

ARC 334 & 634 / HOA 454

The Architecture of Revolutions

European Architecture from the Scientific to the Industrial Revolution

Professor Jean-François Bédard

MW, 3:15pm-5:05pm, 110 Maxwell Hall

Course description. History and theory of architecture in Europe, from 1650 to 1850, with a focus on France, England, and Germany.

Course rationale. The course covers one of the most innovative periods in European architecture. It is designed to provide foundational knowledge on the origins of modernity in architecture and allied disciplines.

Conceptual framework. Students will be introduced to the idea of “revolution” in European episteme during the seventeenth century and the resulting critical thinking associated with the Enlightenment, which challenged traditional knowledge in science, technology, and the fine arts, including architecture. Key concepts covered are: Vitruvianism, humanism, antiquarianism, aesthetics, modernity, techno-science, sensualism, associationism, and reception theory.

Course goals/expectations/outcomes. At the end of the course, students will be familiar with the principal actors and the important debates in European architectural theory between 1650 and 1850. They will have examined the most significant buildings and unbuilt projects that paralleled these discussions. Semester-long assignments will ensure that students can identify the techniques used in architectural drawings. Students will learn how to perform advanced bibliographic research, write a full research paper that follows the conventions of scholarly writing (footnotes, bibliography, illustrations, and captions).

French Architecture

Sixteenth and Seventeenth Centuries

Professor Jean-François Bédard

MW, 12:45pm-2:05pm, 306 School of Management

This class traces the French approach to the reinterpretation of antique architecture during the periods commonly known as the Renaissance and the Baroque. We will confront the presuppositions of this periodization in the light of the diversity of phenomena that make French architecture of the early modern era one of the most creative moments in the art of building in the West.

Each meeting will focus on the historical, cultural, and intellectual contexts of key buildings and projects, important architects and theorists, and outstanding patrons. Special attention will be devoted to the many different incarnations of architecture, from realized buildings, drawn projects, to written treatises and pattern books. Architectural practice will be related to the larger world of ideas in the arts, the sciences, philosophy, and literature. Some individual themes will include: the chivalric imagination at work in the early châteaux of the Loire Valley; the techniques of projective geometry developed by Philibert de l'Orme for stereotomy, the art of stone cutting; the political use of architectural publications in the printed work of Jacques I Androuet du Cerceau; the influence of Descartes in the architectural and scientific work of Claude Perrault; and the political use of spectacle by Louis XIV in his gardens and château of Versailles.

Two threads will be constantly picked up in our examination. The artistic outcome of political power, architecture, then as now, relied heavily on its institutional sponsors. This class will look at the ways in which, in the hierarchical society of the Ancien Régime, the monarchy, the clergy, even the merchant class used buildings to proclaim their status. This period also saw the emancipation of the architect from the position of mere builder to that of respected intellectual. The class will end on a discussion of the French institutions that sealed that transformation—the Royal Academy of Architecture founded in 1671 and the *Bâtiments du Roi* (the King's Building Works) as reorganized and amplified by Jean-Baptiste Colbert and Louis XIV. These bodies, magnified until the French Revolution, announced the key features of contemporary architectural practice: the development of theoretical and practical knowledge delivered in formal education and the design and supervision of building projects in specialized offices.

Represent Represent: Hip-Hop Architecture in 2D

ARC 500, Fall 2017 - 3 Credits

Tuesdays and Thursdays 9:30 – 10:50, 325 Slocum Hall

Instructor: Sekou Cooke

Introduction

"I start to think and then I sink into the paper like I was ink ..."
Eric B. & Rakim from "I Know You Got Soul"

Graffiti, one of the original four elements of hip-hop culture, has long surpassed the narrow perception of simple vandalism. It created the visual backdrop for the other three hip-hop elements (deejaying, emceeing, and b-boying) while actively transforming urban environments through simple repurposing of its 2D surfaces. Graffiti, along with hip-hop fashion, party posters, magazine covers, album art, and music videos, helped shape the visual identity of the early counter-cultural movement.

Reframing these areas of hip-hop visual culture through the lens of architectural representation will be the primary area of research within this seminar. The course will investigate popular understandings of the hip-hop image as evidenced by its visual products. How can architectural tools (composition, proportion, projection, line weight and line quality) be used to generate a legible understanding of hip-hop culture in two dimensions? How can this new understanding, in turn, support the production of a coherent architectural language?

The subject of Hip-Hop Architecture will be primarily explored through analog and digital drawings, collages, and other modes of 2D image making. Students will also expand their understanding of the topic through targeted readings and written responses.

Course Objectives

- Expansion of the graphic language used to describe Hip-Hop Architecture.
- Increased vocabulary analog and digital representation tools
- Material generated within the course will add to the collective body of knowledge being developed within the study of Hip-Hop Architecture.

Bibliography

Craig L. Wilkins (2000) "(W)rapped Space: The Architecture of Hip Hop," JAE, 54:1, 7-19

Jabari Garland (2005) "Flow-Tektoniks: Re-mixing Architecture to a Hip Hop Beat," ACSA

Craig L. Wilkins (2007) "The Aesthetics of Equity," University of Minnesota Press, Minneapolis

Sekou Cooke (2014) "The Fifth Pillar: A Case for Hip-Hop Architecture," HJAPP

Craig L. Wilkins and Kara Walker (2014) "Ruffneck Constructivists," Institute of Contemporary Art

Jeff Chang (2005) "Can't Stop Won't Stop"

Tricia Rose (1994) "Black Noise," Wesleyan University Press

Re-Presenting History: Use of Art and Architecture to Memorialize and Revive Connections to the Past

Fall 2017 / 3 Credits
Professional Elective ARC500 / TRM500
Thursdays 9:30 – 12:20/ Slocum 404

Instructors:
Edward Morris, Professor of Practice, Transmedia, VPA
Yutaka Sho, Associate Professor, School of Architecture

This course will examine the theory of historiography in the context of museums and/or memorials, and will also put theories and ideas into practice with an exhibition produced by the class during the course of the semester in the Everson Museum of Art in Syracuse.

The course will question the naturalized and static understandings of historical events, reveal the historian/ curator/ storytellers' intentions and biases, and their dissemination mechanisms. The course will examine subsequent political and social impacts of such curations in the contemporary world and will intervene in order to propose alternative methods and meanings. We will focus on historical atrocities, especially on the atomic bomb attack on Hiroshima in 1945, and will bring such atrocities into relation with the present.

The choice to focus on the Hiroshima's experience was inspired by the encounter with Ms. Keiko Ogura from Hiroshima. Ms. Ogura was eight years old when she was exposed to the atomic bomb at her home, about 1.5 miles north of the hypocenter. In October we will welcome Ms. Ogura to our class. The students will conduct in-depth research in to the Hiroshima's and Ms. Ogura's experiences and incorporate it in their specific projects.

Atrocities such as nuclear weapons attacks are indicative of global risks we face today. Many of the contemporary global threats, including nuclear radiation, climate change and economic crises, know no boundaries, geographical, class, racial or otherwise. Yet many of them are difficult to imagine because they are slow in development, often invisible, until the effects are irreversible. The society is tasked to invent a new way to communicate the urgencies of these risks, and artists and architects are well-equipped to take up the challenge. The course will seek radical and courageous means to participate in the on-going efforts to mitigate risks.

Throughout the semester the course will extract archival materials from three different sources to create historical constellations. Students will select, organize, exhibit and eventually manipulate the archival pieces and their relationships in order to tell new histories. There is only one restriction: all archival resources must be from or around 1945. Chosen pieces should be thoroughly analyzed. Three archival sources are:

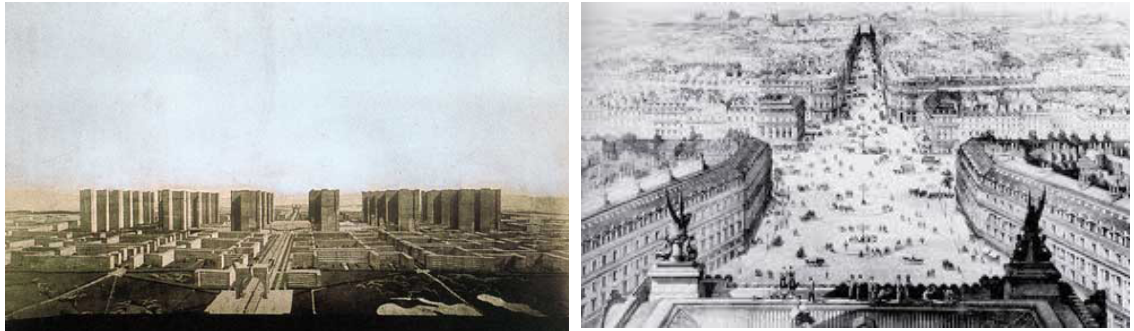
- **Everson Museum of Art**
- **Syracuse University Bird Library and Belfer Audio Archive**
- **Hiroshima Peace Memorial Museum**

The students will then create their own work and interventions in response to the archival material. This process will take place in the Member's Gallery at Everson Museum throughout the semester. The Gallery will act as a revolving, experimental, interactive curatorial space that invites interaction and response from the audience that will also be open to the public. We will organize a public event in conjunction with the class and exhibit.

BUILDING BLOCK STREET: SEMINAR IN URBAN HOUSING

Syracuse University School of Architecture

ARC 575 | fall 2017 | 3 credit hours | Professor Elizabeth Kamell | Class Hours: W 2:15pm-5:05pm | Rm 307, Slocum Hall



Everyone relies on the city and all the public services that it contains. If we have concluded rightly, from what the philosophers say, that cities owe their origin and their existence to their enabling their inhabitants to enjoy a peaceful life, as free from any inconvenience or harm as possible, then surely the most thorough consideration should be given to the city's layout, site, and outline. Yet, opinions vary on these matters."

- Leon Battista Alberti, De Re Edificatoria, Book 4, chp. 2, c.1450

INTRODUCTION

Cities represent the aspirations of our common interests and the realities of political compromise. They are the product of the power invested in regime, of political will, of contention and compromise, of cultural ambition and economic exigency. Cities are made, they are crafted with intention, but they are also circumstantial and the product of climate and geography. Cities are negotiated territories and they are the place of dwelling.

Although there are many factors that bear on the quality of urban life, often omitted from a very long list is the relationship of the individual living unit to the larger structure of streets, blocks, and open space. But, formal and social aspects of the private city in the context of the public realm, both buildings and open space, are among the significant factors that render urban centers amenable to human life. The ways in which we dwell determine and are determined by larger urban systems.

Too often, the study of architecture and the city is limited to a review of monuments, buildings of cultural and institutional importance and smaller projects by known architects. Iconographic monuments and open spaces are the ones by which cities are readily identified - and they usually are the buildings and places in which public life resides. But cities are primarily composed of residential fabric, the place of daily, domestic activity. Given the predominance of housing fabric over other types of building, it may be argued that the kind and character of housing, of residential streets and blocks, is what gives form to the city as a spatial and sociopolitical entity.

Cities are distinguished not only by the quality of the public realm, the streets and open spaces, but also by the private, habitable spaces, the place of quotidian existence. This course examines urban housing within the context of cultural, social, political, economic and formal ambitions from the 17th century to the present as the product of political and social ambition, aesthetic culture, a twentieth century, modernist urban agenda, technology, economic markets, and sustainability. The relationship of the formal and socio-political, the private dwelling and urban, collective ambition focuses discussion in the seminar.

BUILDING BLOCK STREET: SEMINAR IN URBAN HOUSING

Syracuse University School of Architecture

ARC 575 fall 20XX 3 credit hours Professor Elizabeth Kamell Class Hours: W 2:15pm-5:05pm

"The architecture of the large city depends essentially on the solution given to two factors: the elementary cell and the urban organism as a whole. The single room as the constituent element of the habitation will determine the aspect of the habitation, and since the habitations in turn form blocks, the room will become a factor of urban configuration, which is architecture's true goal. Reciprocally, the planimetric structure of the city will have a substantial influence on the design of the habitation and the room."

- Ludwig Hilberseimer, *Grosstadtarchitektur*

Summary Schedule and sample readings:

1	W	Introduction Snow, Dan	Filthy Cities / London, BBC Documentary
2	W	Idea of Community Plato	"Fundamentals of Inner Politics," <i>Republic</i> , translated by Robin Waterfield, Oxford University Press, pp.57-69
		London and Bath: residential squares and the English terraced house Evans, Robin	"Rookeries and Modern Dwellings," <i>Translations from Drawing to Building</i> , AA Documents 2, The MIT Press, pp. 92-117
3	W	Paris: royal squares and the emergence of the apartment Lipstadt, Helene	"Housing the Bourgeoisie," <i>Oppositions Books, no. 8, Paris Under the Academy: City and Ideology</i> , Spring 1977, pp. 35-47
4	W	Ildefonso Cerda and the plan for Barcelona	
5	W	New York City: the grid, rowhouses, tenements, "French" flats, apartments Hawes, Elizabeth	"Introduction," "Greater New York at the Turn of the Century," "Selling Apartments," <i>New York, New York: How the Apartment House Transformed the Life of the City 1869-1930</i> , Knopf, New York City, 1993
6	W		Research progress presentations - by appointment during the week.
7	W	German housing estates and Red Vienna Miller-Lane, Barbara	"The New Architecture in the Service of Society," "The Debate over the New Architecture," <i>Architecture and Politics in Germany</i>
8	W	Weissenhofseidlung Kirsch, Karin	"The Weissenhofseidlung," <i>The Weissenhofseidlung</i> , Rizzoli, NY, 1990
9	W	Housing of Le Corbusier Sert, J. L., et. al.	The Athens Charter
10	W	"Taken for a Ride," The rise of the auto industry and suburban growth. Jim Klein and Martha Olsen, producers, 1996	
		Exurban: Radburn, Levittown, Sunnyside, and New Urbanism Fishman, Robert	"Bourgeois Utopias: The Rise and Fall of Suburbia," Basic Books, Inc. 1987
11	W		Research progress presentations - by appointment during the week.
12	W	Team 10 and the metabolists Smithson, Alison	<i>Team Ten Primer</i> , MIT Press, Boston, 1968 Alfred A. Knopf, Inc., New York City, 1992
13	W	Urban Development Corporation (UDC)	

ARC 555- Intro to Building Information Modeling (BIM)

Class meeting time will be conducted **Tuesdays** in the Slocum Computer lab 6:30-9:20 PM

This course will give the student an in-depth look at Building Information and how it is used for coordination, visualization and production in the architectural field. The primary software will be Autodesk Revit version 2016. The area of emphasis is how well students can produce buildable construction documents while being able to relay their design through perspectives and isometric views, and data lists such as door and window schedules. Once complete the students will be competent in the use of Revit and the understanding of Building Information Modeling.

The class is conducted as an instructor-led, step-by-step examination of each area of Revit as it relates to architectural building systems such as wall systems, floor systems, roofing systems, and stairs/ramps. Also, this class will cover structural systems, and the relation of architecture to mechanical, electrical and plumbing (MEP) systems.

The class deliverable will consist of each student creating their own model on their own. This model can be commercial or residential. It can be a real building, or a made up design of the student's desire. Grading will be judged by the construction documents produced. Plans, elevations, sections enlarged dimensioned details are the most important. Effort plays a critical role, as does classroom attendance and participation.

Reading material is Revit Architecture No Experience Required. This will be furnished for free by the instructor.

ARC 500- Advanced BIM and 3D Design using Revit

Section M010

Class meeting time will be conducted **Wednesdays** in the Slocum Computer lab 6:45-9:35 PM

Building on the fundamentals learned in the Intro class, this course prepares the student for Revit production in a live firm, sharing live models in a wide area network capacity. The students will learn how to set up projects for their firms, and how to work with other trades in the BIM spectrum. In-depth instruction on how to model custom content will be a main area of focus as well as reconstruction, design options and of course free form massing and curtain systems. Once this course is completed, our students are ready to work in any firm, big or small using Revit. Also, this course allows the students to adding potential BIM coordinator to their resumes.

This course will be instructor led, with more lab time allocated to students working on file sharing, custom content, and collaboration with other students. The class will have a stand-alone project that the students can work on as a group, or as individuals. The focus is on the students' understanding of multi-user, collaborative model sharing, as well as development of phasing plans and custom content.

This course will be accompanied with the use of Lynda.com courseware which is provided through the University