the development of an idea, that architecture is ultimately about ideas rather than simply the result of a problem solving process.

Apart from curriculum concerns, some mention should be made of the attention that has been given to providing a decent studio environment for the first year students. With the installation of the first freshman class on the recently cleared fourth floor studio in the fall of 1978 an interesting phenomenon has been observed.

Where previous freshman sections had been physically as well as pedagogically separate, the unifying of the studio space and the studio program has together promoted an obviously greater interaction among the students. This coupled with the recent creation of the large review area under the loft in the freshman studio has made more public and observable the activities of each section. In this way the diversity of teaching methods and approaches to design, manifest among the various first-year faculty, becomes a real asset. In effect the lessons of each section are in many ways transmitted to all the others. The simple result is the students observing and teaching one another.

While much work remains in the development and fine tuning of the first year program, there exists now, perhaps for the first time, a reasonably well coordinated and effective approach to initiating beginning students into the "mysteries" of architecture. It stands to reason that such an approach is vital to assure a uniform standard of knowledge and skills. In this way the faculty of the second year can with some confidence assume that all students coming up from the first year arrive with the same basic set of experiences making it easier for the faculty to develop their own coordinated program. And so on through the third year. The result very possibly will be the eventual establishment of a set of integrated primary years that can be truly called a core program.

Randall Korman
Assistant Professor

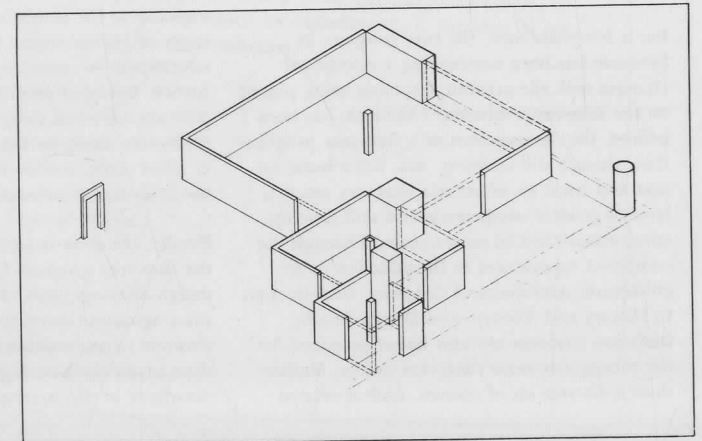
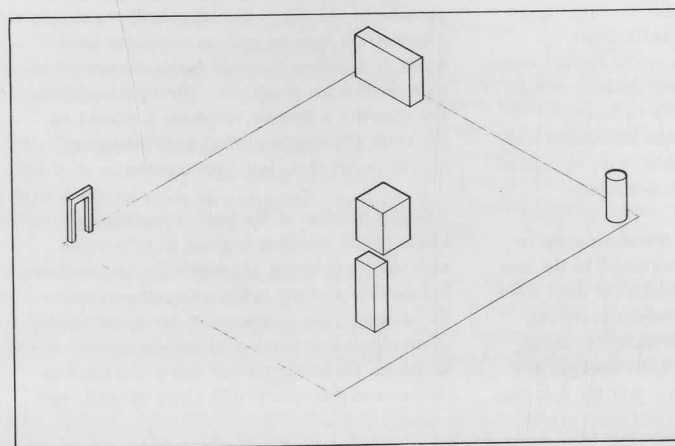
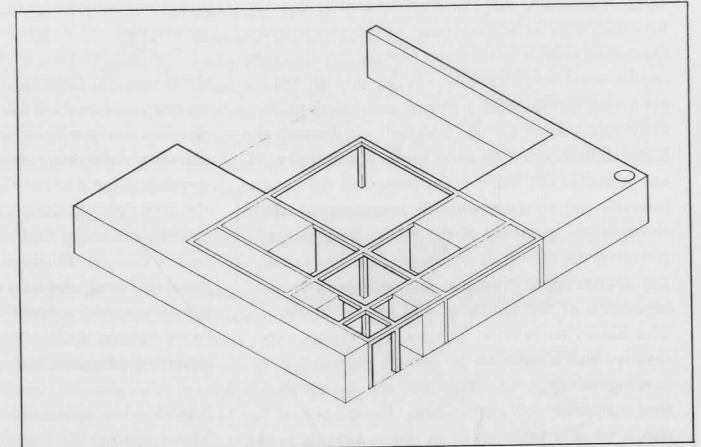
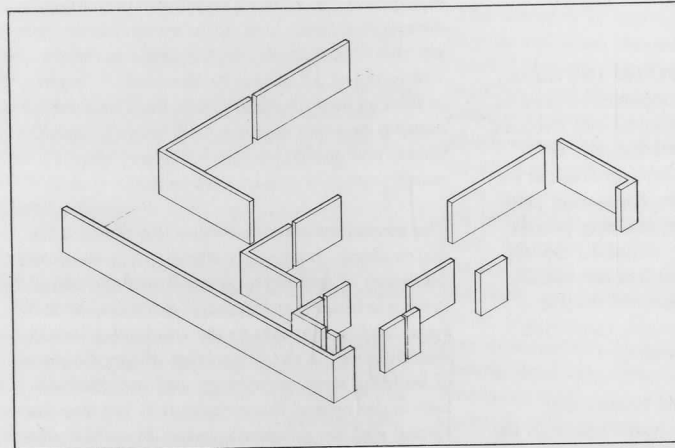
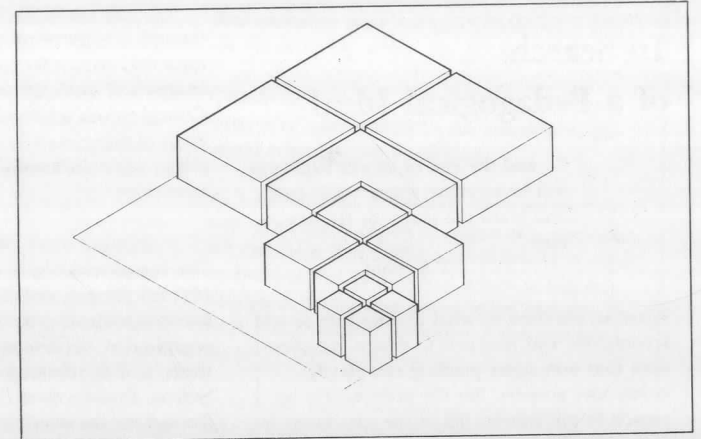
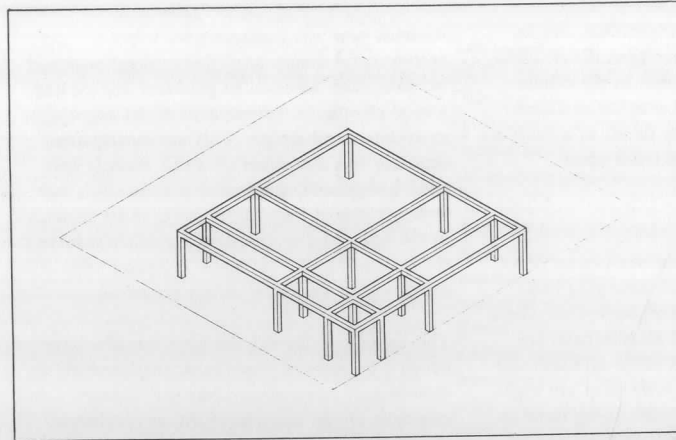
Architectonics

Richard Granoff

Critic: Randall Korman

Arc 107

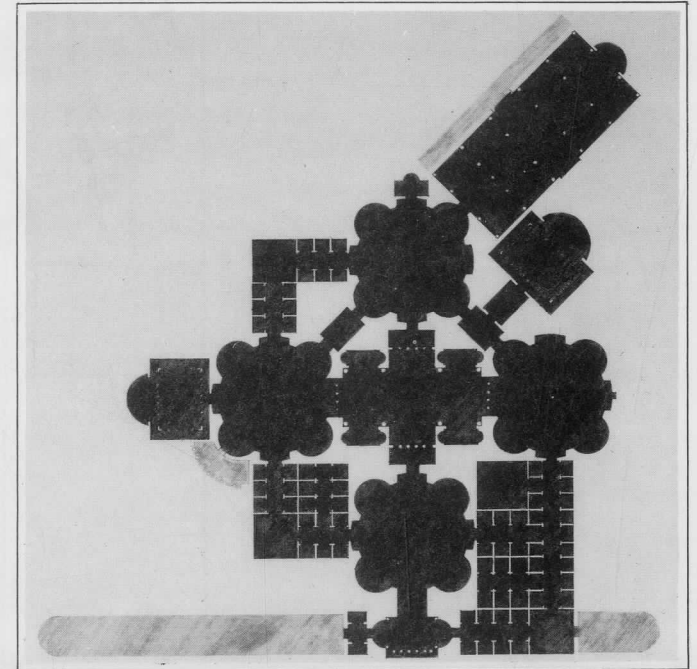
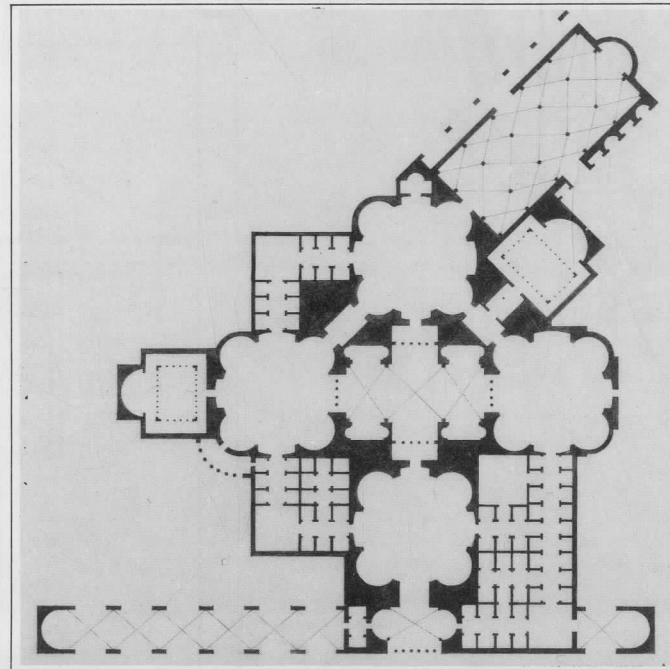
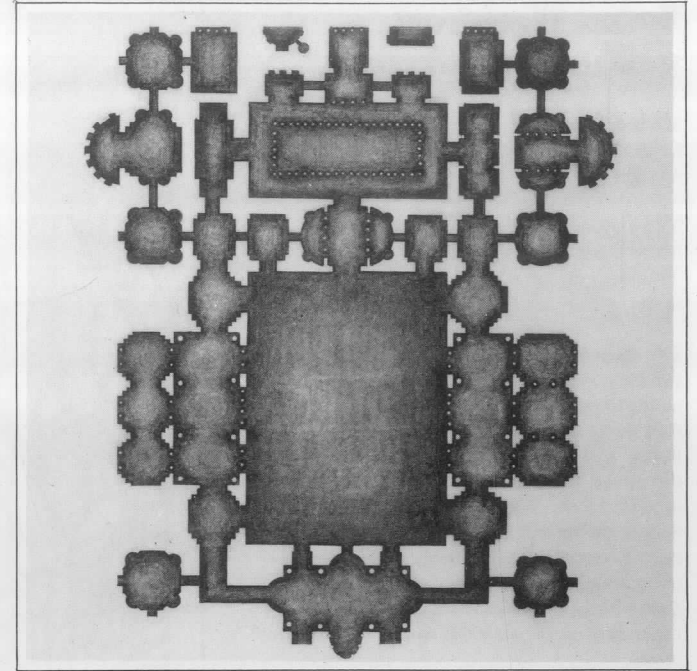
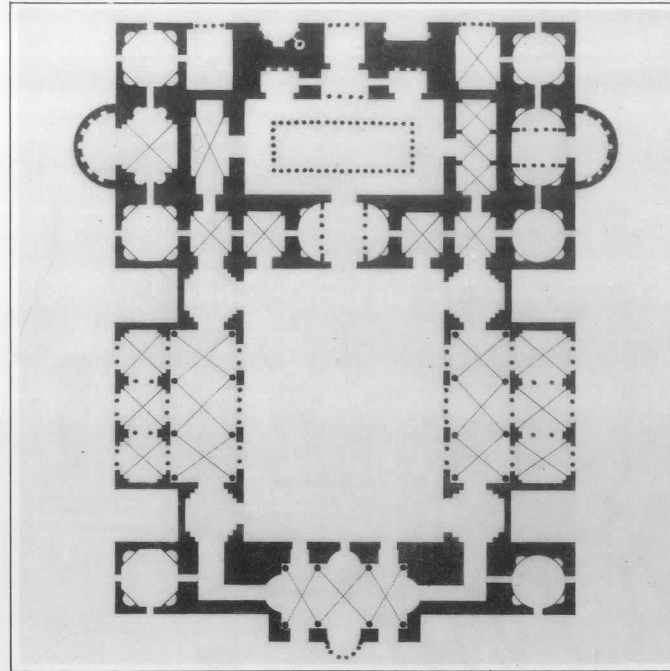
Using a nine-square grid and a given set of elements, the intention was to create within the assigned field a hierarchical series of spaces within which there is a clearly defined dominant space. The vocabulary of elements used represents a full range of architectural possibilities. The presence of a clear and strong idea and a precise presentation was essential throughout every phase of the project.



Roman Baths

James Miller
David Hanlon
Critic: Steven Fong
Arc 107

Given were simple letter shapes: E, H, O, T, etc., and a choice of three Roman Baths: Titus, Diocletian, and Caracalla. The task was to perform a deformation of one of the letter shapes and implement separate spaces of one of the chosen baths into the deformed letter shape. The issues involved are entry sequence, hierarchy and organization techniques.

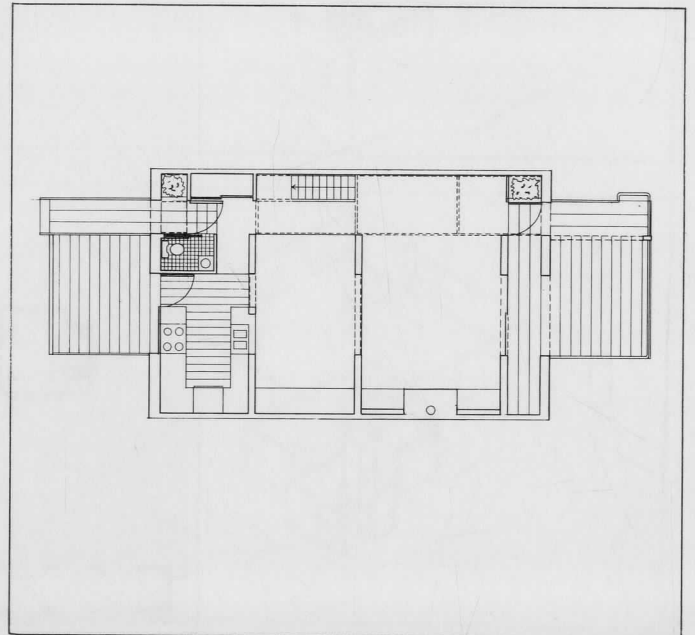
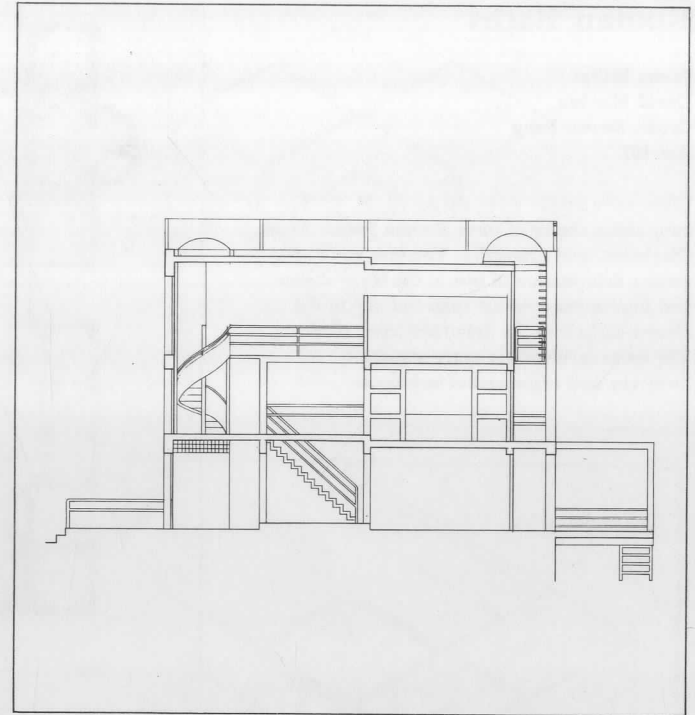
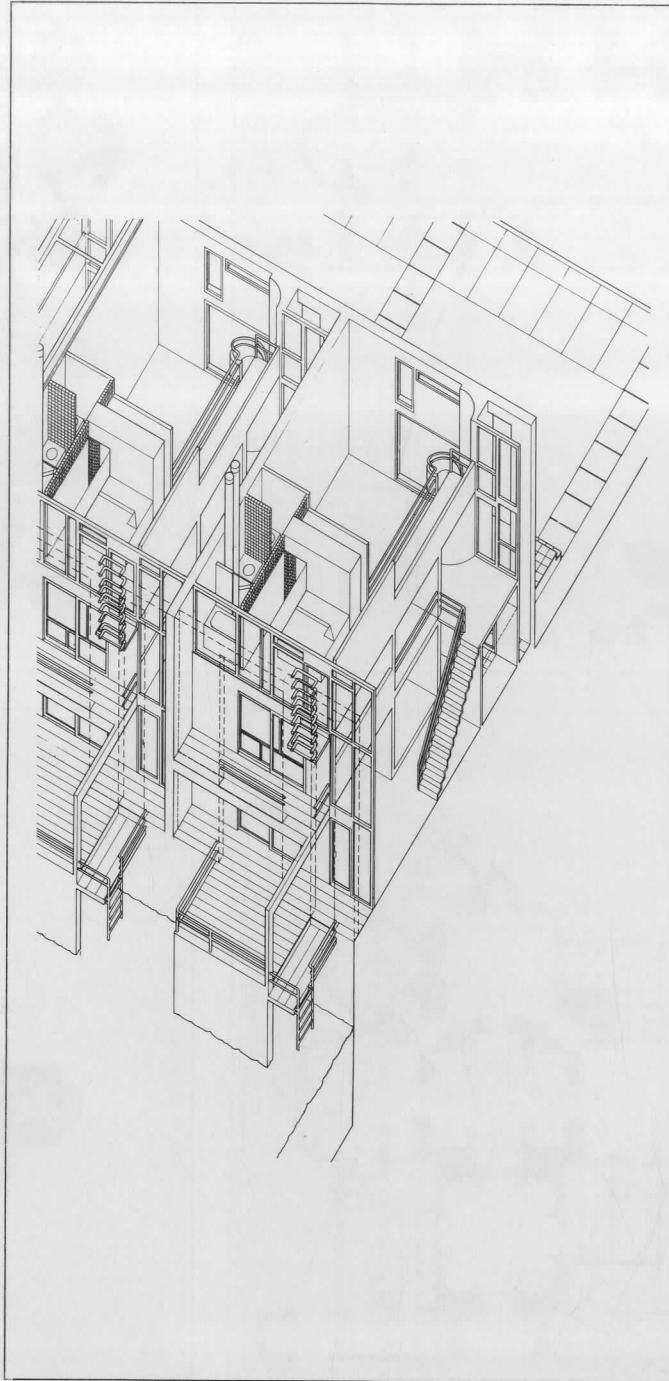


Boston Waterfront Rowhouse Prototype:

Miriam Martinez
Critic: Christopher Gray
Arc 108

The project is the design of a single family house using a bearing wall construction system. The site is on the edge of Boston, near the shore.

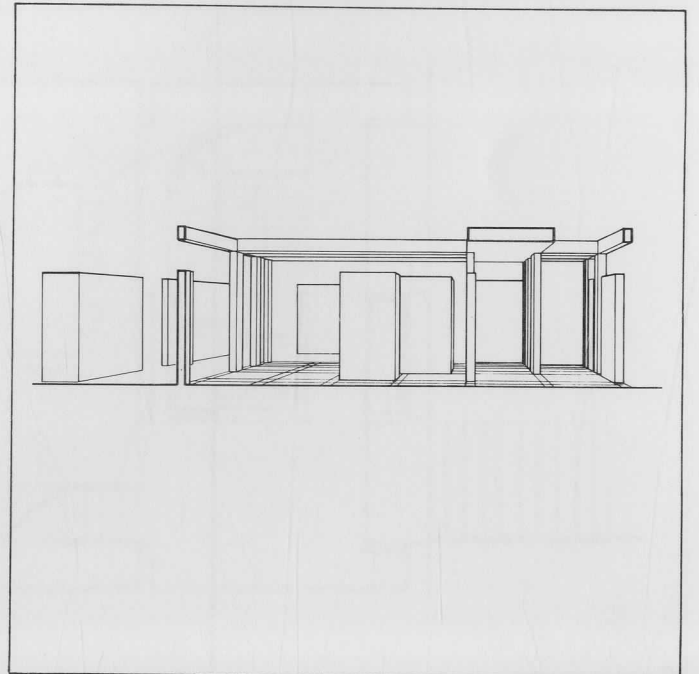
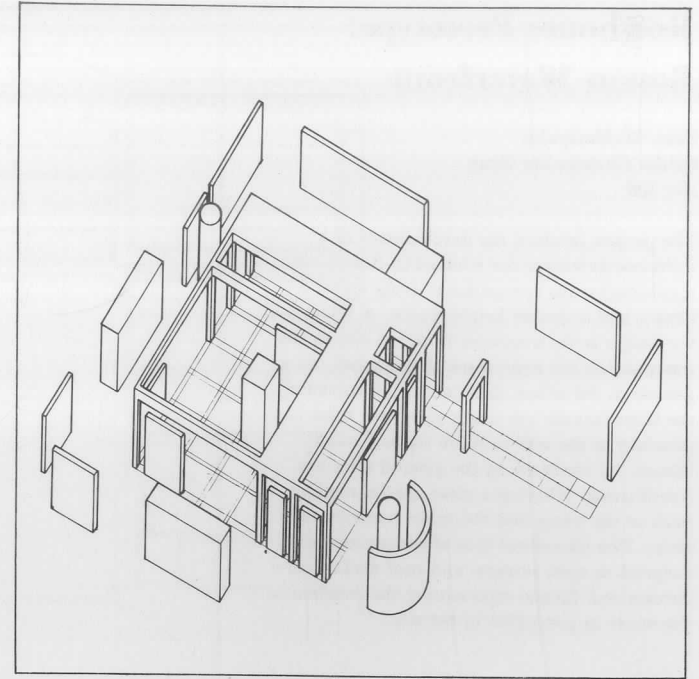
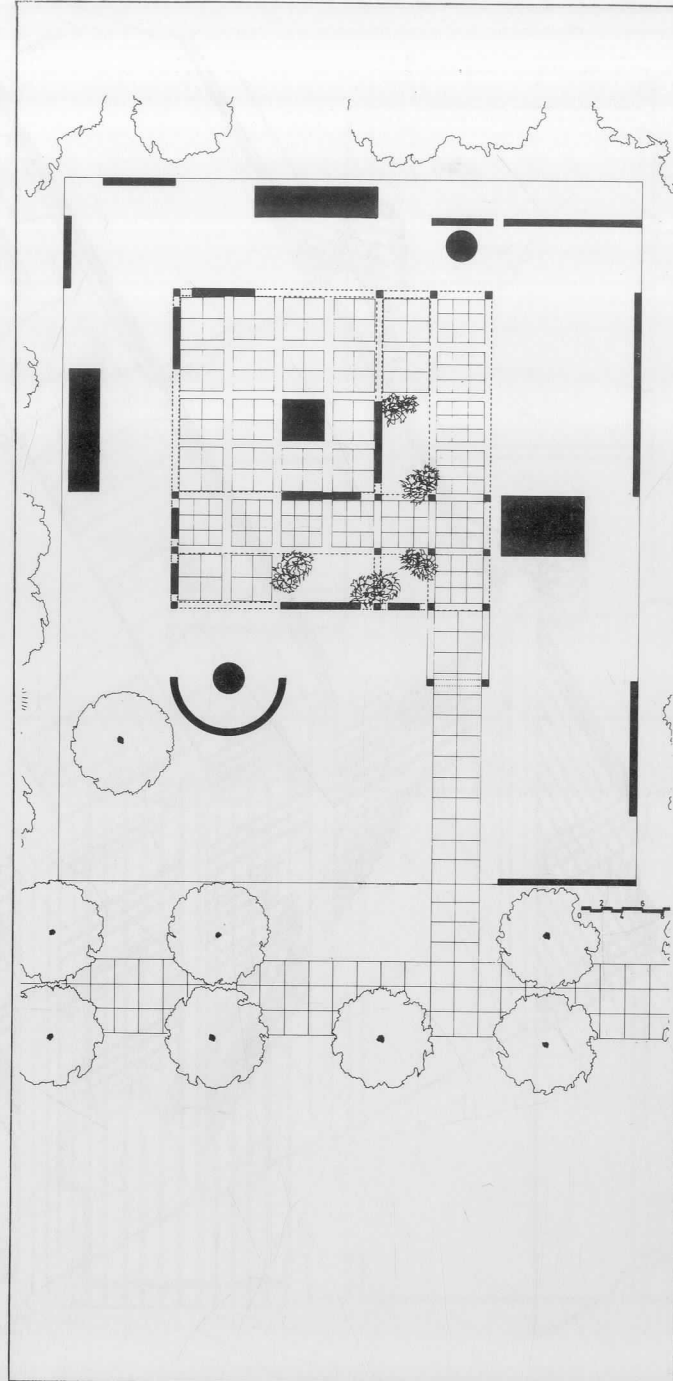
The intention here is to use the circulation for the main subdivision of spaces. The first floor is used primarily for public functions, with a large stair going up to the second floor, which has a library and children's bedrooms. Connection to the private third floor is made with the use of a spiral staircase. The bearing walls are taken only to the second floor, giving the third floor open space to subdivide freely as needed. All the spaces maintain a visual contact with the Boston shoreline, with more or less importance depending on the activities within the individual rooms.



Museum: Grid Abstraction

Dennis Wedlick
Critic: Alain Verley
Arc 107

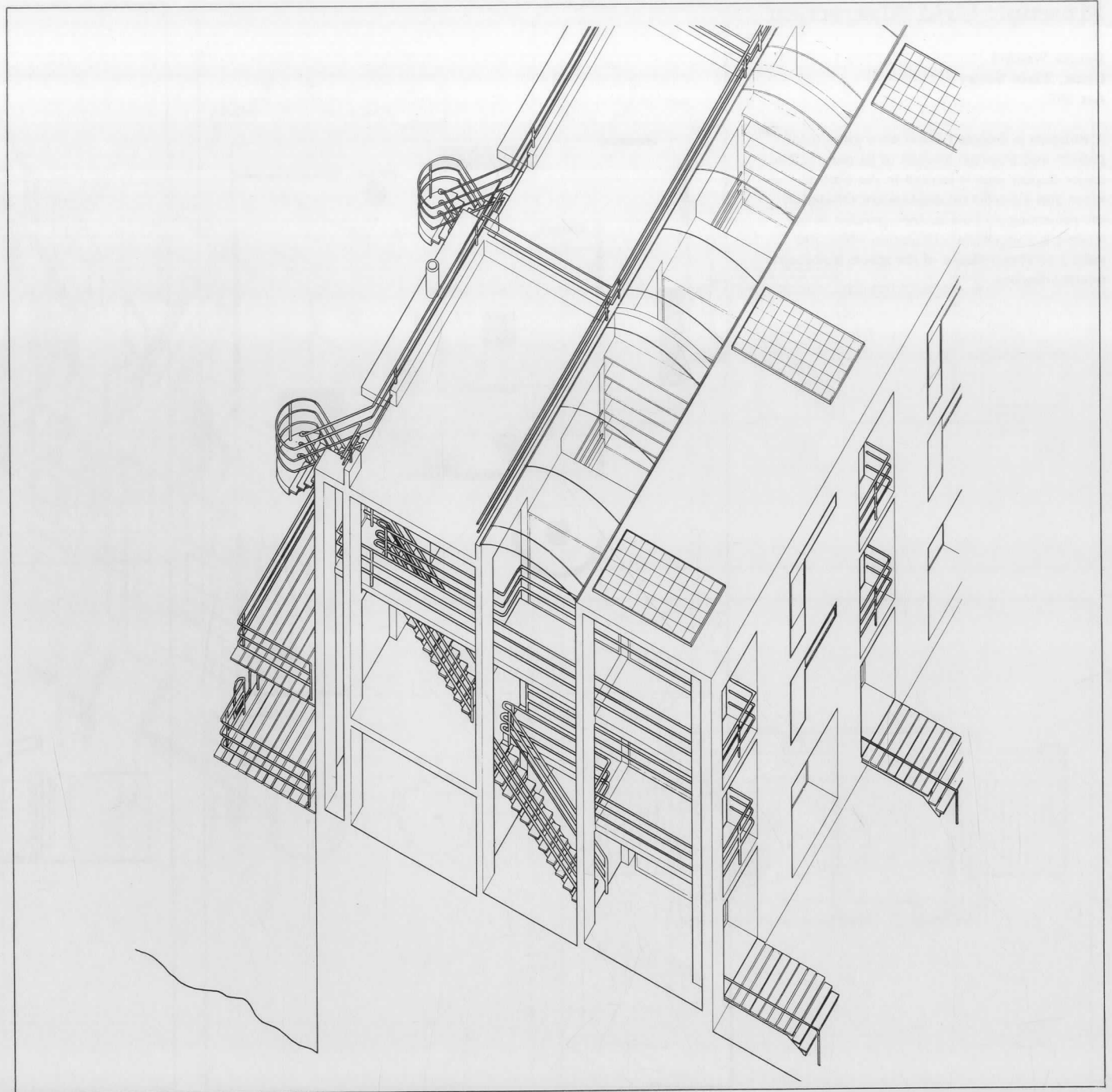
A museum is designed based on a given grid pattern and a spatial analysis of its nature. The major display area is located in the central space and subordinate displays are situated in the projecting side areas. Incorporated in the scheme is a sequential circulation which provides a total experience of the spaces and their relative displays.

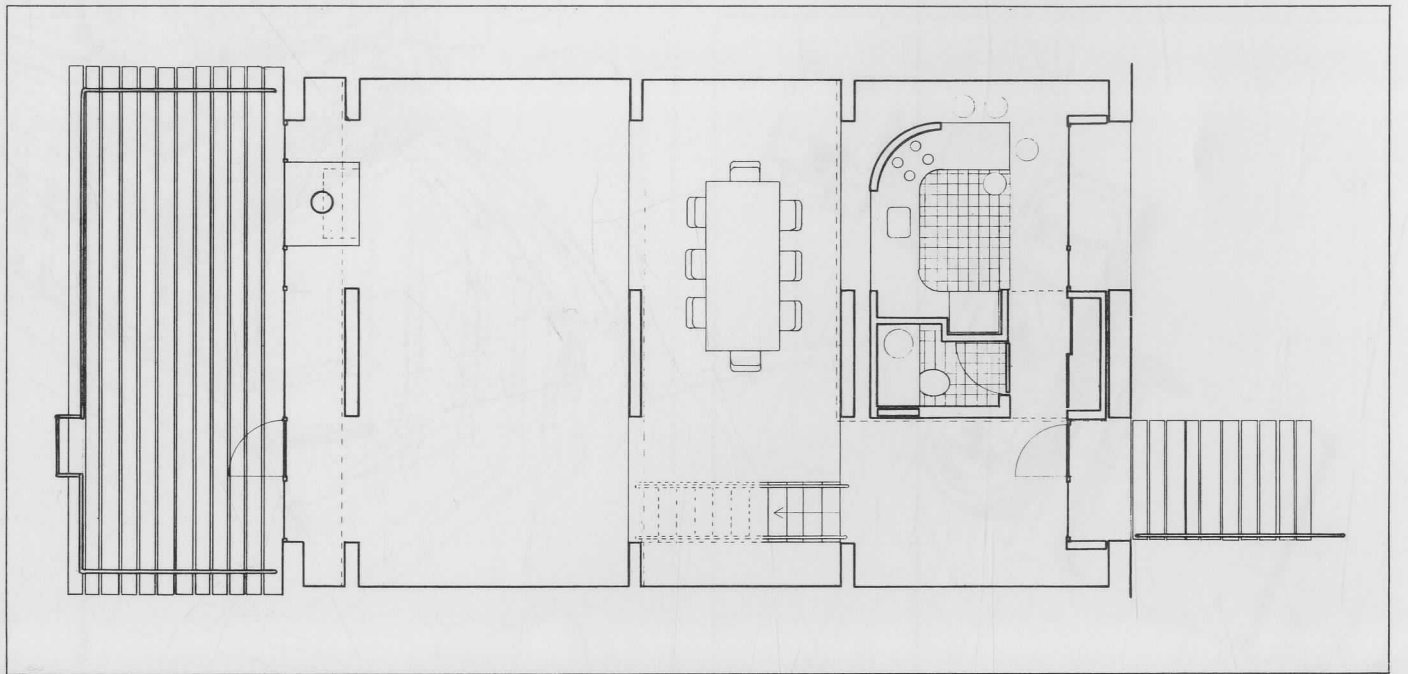
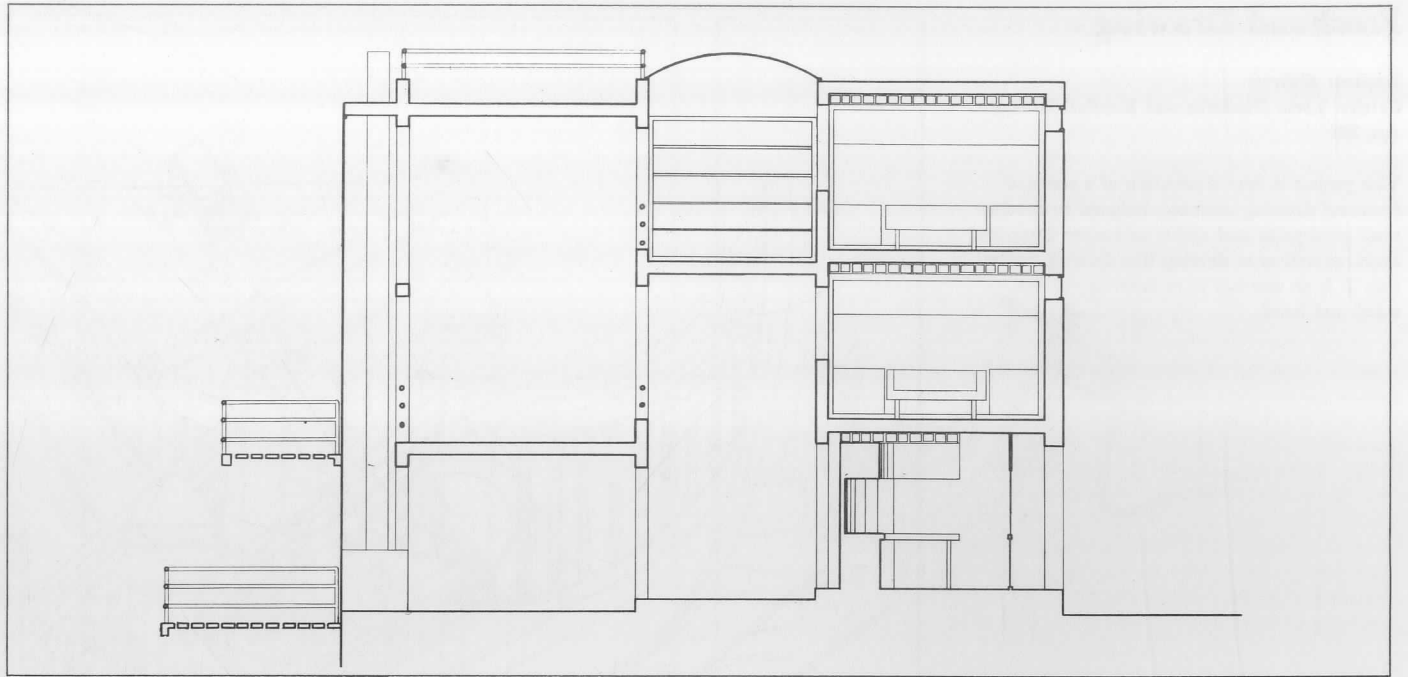


Rowhouse Prototype: Boston Waterfront

Peter Weiderspahn
Critic: Christopher Gray
Arc 108

The project involved the development of a rowhouse prototype for a wharf in Boston with requirements for conventional living areas, a library and a double-height studio. A feature of the design is the transition from the city to the water within the experience of the house. As a gesture to the urban situation at the entrance, the front facades are continuous with holes punched in the wall to mark the individual homes. All elements on the ground floor are free-floating, allowing a clear spacial reading back to the water and the main entertainment areas. The waterfront side of the project is assigned to open terraces and roof decks with a curtain wall facade representing the freedom of the water as compared to the city.



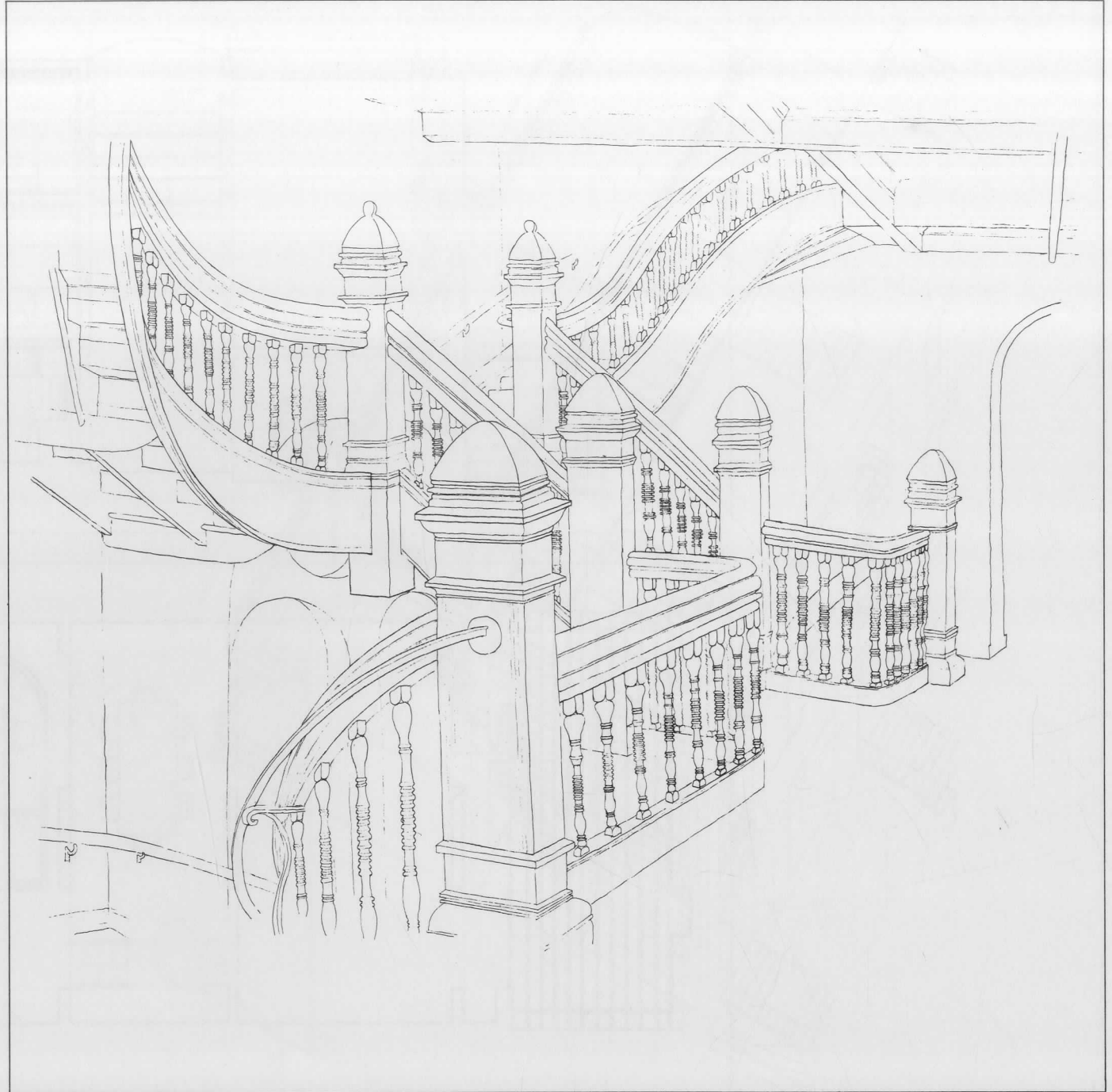


Freehand Drawing

Stephen Altherr

Critics: Livio Dimitriu and Randall Korman
Arc 283

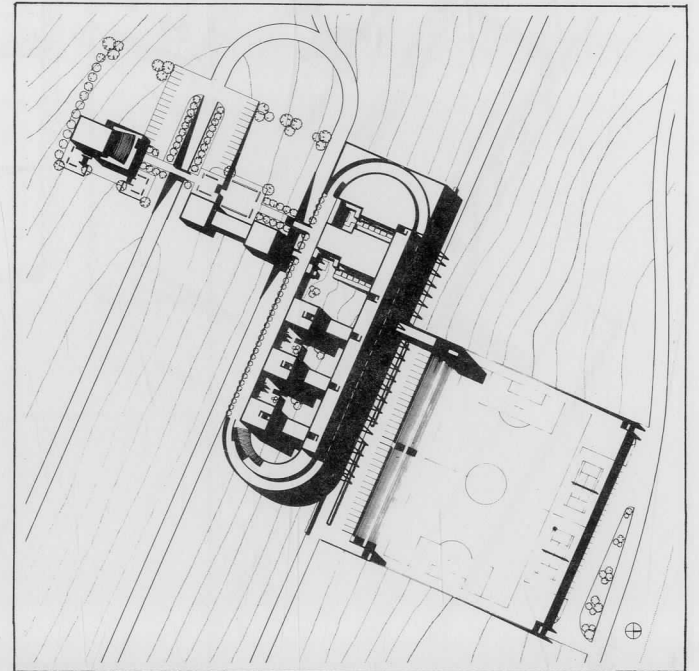
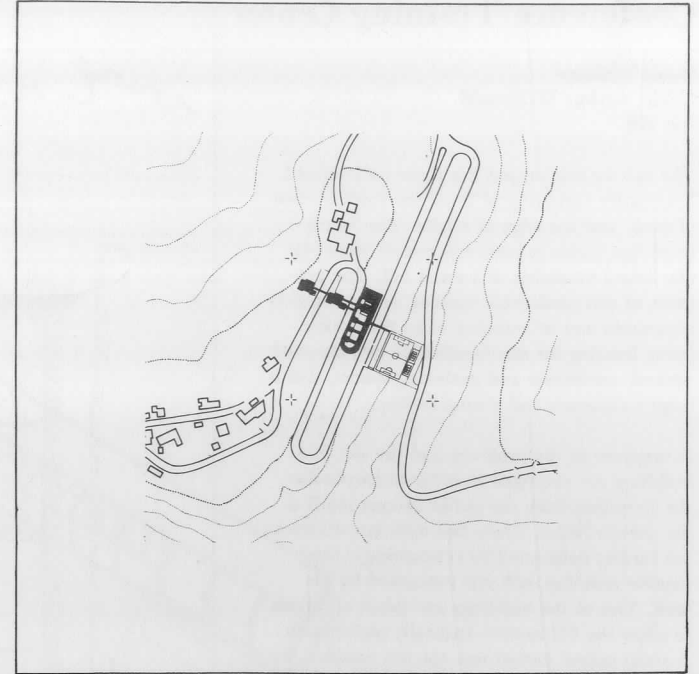
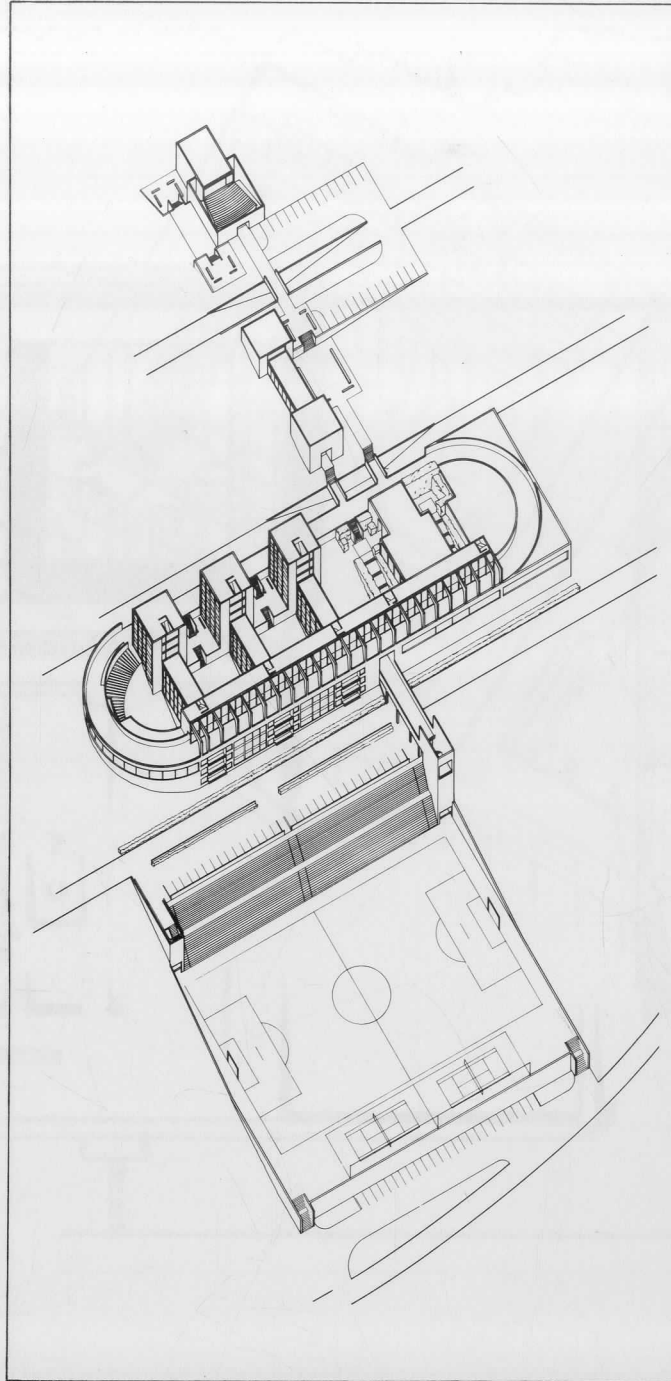
This project is the culmination of a series of freehand drawing exercises designed to develop one's perception and ability to convey space and form, as well as to develop line drawing technique. It is an attempt to orchestrate the eye, mind and hand.



Student Housing: Pesaro, Italy

Joseph Galea
Critic: Livio Dimitriu
Arc 208

The project consists of a housing complex for five hundred students on a hillside site near Pesaro, Italy. Due to the fact that some students remain longer than others, long and short term housing was necessary. The site is divided by a major road, making it necessary to design a complex that would resolve the apparent disunity of the resulting land masses. The complex creates a central focus where everyday activities of the students can occur. Major circulation connections between this central space and adjacent public spaces are provided by ramps, tunnels, and bridges. This major circulation route divides the central space into housing on one side and gymnasium, swimming pool, and cafeteria on the other side. Overall unity is achieved by structures which stress individuality and visual continuity while maintaining a central focus.

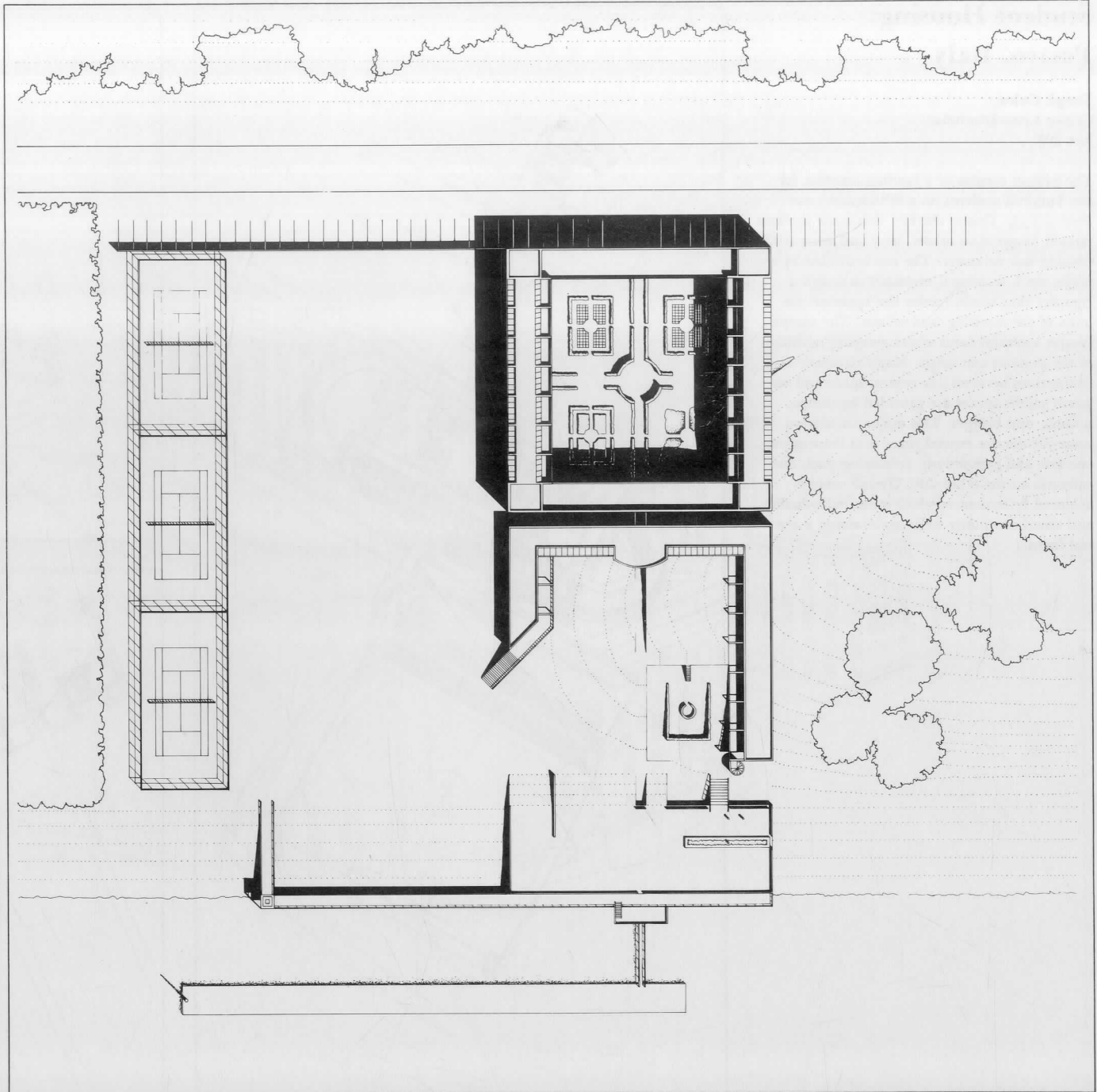


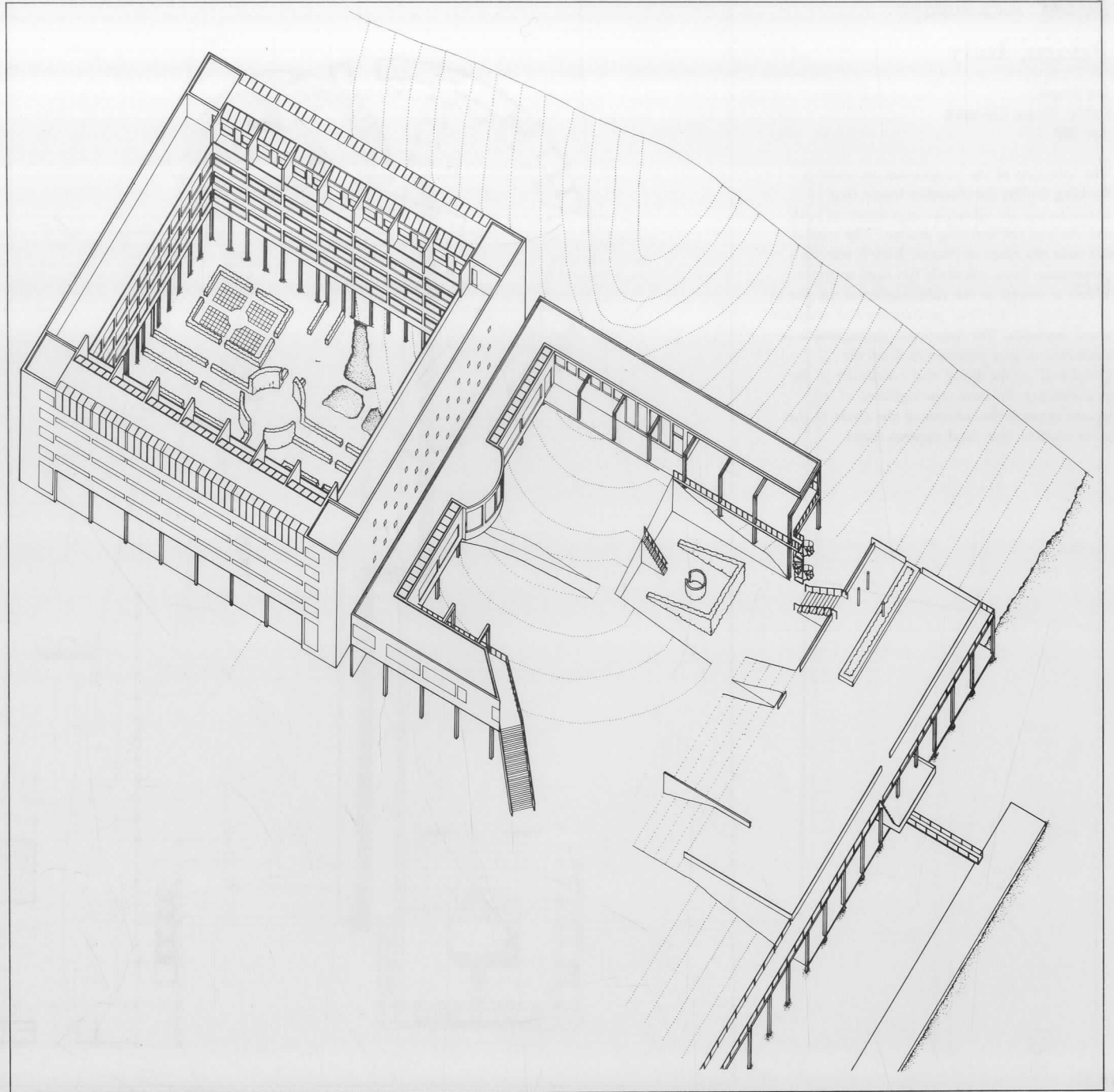
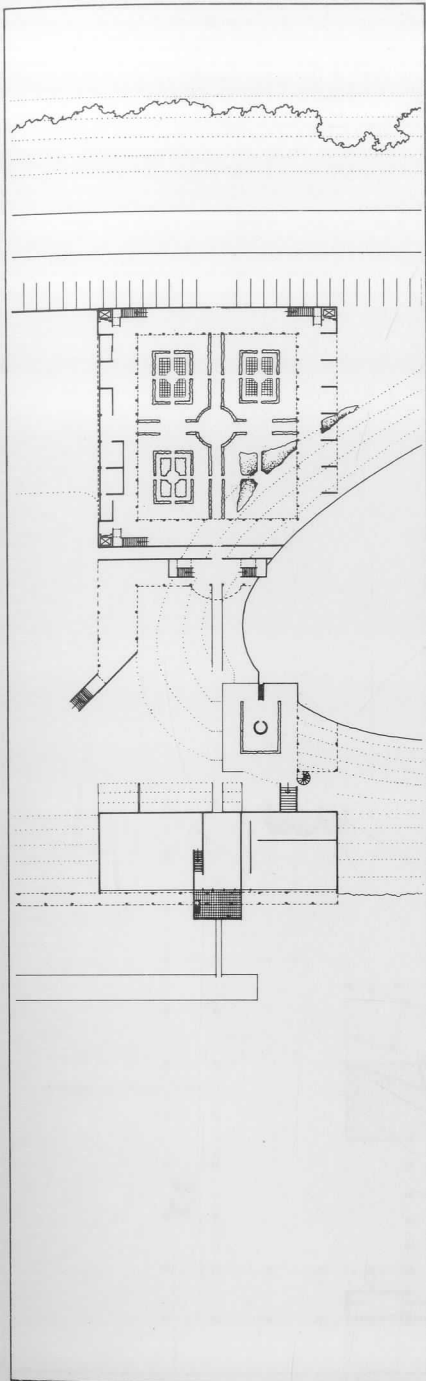
Conference Training Center

Sarah Willmer
Critic: Arthur McDonald
Arc 208

The site for this project has three well-defined boundaries consisting of an access road, a mass of trees, and the edge of a lake. The fourth condition stands in contradiction to these regular edges consisting of a small hill. The program of this conference training center requires separation and articulation of its three basic parts: housing for one hundred to two hundred persons, exhibition and gathering spaces, and a large conference and dining facility.

In response to the program and the site, the buildings are arranged in order to emphasize the transition from the public (access road) to the private (lake). These two different situations are further delineated by contrasting a large massive building with one consumed by the land. Two of the buildings are raised on pilotis to allow the hill to exist naturally underneath. A small tunnel carved into the hill connects the buildings and eventually rises to give a view south over the final building.





Music Academy:

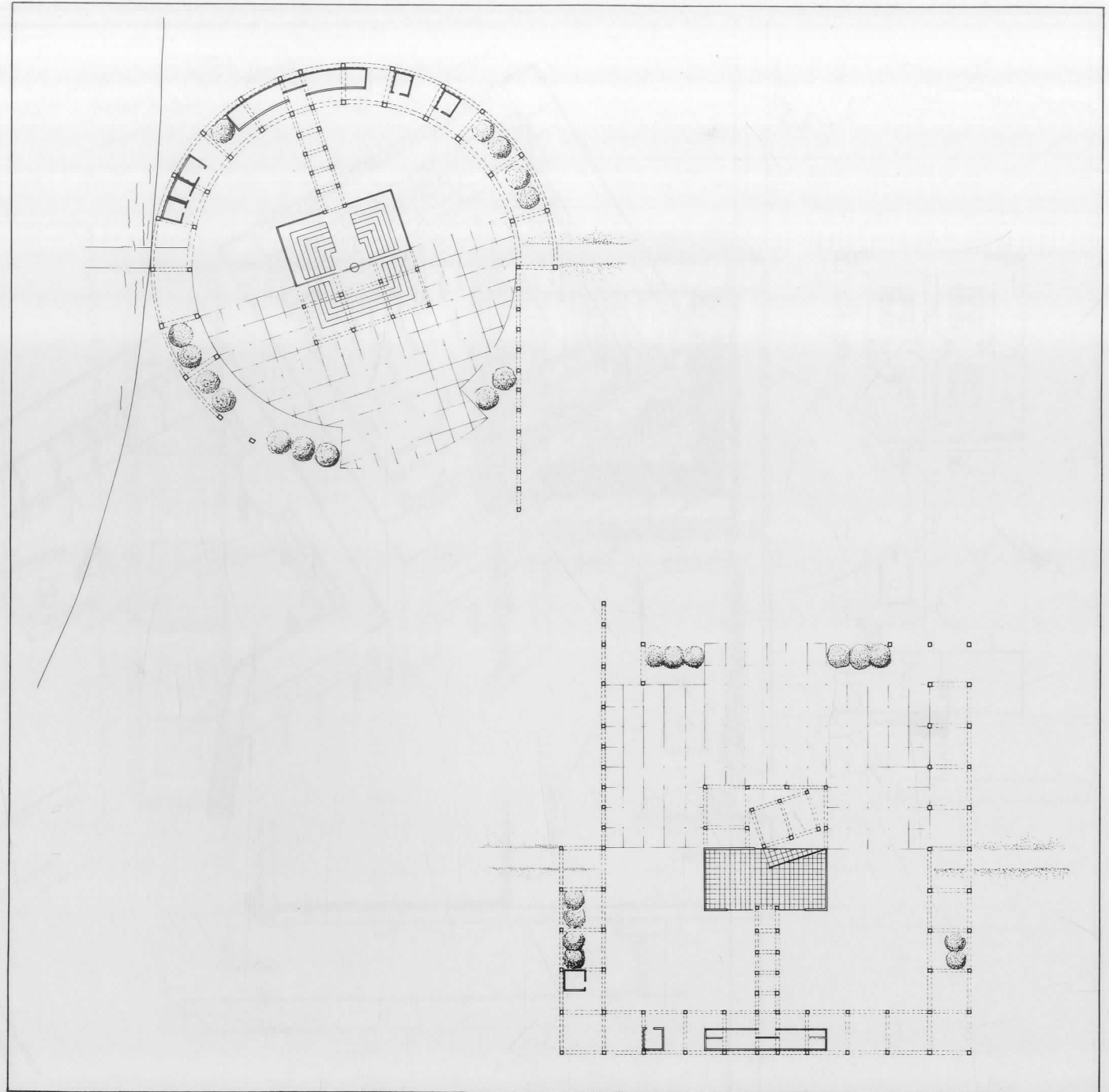
Pesaro, Italy

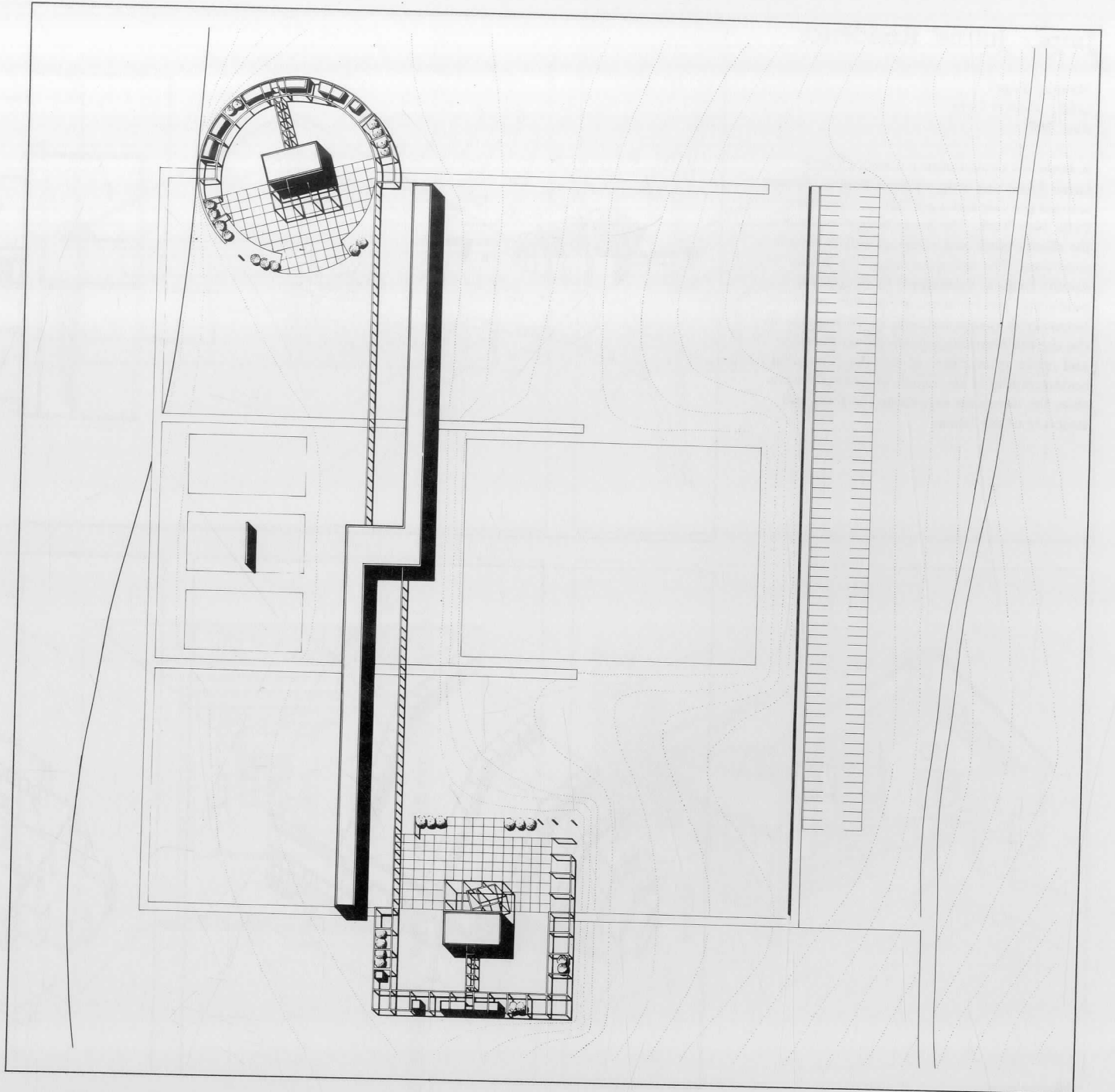
Joy Siegel

Critic: Bruce Coleman

Arc 208

The intention of the project was to create a learning facility for chamber music that characterizes the climactic experience of both the site and the learning process. The coastal site near the town of Pesaro, Italy is seen as a progression from relatively flat land to water. Water is viewed as the culmination of the site in an analogy to the final performance of chamber music students. The functional arrangement is conceived of as a progression from the peripheral, to the living and eventually to the performance. In form, the rigidity of the square opposes the softness of the circle in the same manner that land opposes water.

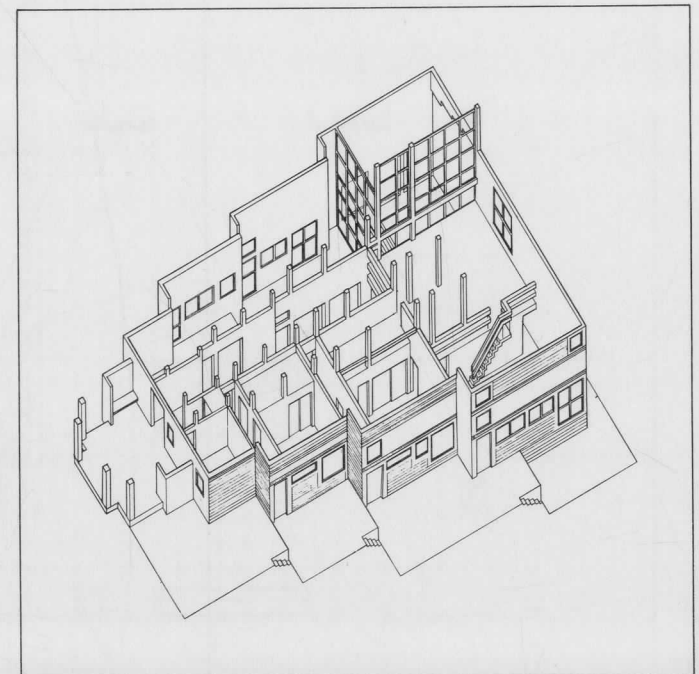
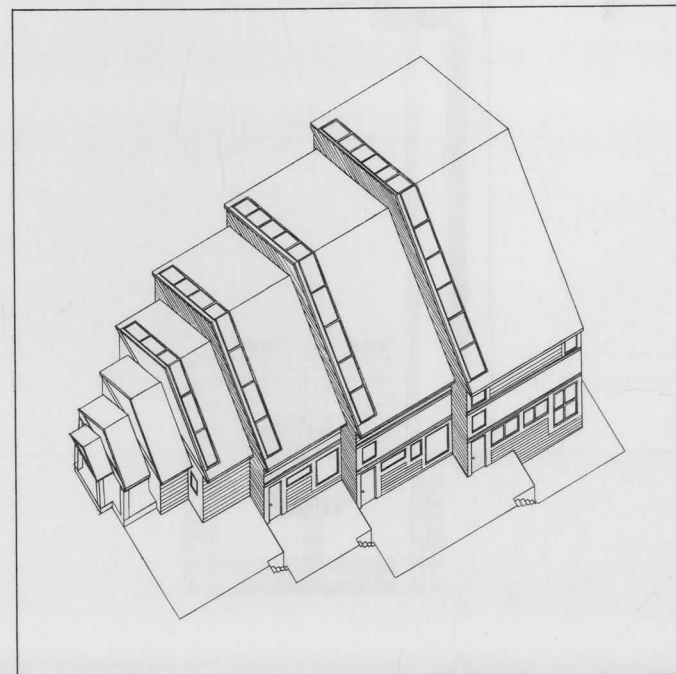
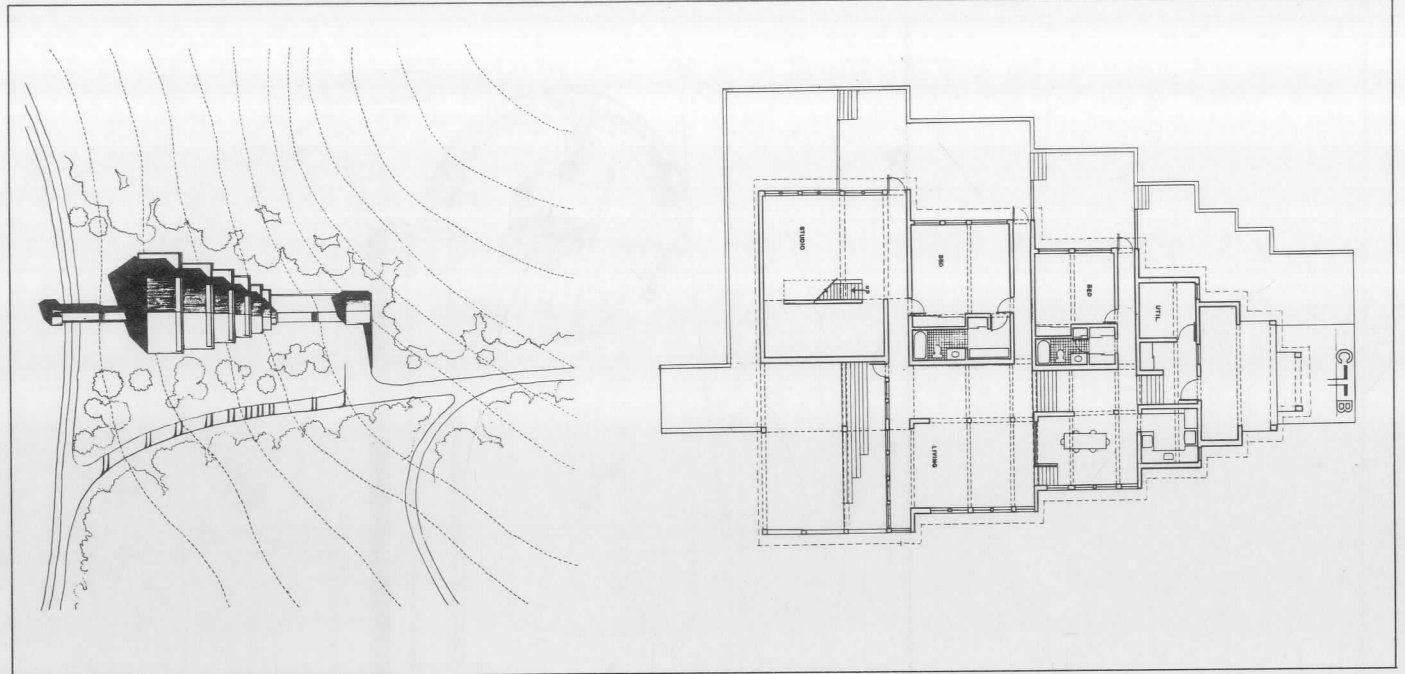


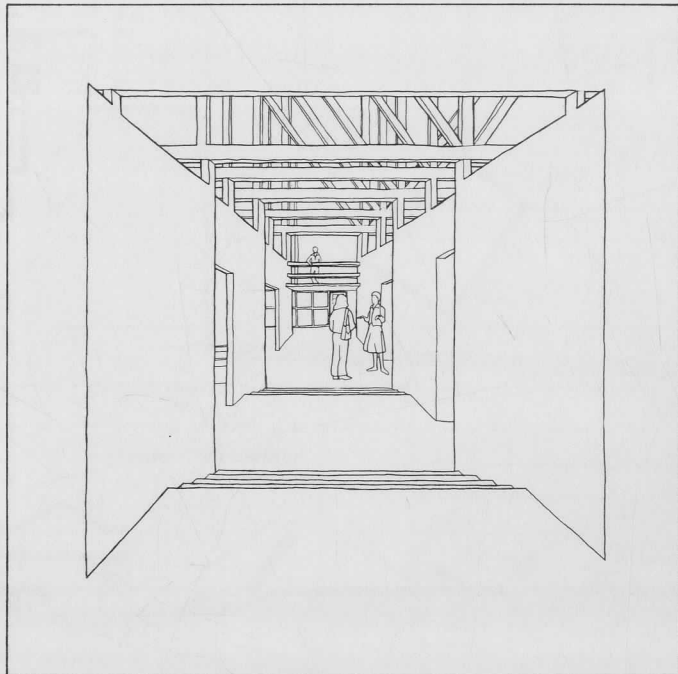
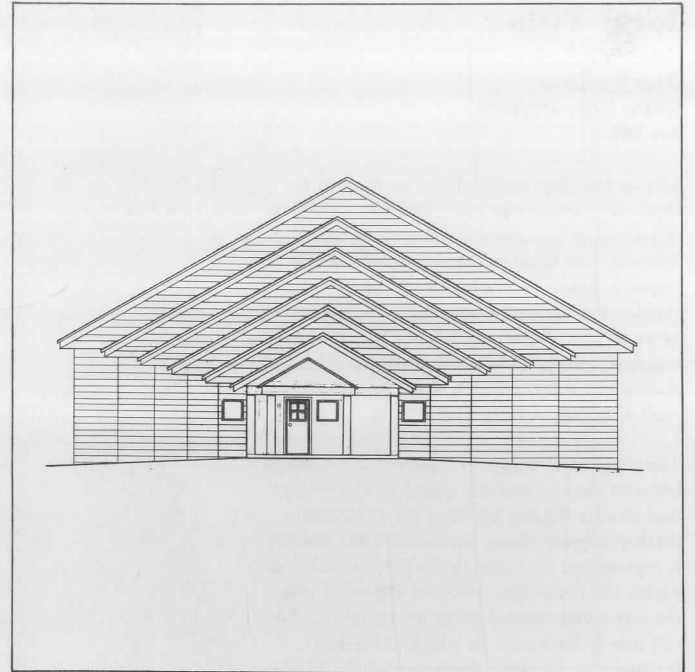
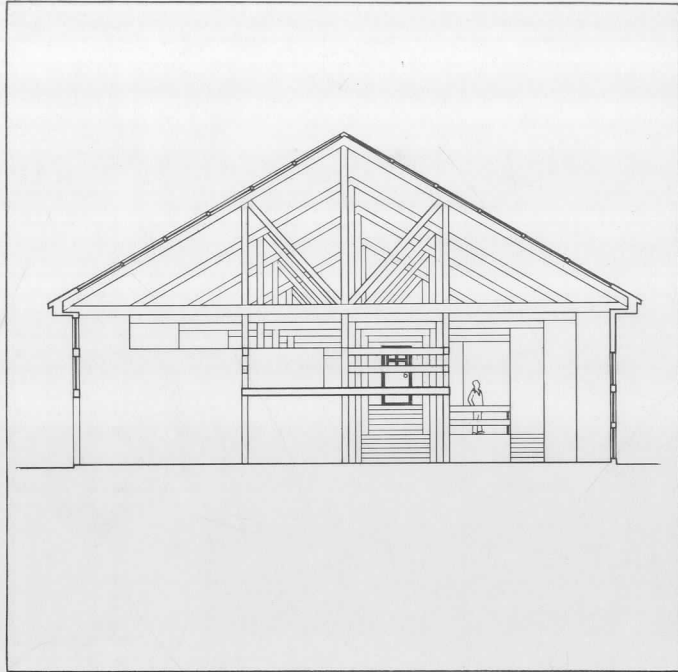


Jasper Johns' Residence

Michael Siegel
Critic: Robert Levy
Arc 207

A house for contemporary American artist Jasper Johns was designed for a sloping, densely wooded site overlooking a lake in Greenlakes Park, New York. The house design responds to the client's needs and values as well as the site conditions. The order is achieved by several distinct zones as determined by circulation, public and private areas, orientation and hierarchy of spaces and services. In response to the site the house steps gently down the slope and opens up to a view of the lake. The artist's understanding of the nature of perception provides the theme for organizing the form and structure of the house.



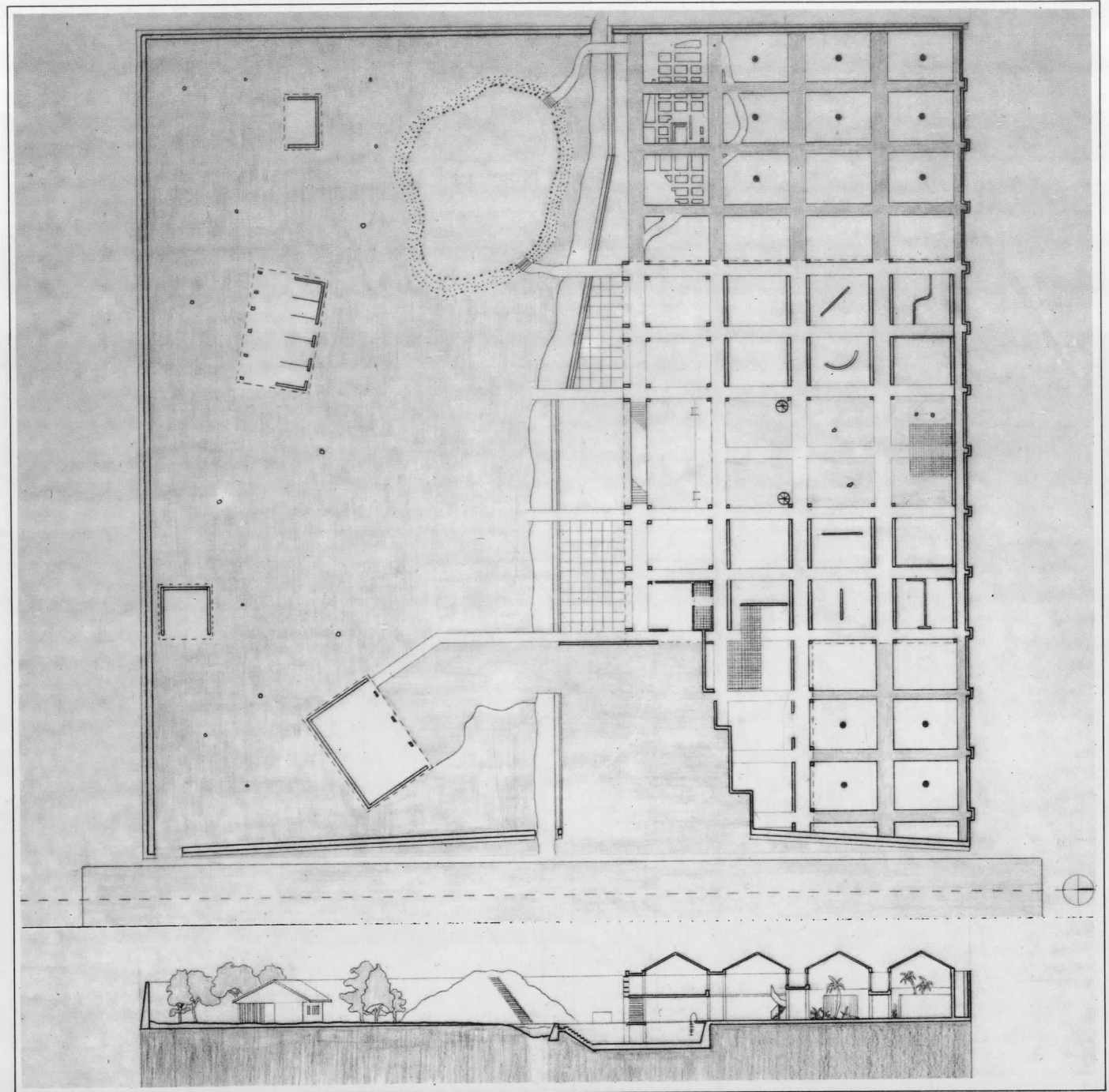


Ideal Villa

Gary Eckelman
Critic: Livio Dimitriu
Arc 207

The competition involved the creation of an ideal villa, which was to be located in an area of transition between the city and the country. The site, one hundred meters square, is flat and contains within its boundaries a stream, a woodland area, and a small steep hill rising seven meters. A wall bounds the site, as other houses are likely to be built adjacent to it. The orientation is north-south, and the climate is similar to that of New York.

The solution attempts to represent the contrast between the city and the country. The stream that divides the site becomes the transition marker between these: on one side the country is represented by haphazardly placed buildings within the landscape, while on the other side the city is represented as an urban fabric. The city side is the house, in which the streets become the circulation passages and the blocks become particular spaces.

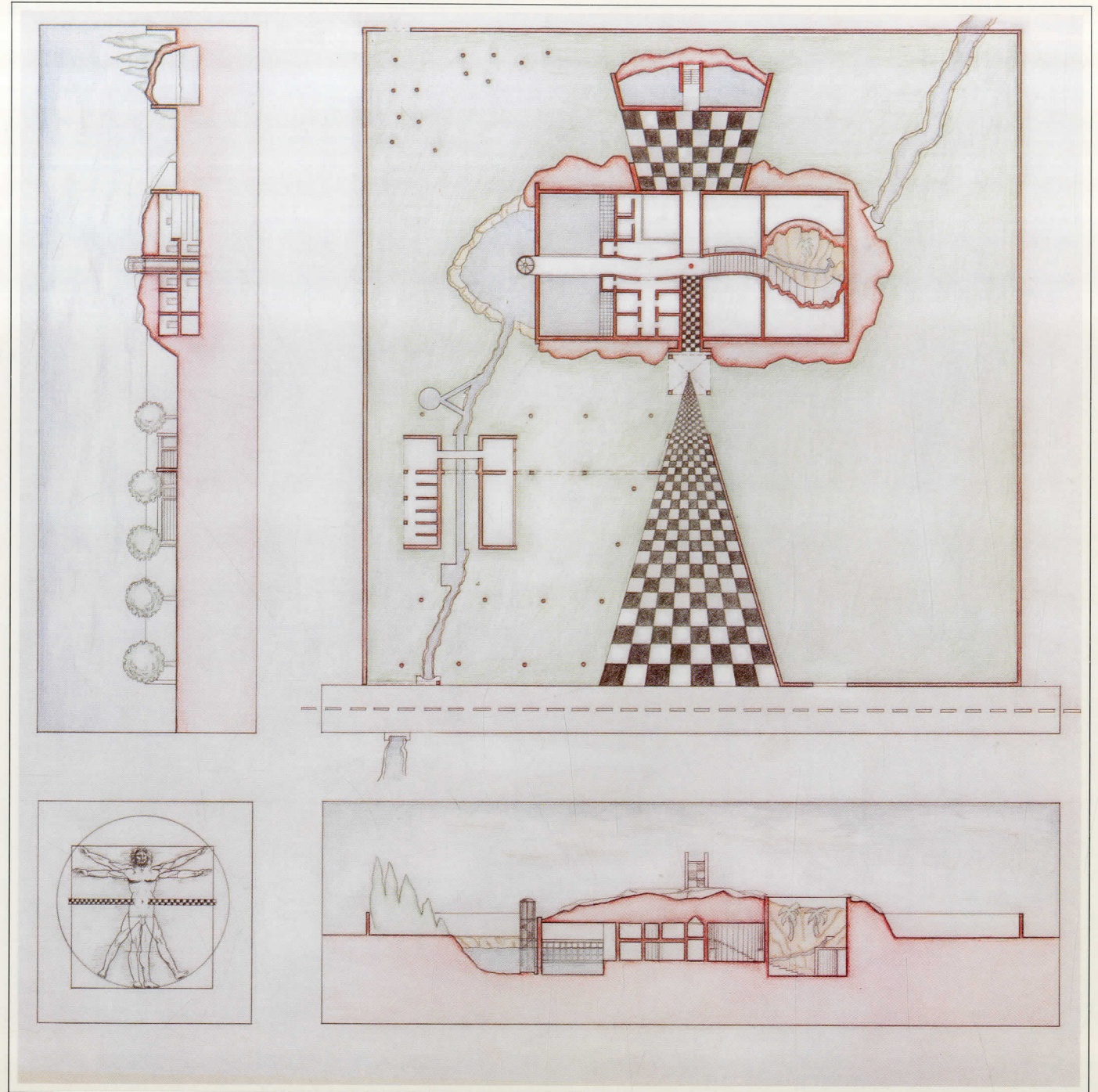


Ideal Villa

Peter Wiederspahn
Critic: Livio Dimitriu
Arc 207

The intent of the project is to create the ideal villa within a one hundred square meter site. The site is flat, and must be enclosed by a surrounding wall. Also required is the integration of the terrain (a small hill), water (a stream and a pool), and vegetation (a woodland and a winter garden). The site is bounded by a highway and is situated between a large city and its surrounding countryside. Thus, the design expresses a transition from the city to the country.

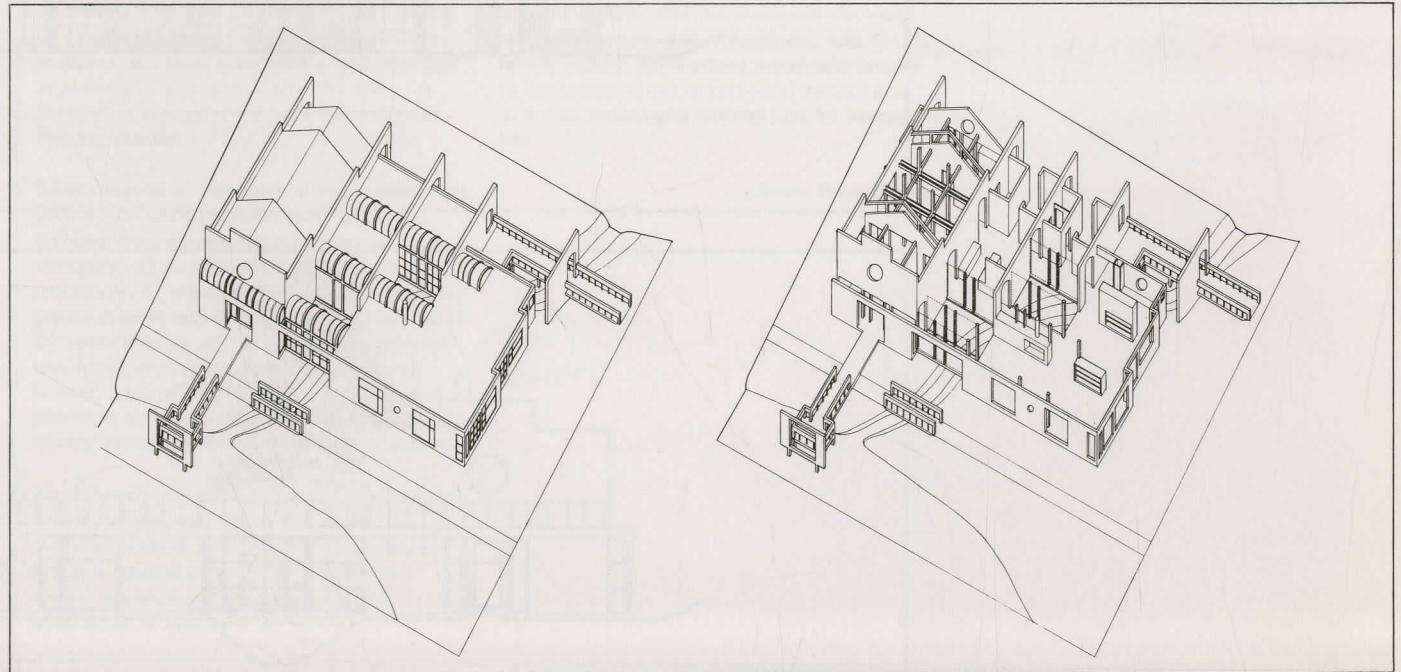
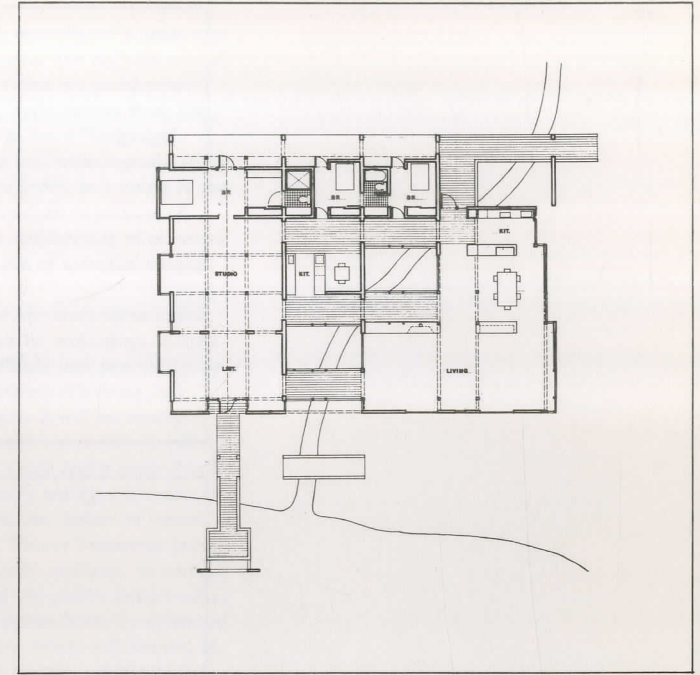
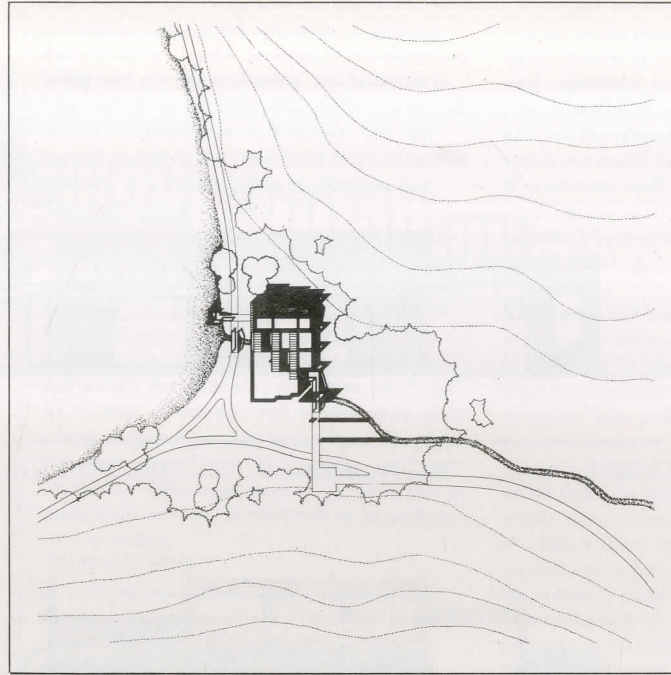
The intent is to exhibit the city as man's nucleus, which expands to suburban situations by methods of transportation, and ultimately reaching rural conditions. Thus, using the villa to represent the city as a homogenous piece containing many diverse functions, a person can begin the journey from this center to the country.

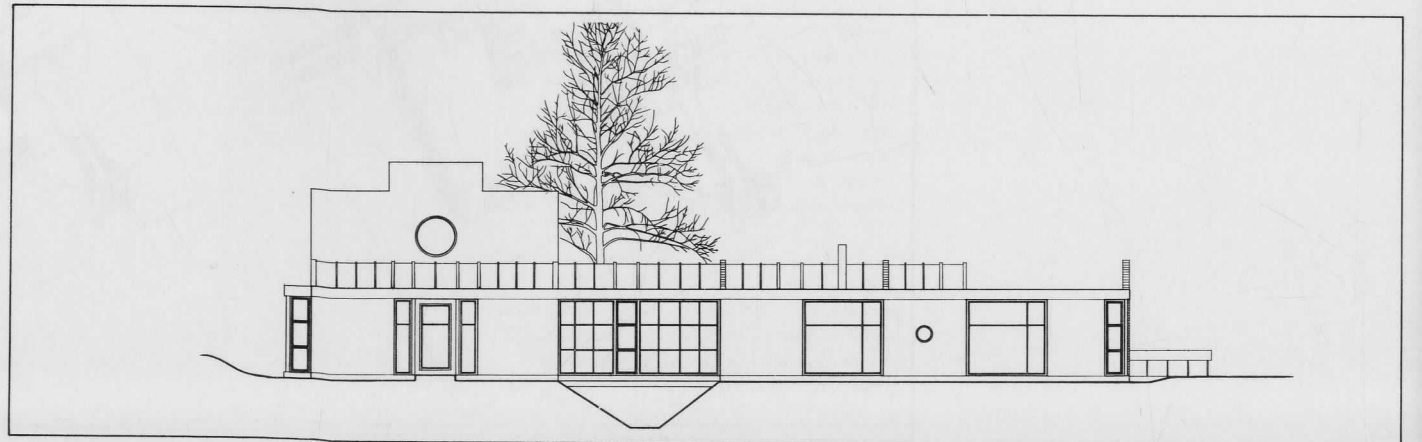
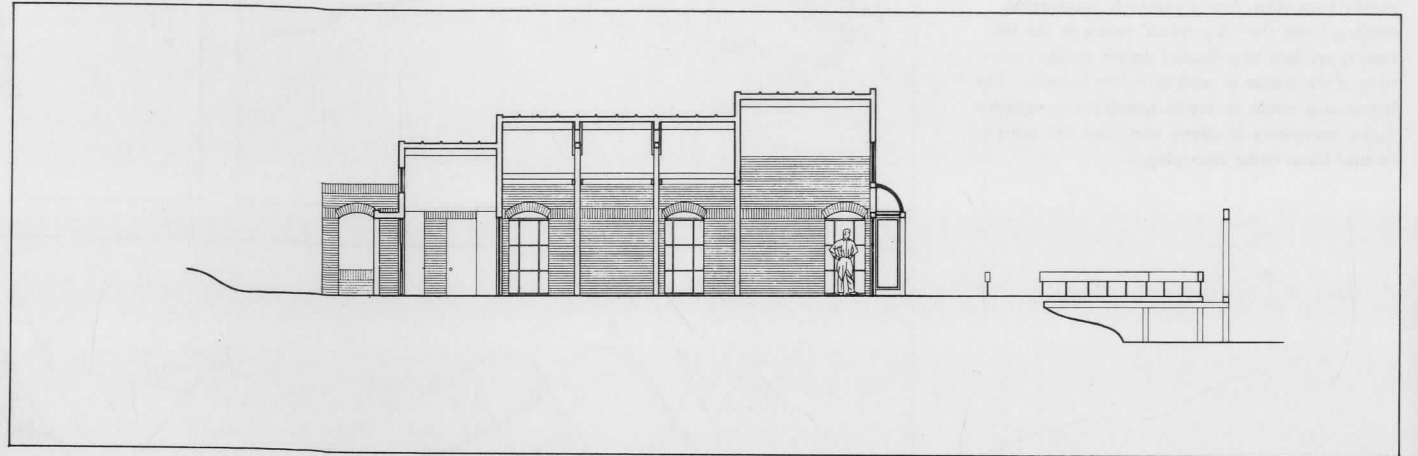


Artist's Residence

David Feth
Critic: Robert Levy
Arc 207

This project is a house for a contemporary American artist, Nell Blaine, in Greenlakes Park, New York. The site is densely wooded and situated at the edge of a lake. The residence must accommodate the artist's special needs and her physical handicap. In addition to the conventional living requirements a studio, gallery, and listening room are required. The client's confinement to a wheelchair suggests a flat section. The location of the house over a stream emphasizes the division of private and public functions. Nell's painterly inspiration coming from the "Big Band" tunes of the forties, is applied as a formal device to the structure of the house as well as to the facades. The house as a whole is one in which the programmatic necessities of client, site, and the artist's formal ideas come into play.





An Urban Oasis: Dwelling in the City

Architecture is a poetic endeavor, a primary form of reconciliation between man's embodied being and the external world. Architecture is thus essentially symbolic. Our main concern will always be meaning in architecture, one that cannot simply derive from form (self-referential systems) or a manipulation of elements, nor from function or structure. For architecture to be capable of constituting once again a meaningful environment for human life, it would address the most fundamental dilemma of human existence, i.e. the finitude of man and the infinite and eternal dimension of his ideas and aspirations on which ultimately true freedom and with it the coherence of culture are founded. So that architecture will become once again a form of poetry beyond construction, the three Vitruvian values "form" (aesthetics), "use" and "durability" (structure) have to be taken into account from the very formulation of an architectural intention.

In order to consider not only these three fundamental values but all the "variables" posed by reality, the architect can no longer rely on mathematical logic: the functional approach, and by this I mean the illusion of being able to implement a method that would reduce reality to a mathematical, precise and universal formulation, has been questioned a long time ago in philosophy and most of the arts. Only "architects" at a popular level still believe in this Platonic fantasy.

Thus the point of departure of any architectural project that merits this title (and not all building must necessarily be architecture) is a metaphor: an architecture which is, at least intentionally, an attempt to overcome the contemporary crisis of meaning, the lack of meaning of the contemporary city. It has to be an architecture which once again speaks to man about himself, and not simply about a technological process or a fashionable style. It must be one that reveals intimate, poetic and unexpected secrets.

An architecture built to the image of man's embodied self and not only to that of his geometrical mind; one in which theory is not simply a rational program for practice (a recipe) but once again a transcendental justification of action.

It is my belief that any meaningful architecture has to be one of expression, the embodiment of vital experience, rather than an architecture preoccupied with style. Style derives from life and not the reverse. It is not a "language" which one could invent and meaningfully apply. It constitutes itself from below as a vision of the world, as the most immediate expression of culture. I believe in an architecture of personal reverie rather than in one of universal utopias.

The theoretical basis of any truly meaningful architecture cannot thus be technology, a book of recipes to be immediately and practically applied to accomplish ultimate efficiency and economy. Like philosophy it will increasingly become responsive, humble, reverent. It will not be just a thought, but a cult and a song; it will derive from the necessarily ambiguous realm of reality rather than from the "either/or" realm of mathematical logic. Theory becoming poetry, architecture is bound to be mythical, to embody the necessary ritual and the public (community) realm; drawing its intentions from the sphere of pre-conceptual intentions which will forever, in spite of technology and science, constitute the fundamental reality of man. The relationship between architectural intentions and the world of man must be poetic, metaphoric, and not merely logical. Architecture would thus recover its fundamental role as embodied metaphysics, as a truly meaningful environment for human life.

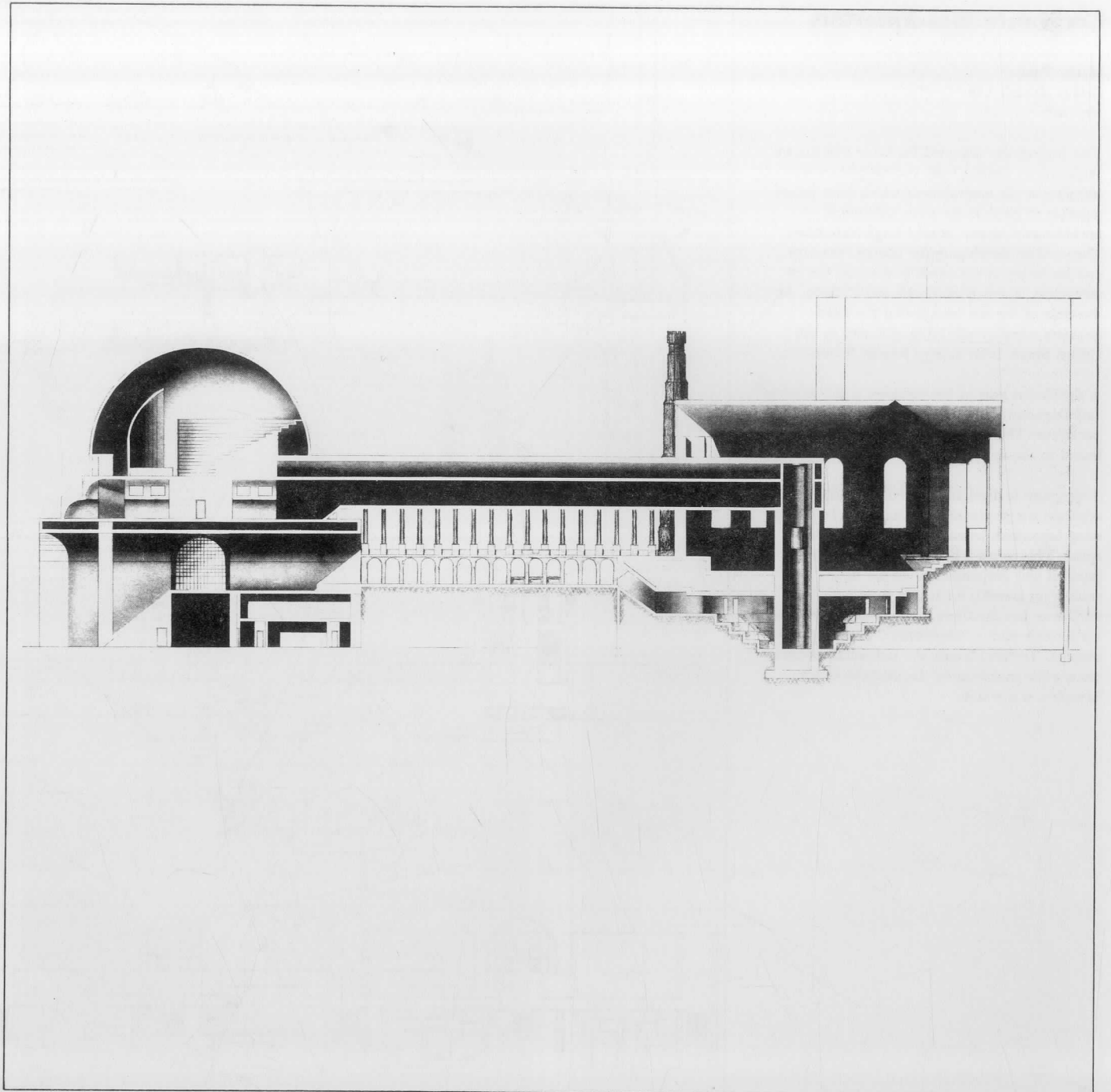
Alberto Perez-Gomez

Urban Oasis: Toronto

James Rogers
Critic: Alberto Perez-Gomez
Arc 307

In response to the problem of creating an "urban oasis," the principles of Transcendental Meditation were used in order to exert a positive force over the urban environment. The site, located in the center of Toronto, shares a block with the Eaton Center. The organization of the housing complex and the meditation center are modeled after the "mandala." The center is the calm and quiet meditation chamber and the periphery is formed by the areas of activity such as the housing, public spaces, and the Eaton Center. Throughout the project an attempt is made to give each element symbolic meaning in relation to the principles of Transcendental Meditation.





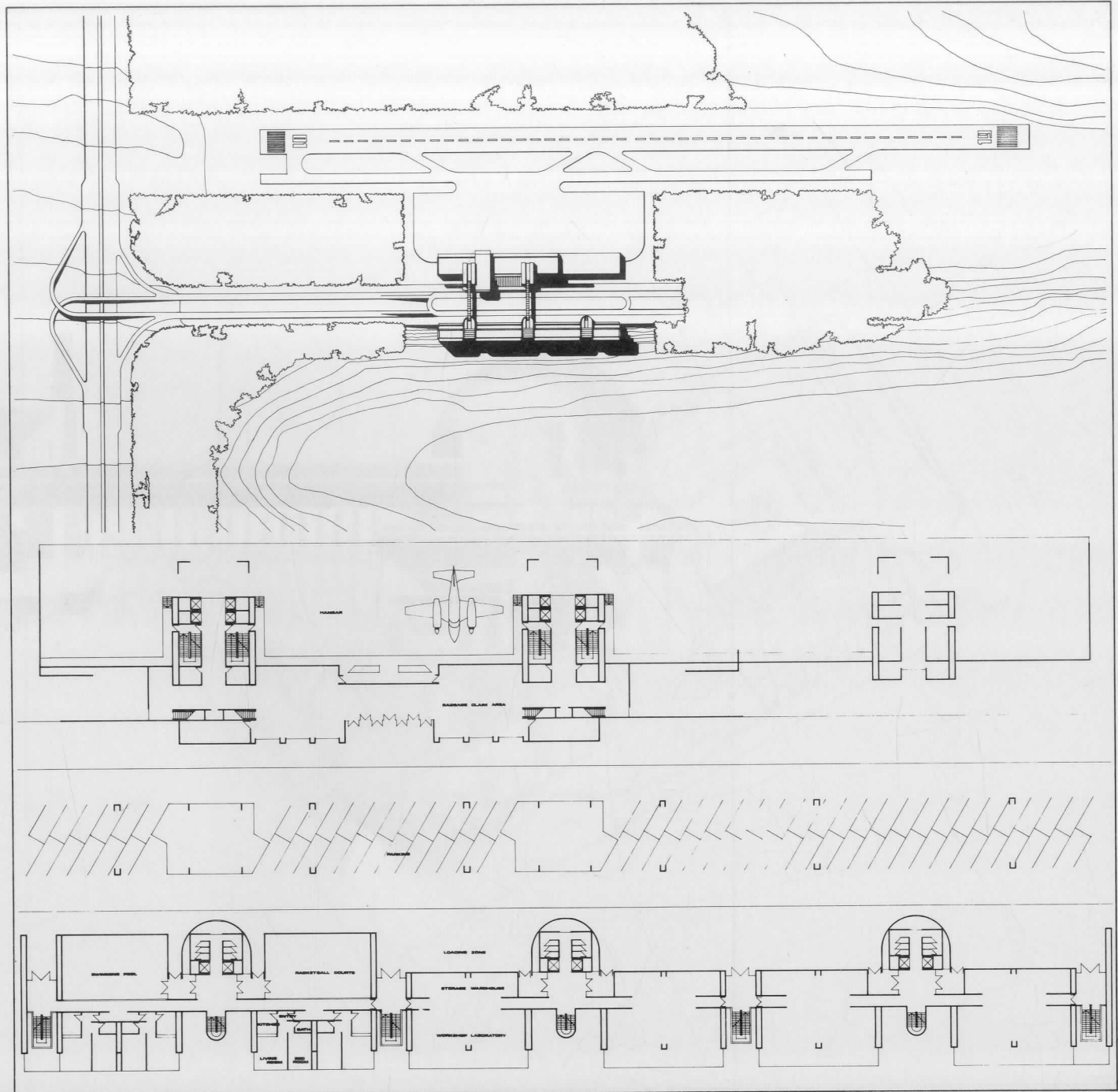
Corporate Headquarters

Matin Taraz
Critic: Kermit Lee
Arc 307

This project was designed for three well known corporations dealing with various phases of energy and the environment which have joined together to pool resources in theoretical problem-solving and project implementation. They will be developing the energy resources and inventory of the needs to manage the environment of much of Alaska and Canada. At the close of the ten year period the headquarters complex will be turned over to the United States Solar Energy Research Institute.

A significant part of the complex is the air-strip and attendant facilities shared by the three corporations. This portion of the project will be leased to the municipality of a nearby city.

The design is divided functionally into two separate wings; the office wing, and the airport wing organized around a central circulation spine. This forms a linear progression both parallel and perpendicular to the major axis, setting the pattern for future extension. Each corporate headquarters is comprised of offices, conference rooms, laboratories, workshops and storage. Towers identify the individual corporations while maintaining the integrity of the complex as a whole.



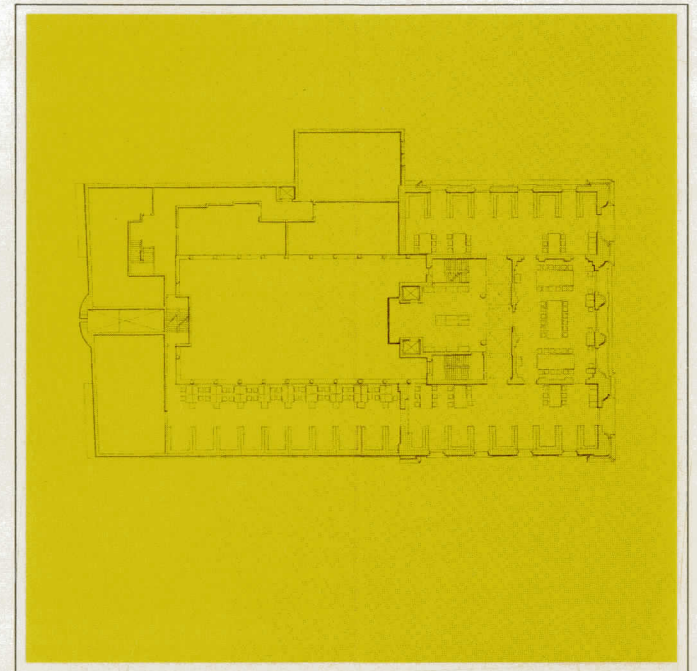
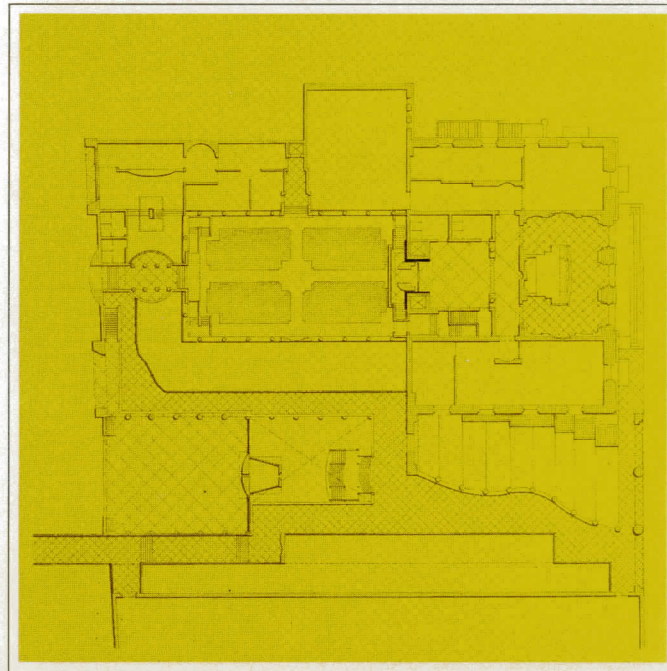
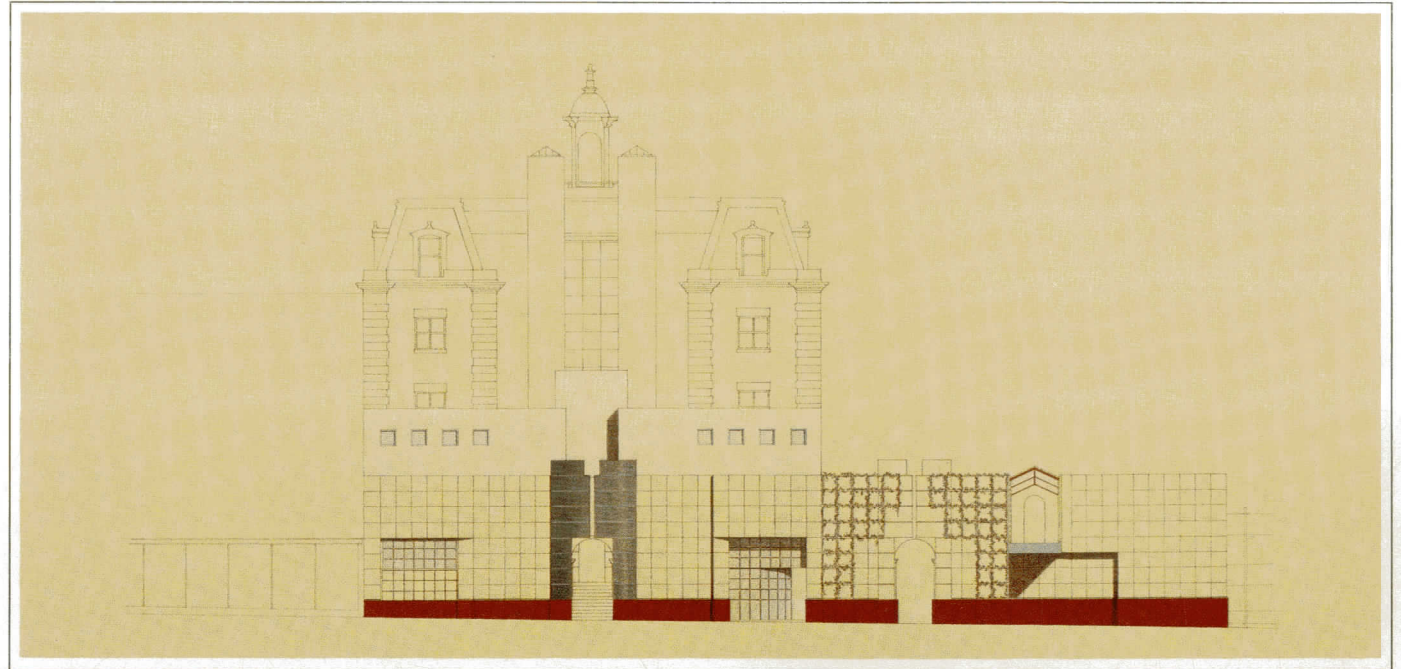
Broome County Public Library

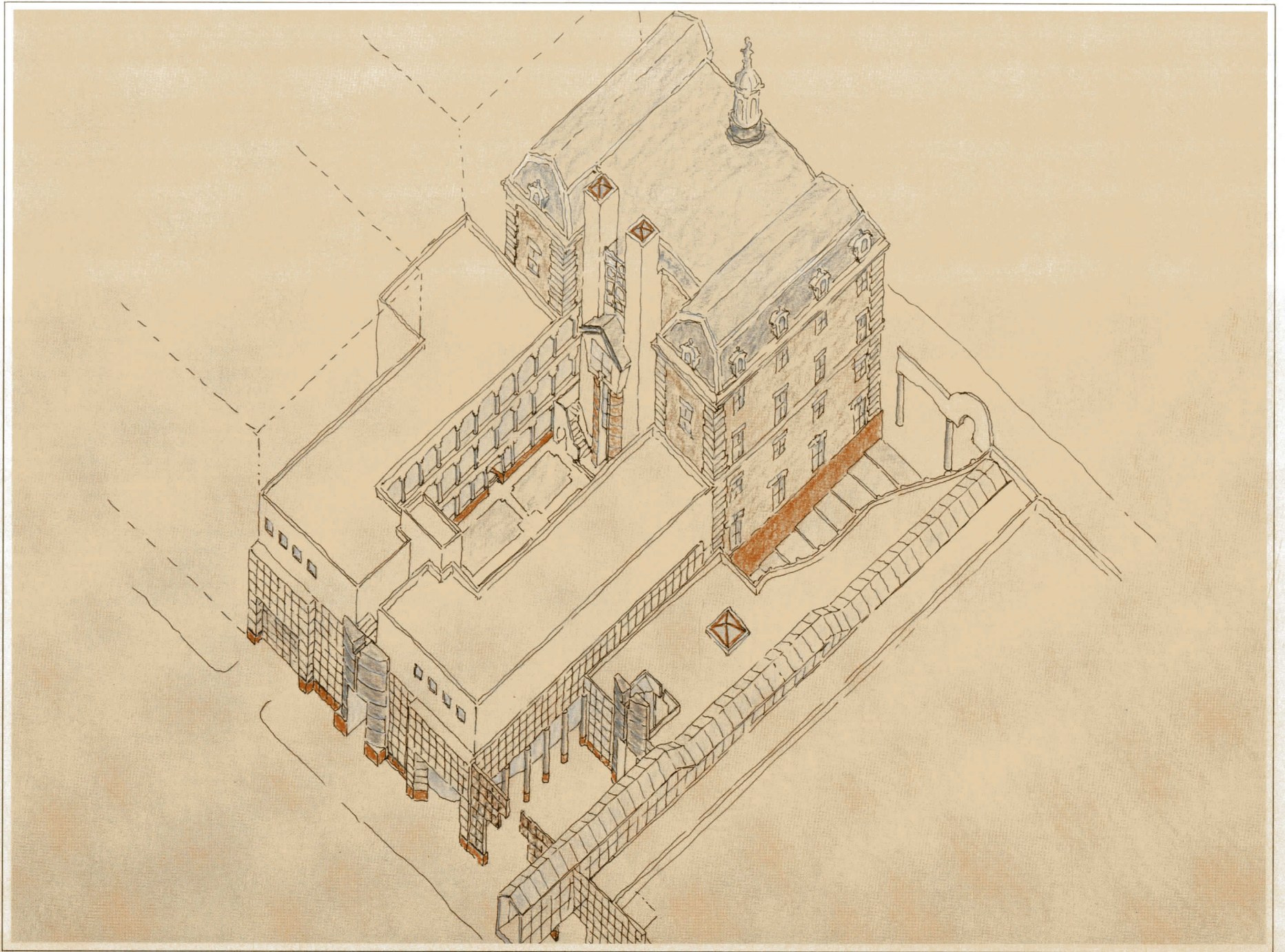
Keat C. Tan
Critic: Bruce Coleman
Arc 307

The solution to the various programmatic requirements is carried out by a literal fragmentation of functional elements in order to articulate their individual purposes. These fragmentary elements are then incorporated in order to relate to each other and create a serene organization.

Response to the existing Beaux Arts building makes a gesture to its beautiful facade facing Courthouse Park, yet the new addition maintains its individuality. The library massing is generated by the axis of the existing building. A pavillion-like commercial fragment joins the library to the elevated pedestrian arcade that cascades down from across the street to the Courthouse Park entrance. The indentation on both sides suggests an invitation to the complex for the public within the urban landscape.

The elevation on State Street is gridded to give the massing a sense of scale and proportion in order to blend with the urban fabric. Historical elements and ideas are abstracted, reinterpreted and applied in artistic fashion on the facade. Slate-gray central elements mark the entrances and lend vertical emphasis. The balance of the facade as a whole is reinforced by horizontal strips and tripartite divisions that blend with the grid.





Broome County Public Library

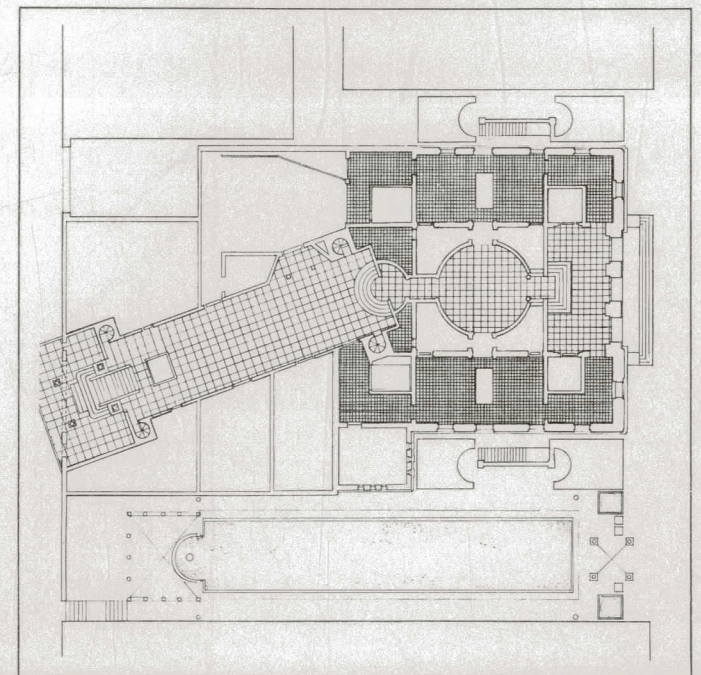
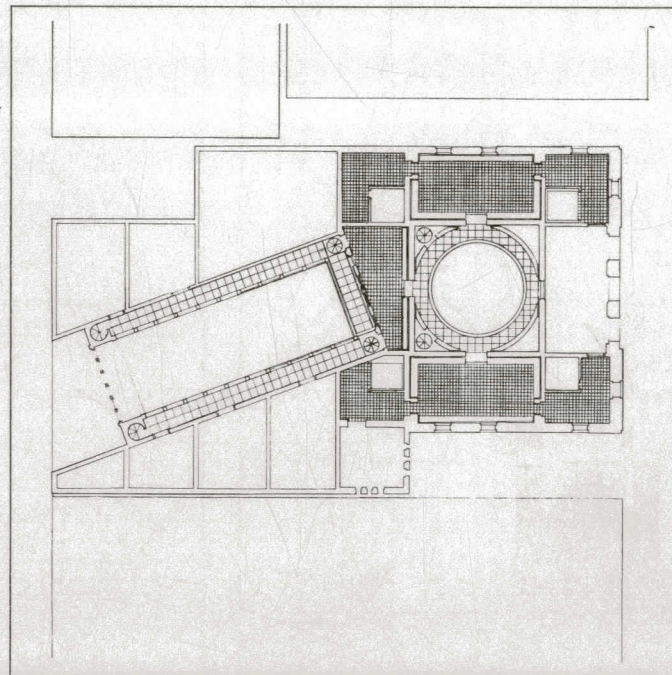
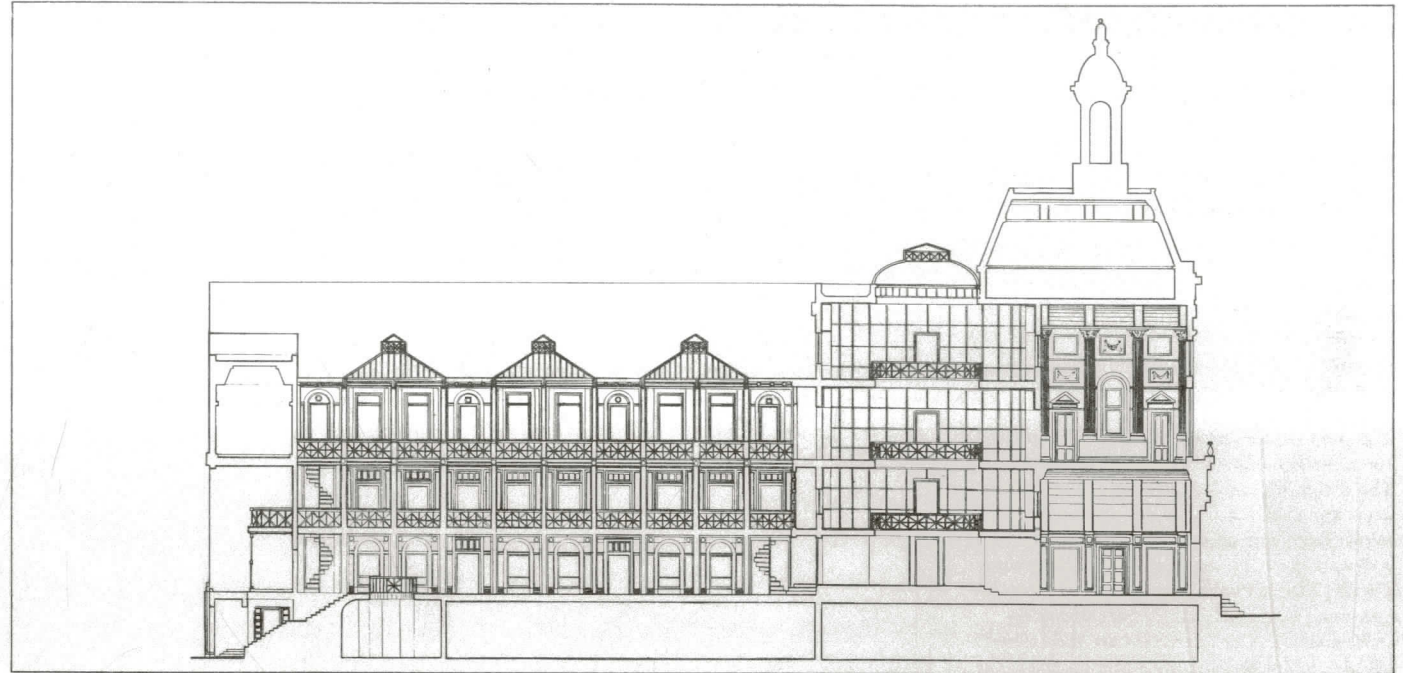
Mark Robbins

Critic: Bruce Coleman

Arc 307

Broome County Library System, including bookmobile, community rooms and commercial space is to be located in an abandoned courthouse building of the late nineteenth century. An expansion of the existing building was required in order to accommodate the program. The old courthouse fronts onto a park-like pedestrian area and is surrounded by a few well-preserved civic and religious buildings. At the back of the site and on a diagonal to the courthouse is located a relatively large mall in a renovated warehouse.

The original building is in the French-Classical Revival style and has a fairly standard office plan. The only grand interior spaces are the entry foyer and the double-height courtroom. These have both been preserved with their original detail intact. The design alters the plan in order to provide a central five story cylindrical atrium which is lined with books for three stories. At the back of the existing building and in the new addition is featured a shopping arcade with retail space on the lower floors. Seminar rooms and casual reading areas are placed on the top floor adjacent to the gallery with views of the activity below. The gallery cuts across the orthogonal layering of shops directed toward the mall across the street.

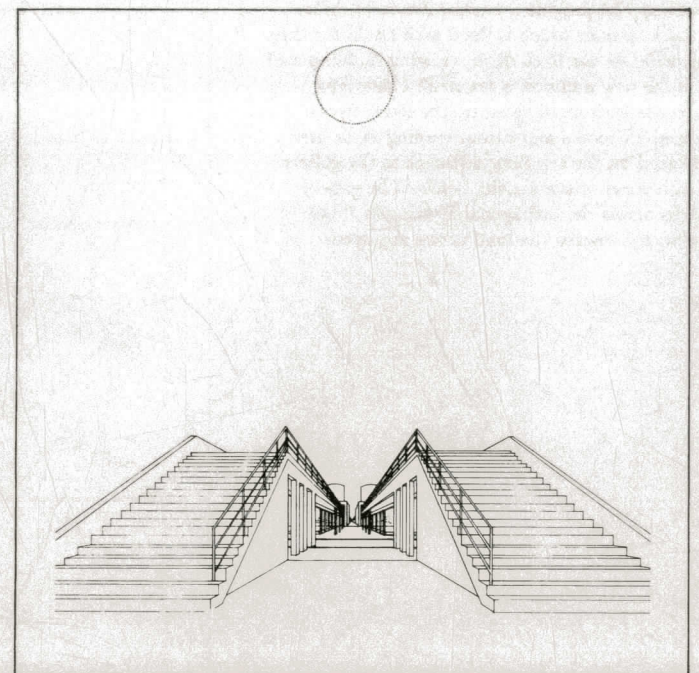
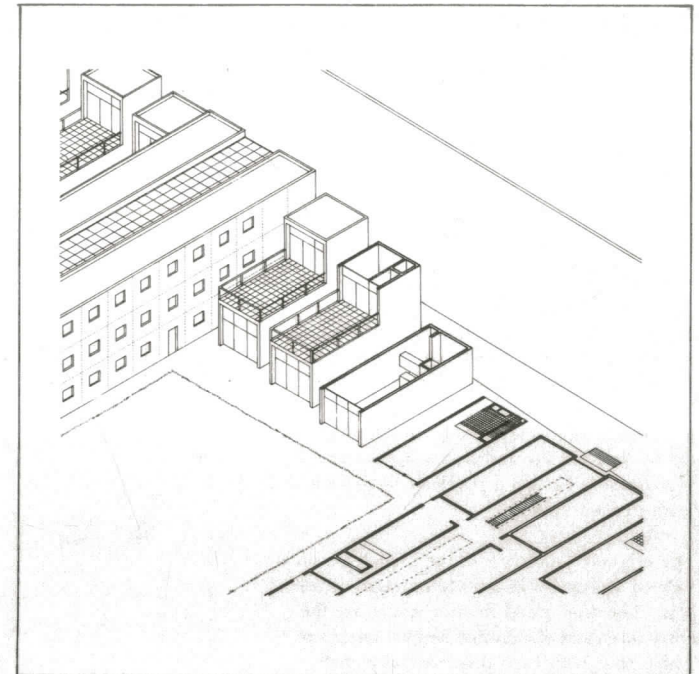
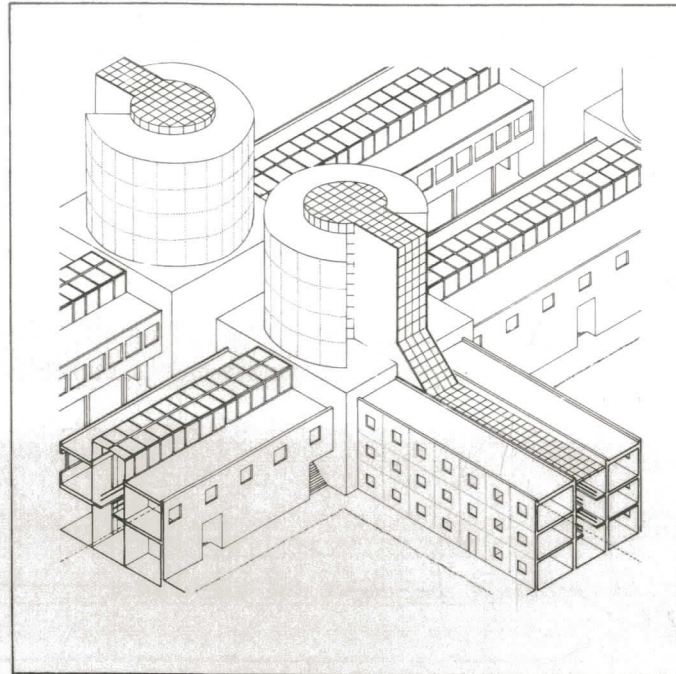


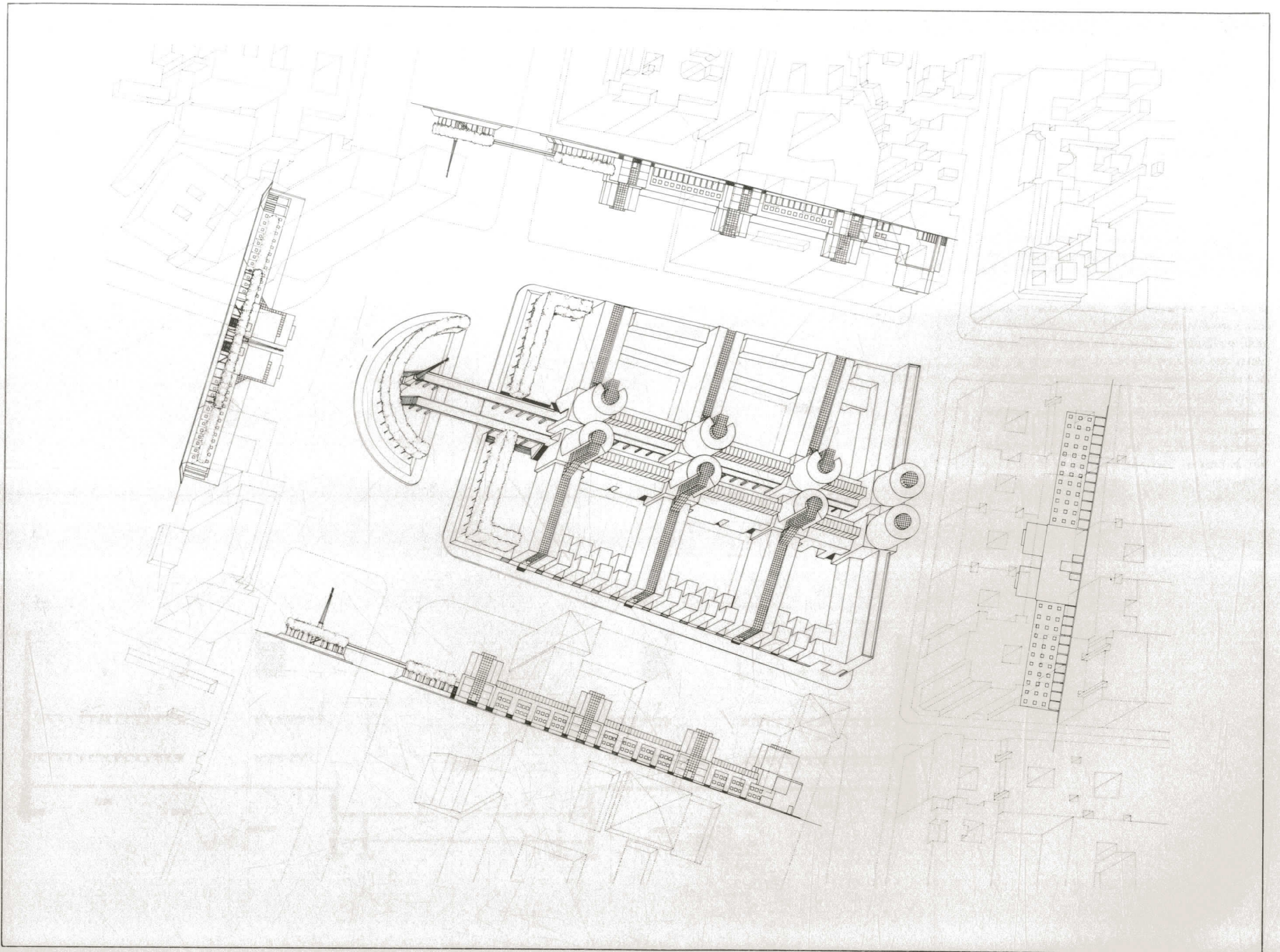
Plaza Colon: Madrid

Steven Busa
Michael Calafati
James Gallagher
Richard Haber
Dennis Hertlein
Critic: Francisco Bellosillo
Arc 307

Plaza Colon is located in a section of a new linear park on Madrid's major street, Paseo de Calvo Sotelo. The intersection of this street and Calle de Genova became an important focal point from which the project develops.

The proposal for the site places residential and commercial buildings into the urban pattern. The design is organized by a spine which connects the main plaza with the commercial street. From this spine of small shops and walkways grow the housing units. Intersections are tied together with large lobby spaces on the lower two floors and cylindrical community centers above. The courtyards are then closed off with minor housing units that complete the block and provide entries and views of the urban context.



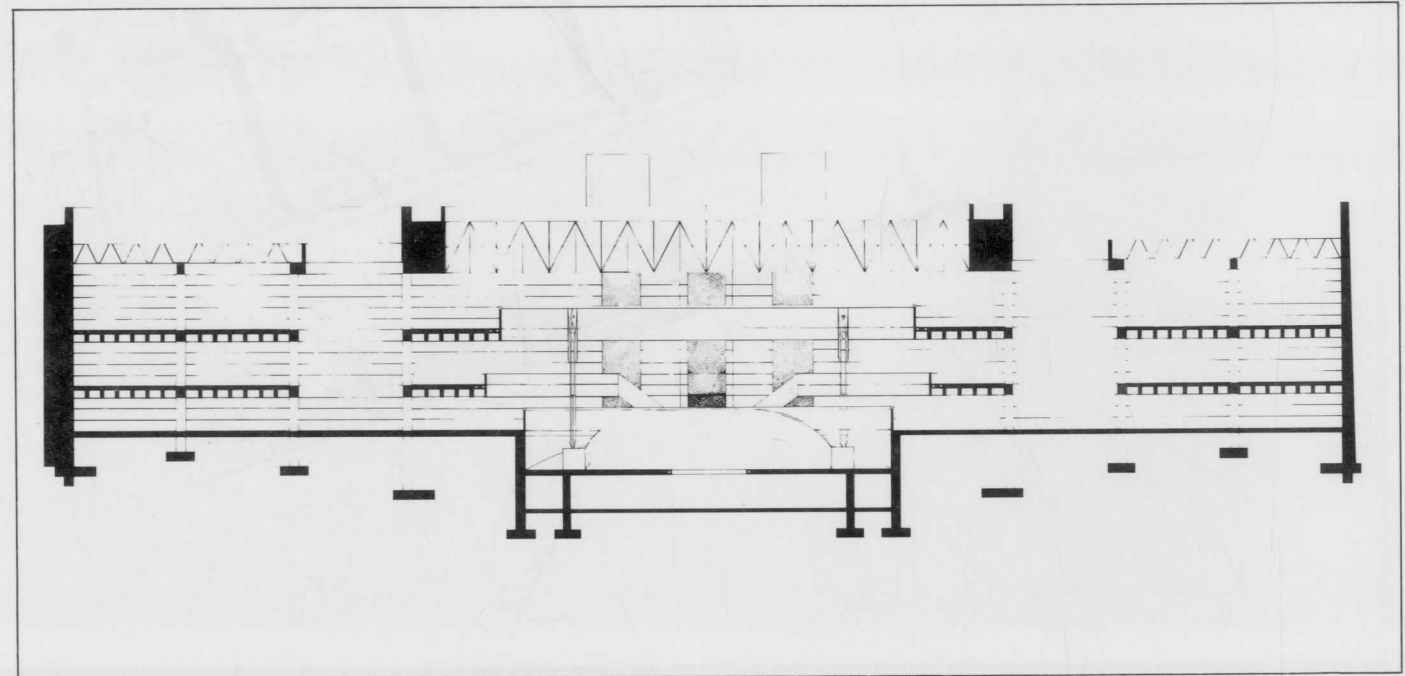
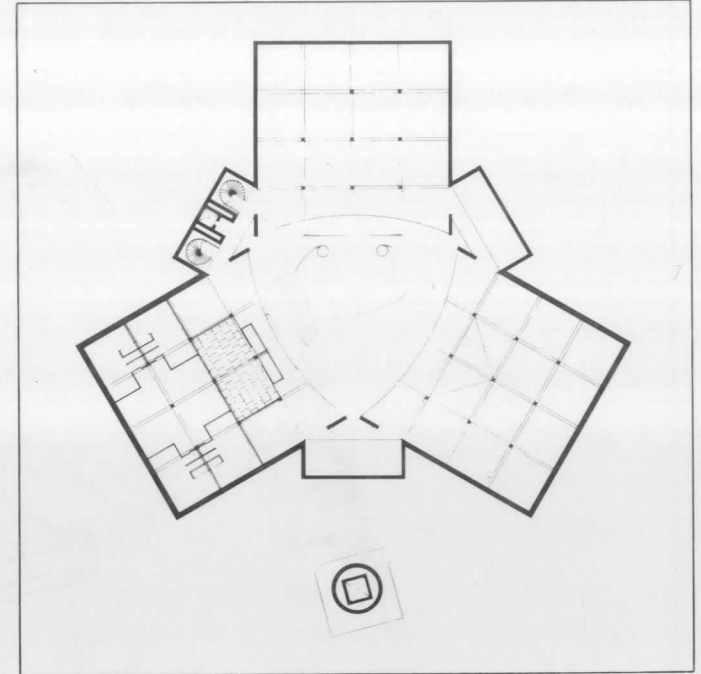
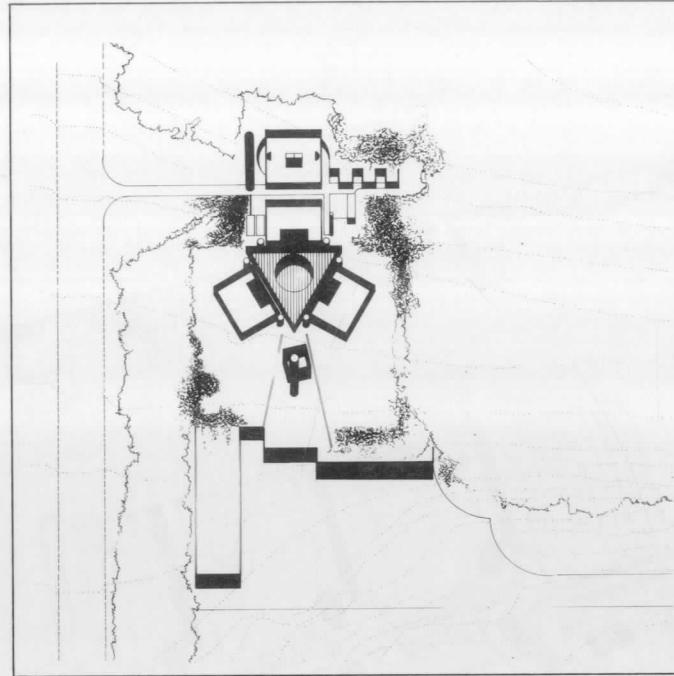


Corporate Headquarters

A.A. Firpi
Critic: Kermit Lee
Arc 307

A clear sloping site with a scenic view provides an exciting setting for the headquarters of three corporations.

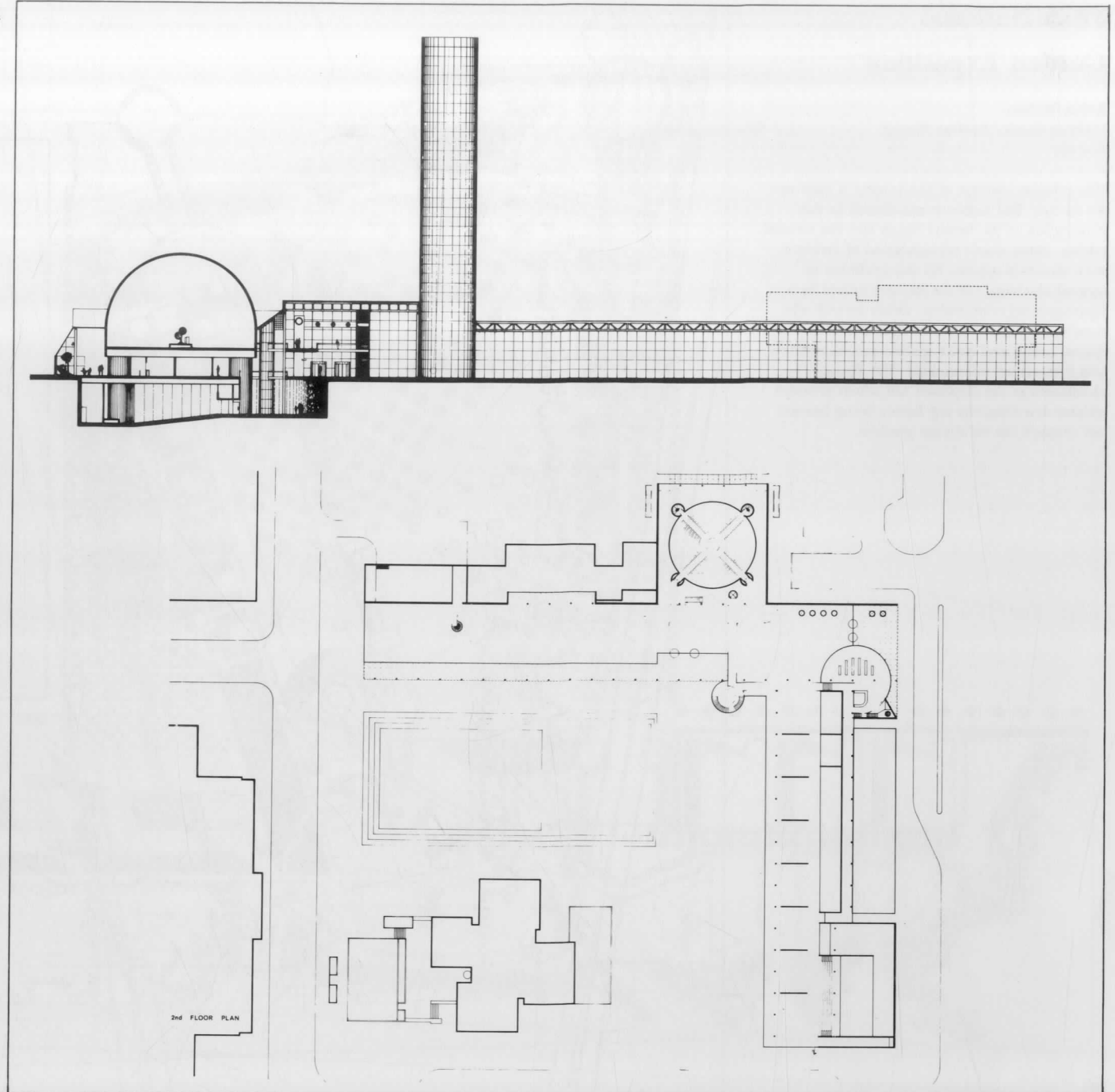
The building masses are grouped together to create a central space which acts as a terminal area for the executive airport. This is roofed with a glass and solar panel system over a steel structure. A pivotal core space is then connected by an illuminated hall to the waiting area and services of the airport, which are situated at a lower level of the sloped site. For increased energy efficiency, most parts of the building are contained within the ground, especially the glass box which contains the waiting area. To attain a peaceful tranquility before flying, the passengers are isolated from the airplanes and are instead granted the great view of the fjord, thereby substituting and liberating the tension of this drama.



Science Technology Museum

Stephen Lu
Critic: Louis Skoler
Arc 408

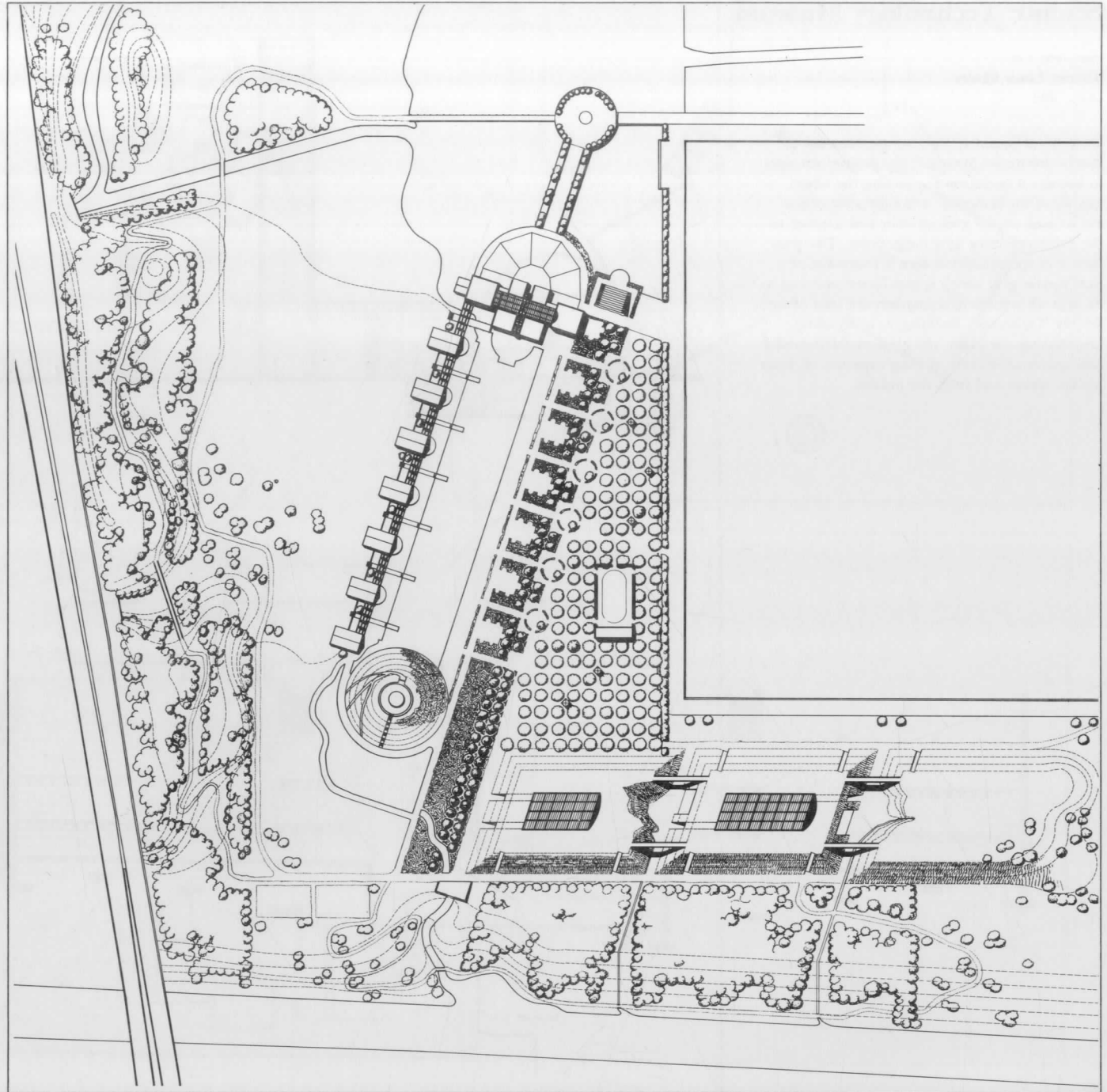
On a site adjacent to the Everson Museum of Art in downtown Syracuse, the project attempts to become a backdrop reinforcing the object quality of the museum. Administrative offices are located on the ground floor and are tied to the exhibition area by a hinge piece. The glass facade of the exhibition area is composed of a nine-square grid which is non-directional and in its neutrality tends to strengthen the idea of the Science Technology Building as a backdrop. Overlooking the plaza, the glass-enclosed exhibition spaces offer three viewing experiences: from within, above and from the outside.



Swiss National Garden Exposition

Krista Willett
Visiting Critic: Authur Ruegg
Arc 407

The primary concept of this project is man versus nature. The notion is manifested in the penetration of the formal figure into the natural setting. Here, man's manipulation of architectural elements opposes his manipulation of natural elements, yet the two are united by a figure-ground relationship. Other formal relationships include notions of tight and loose spaces, active and quiet spaces, and introverted and extraverted orientations. The figure culminates at the displaced hill which provides an overview from the top before being filtered out through the exhibition gardens.



Swiss National Garden Exposition

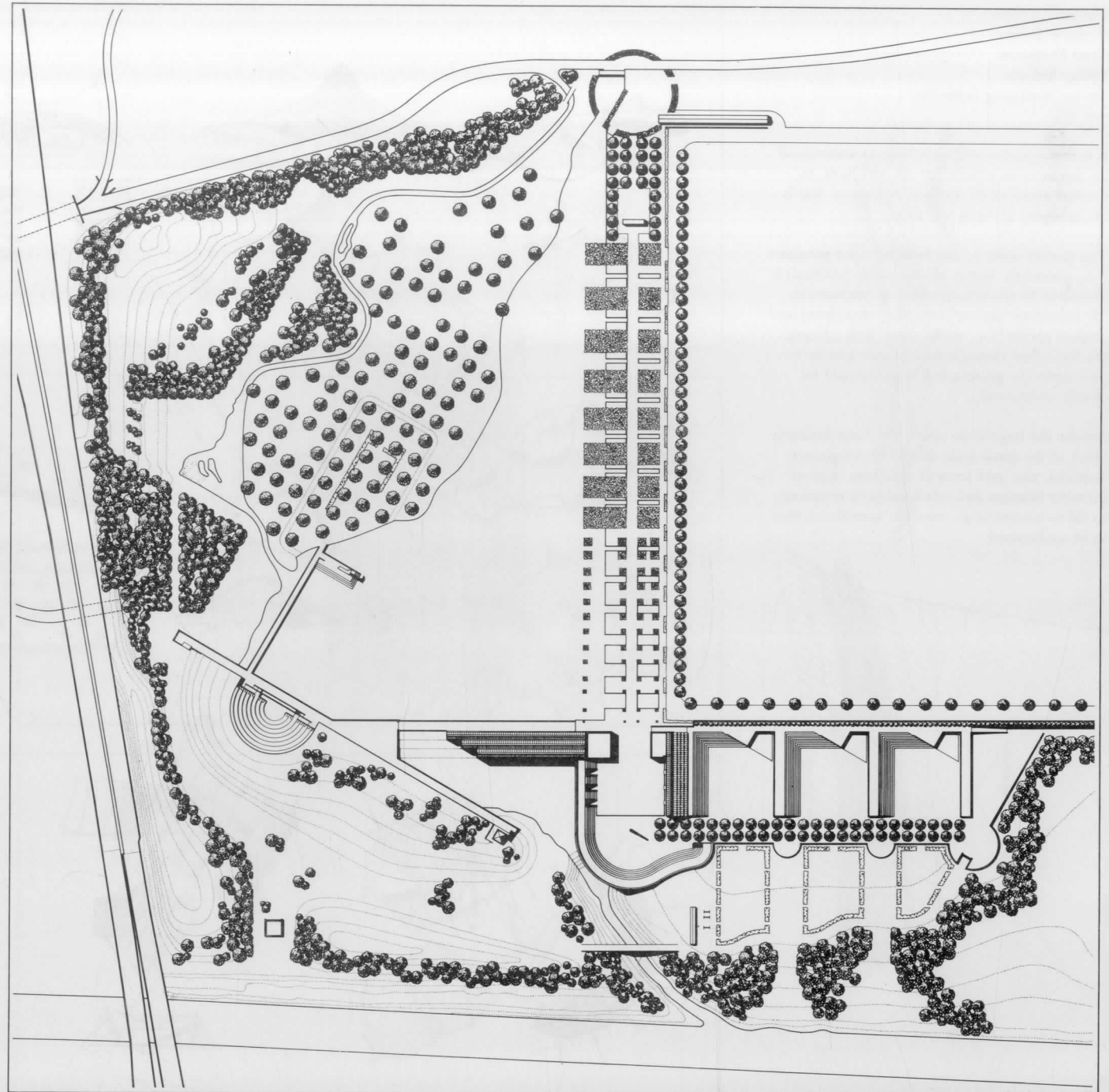
John Kohlhas
Visiting Critic: Arthur Ruegg
Arc 407

Constituting one sector of the 1980 Swiss National Garden Exposition in Basel, the project represents the theme "Land and Water". Under the exposition's master plan, a major circulation path, the Green Ring, establishes the approximate entry and exit points of the sector, as well as the general direction of traffic.

The program, although flexible, gave rise to a vital contrast in the project if seen in two parts. The first part includes a restaurant complex for fifteen hundred people, a theater or dancing area, a greenhouse, and a series of gardens showing particular plant conditions. These elements constitute the more architectural or urban aspects of the project. Their use in a strong, space-defining configuration gives order to the circulation and provides a framework in which to display nature's range of architectural potential.

The second part of the program designates the majority of the site as "free" land for walking, picnicking, playing, etc. Although seen as a contrast to the urban character of the first part, this second part provides variety in experiential quality via proximity to the urban system and, because architecture is built on or in nature, via its adaptation to or forceful limit of the urban system.

Thus the project becomes a dialogue between natural and man-made environments. However, since it is in fact all designed or man-made, the dialogue manifests itself in two historical ideals: the rational and the romantic. The water then becomes a mediating device of the dialogue. In this way, the theme "Land and Water" is achieved with meaning beyond the mere display of possible relationships.



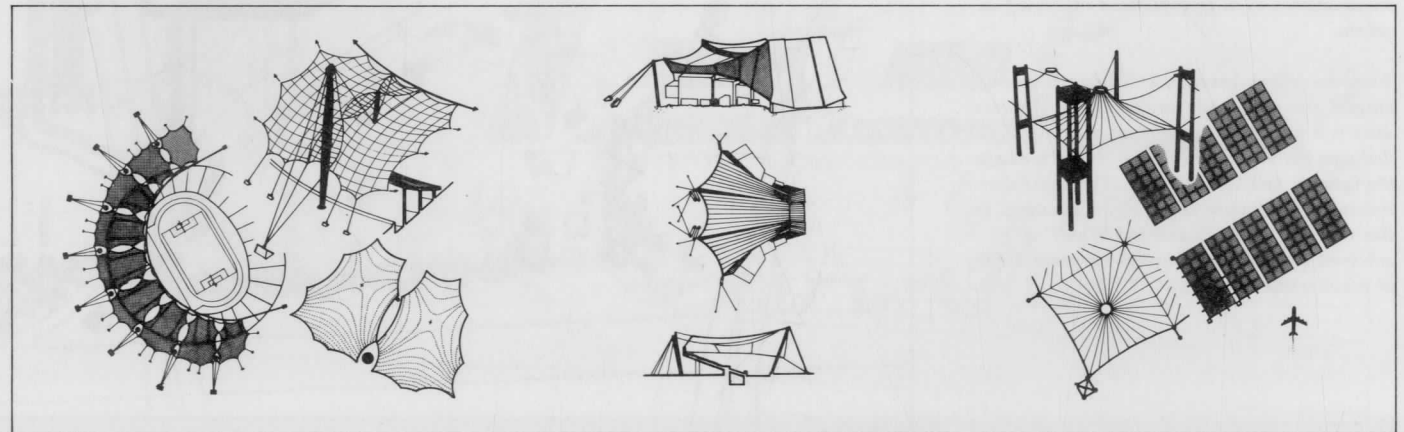
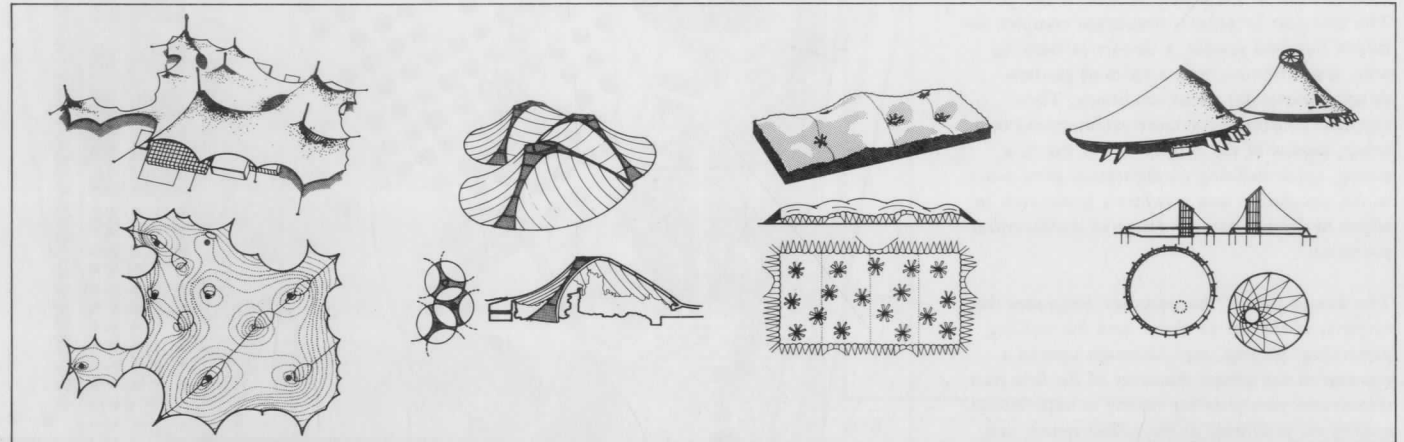
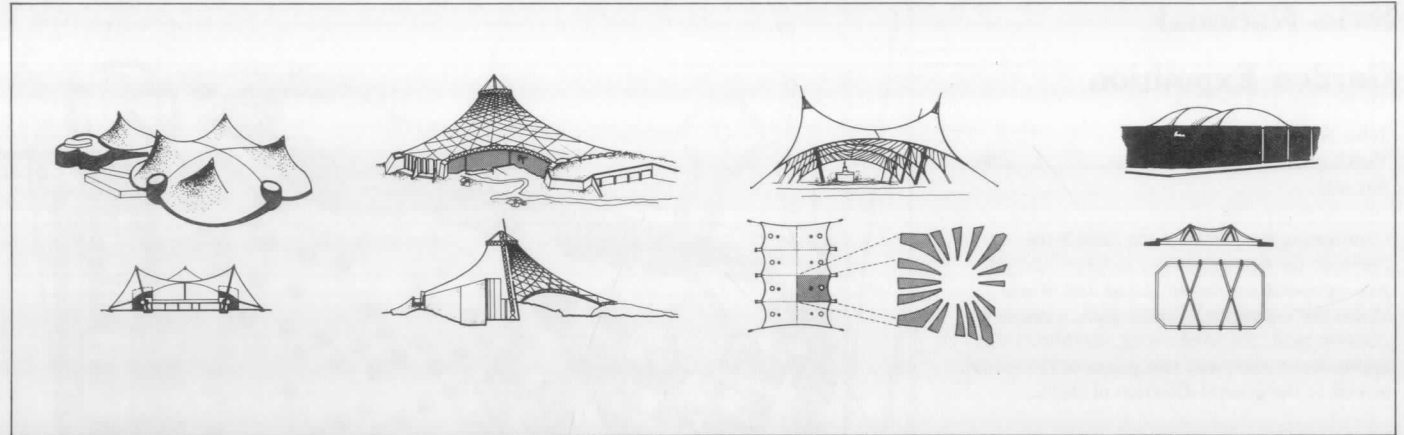
Structural Analysis Projects

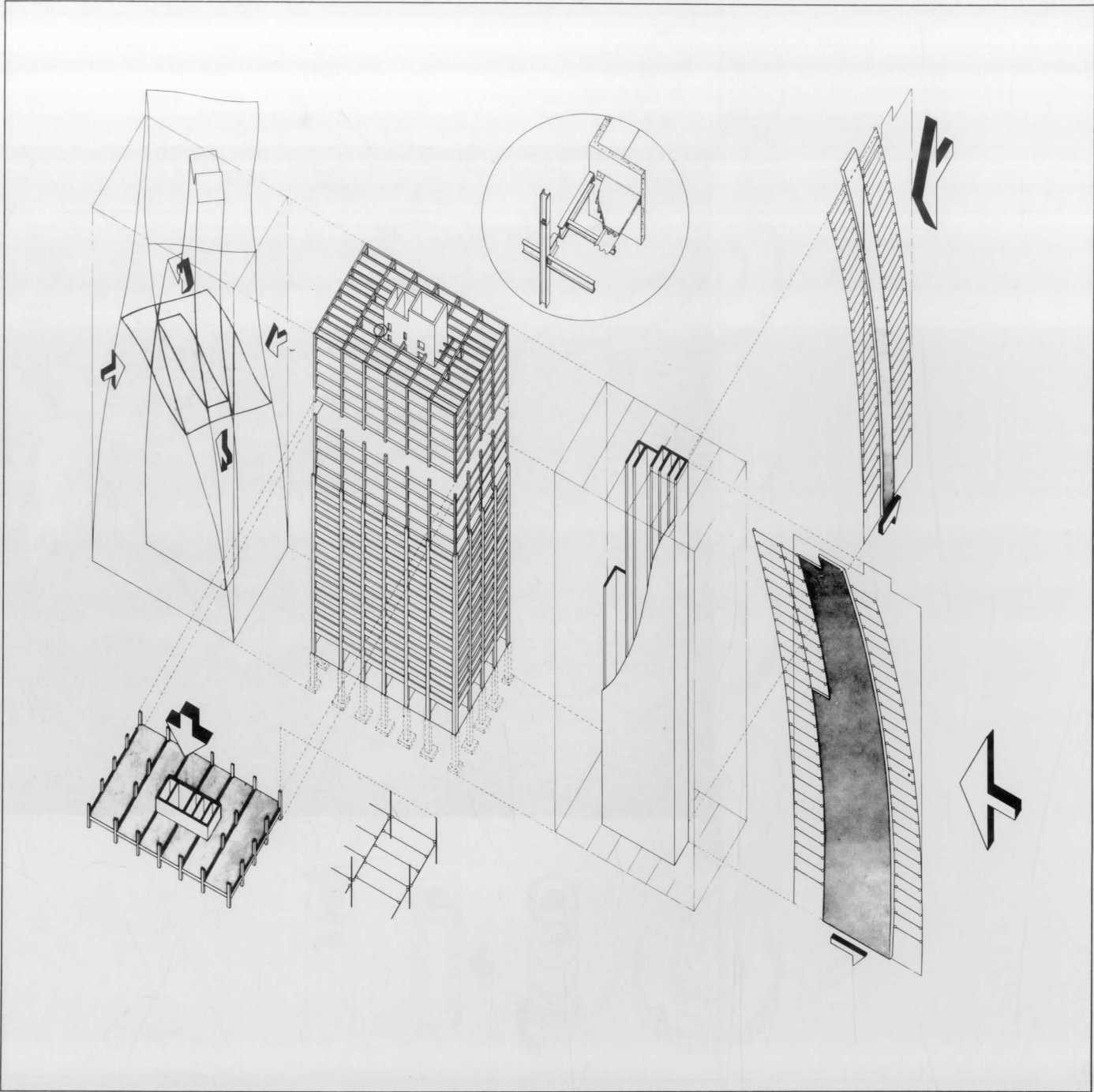
Dennis Hertlein
Richard Haber
Read Ferguson
Philip Yokum
Critic: Wolfgang Schueller
Arc 312

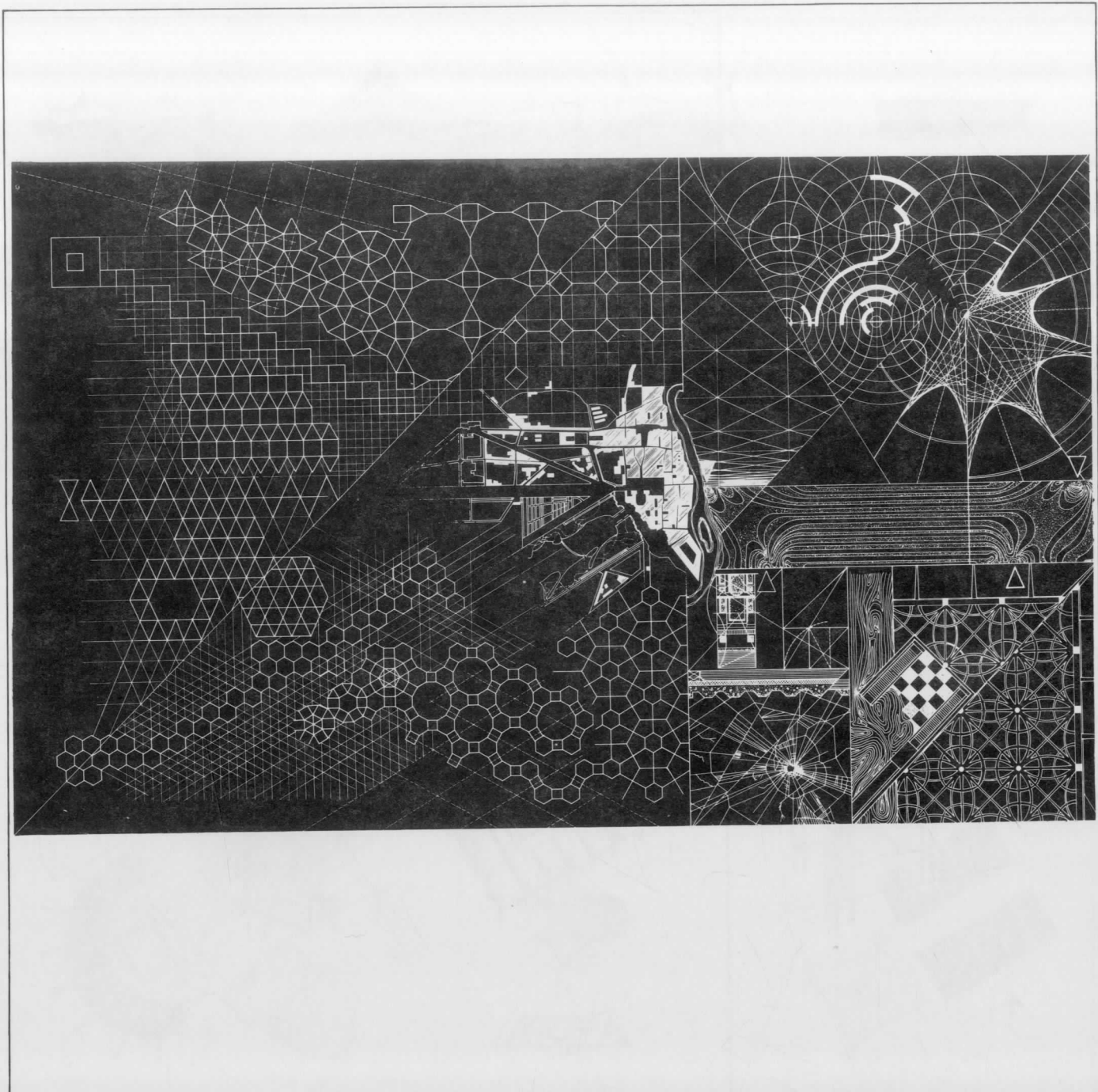
It is the objective of the exercise to understand the anatomy of a building: the structure, to become aware of its tectonic expression that is the interplay of force and form.

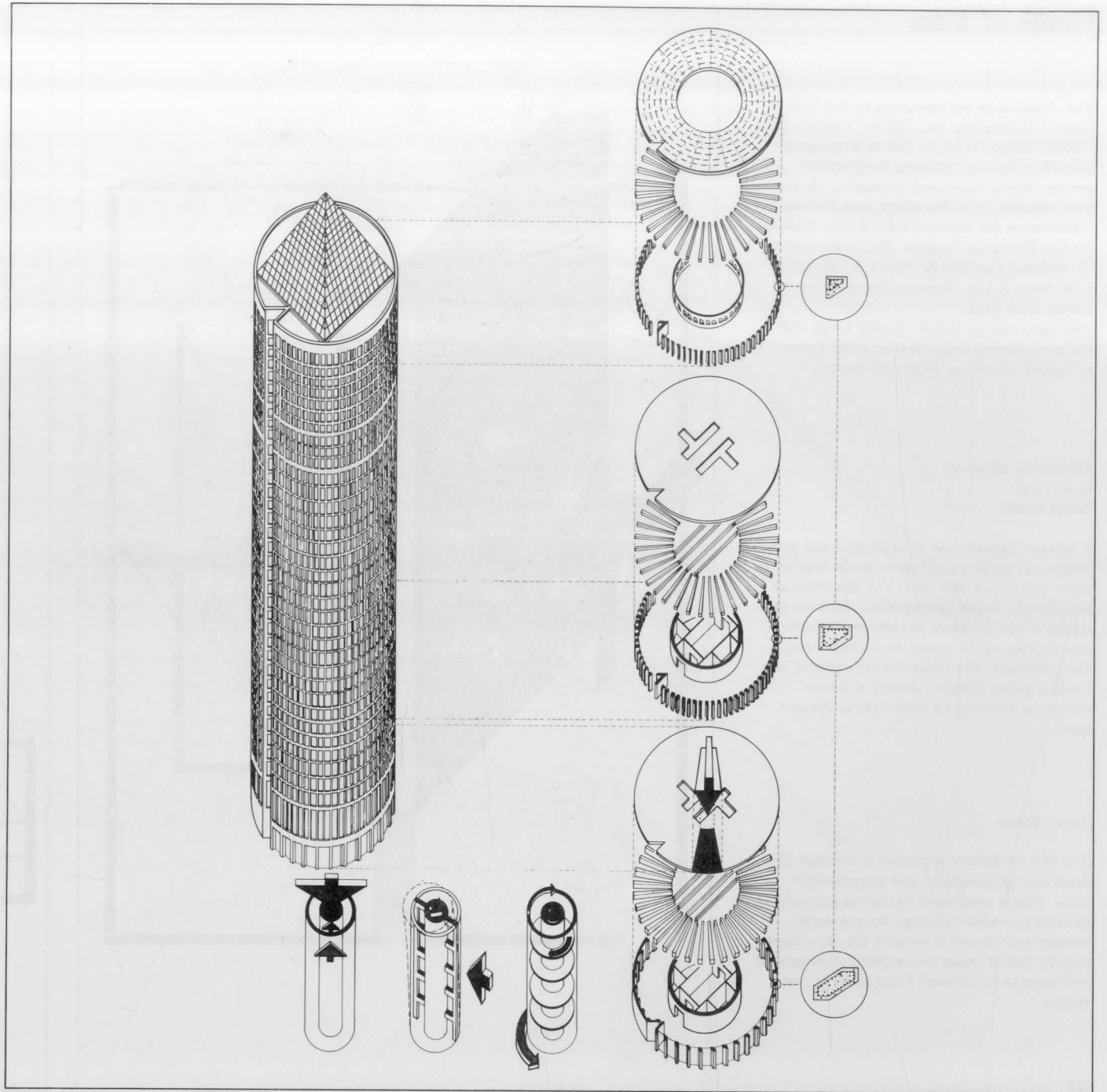
The spacial order of the building bone structure (i.e., geometric layout of structural members) is identified by the arrangement of members in the horizontal planes, (i.e., floor structures) and vertical planes (i.e., walls, cores, and frames); the force flow through these planes and its impact upon the geometrical layout should be clearly understood.

Besides the large scale order, the basic building block of the small scale should be recognized; material, size, and form of members, type of member linkages and relationship of structure to fill-in systems (e.g., curtains, partitions) have to be understood.









House of Tiles

The competition was sponsored by the Tile Council of America, Inc. and the Association of Student Chapters/A.I.A. Out of six projects entered by Syracuse students, two received awards. Second Place and Honorable Mention were received and a few others were selected for exhibition at the recent A.S.C./A.I.A. National Student Forum in Houston. The jurors included: William Turnbull Jr., F.A.I.A., Robert A.M. Stern A.I.A., Susanna Torre, Susan Lewin, Gary Paul.

The intent was to design a family house with the most innovative use of tiles, to be situated in a "typical" American residential area.

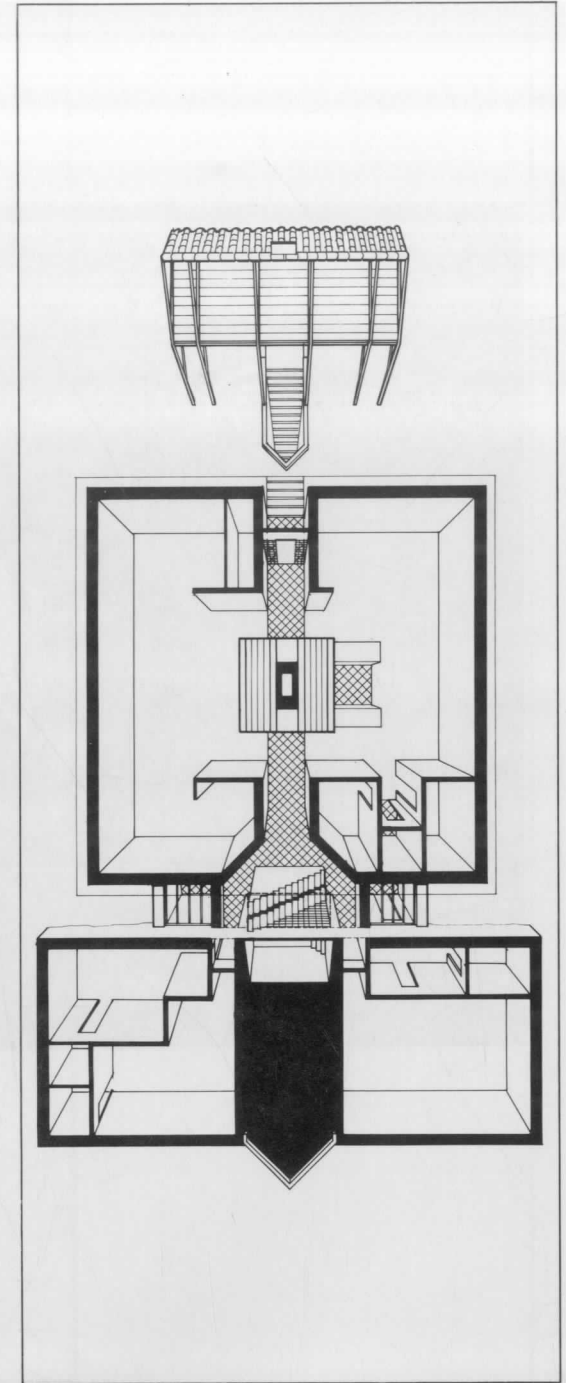
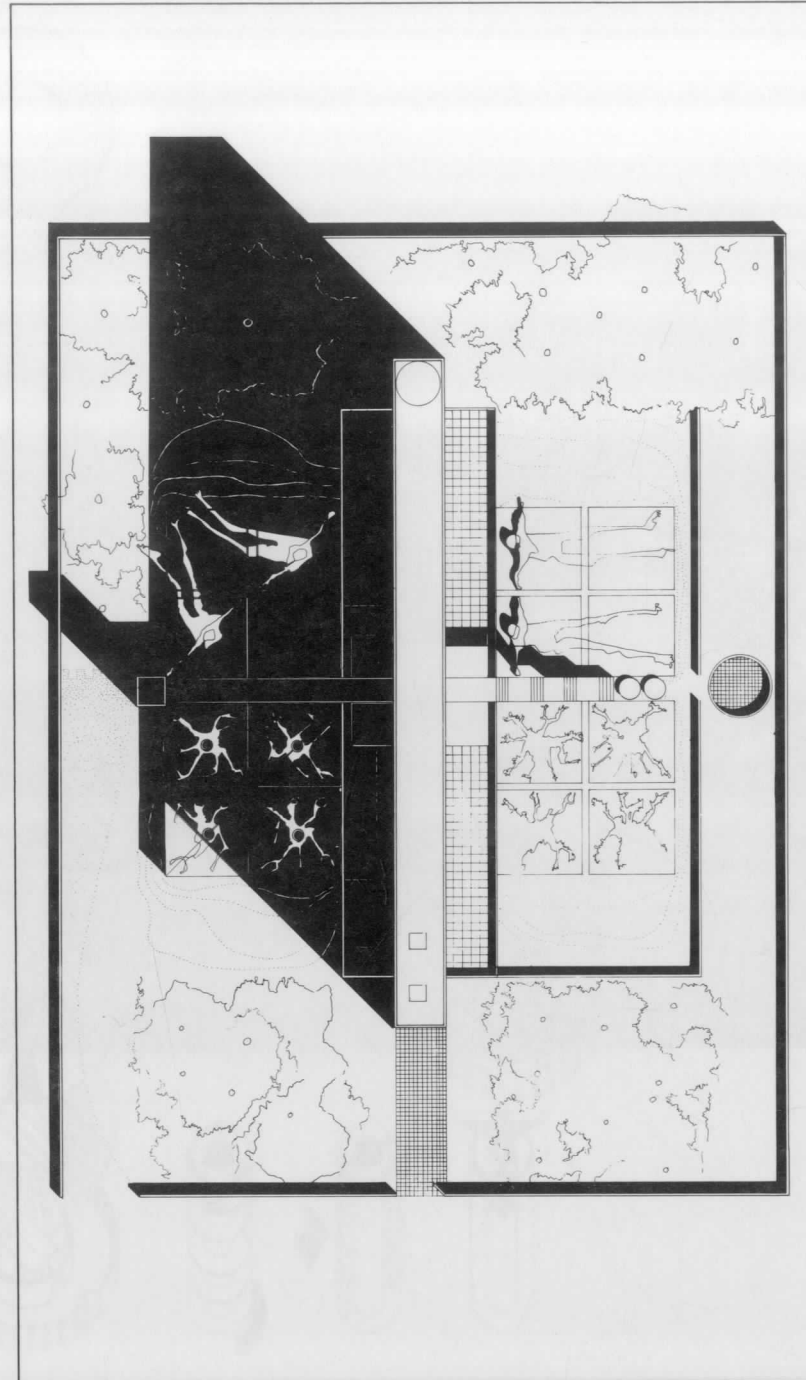
Honorable Mention

A.A. Firpi
Raouf Assefi

A struggle between the technological and pure conceptual architectonic ideas results here in a literal proportion of a "tile" and this serves as a basis for the design development. Tiles are designed to suit the issues of color and functional stratification of the space. An artistic image is also presented. The house site on a stream of running water, within a swarm of bronze sculptures, creating an artistically sculptured space.

Tacey Hinds

This is a surrealistic approach to a design that deals with philosophical and metaphorical ideas. This is symbolized by the metamorphosis of earth clay which through the process of manufacture results in ceramic tile. In a similar way the family house evolves from underground bedrooms to an elevated living space (a tree house).



House of Tiles

Keat C. Tan

The project takes a "villa-type" approach. The house sits back from the road; the curved frontispiece creates a front garden with a serene and picturesque quality, thus giving a visual sense of lure, harmony and proportion. The house is approached from the front gate on its central axis in a sequential manner that terminates in an elaborate central "tile" court. This marks the climax of the sequence and the intersection of the cross axis of the plan. Tiles are used on the exterior as a mediator between the house and landscape, and erode away to give a smooth transition between the elements. Architectural scale, proportion, color, and beauty are generated by the use of tiles on the exterior as well as the interior.

Second Award

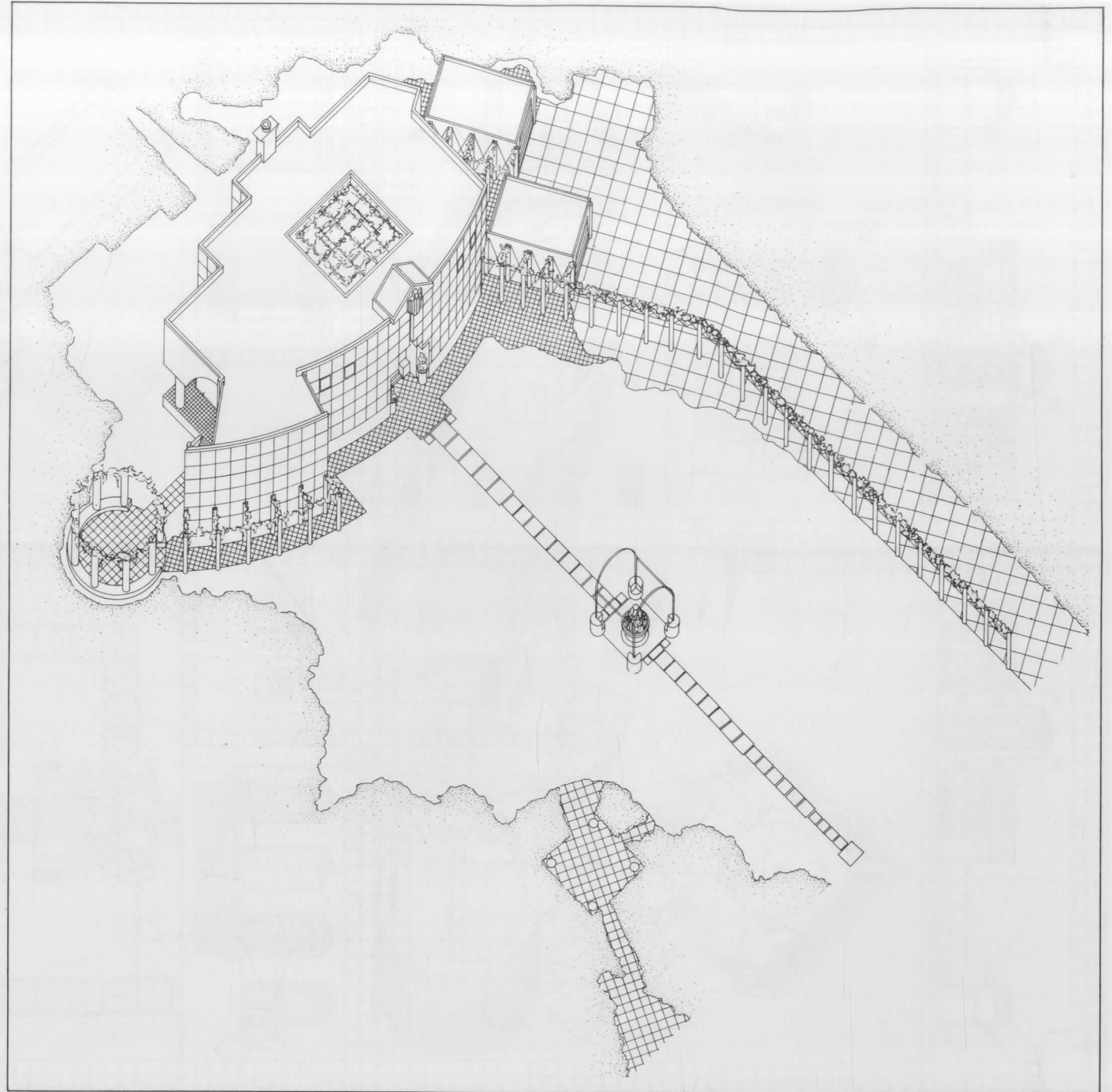
Brian McGrath
Mark Robbins
Jeffrey Malter

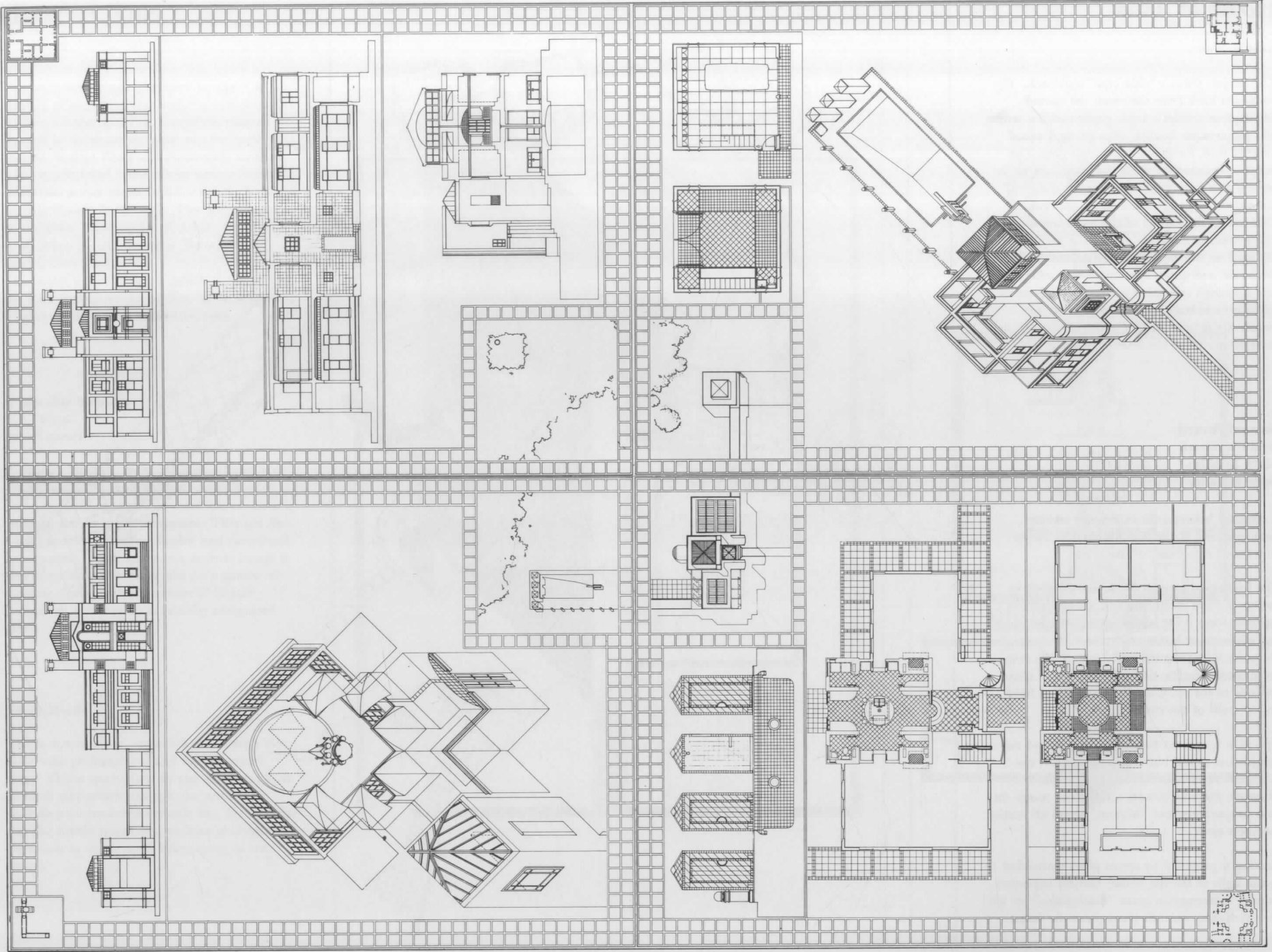
A contrast between the utilitarian and ornamental uses of tile is established as the architectural expression of this house.

The functional aspects of tile are glorified in the centralized bathroom and kitchen which together form a tile house within a house. Living, dining and bedrooms become the outer house enclosing the honorific one. Surfaces in these rooms employ tile as decoration in clear contrast to the stark uninterrupted tiled fields on the walls of the core house.

The plan is derived from Jeffersonian and colonial house types, but is transformed by the enlargement of both kitchen and bathroom. Domestic life now centers around the rooms for food preparation and ablution, where all family members meet.

Heating is provided by steam pipes embedded in the walls of the tile house; thereby expanding its role. It becomes a giant "Kachelofen" or tile oven radiating warmth throughout the house.



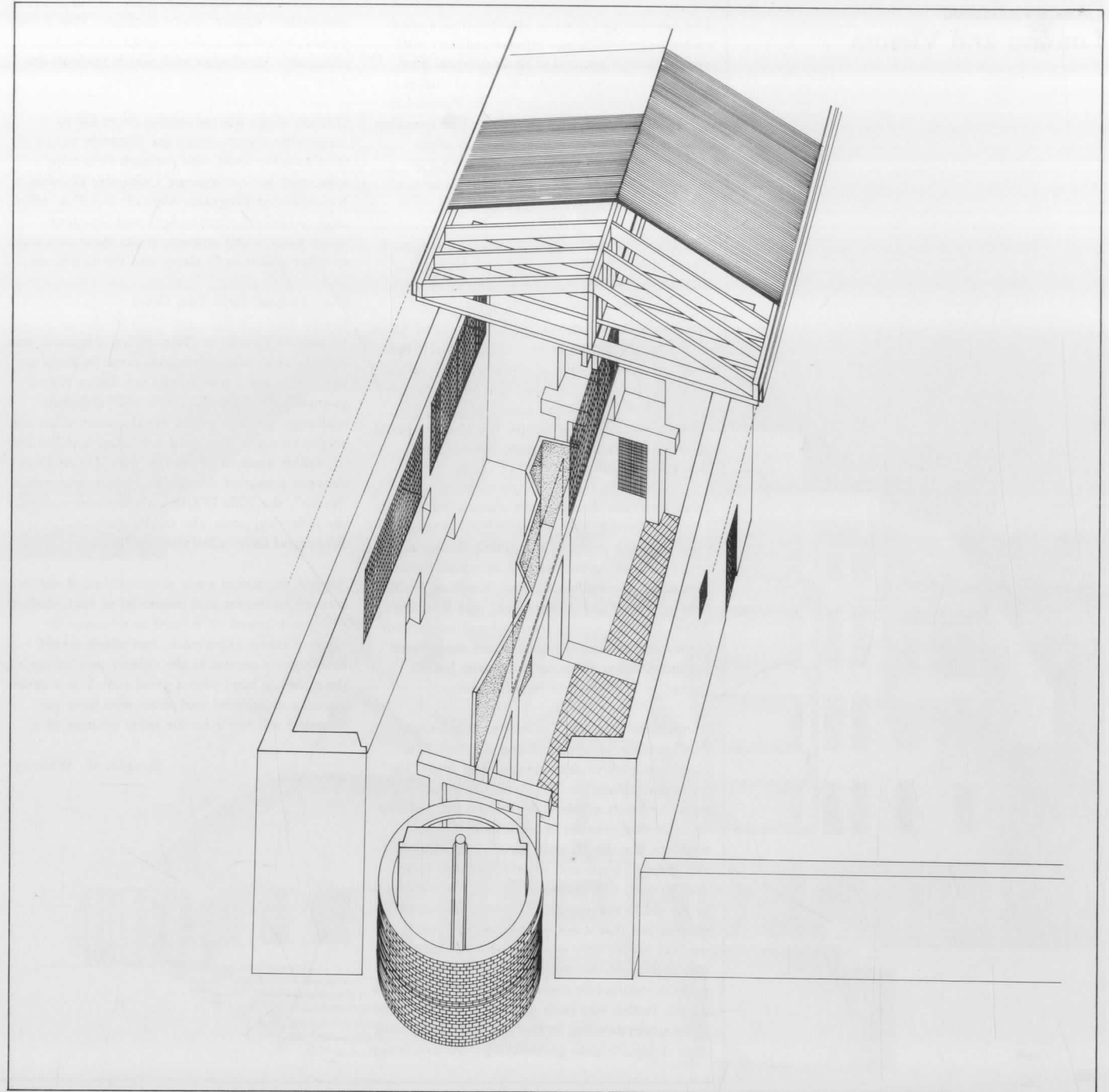


Farmhouse Reuse:

A.A. Firpi
Critic: Mario Botta
Sketch Problem

This sketch problem produced during the brief visit of its critic, involved the design of a guest apartment as part of the transformation and reuse of a farmhouse at Ligignano (Chiasso). The guest apartment occupies the former space of the mechanical equipment of the farm, at the west end of the U-shaped plan. The central space is enclosed by a wall of medium height. The control element of a pair of round pilasters at the entrance of the house, and the effective use of bricks become determinants in the visual language used in the new addition.

A rhythmic partition that contains functional necessities within its walls separates the private area from the public area opening to the central courtyard. Both areas end in the main space that is opposite the entrance. The main space is a sectioned cylinder which contains a rainwater fountain in one side and a fireplace in the other. Both spaces are bathed with direct light from above.



Observations: London and Vienna

The London and Vienna architectural student exchange programs are represented here with elective design projects of various types. The London program offered a choice of studies at the Architecture Association or the Polytechnique Institute, of Central London. The intention of these foreign study programs is to allow students the chance to gain more varied architectural experiences and insight about the cultures and cities which they visit.

In Vienna the studies were structured around a special design studio with Randall Korman, Rob Krier, and Werner Seligmann as critics. The principal objective of the program was to investigate the character, scale, form, and space of the city's interiors as well as exteriors. These observations were then applied to the design of a specific project. The approach to the design solution had necessitated a contextual view towards making the structure one that mediated between the various disparate internal and external conditions.

Students at the Architecture Association found a flexible design and general studies program, each of which presents a distinctly different attitude. Design "units" are led by notable critics including, among others, Rem Koolhaas, Dalibor Vesely, Mike Gold, Peter Cook, and Rodrigo Perez. General studies courses focus on contemporary and historical topics which range from English Timber Framing to Charles Jenks' course on Post-Modern Architecture.

As with the Syracuse University Architecture Program, the design sequence is a very structured one with students progressing from "Intermediate Units" to "Diploma Units" during their five years at the A.A. With a ratio of two or three unit masters to eight to fifteen students, the design units have established a well-defined approach to architectural design. The student can choose which unit is best suited to his needs and desires. The system appears simple, but this is not so because the unit masters accept only students who can prove a true interest in the project and are willing to make a worthwhile contribution to the unit as a whole. In this way both student and critic come to an understanding in the very beginning, and in so doing, help to preserve a productive design

atmosphere without major conflicts. This is the general structure of the program at the Architecture Association with which students are presented when arriving in London.

Outside of the formal studies there are innumerable opportunities for discovery in the city of London itself, and through field trips sponsored by the Syracuse University Division of International Programs Abroad. D.I.P.A. offers trips to Oxford, Cambridge, and Stratford-upon-Avon, while students make their own way to other places in England and the Continent.

Observations: Field Trip Notes

"Rousham House, in Oxfordshire, England, was built in 1640 with alterations done by Kent in the 1740's. As it now stands the design is in a picturesque Elizabethan style with elaborate landscape gardens which are the same as Kent's original design. The garden is small but has an incredible amount of variety. John Dixon Hunt directed a tour of the gardens which featured a "ha-ha", the Villa D'Este with its many statues, the reflecting pools, the serpentine and the architectural folly called the "eye-catcher".

Beyond the actual work accomplished is the increased awareness and sensitivity of each student who participated. It is hard to measure the value of direct experience, one which totally submerges a person in the culture and brings all the senses in tune with a great city. It is a great learning experience and those who have participated will never be the same because of it.

Douglas W. Whitney

Theatre: Kentishtown

Mark Elman

Critic: Dalibor Vesely

Elective Design, London

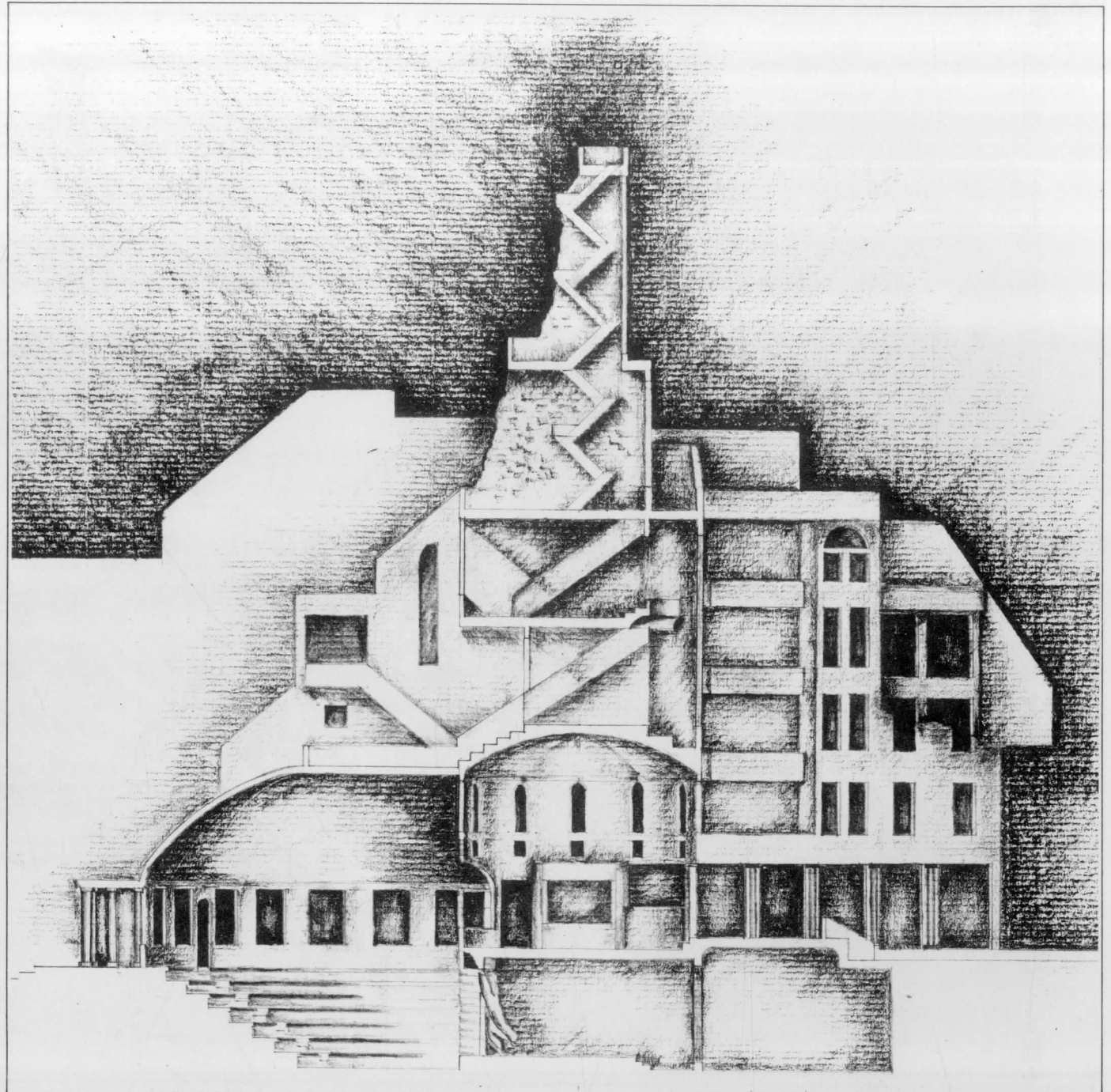
The project is a theatre for an intimate gathering of two hundred people. The theatre is set between a public square and a garden which affords a view of one of the most idyllic sites in London, the Hampstead Heath.

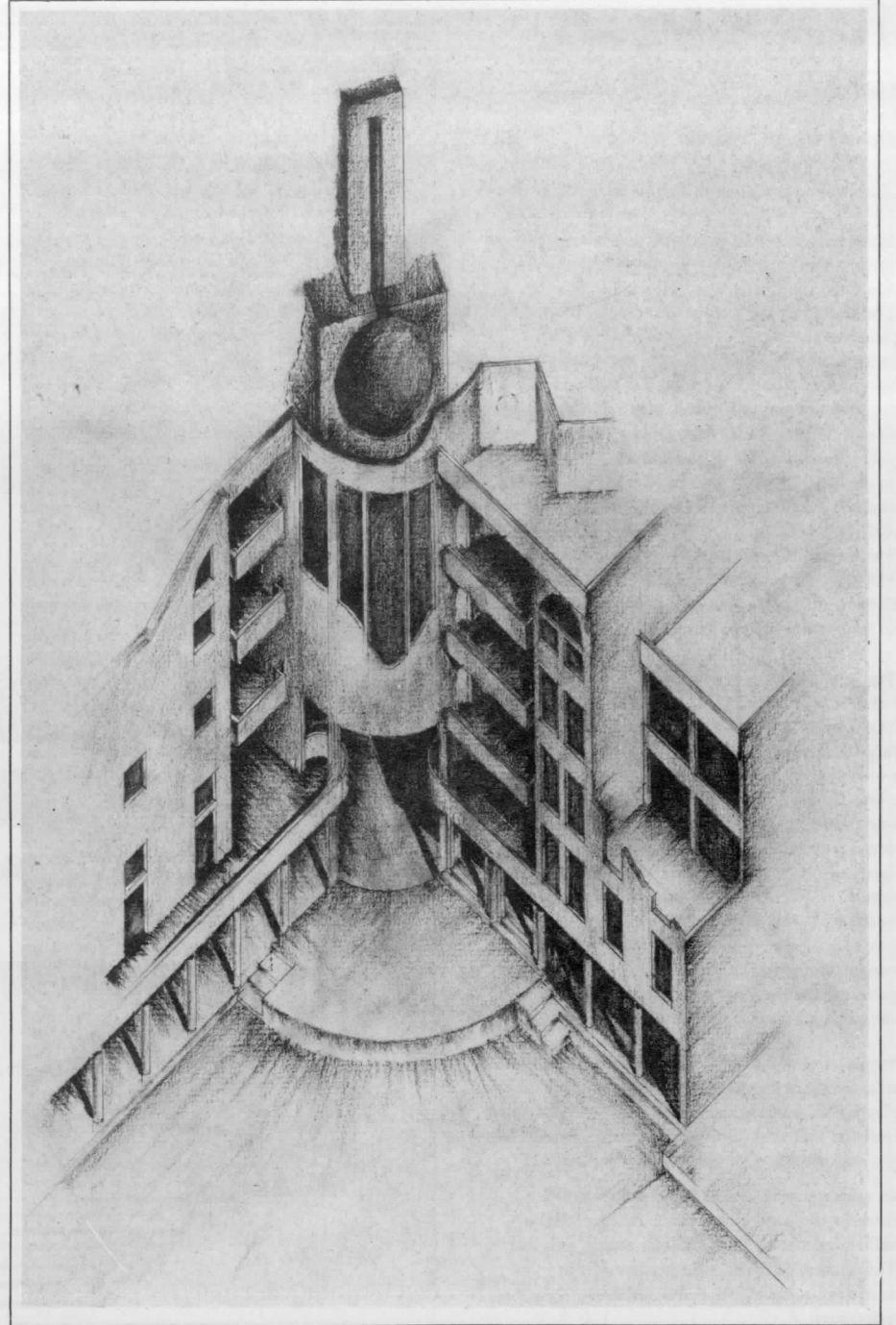
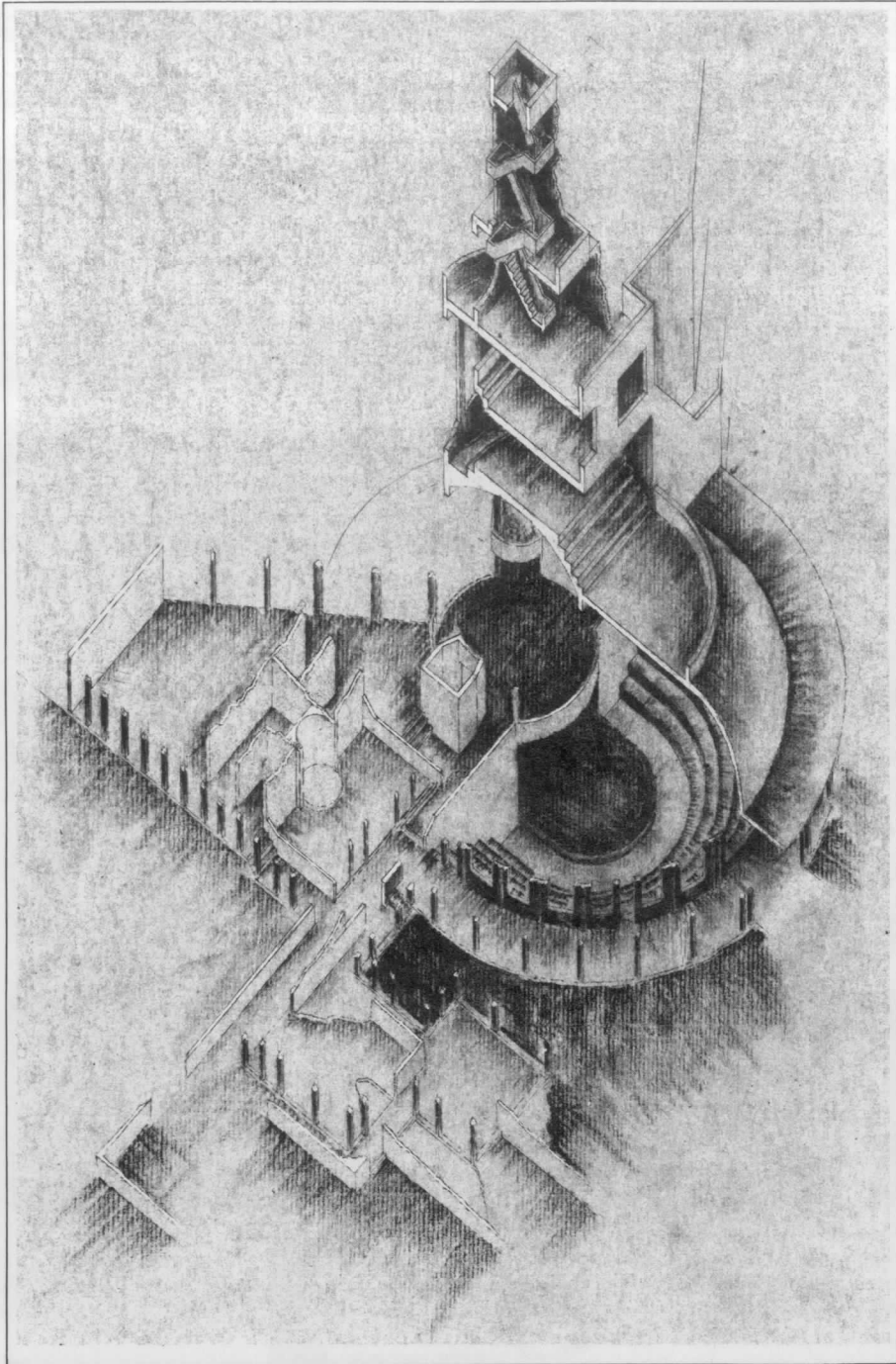
The design of the theatre is actually the second phase of the project. The initial step was to locate and define a center for the London borough of Kentishtown. Along with the theatre, the political encounter and the market were activities considered to be of primary importance in the life of the square. Events such as dwellings, shops, and public baths were included, enabling the urban hierarchy to be realized in the square. The design of the square was a communal effort. Four to six designers worked together, with each person designing a portion in detail. The group then reassembled to realize the square in its totality.

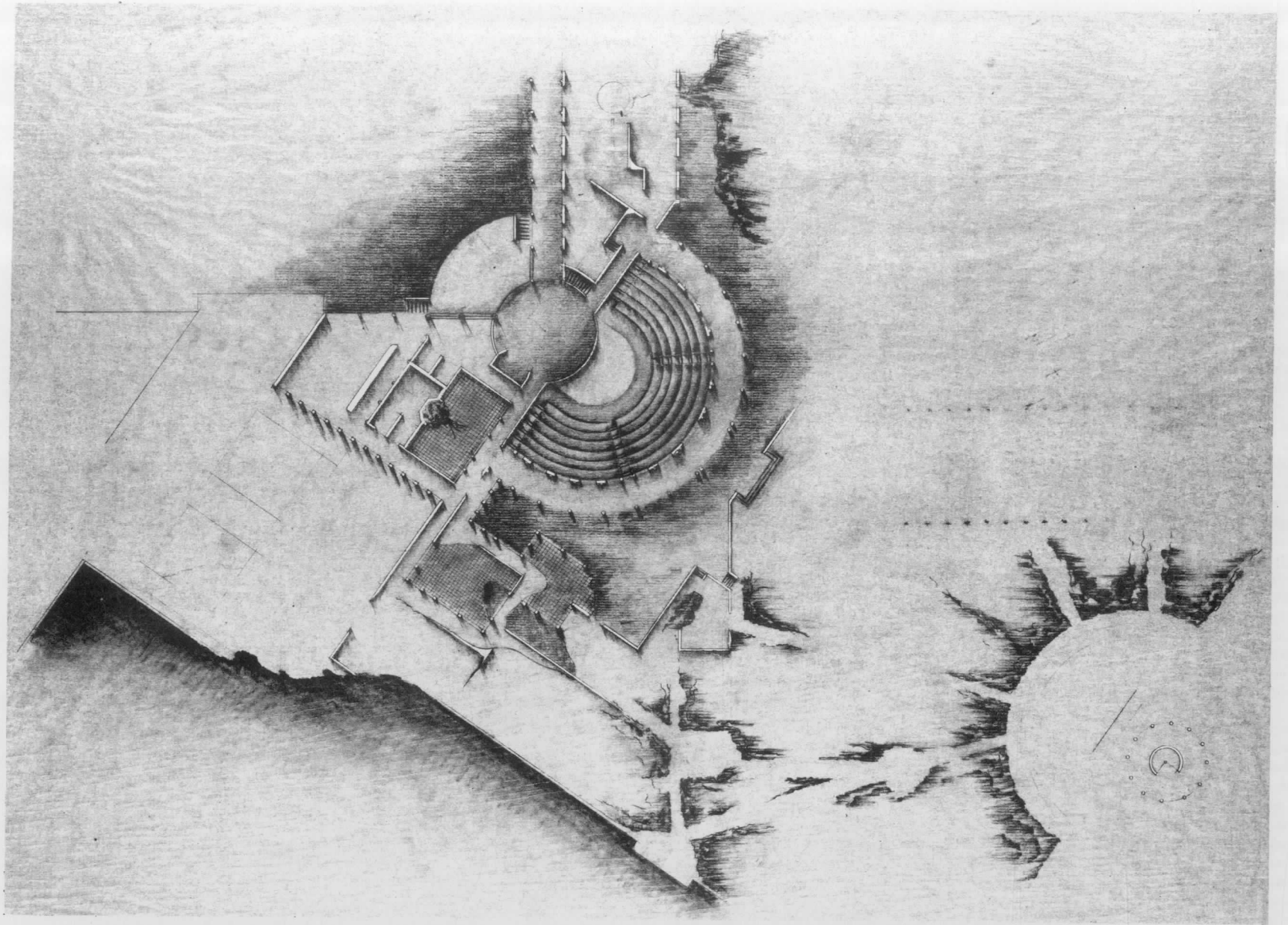
The project sets out to establish dialogues between elements of the city, which have either long been taken for granted, or completely forgotten. Here the theatricality inherent in the public square and the garden is made more explicit through the interaction of the theatre. As one moves from the square to the garden one constantly shifts from being actor to spectator, spectator to actor. Also one experiences a broad spectrum of encounters, juxtaposed with one another — the masses of the market, a hasty greeting in the square, a crowded pub, intimate conversations in the garden, the audience, paintings, alone in the garden, scream from the railroad tracks, or a play.

Supporting our design efforts were continuous discussions concerning the transformation of the city center from antiquity through the Baroque, and the eventual demise of a qualified center in the city planning of the last two centuries.

In addition, the design reflects an attitude towards the individual which recognizes the validity of one's dreams in the design process. The final result is a combination of the academic and infinite, the collective and the individual.







Public Baths: Kentishtown

Douglas Disbrow

Critic: Dalibor Vesely

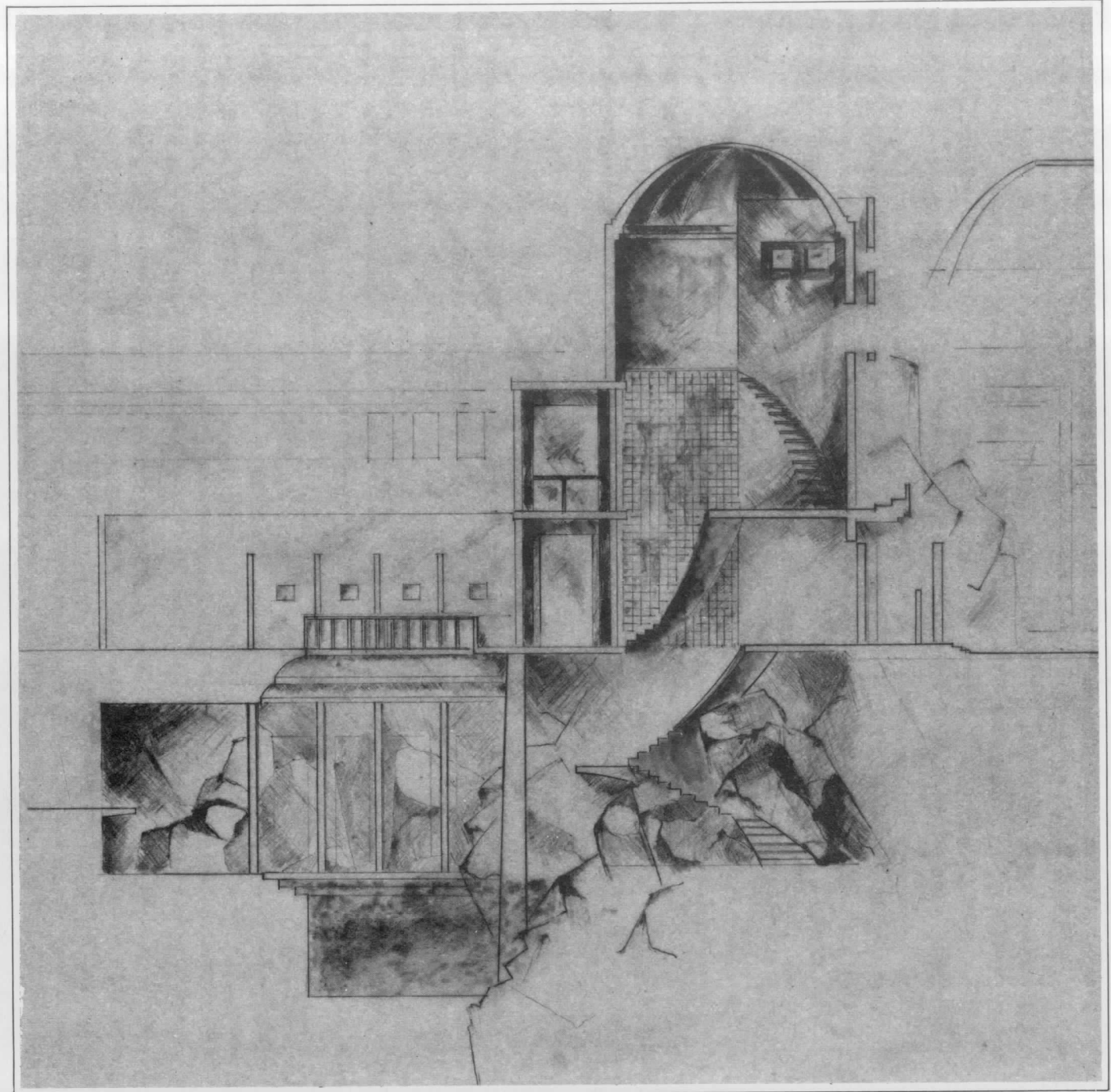
Elective Design, London

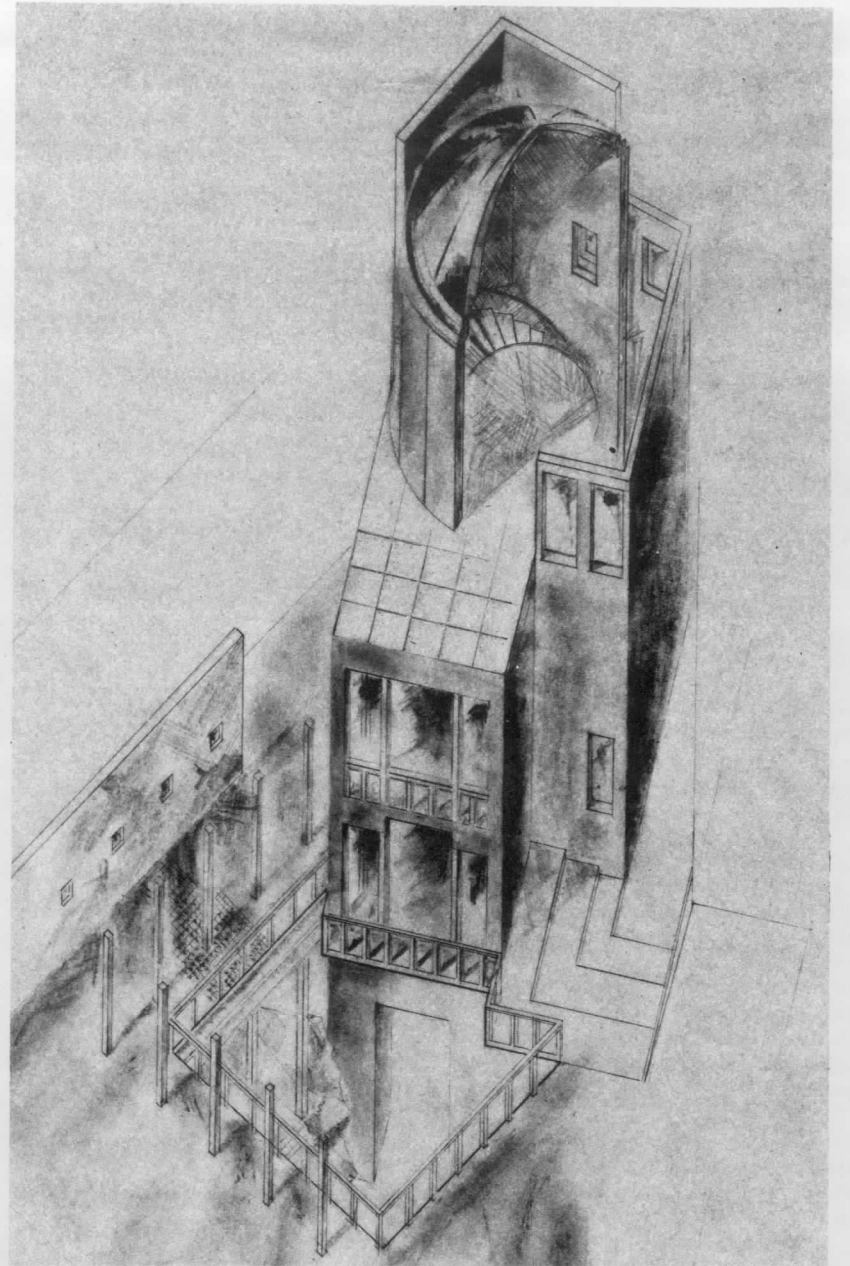
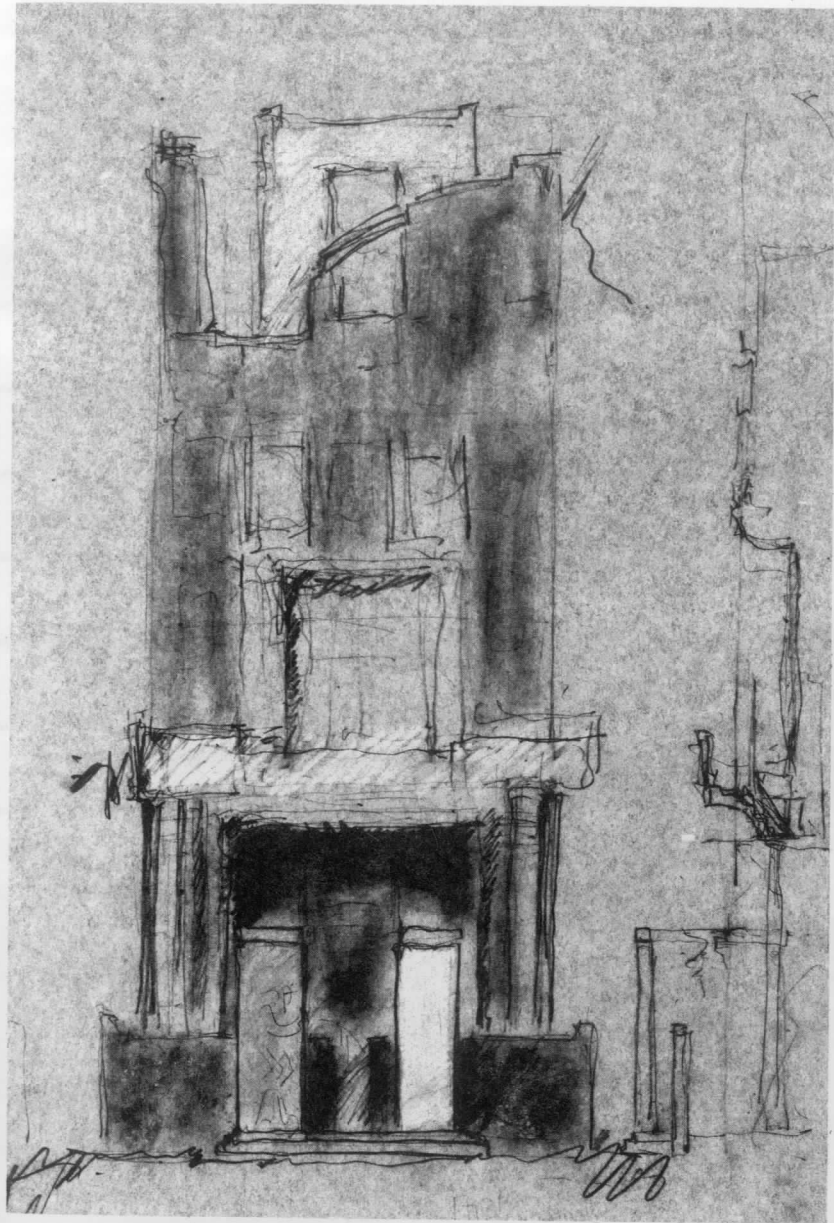
This work is part of a much larger idea and the efforts of several individuals involving the creation of a public square in Kentishtown, London. Focusing on four basic themes: the theatre, the garden, the political space, and the market, the project seeks to establish a way of working that allows for individual exploration within a common framework. The intention was always to provide a place that captured the essential meaning in a town that at present had many of its vital activities stretched and fragmented along a section of the Kentish High Road.

The shared understanding for the group work focuses on the idea of archetype. To quote the Unit Master:

"In our understanding, the architectural form of an archetype is always a spatial setting for a particular event and because the origin of all human events is always a ritual, it is logical to use ritual space as a main reference. This is certainly possible as long as we remember that space and ritual are inseparable and that in their typical form they only help us to understand the scenario for their own particular form (historically always unique), for which they give us no more than a firm outline ... The most important (rule) is to explore all the relevant historical precedents of a particular case, and to bring each archetypal form of space up to the full context of present conditions."

Caught, then, somewhere between the sunken triclinium in the Neronian palace on the Palatine and the public swimming pool at Swindon, the investigation seeks a reconciliation between two apparently distant worlds. Popular notions of a history in some imagined time serve to increase that distance, but if this can be set aside one discovers a connection with the world as lived which provides an order from which work can proceed. With this understanding, maybe all one can hope for is to touch on those levels of sensibility which help to place us once again back in the world of experience.





“The Score”

Michael Goldman
Critic: Mike Gold
Elective Design, London

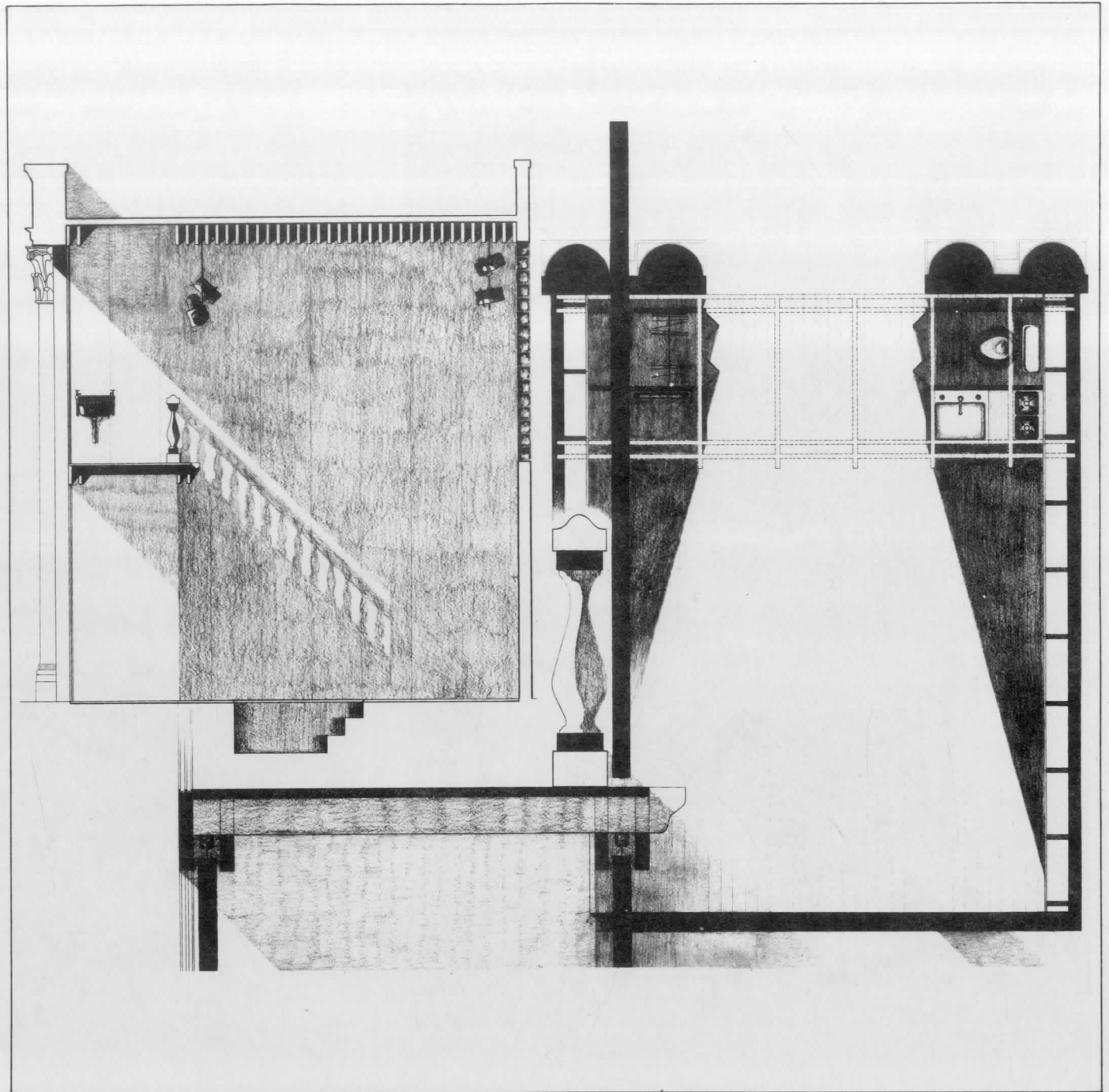
What is more important to a musician than his dreams? Even if the dreams border on the perverse, the macabre? One may assign values to these dreams, but experience is a world of absolute values where nothing can be suppressed and all must be confronted. To deny any aspect of what is the totality of existence is to create within oneself an unnatural state of imbalance.

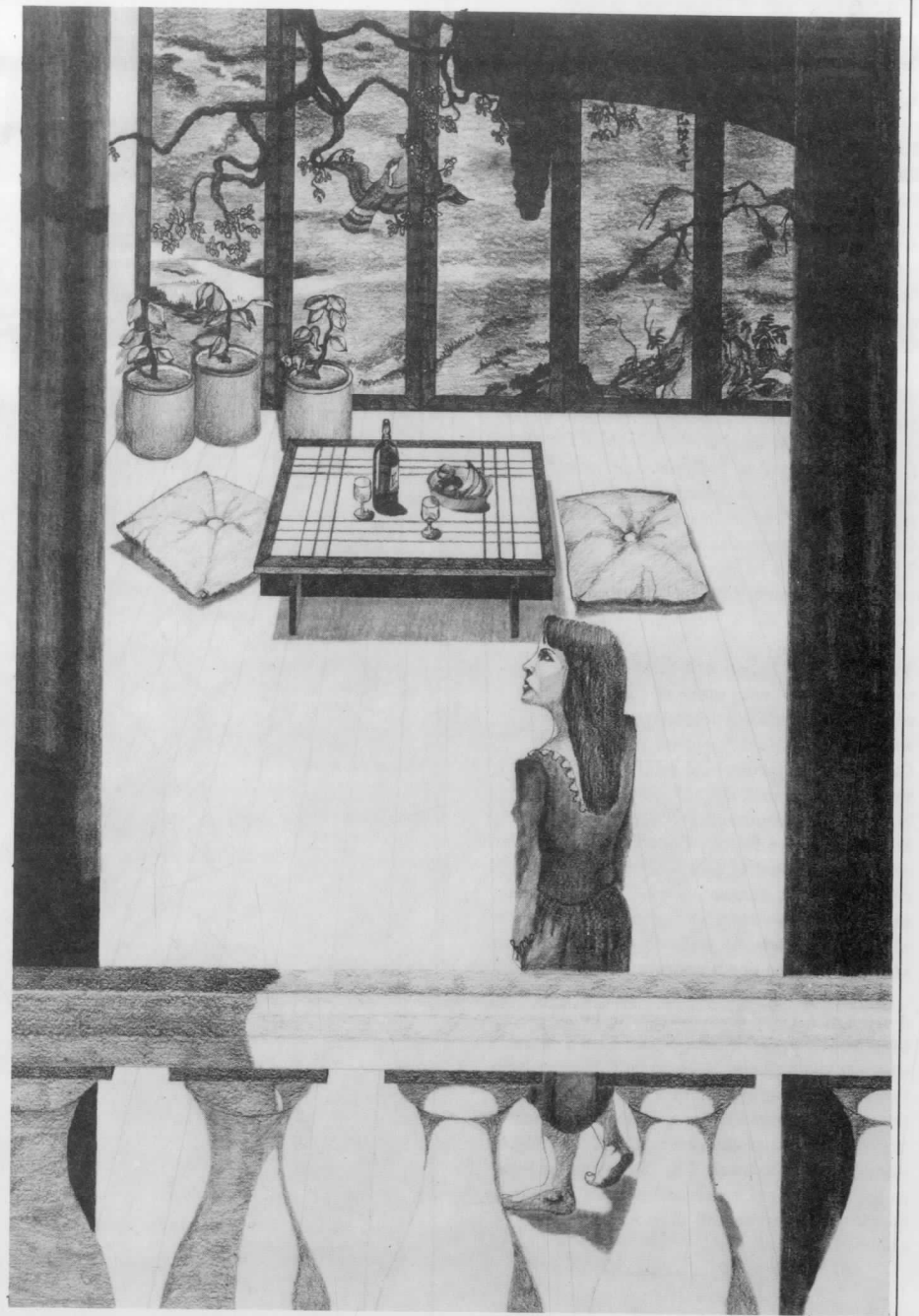
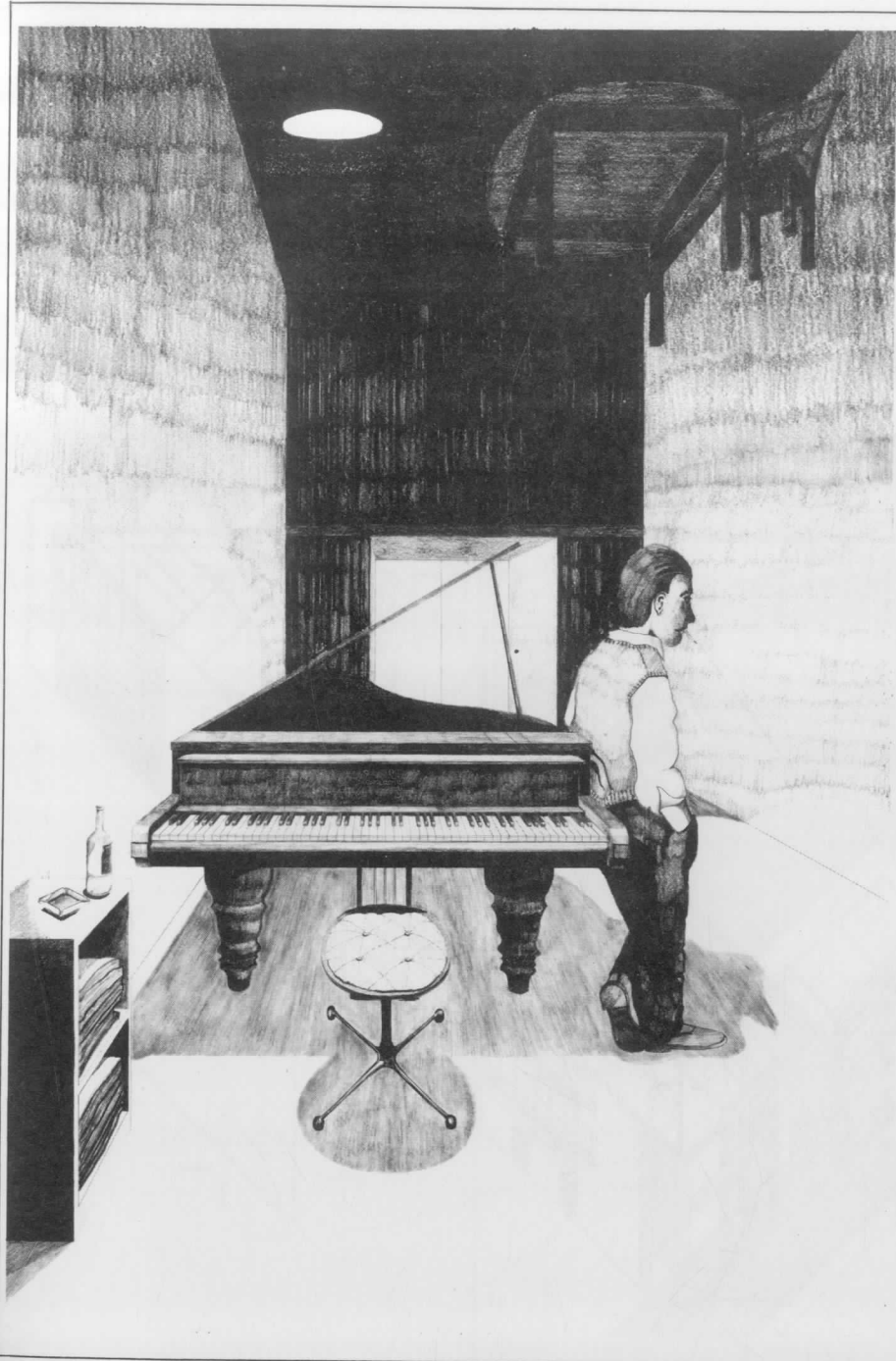
It is through architecture then, as a physical embodiment of one's existence, that one may venture to obtain and maintain an equilibrium.

A particular individual has a livelihood and aspirations. If he so chooses, he can elect to involve another individual to help him to synthesize his life with a particular environment. In the case of Simon Feefeefees, a most enigmatic personality, I was faced with the challenge of supplying him with a small studio whose function would be to act as an extension of his audio-fixated spirit. This space would intend to serve as an alternative to any other environment to which a creative mind might retreat, thus the great emphasis on the internal conditions of Mr. Feefeefees. The issues highlighted in his character became the primary concerns of myself, the architect.

A tiny room at 2 Hippodrome Place became the setting for the action of his life. It also became, temporarily, the setting for my life. His creative instincts were my creative instincts, his anxieties mine, and his wife became the object of my love and lust. We briefly shared a dream outwardly, absent of fear and insecurity. I longed with him, breathed with him and we simultaneously ran our fingertips over the glossy smooth ivory canines of the object of his devotion.

Now “we” are gone, and once again I have returned to me and he to himself. But born of both our efforts and energies is something new. The impression of this lies partially before you.





Faculty of Classics and Classical Archeology: University of Cambridge

Ralph Fey

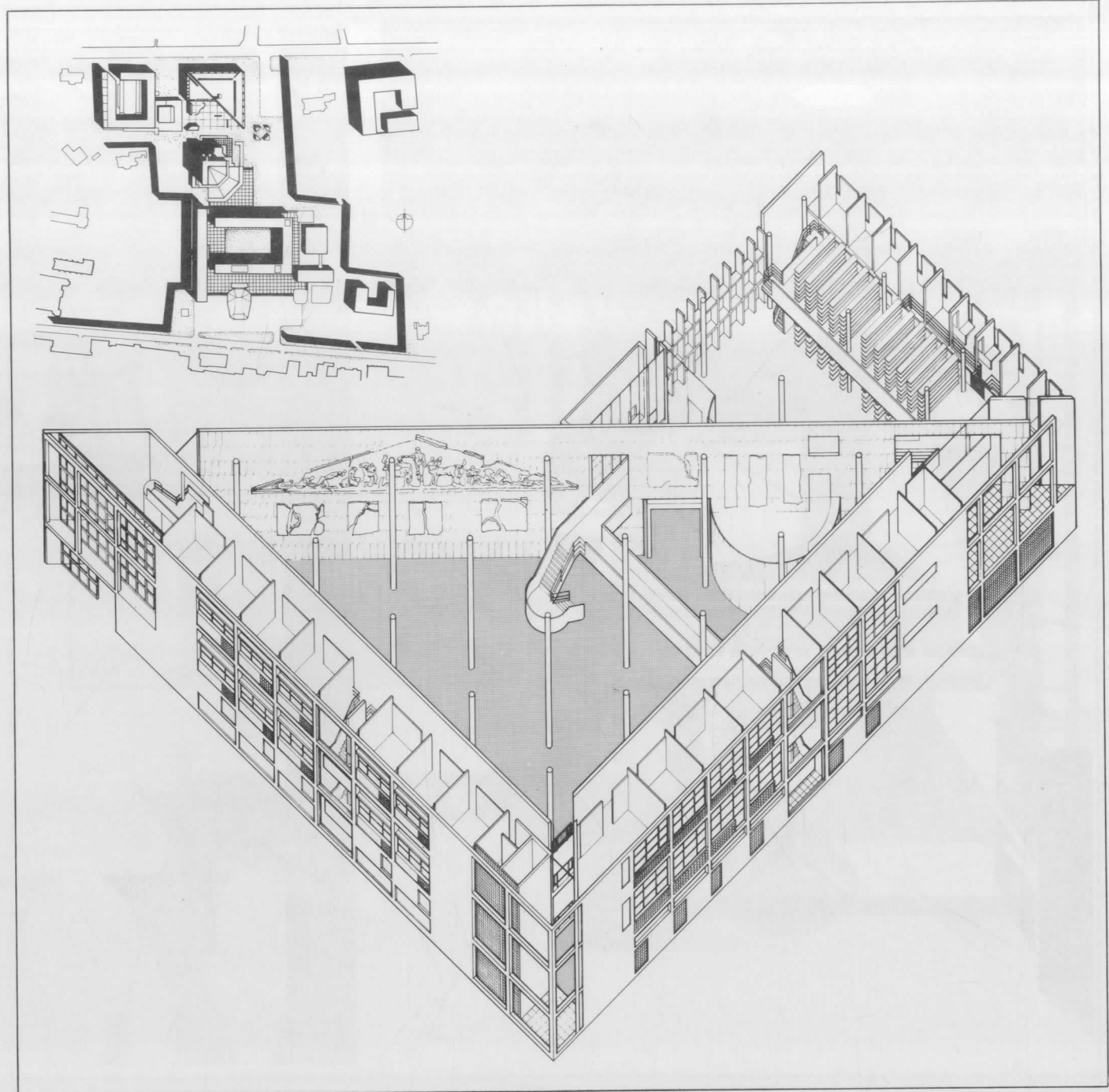
Critic: Peter Jenkins

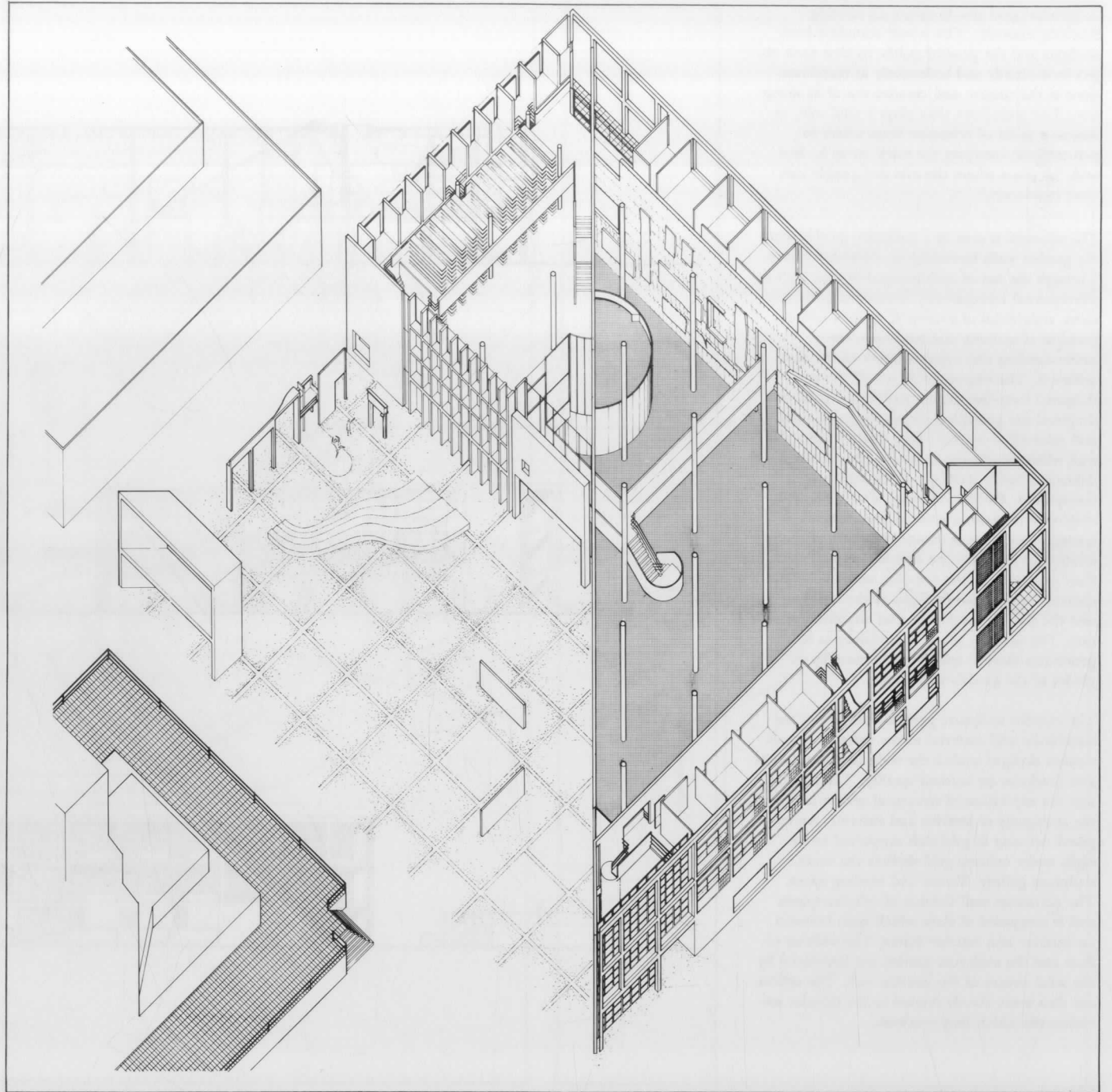
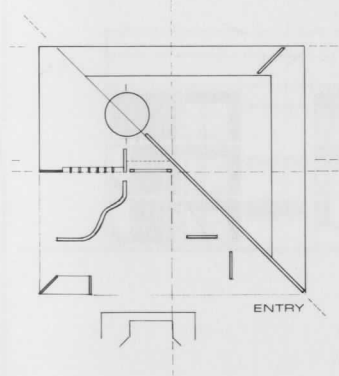
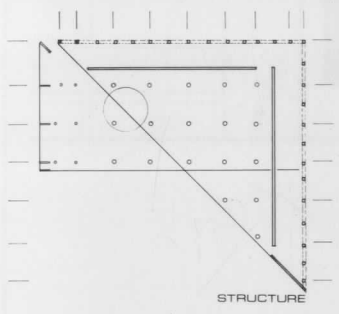
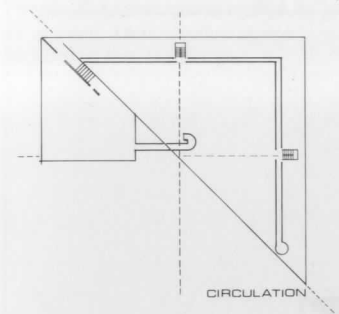
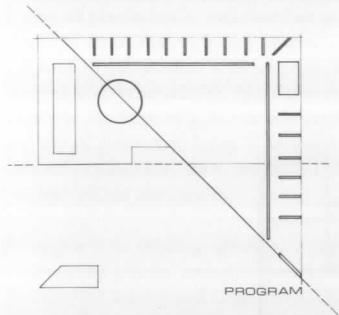
Elective Design, London.

A multi-use teaching facility, consisting of lecture, seminar, and tutorial rooms, teachers' offices, project rooms, and laboratories was needed for the University of Cambridge, Faculty of Classics and Classical Archeology. Two additional elements of importance to the whole university are the classics library and the archaeological museum. The latter contains a unique collection of casts and originals of Greek art from pre-Classical to Hellenistic periods. Many of the objects in this collection are of considerable size. The pediment from the temple at Olympia, for example, is nearly 25 meters long. The collection is to serve primarily as a teaching resource, although it is also to be open to the general public.

The building location and form are a response to the organizational needs of the Cambridge site. The organizational strategy of the court was developed from historical precedents of Cambridge University and its tradition of courtyard buildings with through-circulation. The history facility embraces its context of James Stirling's History Faculty Center and Leslie Martin's Music School to complete the court and contribute to a common entry. The solution attempts to resolve entry and movement on a site which is contained by walls on the east and west and roads to the north and south.

A work of art was once thought to be an artifact which passed through time into a realm where it stood alone, independent, unique, and timeless. The perception of a work of art was thought mainly to involve a dialogue between the imagination of the observer and the object standing on a pedestal. The displaying, as well as the creating, of art should actively include its environment and should show its relation to other art and cultures.

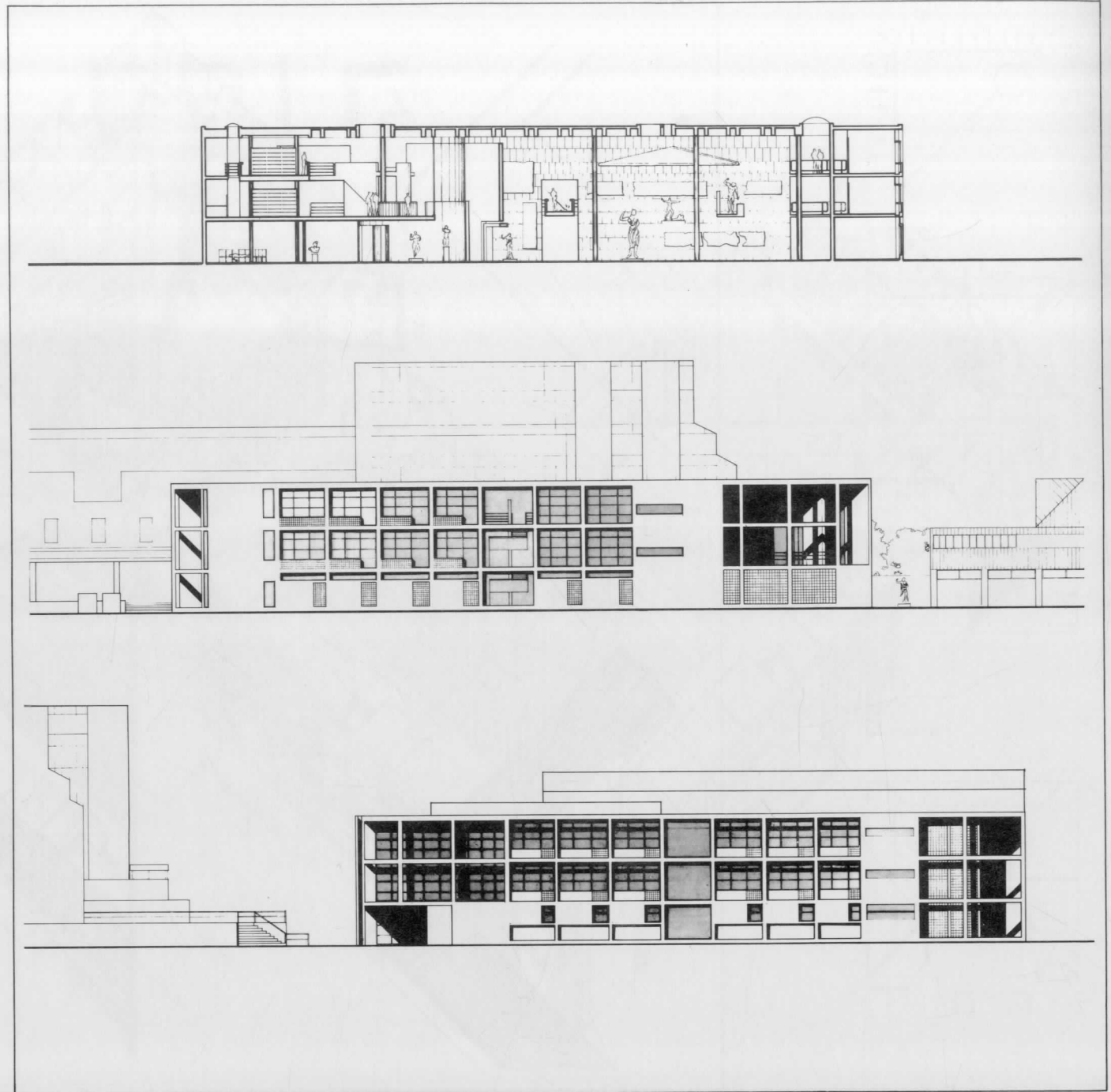




A personal goal was to create an exciting teaching museum. This would stimulate both students and the general public to view each object individually and collectively as manifestations of the culture and creative era of its inception. The built form thus plays a vital role, acting as a point of reference from which to perceive and interpret the work, or as L. Sert said, "A place where the arts and people can meet in concert."

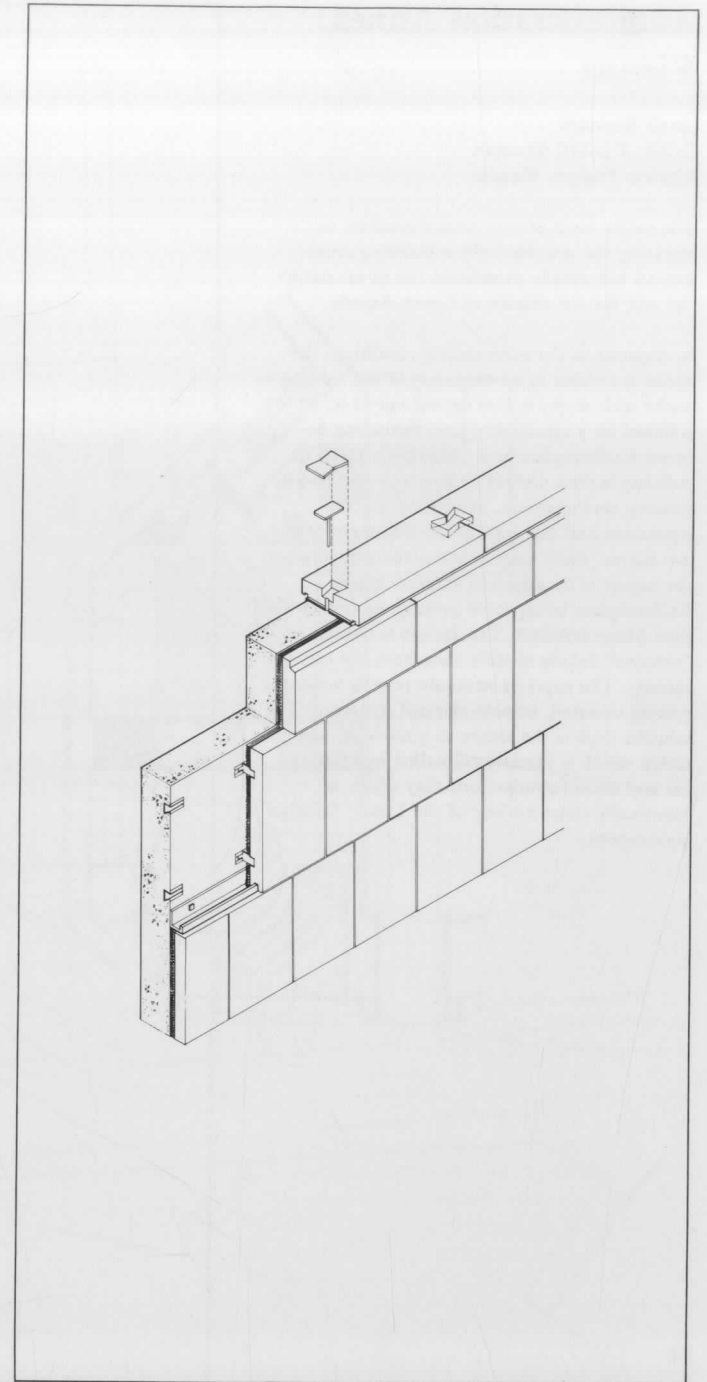
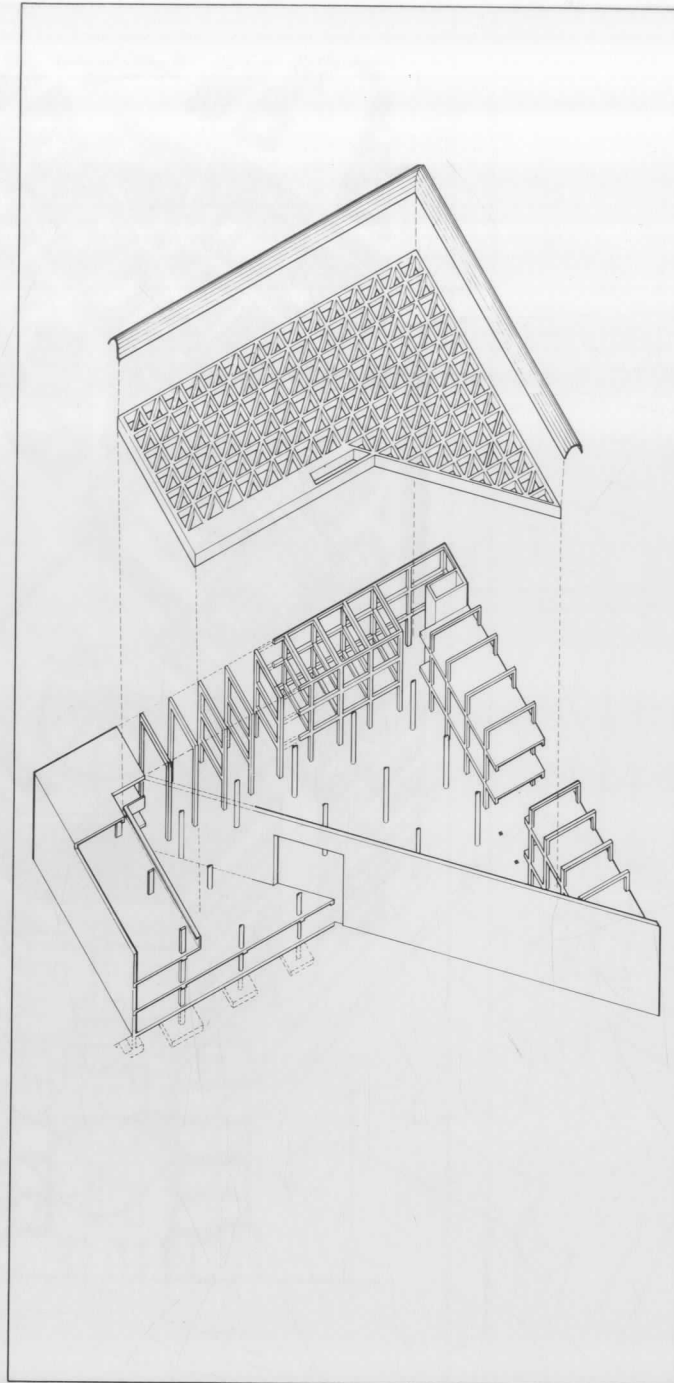
The museum is seen as a sculpture garden with the garden walls becoming an inhabited frame. Through the use of architectural devices such as phenomenal transparency, closure of geometric form, separation of structural systems and expression of surfaces and materials, the understanding and reinforcement of the court is achieved. The imposition of an off the orthogonal forty-five degree wall on a rigidly orthogonal site presents a strong organizational and referential strategy. One might expect the wall which bisects the sculpture court and delineates inside from out to be highly transparent. On the contrary, a solid plane is employed to evoke a sense of phenomenal transparency. One is constantly aware of their relation to the forty-five degree wall and thus, their proximity to the complex as a whole. In contrast to this, the elements of the building and the site are rectilinear and establish a tension. The primary plane decomposes as it penetrates interior spaces and eventually explodes at the garden wall corner.

The interior sculpture garden walls are of the same scale and material as the exterior. A continuous skylight washes the walls in natural light and produces an outdoor quality. The lighting and the expression of structural system reinforce the ambiguity of interior and exterior. An exposed two-way di-grid slab supported on an eight meter column grid shelters the main sculpture gallery, library and reading space. The perimeter wall consists of cellular spaces and is composed of slabs which span between an exterior and interior frame. The cellular offices and the sculpture garden are interfaced by the solid nature of the interior wall. The offices are thus more closely related to the exterior environment which they overlook.



The facade is an investigation of transition from frame to planar wall, with interior partitions divorced from the enclosing frame. The facades respond to orientation with a series of infill systems and brise-sol-liel. Spacial overlapping and multiple readings of space is achieved through the use of geometric form. The internal lecture theater's cylindrical form reads as a single volume within the court.

As opposed to reading spaces as a series of overlapping planes, one perceives volumes in the Faculty of Classics and Classical Archeology Project, but these spaces cannot be understood all at once. Thus, motion (space in time) is incorporated into the design.

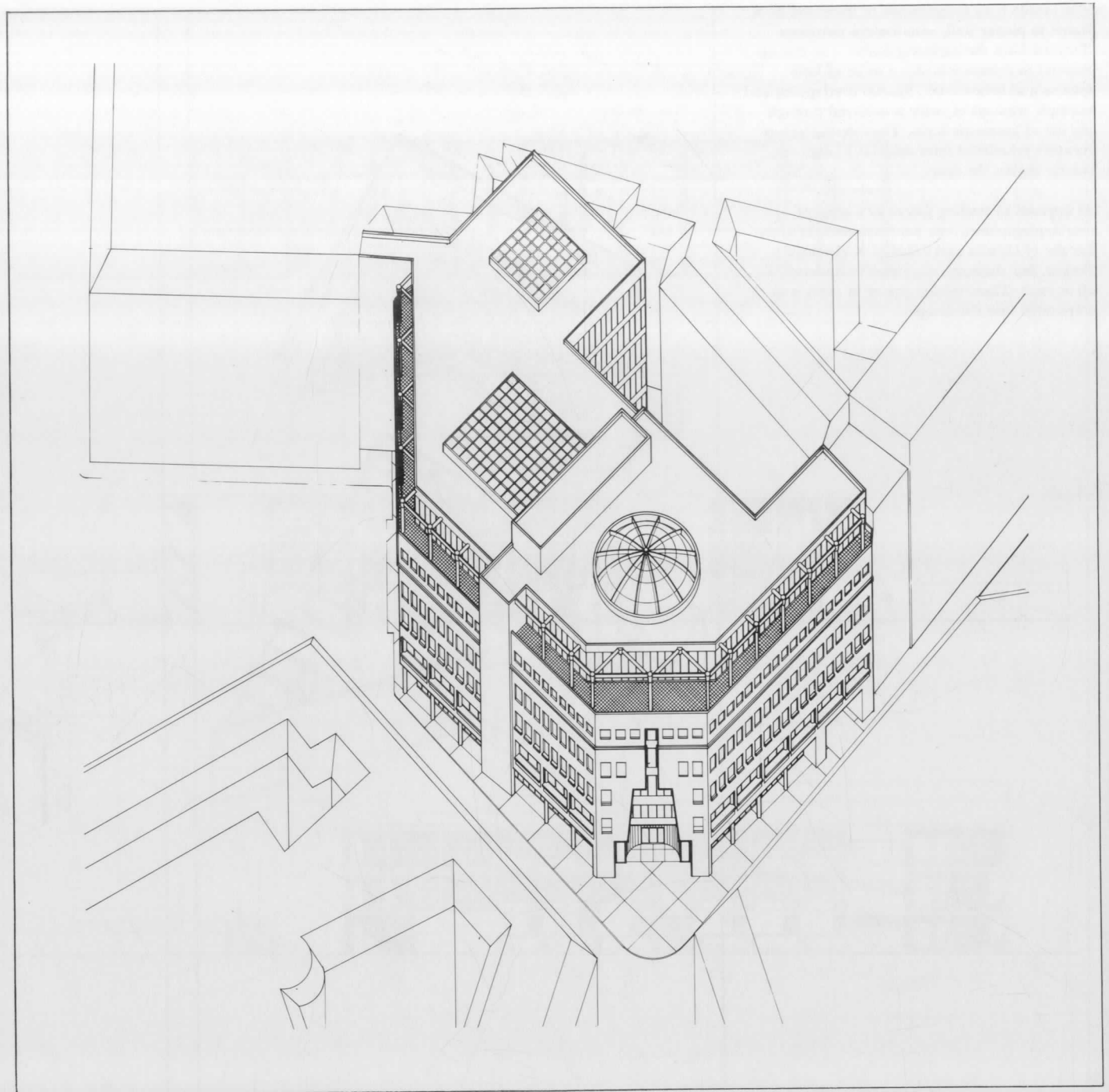


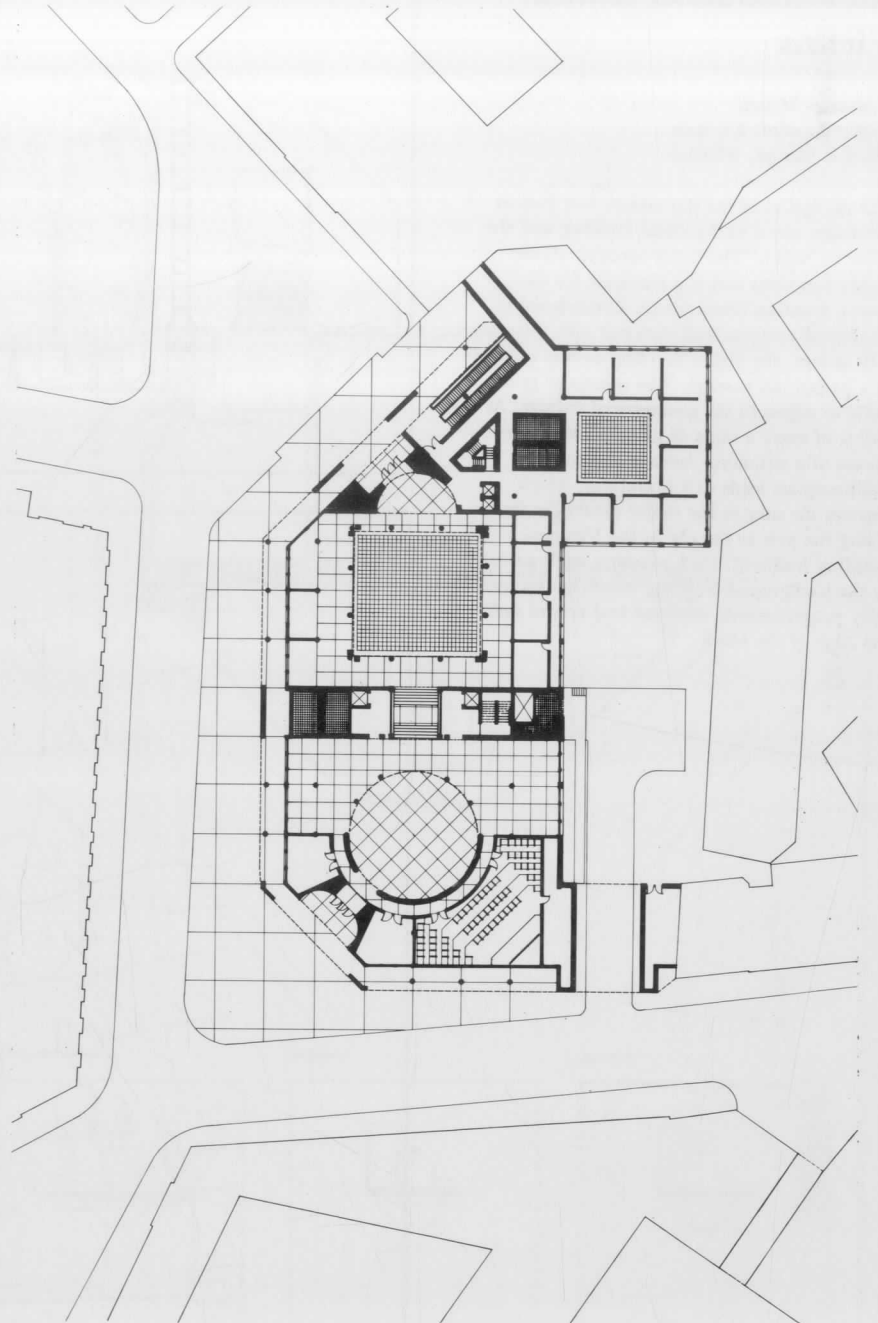
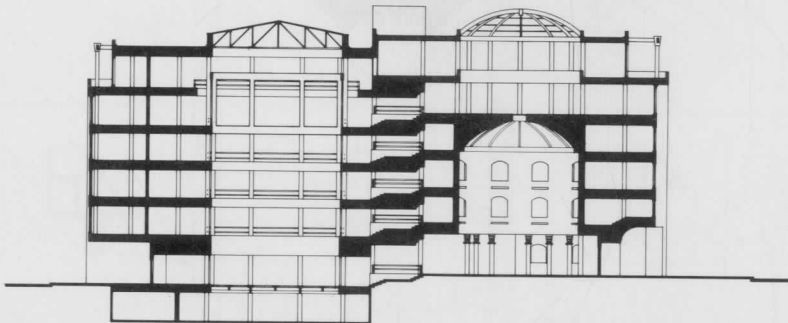
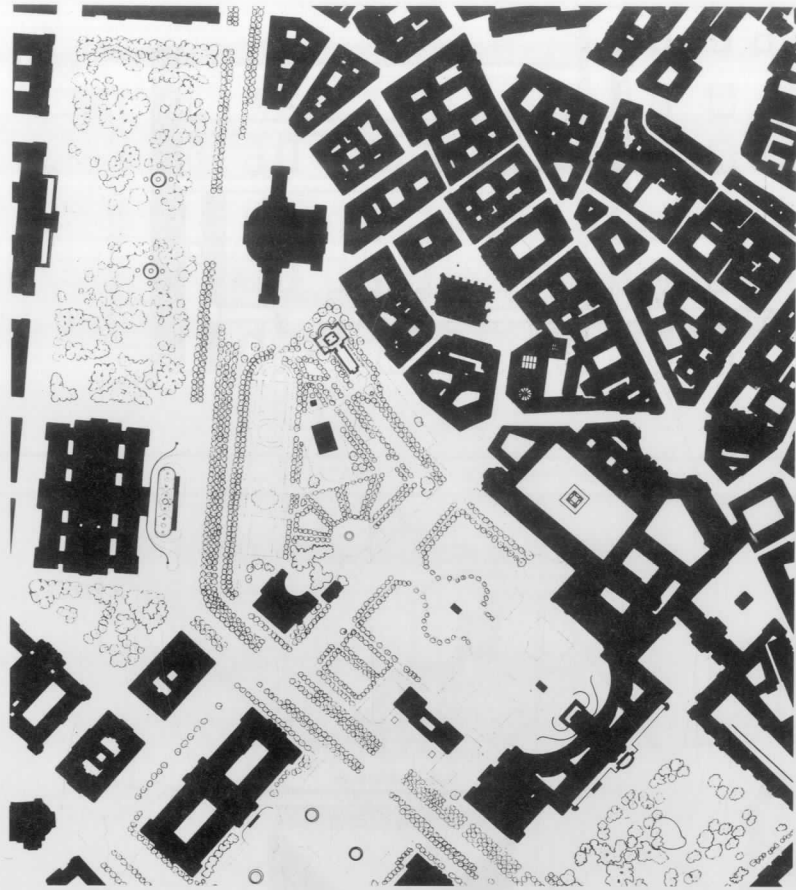
Administration Annex: Vienna

Sarah Reynard
Critic: Randall Korman
Elective Design, Vienna

The major tasks of this project involved integrating the proposed office building annex into an historically prominent site in an attractive way for the citizens of Lower Austria.

In response to the surrounding conditions the annex is treated as an extension of the existing *poché* with major spaces carved out of it. This is linked by a circulation path extending between Ballhausplatz and Minoritenplatz. The building is then divided in two by a thick wall housing core elements, thus clarifying the separation and the contrasting treatment of the two spaces. Each interior space then responds to the nature of its adjacent exterior space: Ballhausplatz being more prestigious and formal than Minoritenplatz. The facade is treated as a "wrapper" taking specific cues from the existing context. The exposed structure reveals behind it a more updated, smooth-skinned structure. The solution depicts the annex as a modern institution which is literally embodied by the physical and administrative formality which is historically characteristic of the Lower Austrian government.

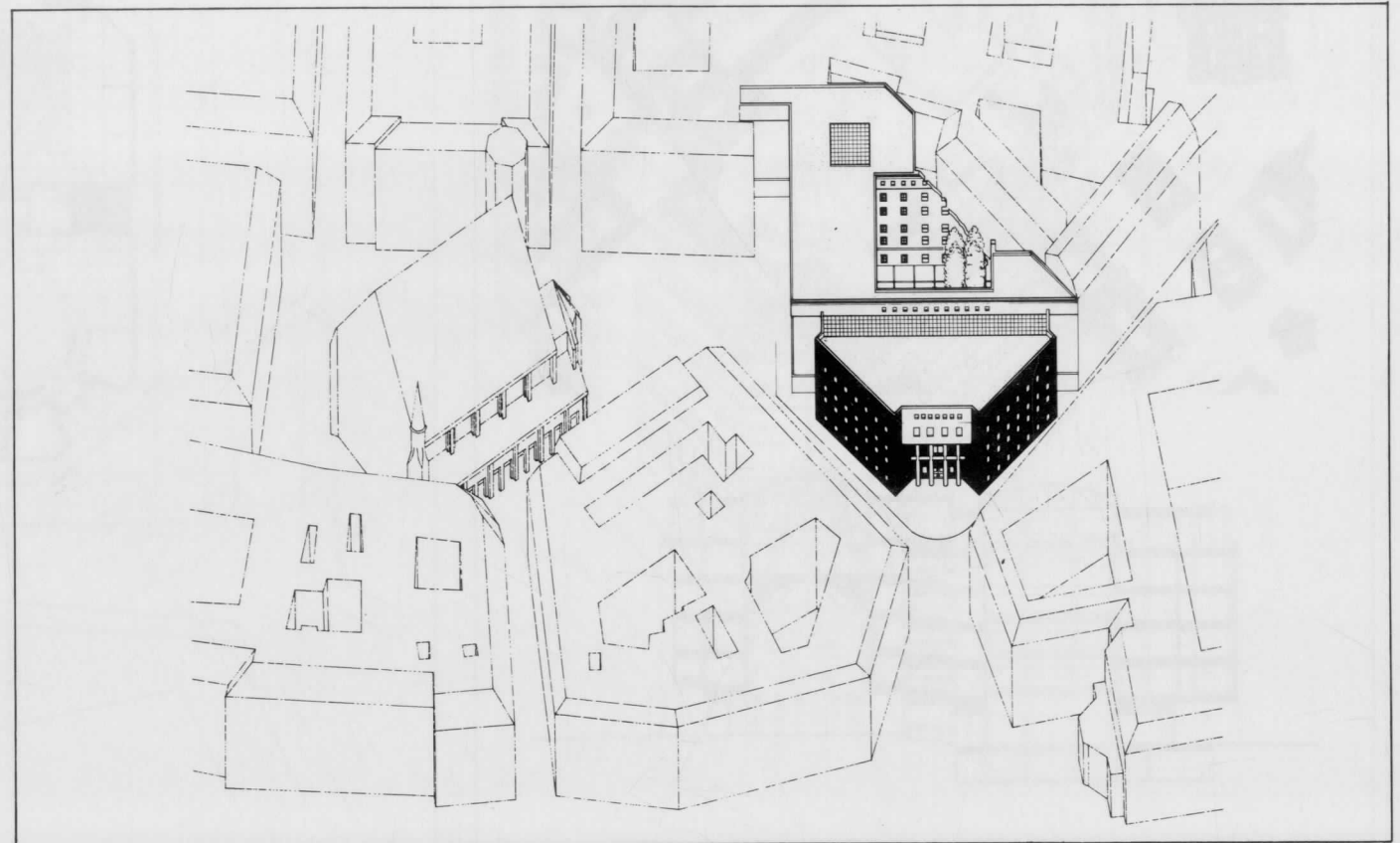
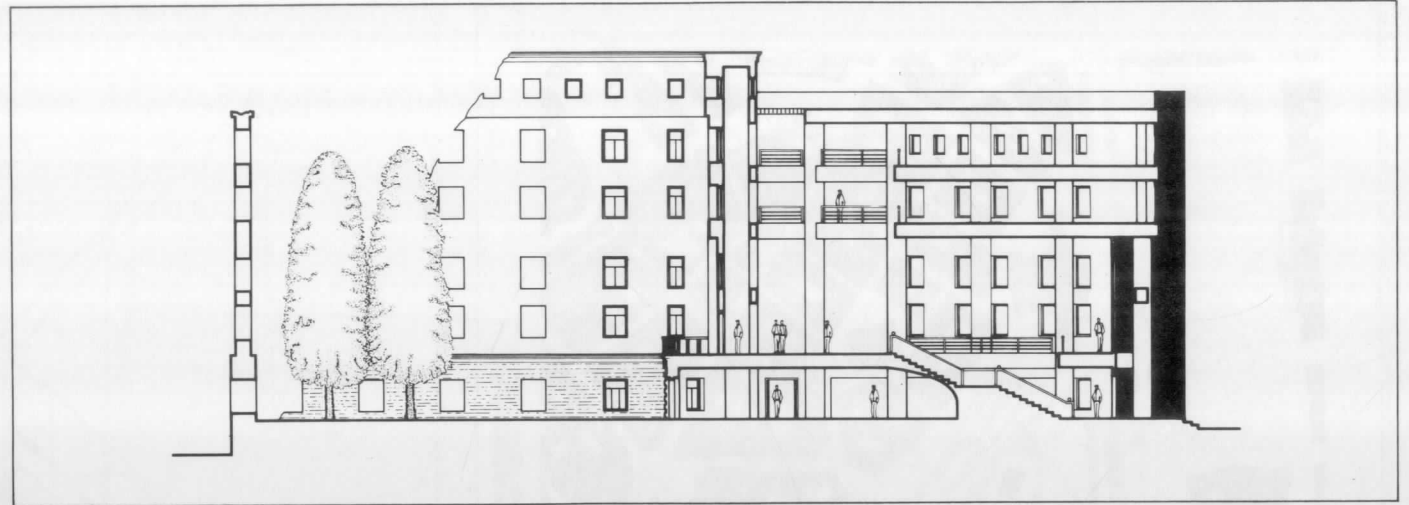


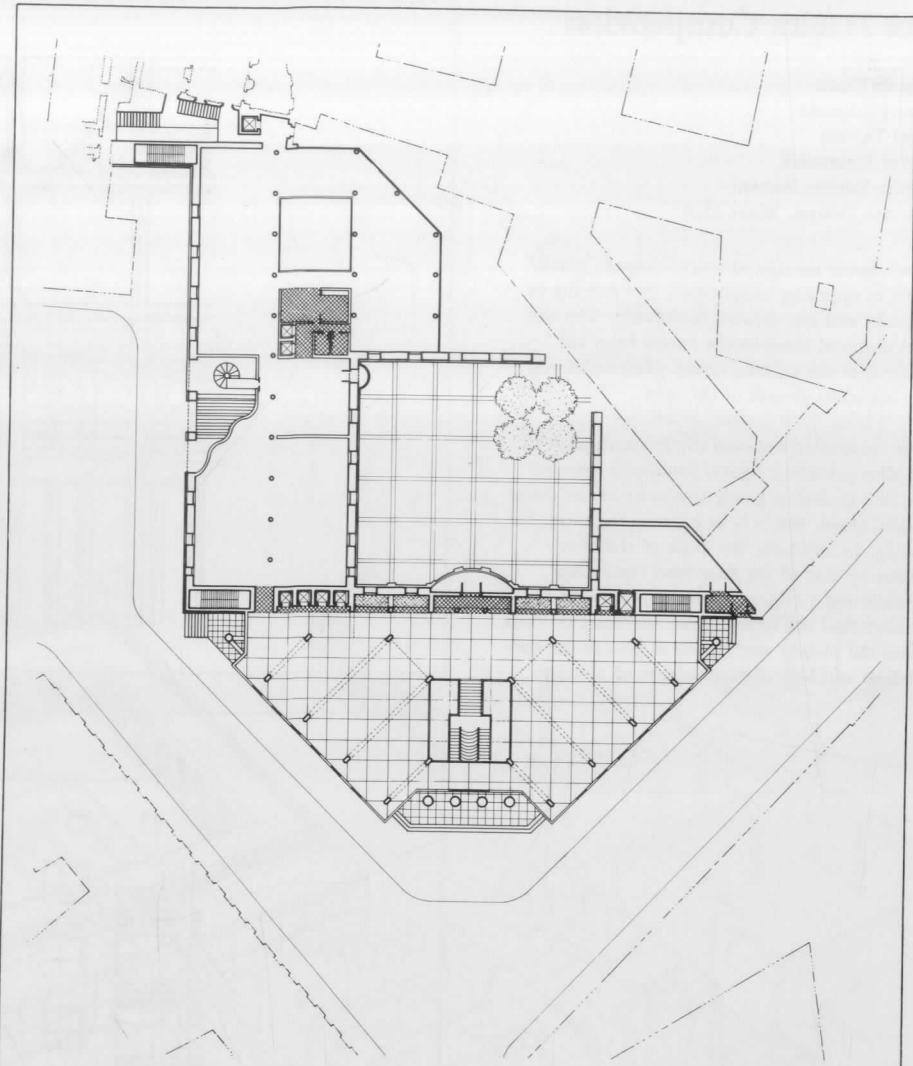
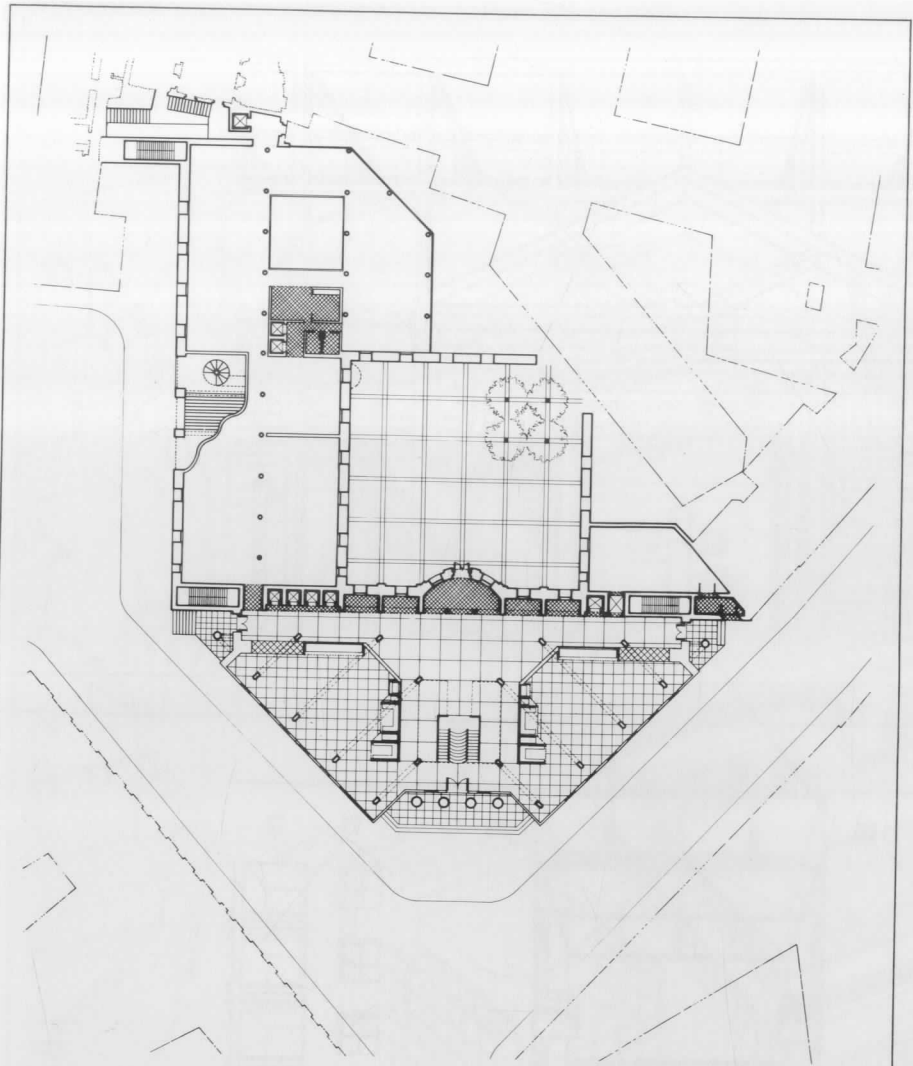


Administration Annex: Vienna

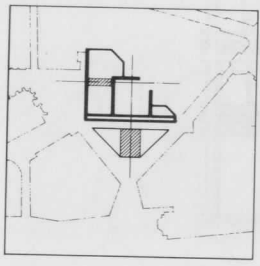
Lawrence Mitsch
Critic: Randall Korman
Elective Design, Vienna

The resolution of the site creates two distinct buildings; one a background building and the other an object. The latter contains all the public functions and is a showcase for the Lower Austrian Government. Constructed of reinforced concrete and enclosed with a curtain wall system, the object building defines one side of a pedestrian passage. The columnar grid shifts to adjust to the geometry of the site. At points of entry a sense of place is created by means of a structural reveal. The entry at Ballhausplatz leads to a grand stair which elevates the user to the major exhibition level. Tying the new to the old in the Viennese building tradition, thick masonry walls are used in the background building which houses secondary programmatic elements and acts to define the edge of the block.

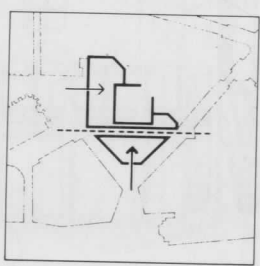




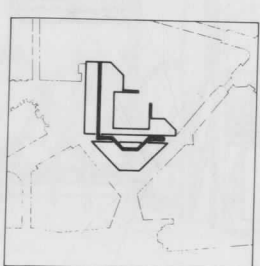
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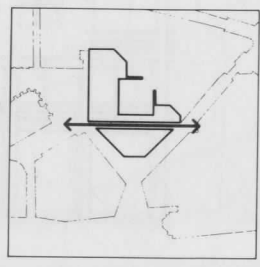
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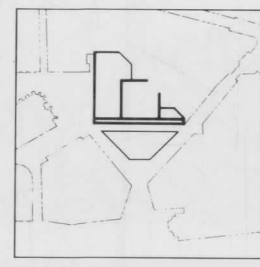
circulation



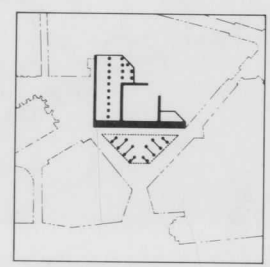
urban circulation



enclousure



structure

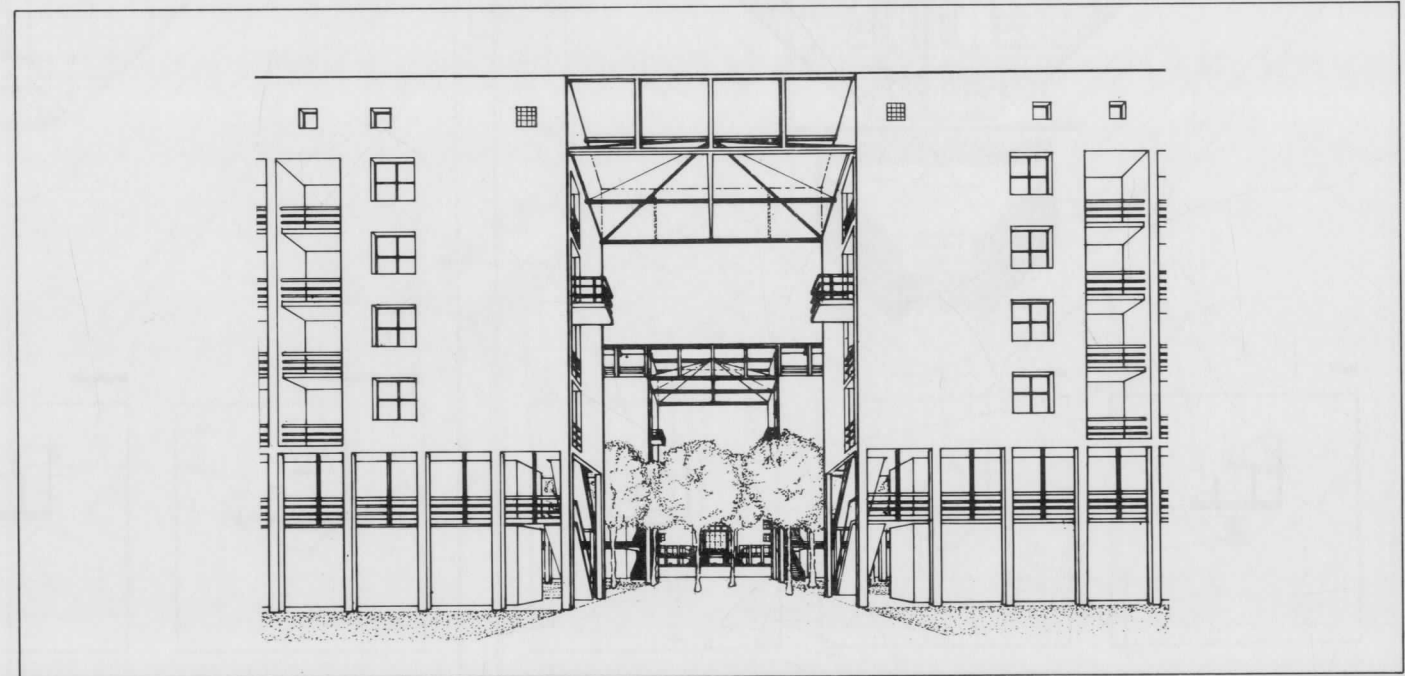
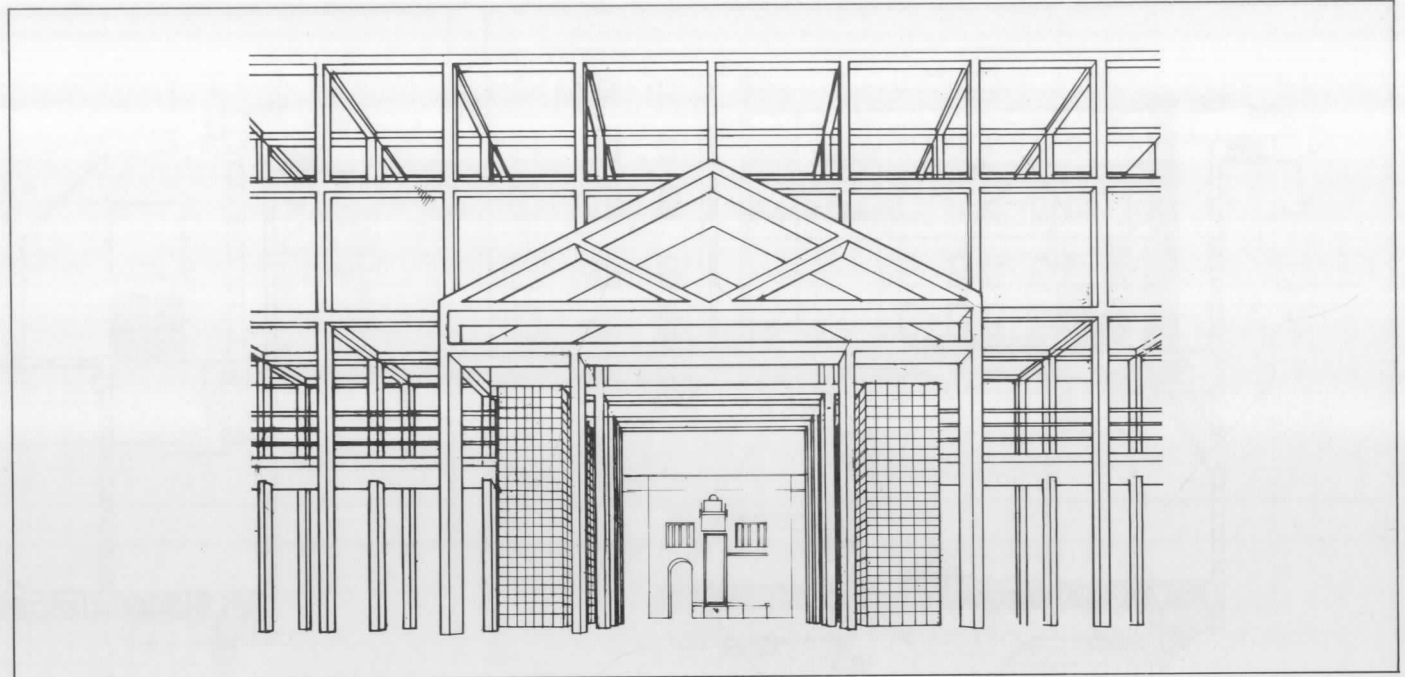


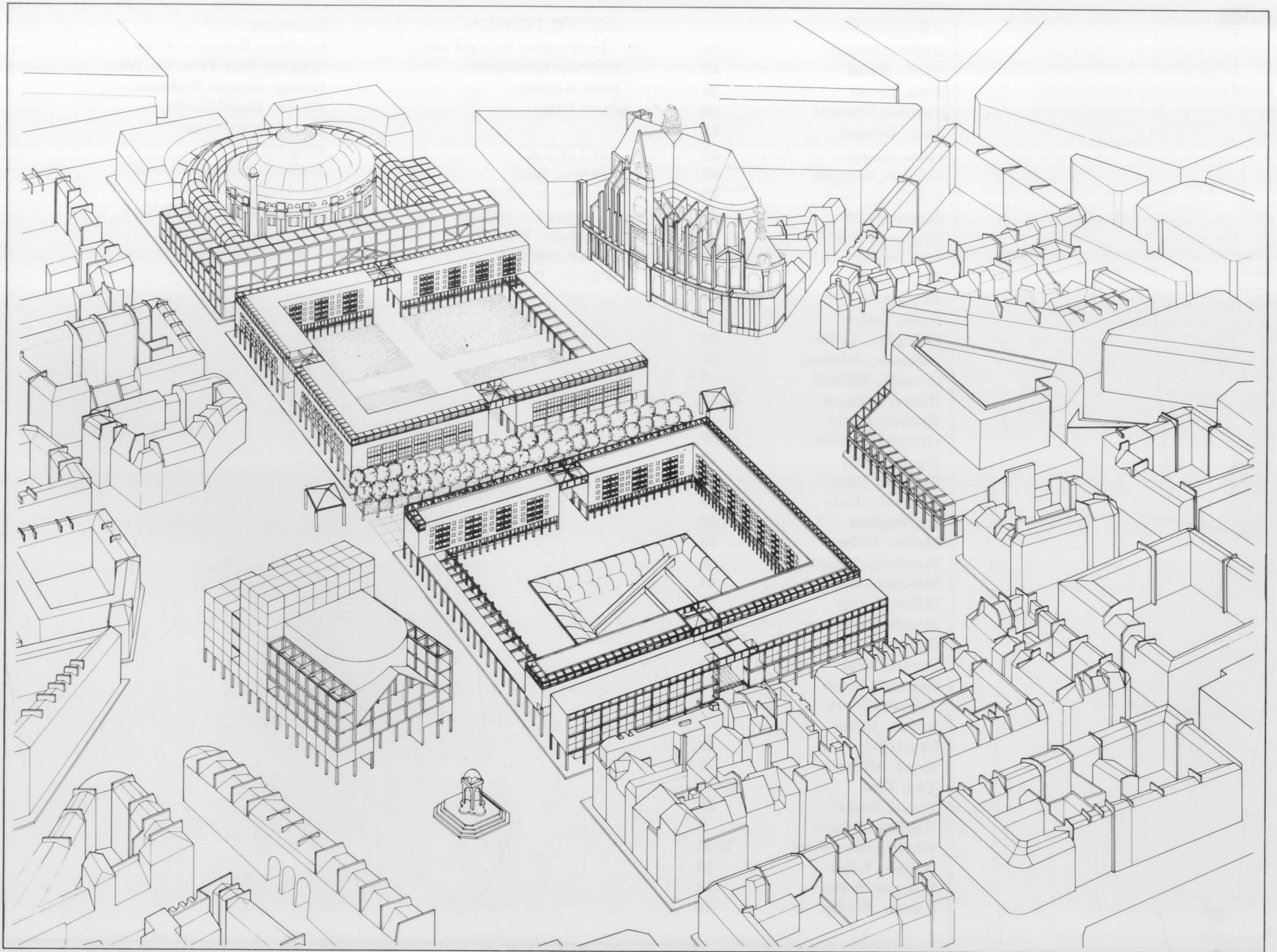
Les Halles Competition

Angelo Costa
Harry Lipstein
Neal Payton
David Ogorzalek
Critic: Emilio Battisti
Elective Design, Wave Hill

The scheme consists of two U-shaped "blocks" open to opposing monuments, one existing (a church) and one created (a theater). The size and shape of these blocks results from an analysis of the existing urban patterns as well as the historical growth of the area.

The connection between the monuments is via an alley providing figural continuity between the two as well as giving character to the major public space, which is in between the two blocks. In addition, the angle of the alley relates to that of the Rue Pont Neuf, thus establishing a critical connection between the quarter and the River Seine, the heart of Paris. Thus the project was viewed as part of the continuous and logical development of the city.





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