

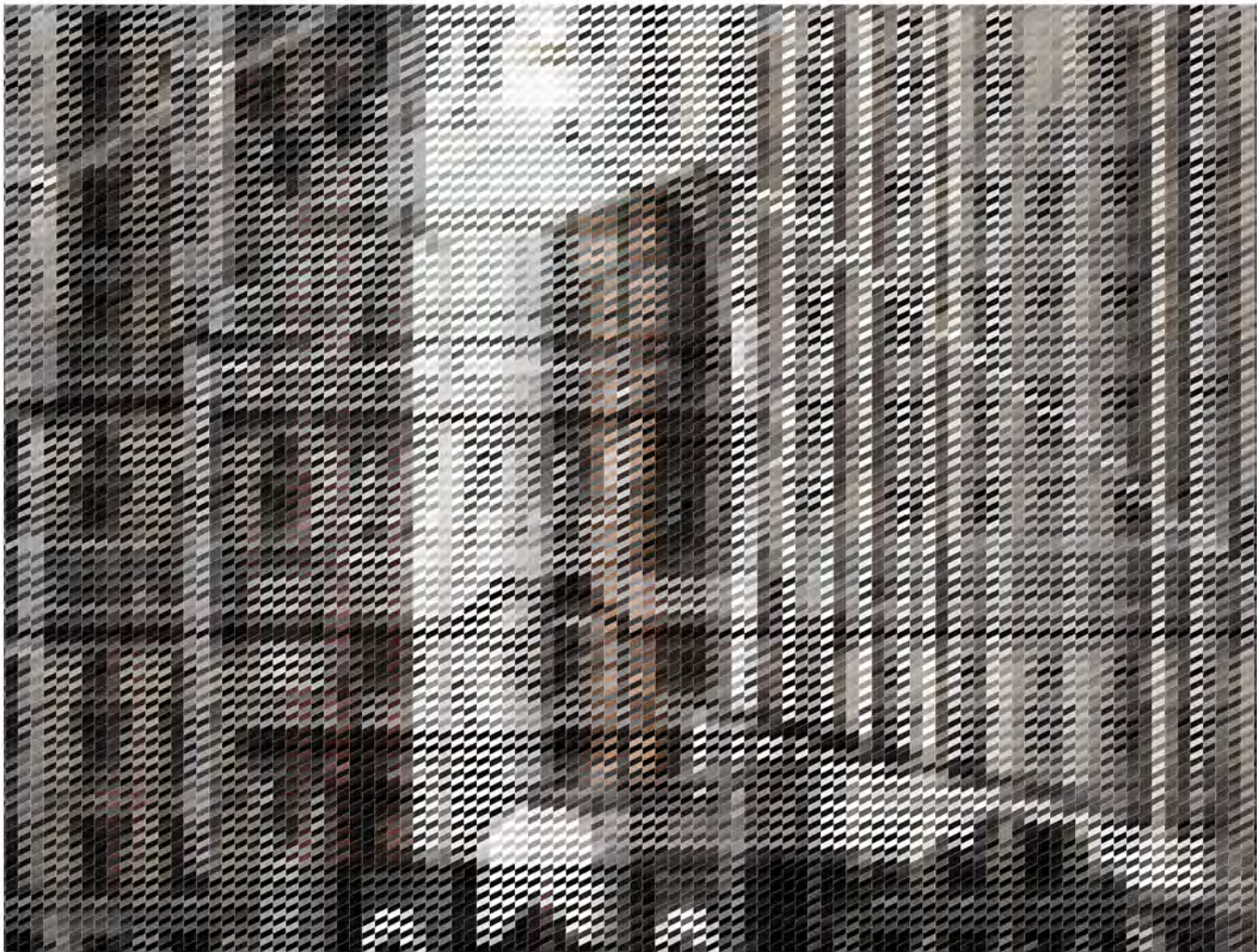
EDUCATION	The Southern California Institute of Architecture (SC I-Arc)	2009 - 2012
	Masters of Architecture Graduation with Distinction Henry Adams Certificate Sci-Arc Merit Graduate Thesis	Sep12
	Peter Behrens School of Architecture , Düsseldorf, Germany	2002 - 2007
	German Diploma Ing.; Interior Architecture	Jan07
ACADEMIC EXPERIENCE	Syracuse University	2014
	Studio Assistant Professor	FA14
	_207 - Studio - Incoherent Compositions	
	Syracuse University	2014
	Studio Assistant Professor	FA14
	_Visiting Critic Studio with Marcelo Spina & Georgina Huljich - Withdrawn	
	The Southern California Institute of Architecture (SCI-Arc)	2013
	Studio Teaching Assistant	SP13
	_Vertical Studio with David Ruy - The Garden in the Machine	
	University of California Los Angeles	2013
	ZBrush Workshop	SP13
	_Studio with Georgina Huljich	
	The Southern California Institute of Architecture (SCI-Arc)	2012
	Studio Teaching Assistant	FA12
	_Vertical Studio with Elena Manferdini - (un)Familiar Matter	
	The Southern California Institute of Architecture (SCI-Arc)	2012
	Thesis Teaching Assistant	SP12
	_Undergraduate Thesis with John Enright, Devyn Weiser and Erin Besler	
	The Southern California Institute of Architecture (SCI-Arc)	2011
	Thesis Teaching Assistant	FA11
	_Undergraduate Thesis Prep with John Enright, Devyn Weiser and Erin Besler	
	The Southern California Institute of Architecture (SCI-Arc)	2011
	Studio Teaching Assistant	FA11
	_2GA 3rd Semester MArch1 Core with Marcelo Spina	
INVITED CRITIC	Syracuse University	
	Pratt Institute	
	Southern California Institute of Architecture	
	University of Southern California	
	University of California Los Angeles	
PUBLICATIONS & LECTURES	Architecture Follows Nature: Biomimetic Principles for Innovative Design	2013
	by Ilaria Mazzoleni, CRC Press	
	OnRamp No. 4 , Collection of work from Sciarc, “Thesis - The Bastardized Gestalt”	2013
	by Hsinming Fung, SCI-Arc Press	
	The Schizophrenic Gestalt	2013
	Graduate Thesis Symposium with Peter Eisenman,	
	hosted by the Southern California Institute of Architecture	

PROFESSIONAL EXPERIENCE	Studio Fuksas , Rome, Italy	2014
	Architectural Designer Various, ongoing competitions in Europe	May14-July14
	UNStudio , Shanghai, China	2013 -2014
	Architectural Designer 2014 Qingdao Expo ZhongShan Marina Xintiandi Pavilion Changsha Shopping Mall	May13-Mar14
	East West Theatre , Shanghai, China	2013
	Set Designer Scenography, Set & Stage Design for the October13 shows	Sep13-Oct13
	P-a-t-t-e-r-n-s, Inc Los Angeles, USA	2013
	Architectural Designer Massing Studies for a mixed use project in DT Los Angeles	April 13
	NMDA, Inc Neil Denari Architects , Los Angeles, USA	2013
	Architectural Designer Competition for New York Residential Project Whaley Middle School Renovation	Dec12-Mar13
	P-a-t-t-e-r-n-s, Inc , Los Angeles, USA	2011
	Intern Architect Production of Grises Exhibition Pieces	Aug-Sep11
	Vito Acconci Studio , New York	2010
	Intern Architect Several conceptual projects like the Umbruffla - Stavanger Amphitheater - Soundscape, Venice	June-Aug10
	element GmbH , Basel, Switzerland	2007 - 2009
	Exhibition Architect for the Swiss Expo Pavilion 2010 Lead exhibition designer worked on Schematic Design to DD and several competitions	Sep07-Jul09
	Atelier Gonzalez Haase , Berlin, Germany	2006
	Intern Architect Worked on several projects like Lindenhaus Art Building	May-Aug06
	Freelance Design , Düsseldorf, Germany	2006
	Interior Designer Several interior and furniture projects	Jan-Dec06
	M/s. Vishwanth Associates , Bangalore, India	2004
	Intern Architect Several residential projects in the Bangalore Area	Oct - Nov04
AWARDS & HONORS	Henry Adams Certificate	2012
	Sci-Arc Merit Graduate Thesis	2012
	Selected Thesis Exhibition 2012	2012
	Selected for Sci-Arc Spring Show 2012 - Studio	2012
	Continuing Student Scholarship	2011
	Selected for Sci-Arc Spring Show 2011 - Studio	2011
	Continuing Student Scholarship	2010
	Selected for Sci-Arc Spring Show 2010 - Studio_VisualStudies_AppliedStudies	2010

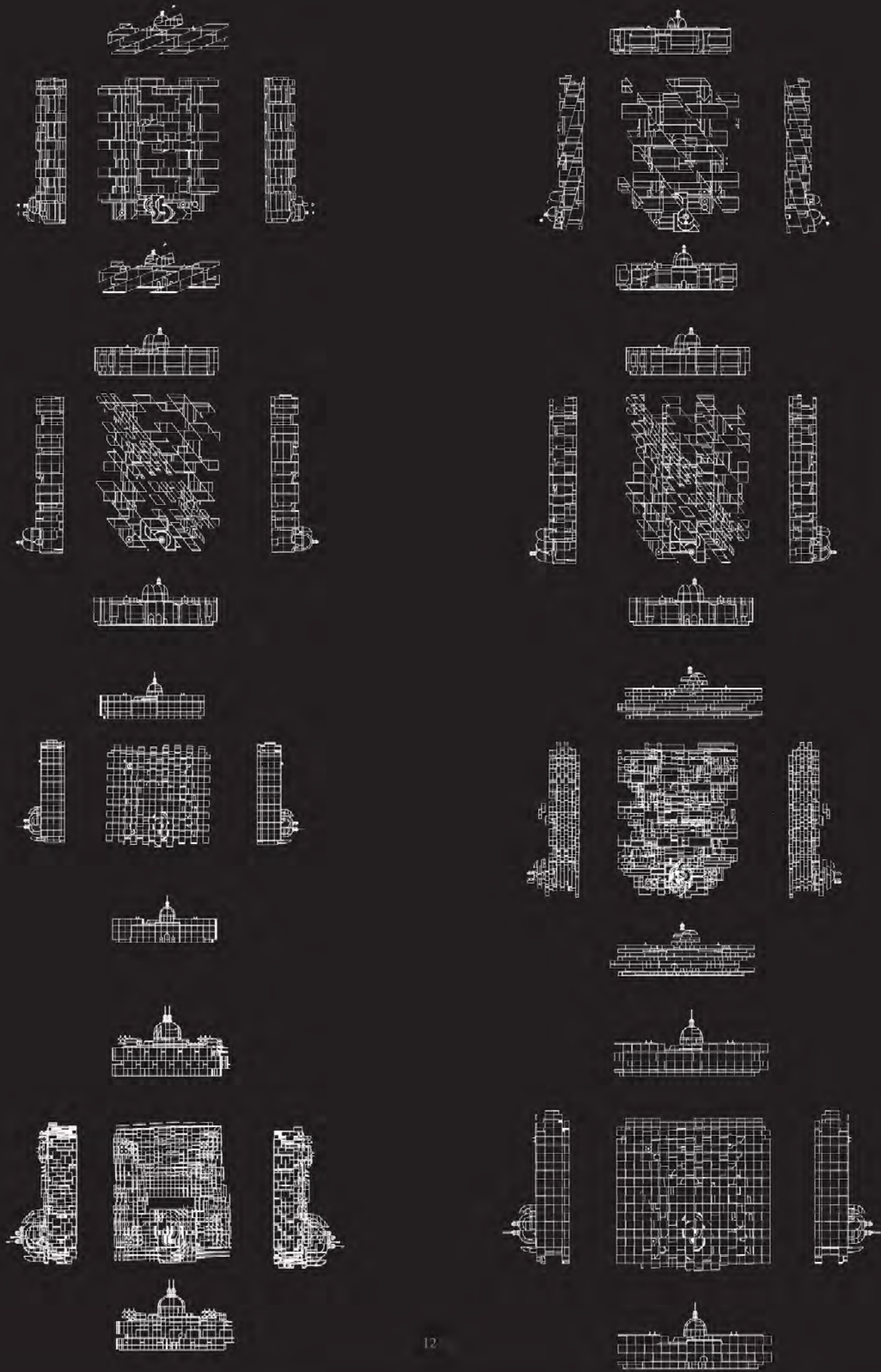
THE BASTARDIZED GESTALT

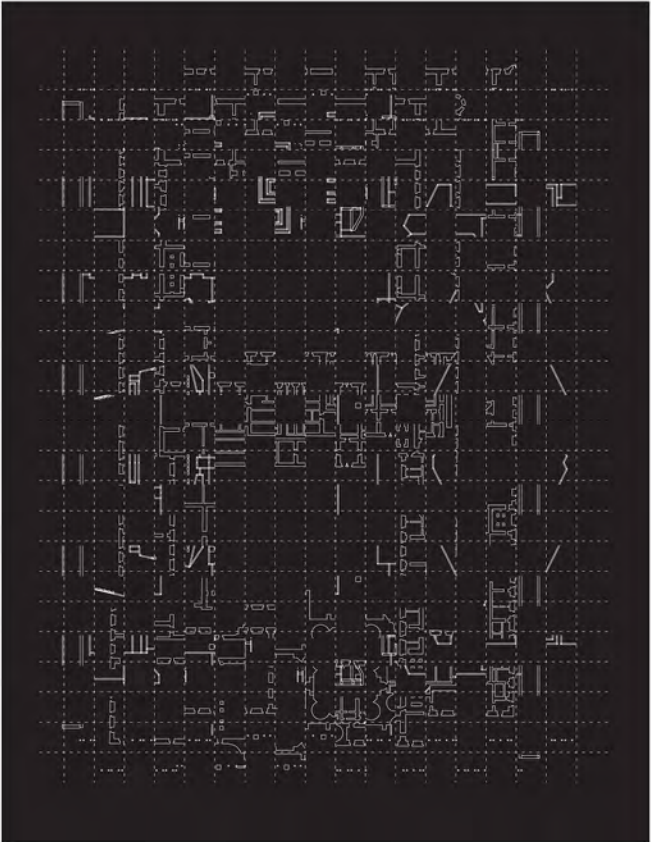
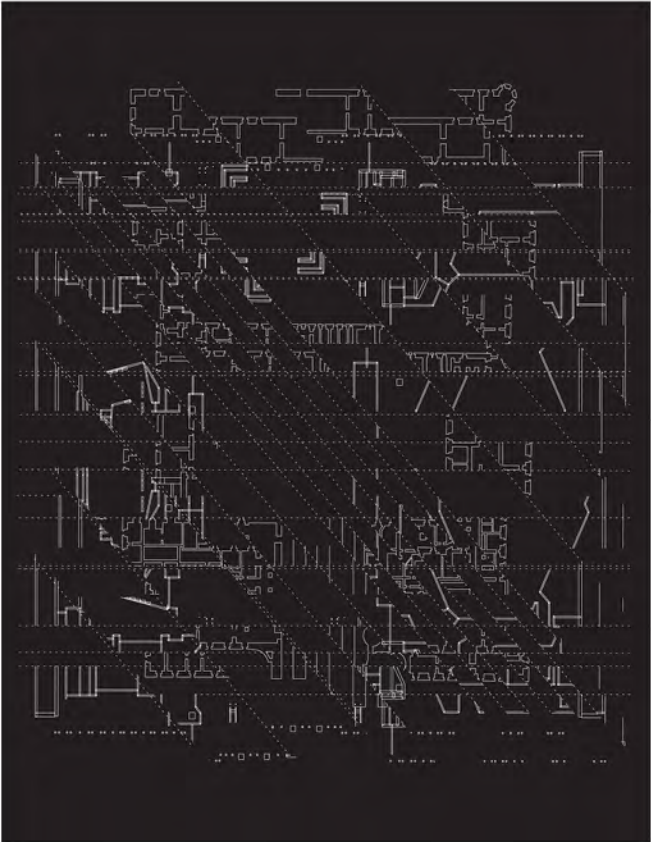
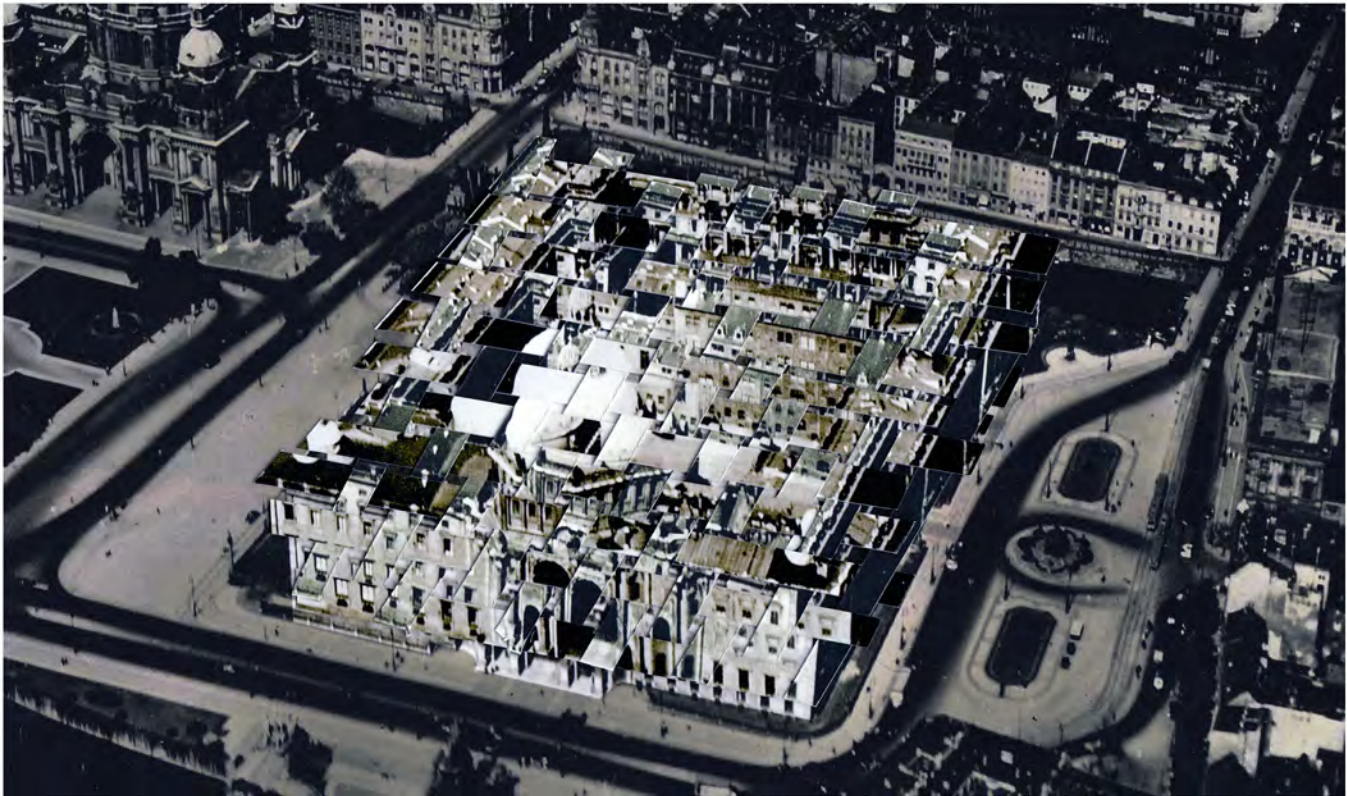
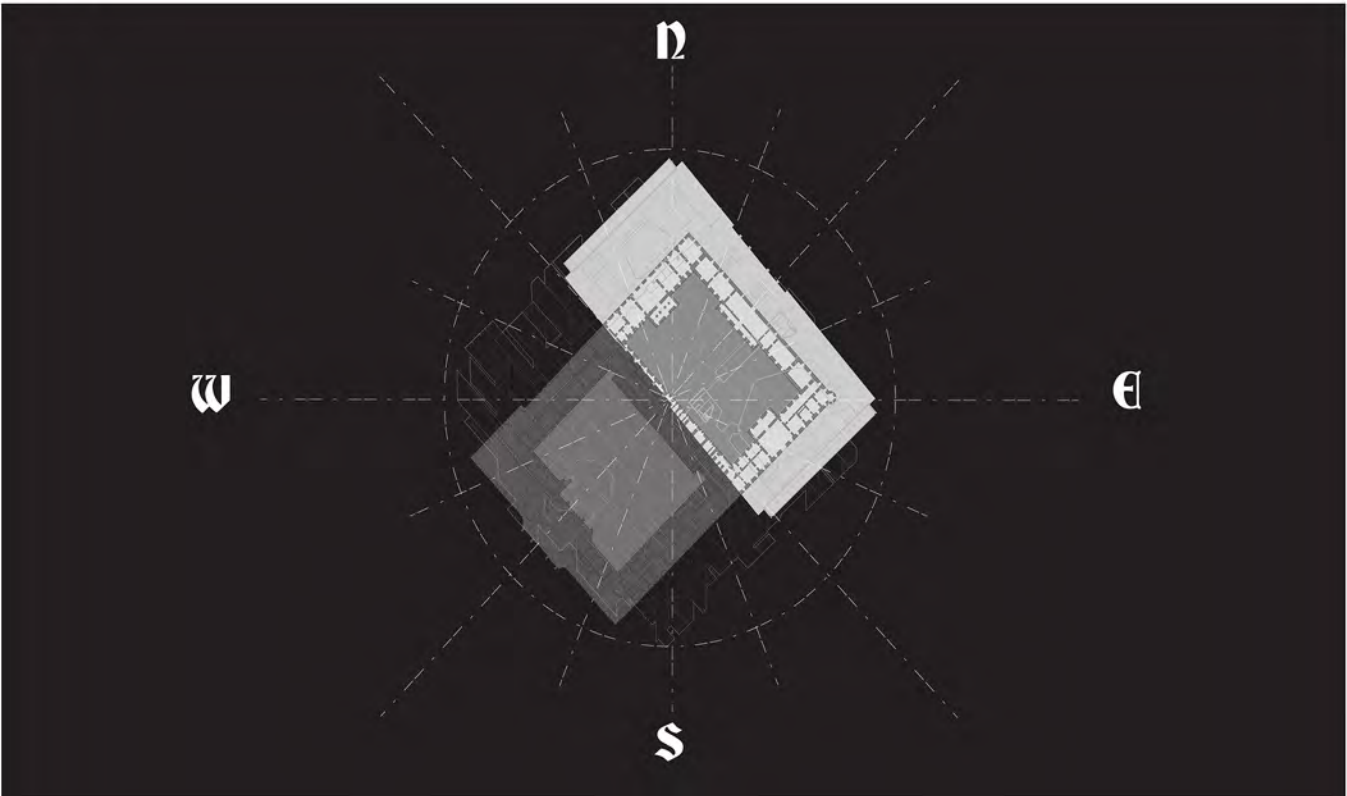
*“Where are you? -
I know where I am, but I do not feel as though I’m at the spot where I find myself.”*

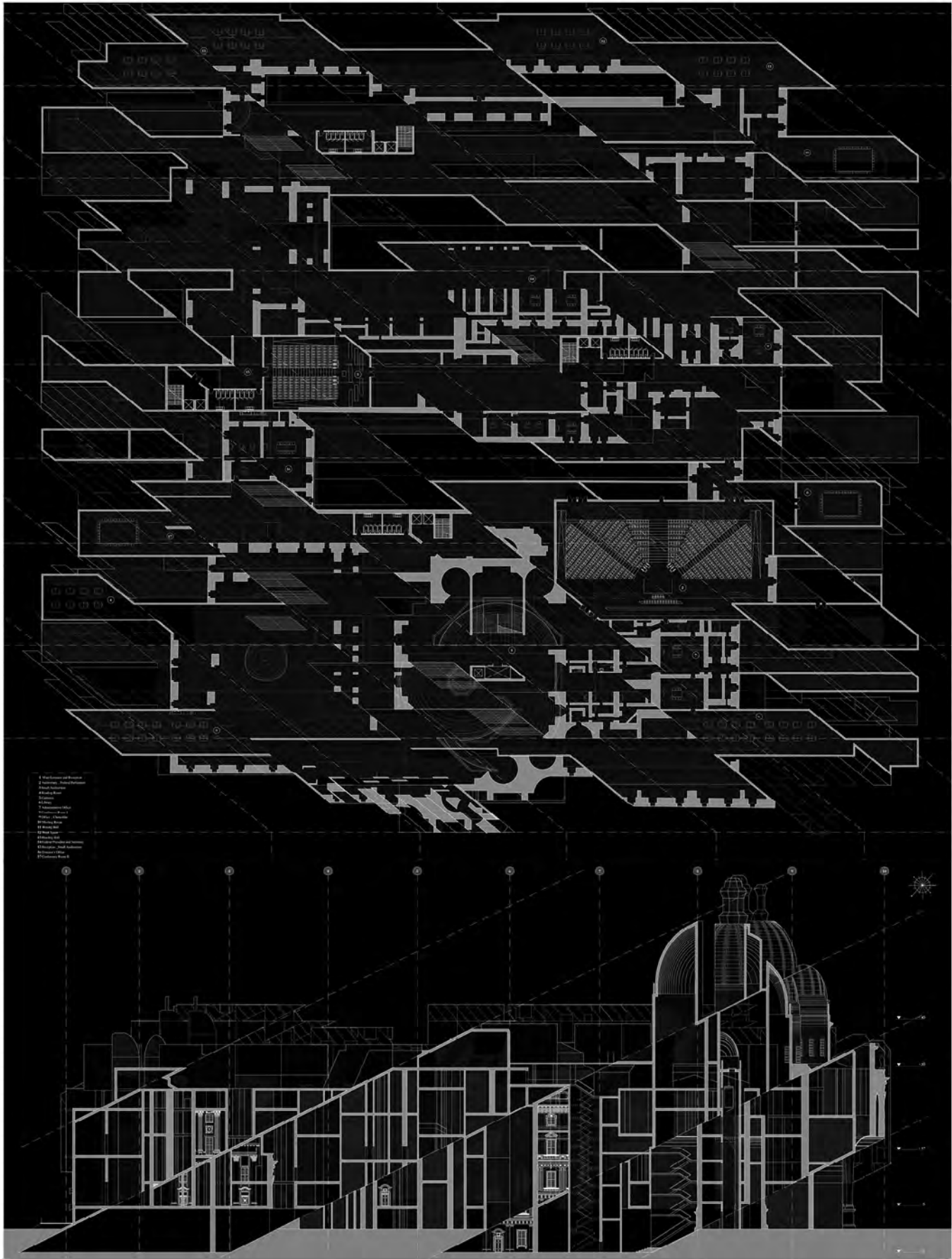
Cf. Eugene Minkowski from Roger Caillois - Mimicry and Legendary Psychasthenia



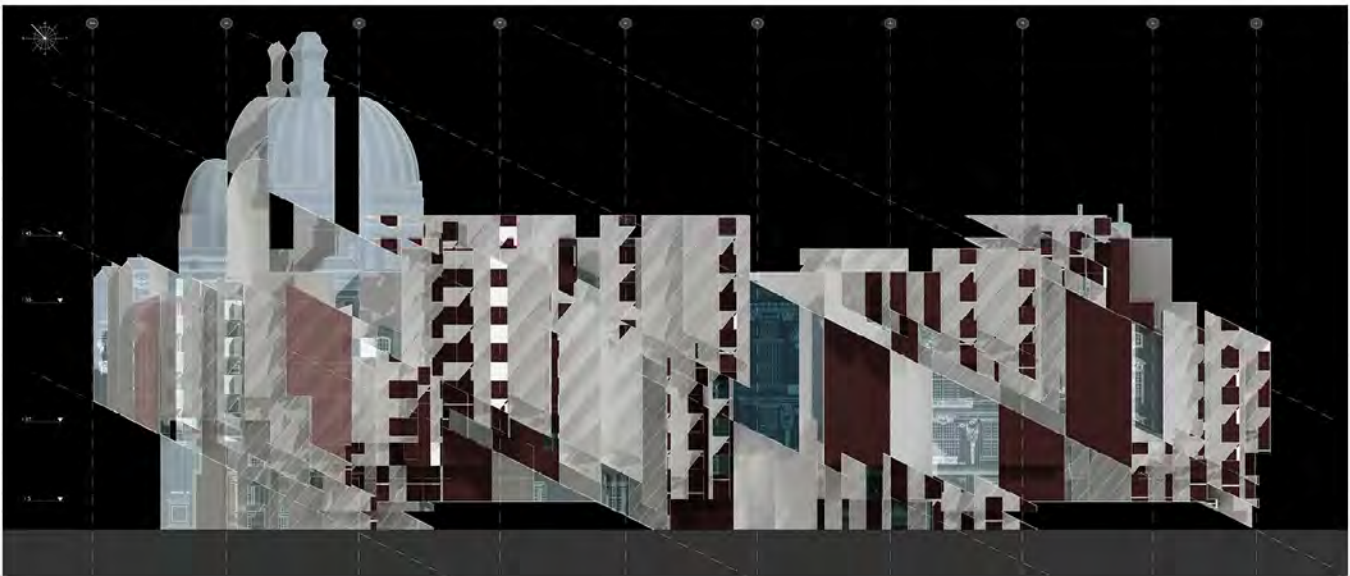
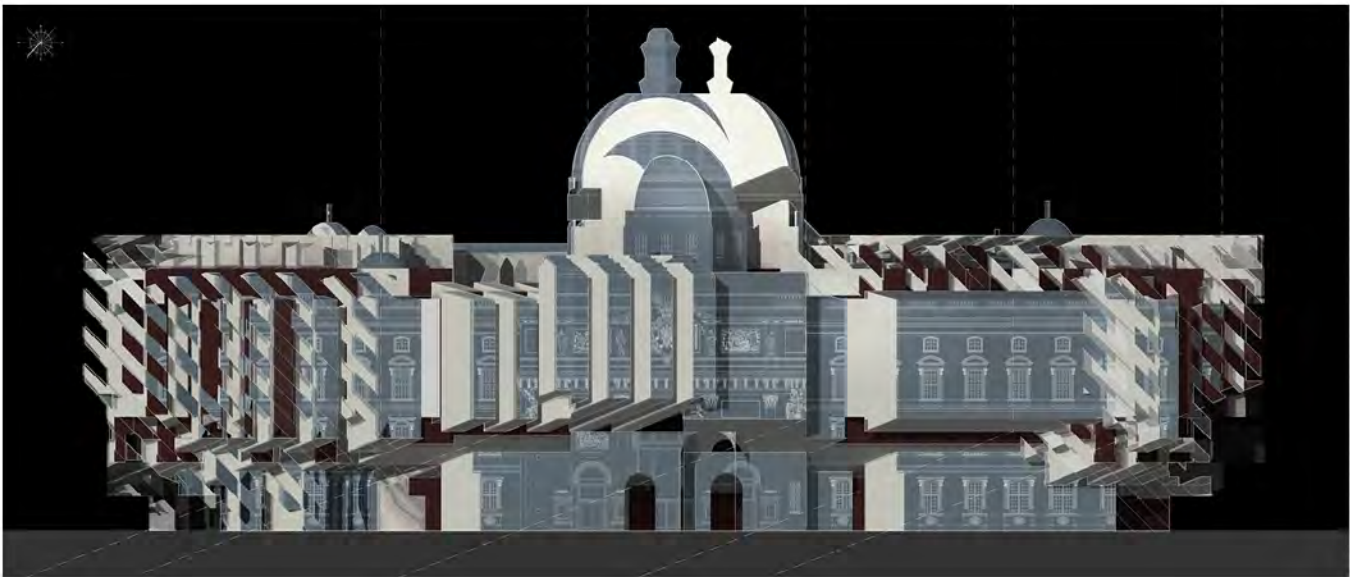
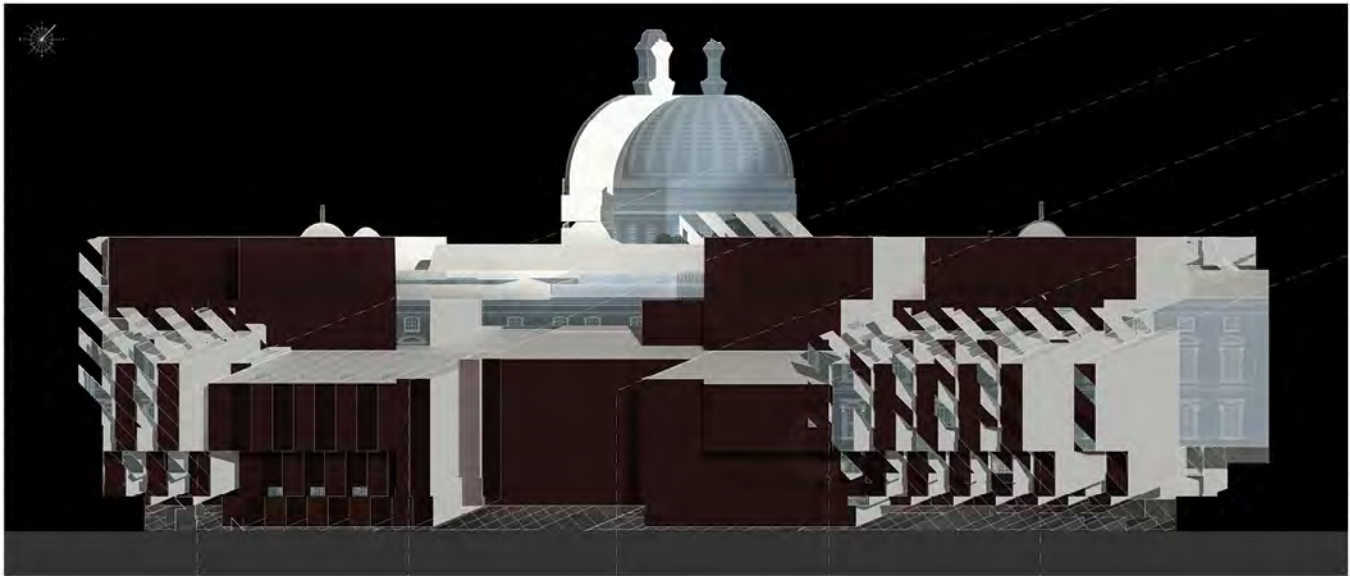
Application - Maya Alam

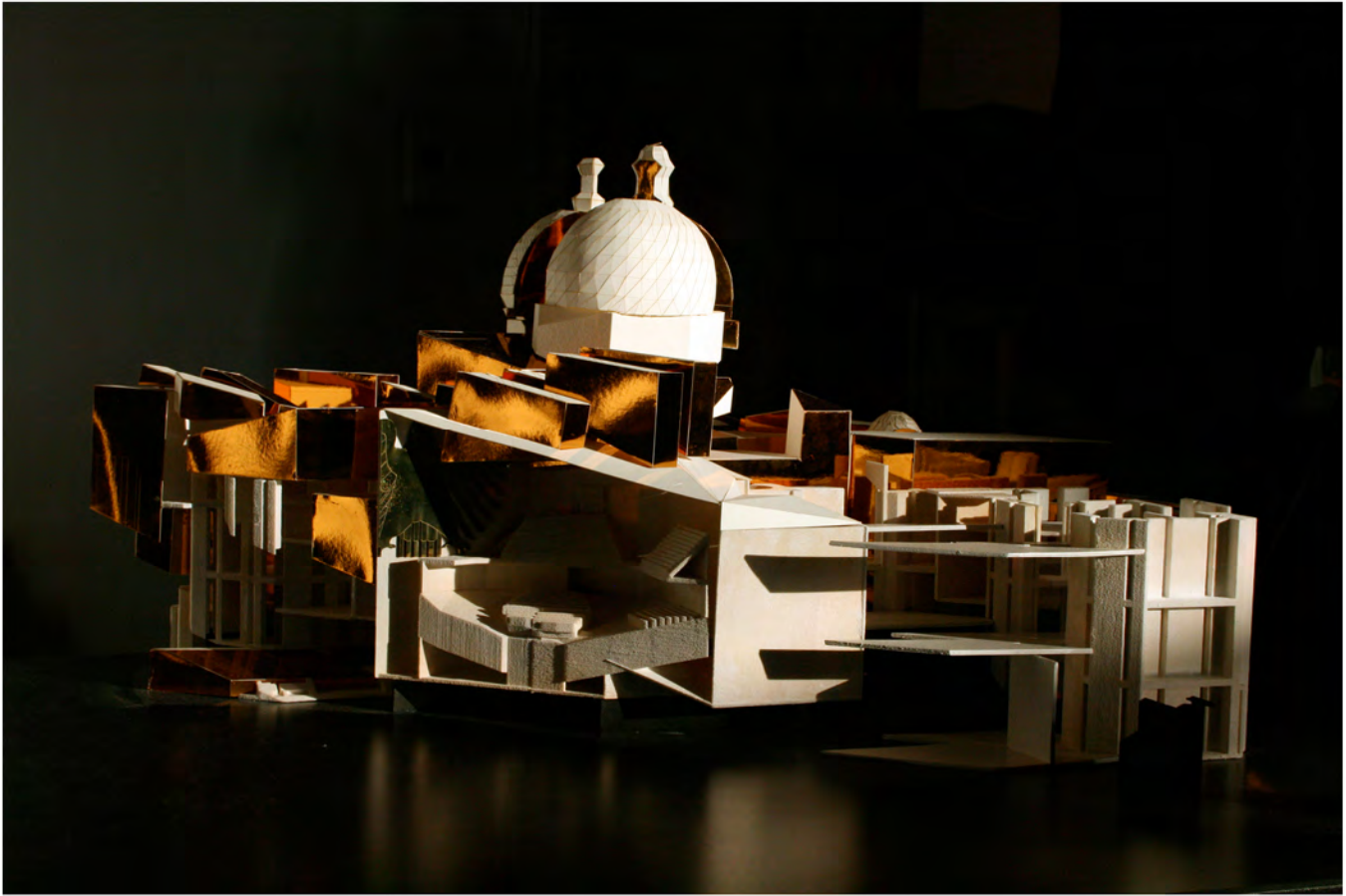






Application - Maya Alam

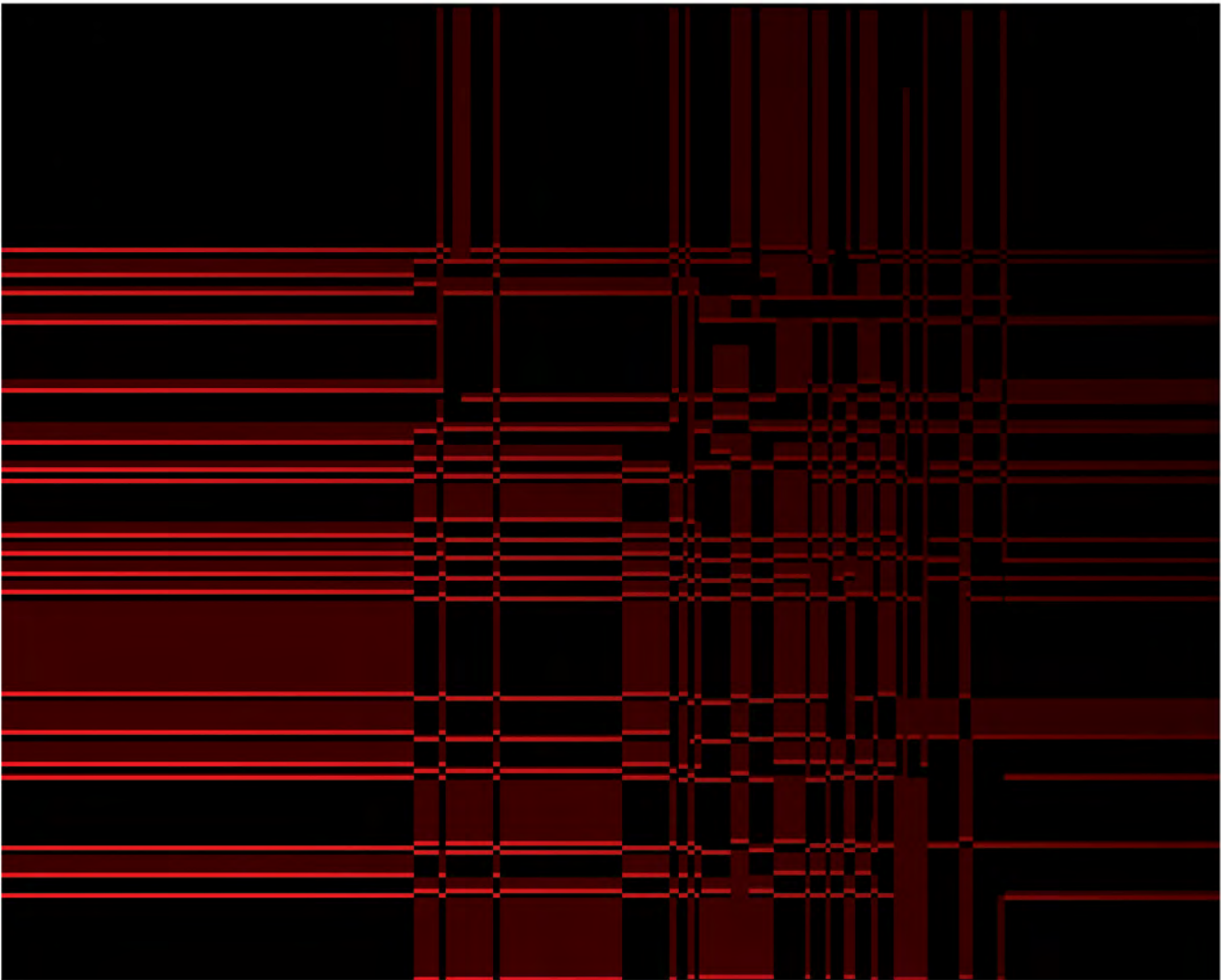




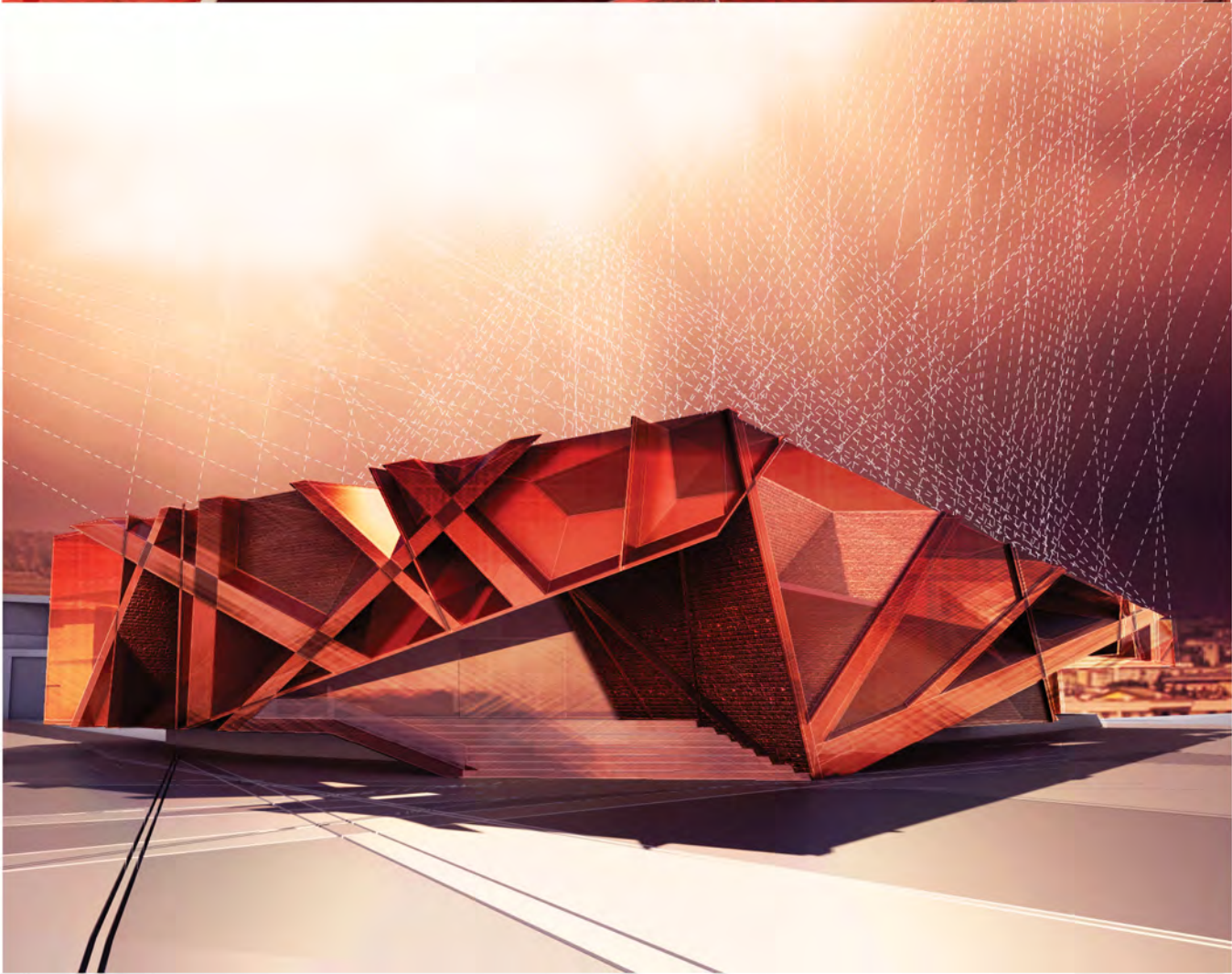
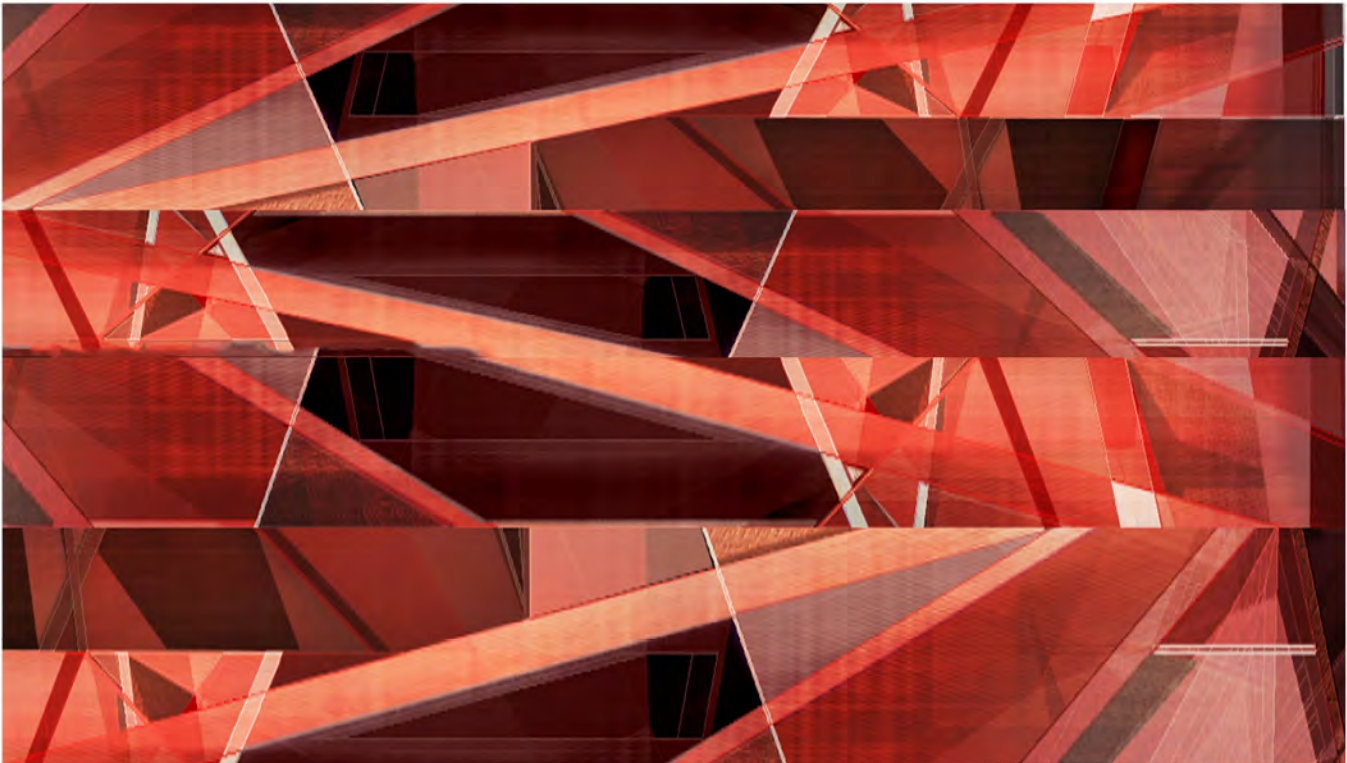
Application - Maya Alam



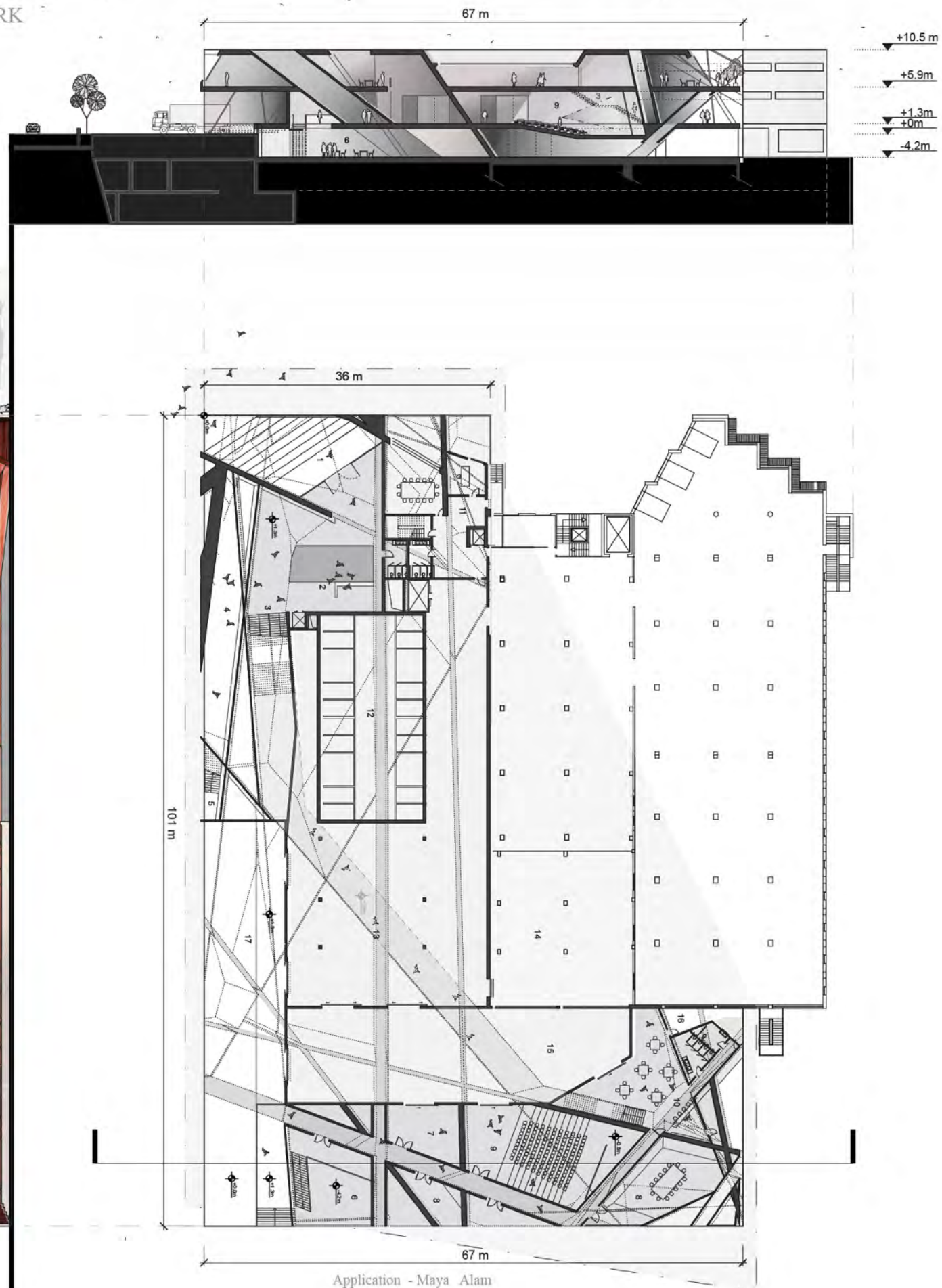
ABSTRACT COLORS
Young Architects Competition, 2014
In Collaboration with Daniele Profeta



Application - Maya Alam



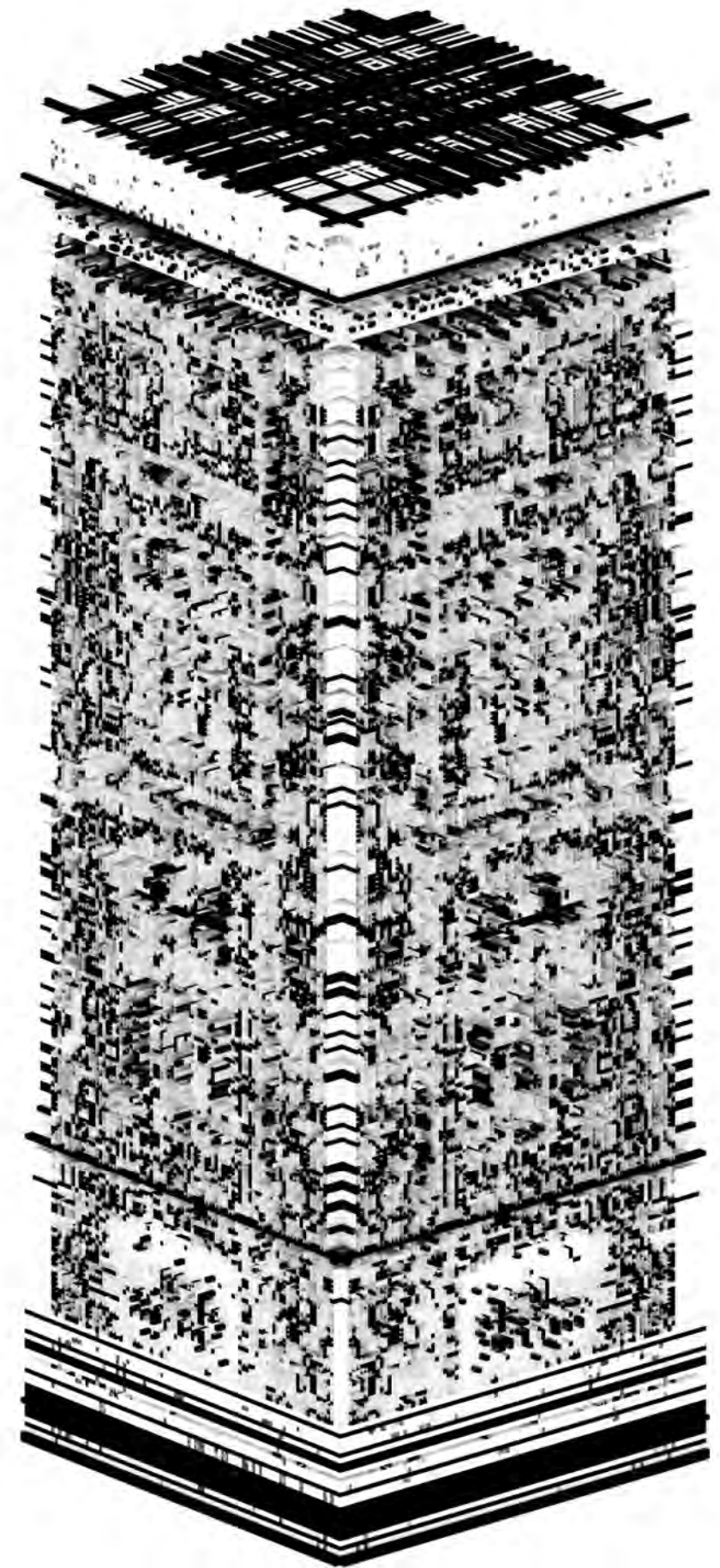
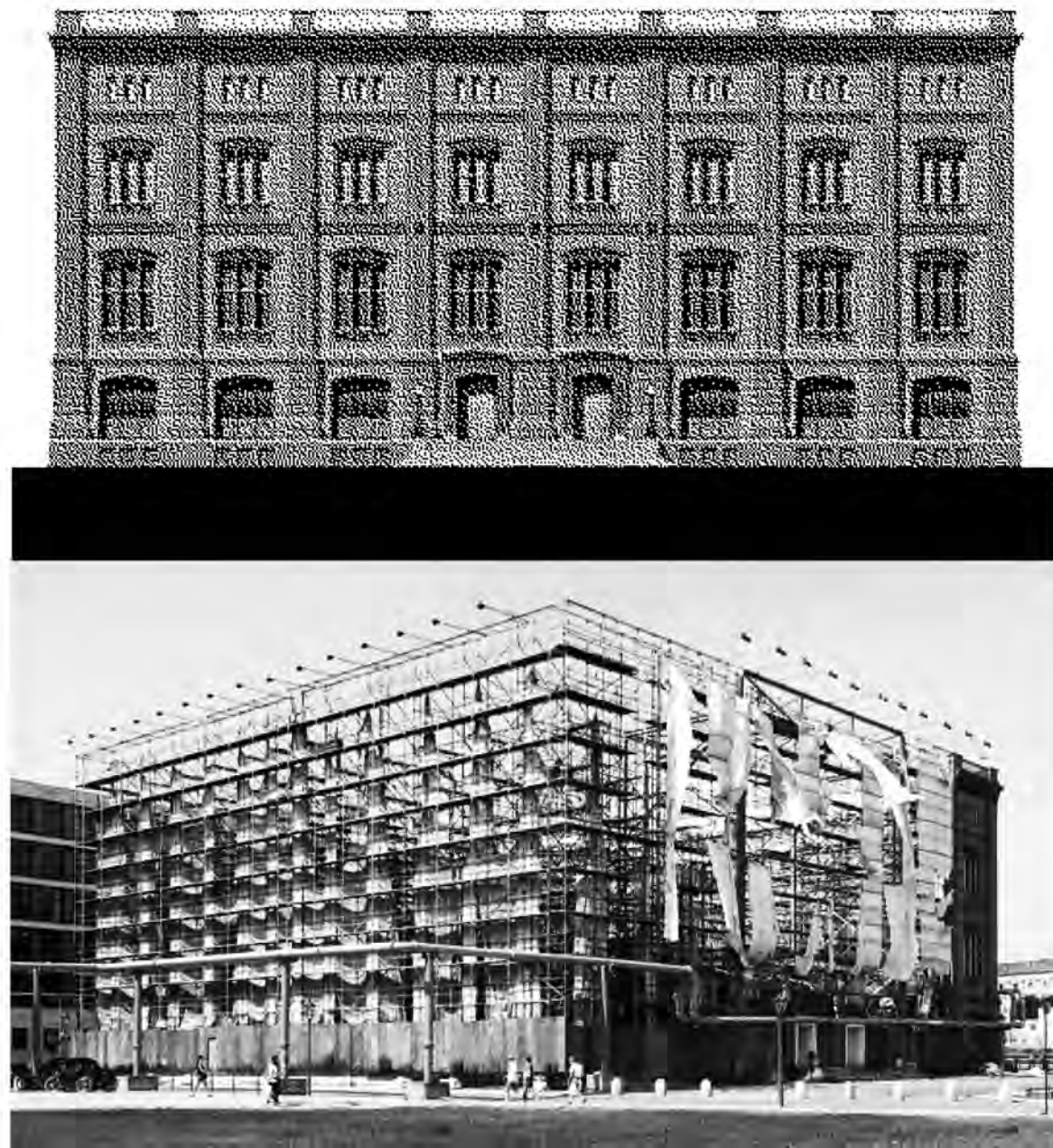
WORK



STUDIES ON THE BAUAKADEMIE, BERLIN

"When the image and the represented object collapse they may indeed make visible what was there but hidden."

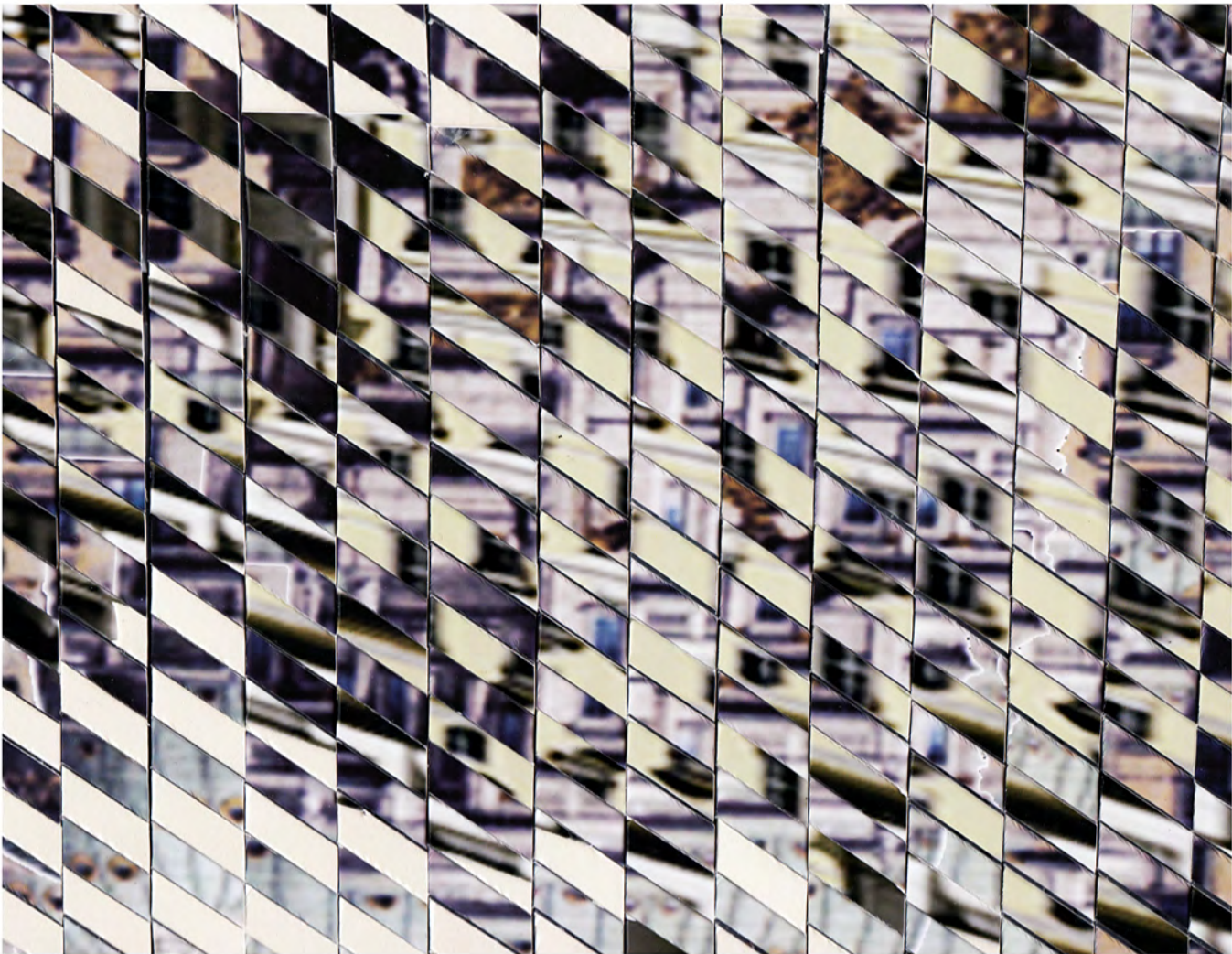
Alberto Perez-Gomez and Louise Pelletier



WORK

THE AWARENESS OF FLAT OR 2 1/2D ISSUES

Material Studies



Application - Maya Alam



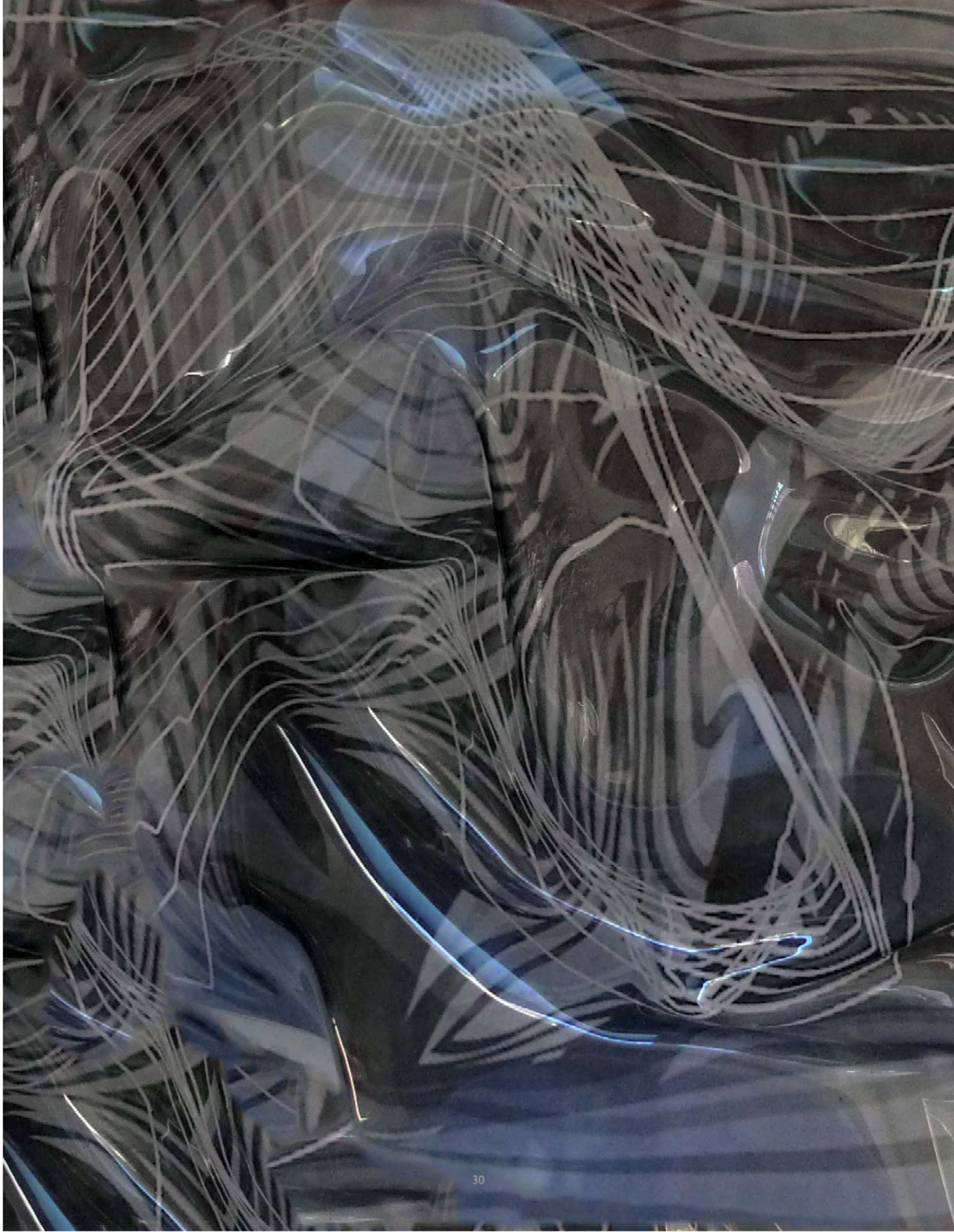


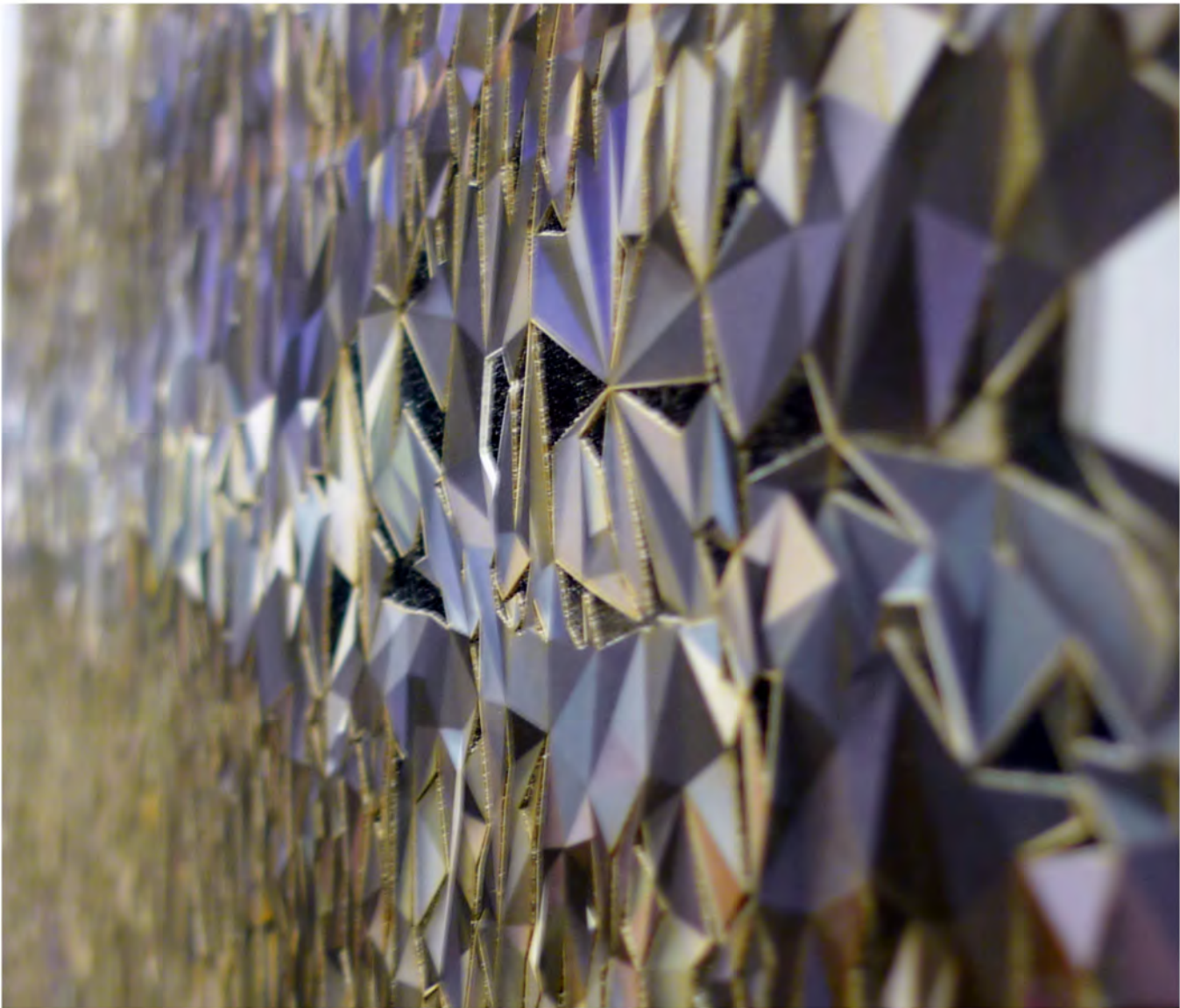
Application - Maya Alam



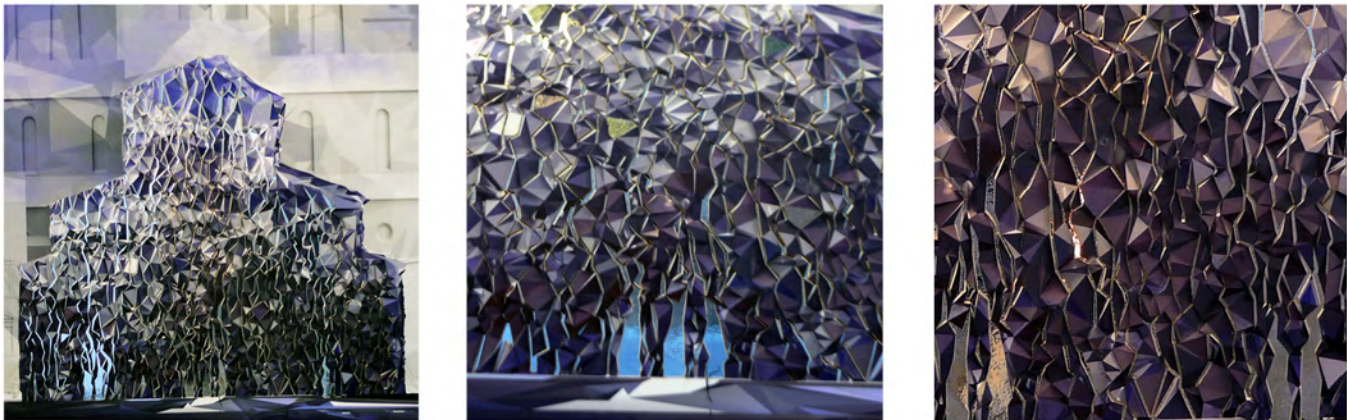


Application - Maya Alam





Application - Maya Alam



SYRACUSE UNIVERSITY
ARC 207
Position: Assistant Professor

Incoherent Compositions

*In the disorder of appearance there is order that makes meaning possible in the first place.
Meaning is not simply a product of our mind, nor is it simply “out there”: it appears literally in between.(...)
The world is neither chaos nor cosmos (in the sense of a dichotomy of order and disorder); rather it is indeed
chaosmos.*

- the world revealed by James Joyce and Marcel Duchamp¹

Rem Koolhaas, Delirious New York; Definitive Instability - Downtown Athletic Club



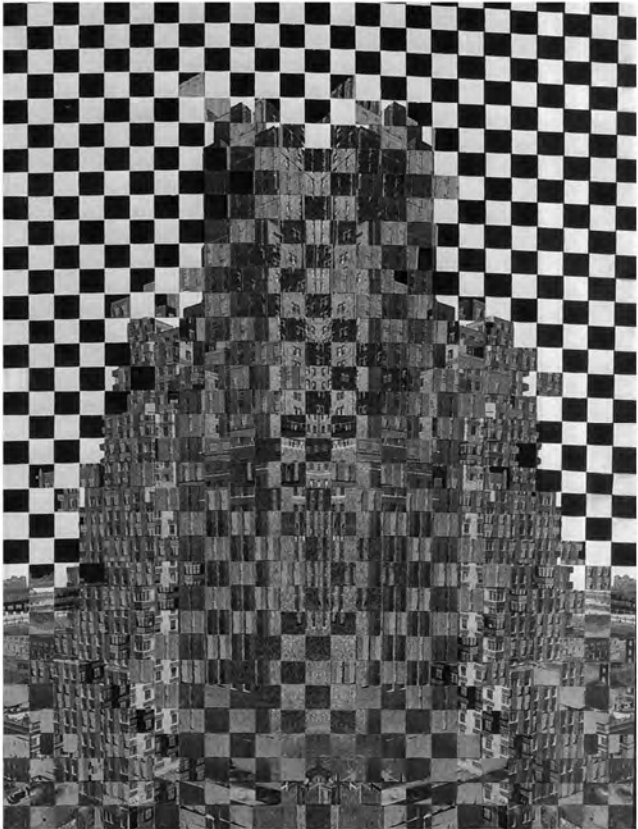
Abigail Linnertz



Mook Waralee Kaewkoon



Jonathan Fabio

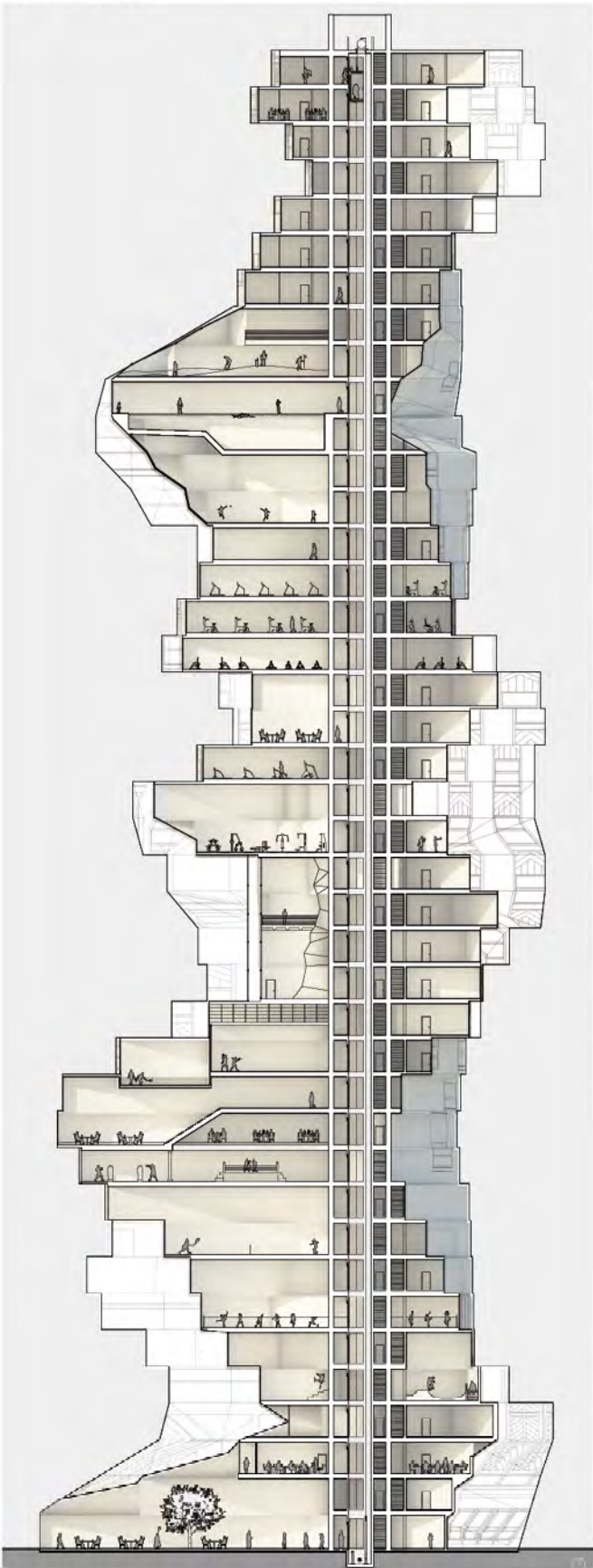


Emily Greer

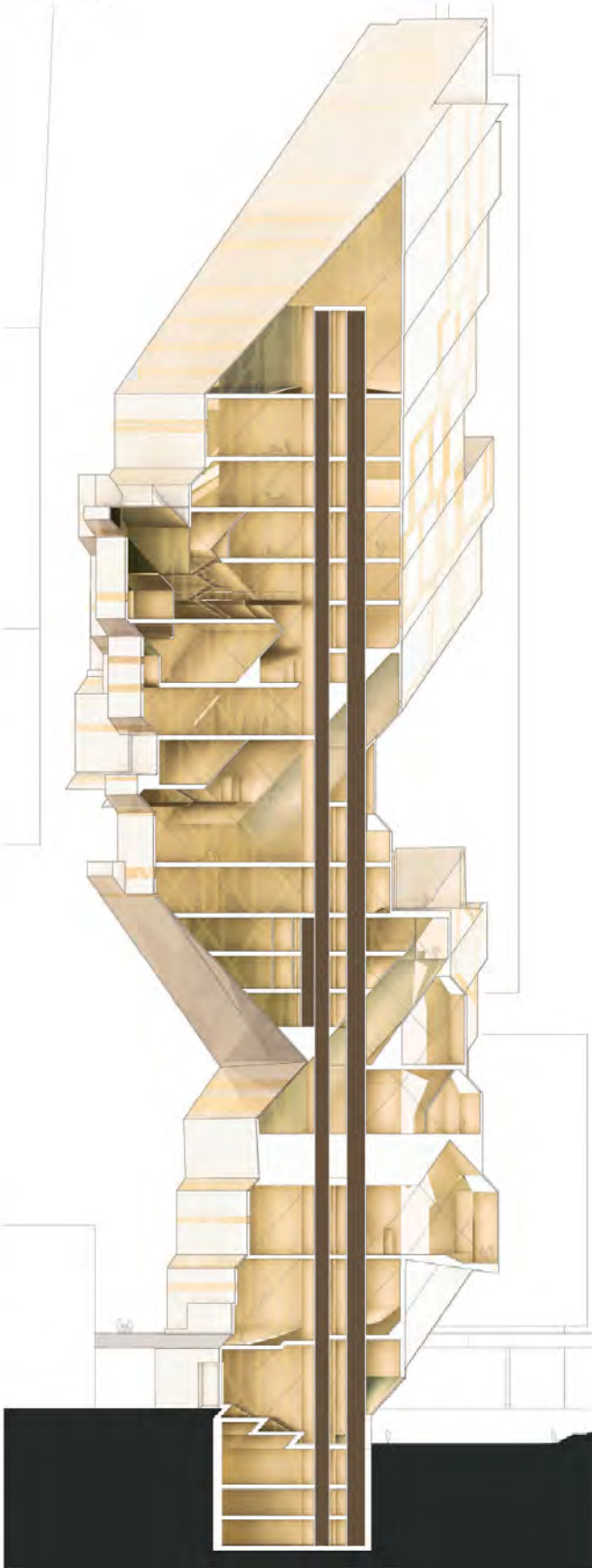


STUDENT WORK

Jonathan Fabio



Emily Greer

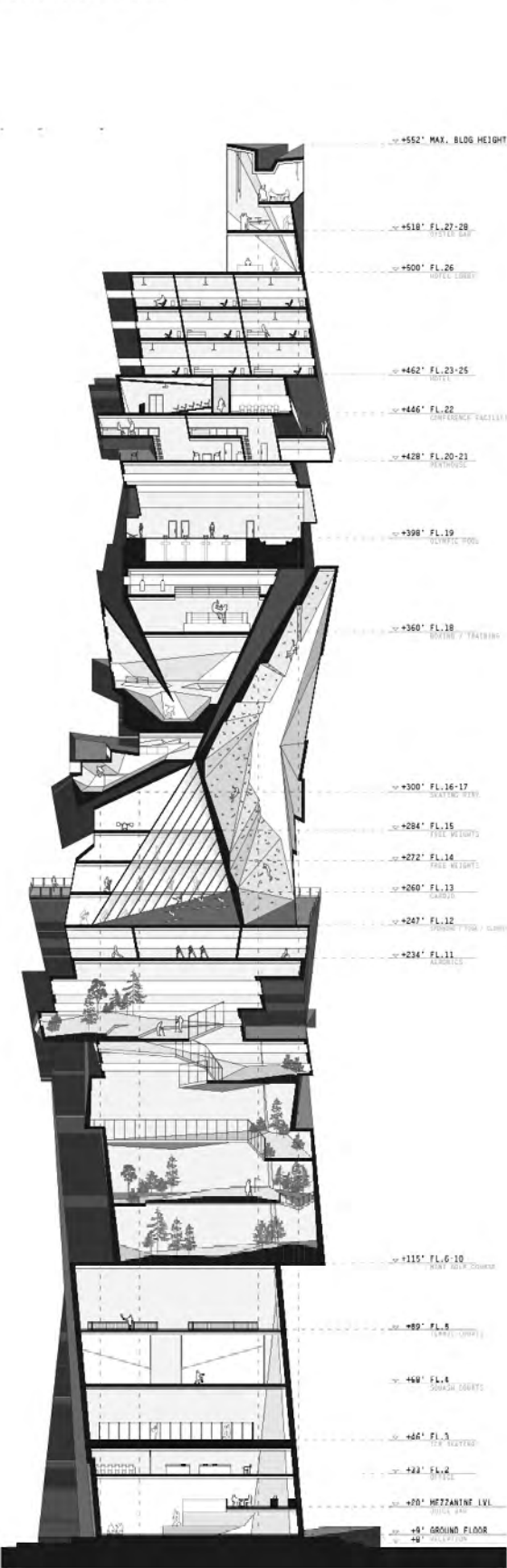


Thomas Byung Kim



SYRACUSE UNIVERSITY
ARC 207 Fall 2014

Mook Waralee Kaewkoon



SYRACUSE UNIVERSITY
VISITING STUDIO P-A-T-T-E-R-N-S
Position: Assistant Professor

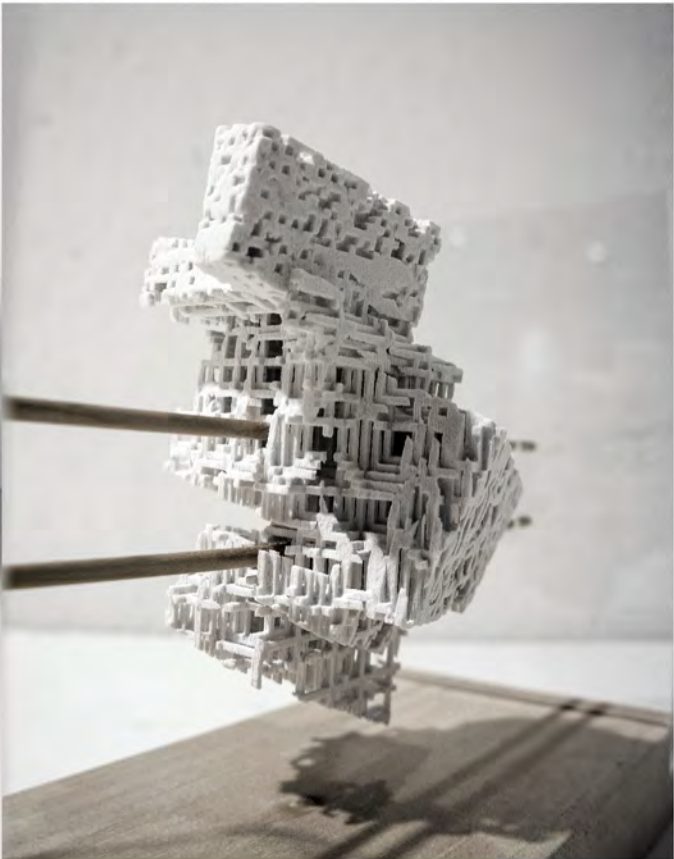
Withdrawn

*“A typical criticism of Los Angeles: if you don’t like one thing, complain about its opposite as well:
the architecture is too eclectic, but it’s also too uniform...”*
Los Angeles plays Itself, Directed by Thom Andersen

Ana Montana



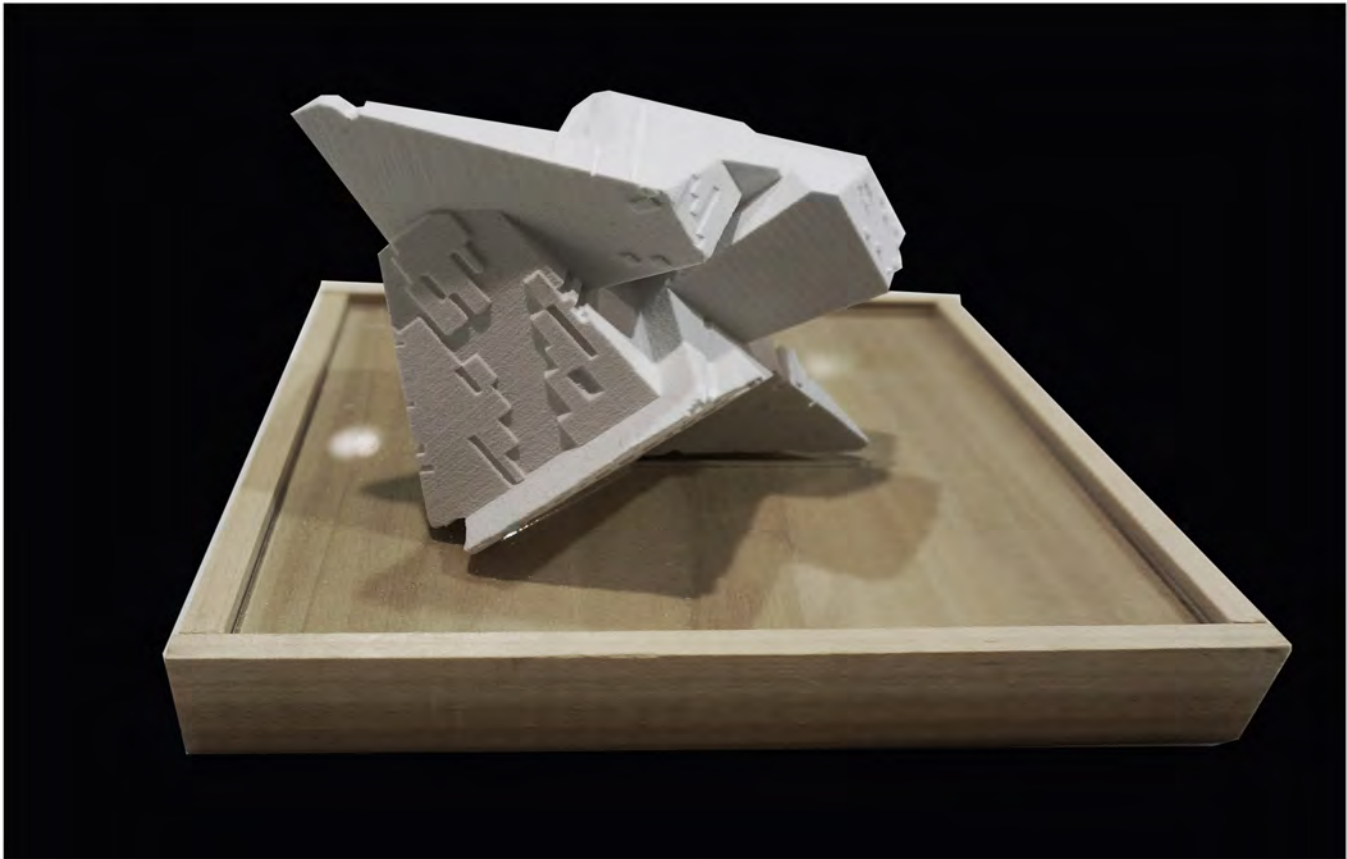
Thomas Arleo



Nicolas Locicero

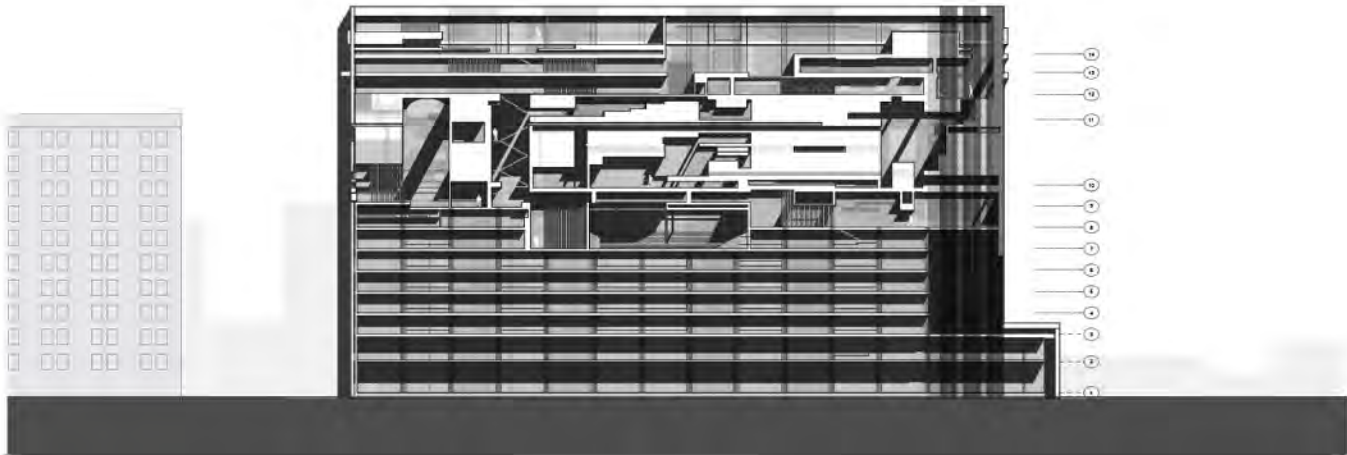
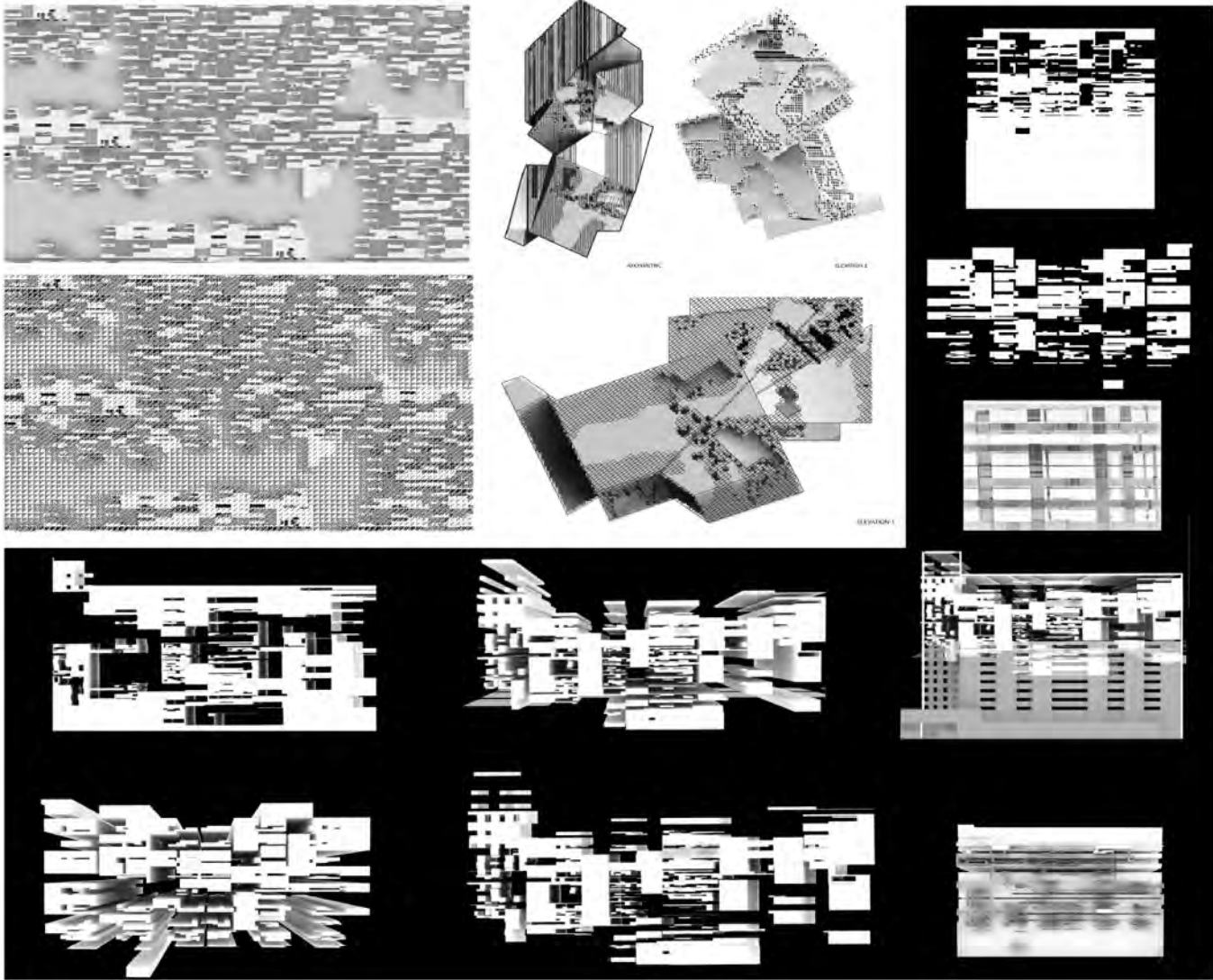


Ismael Segarra



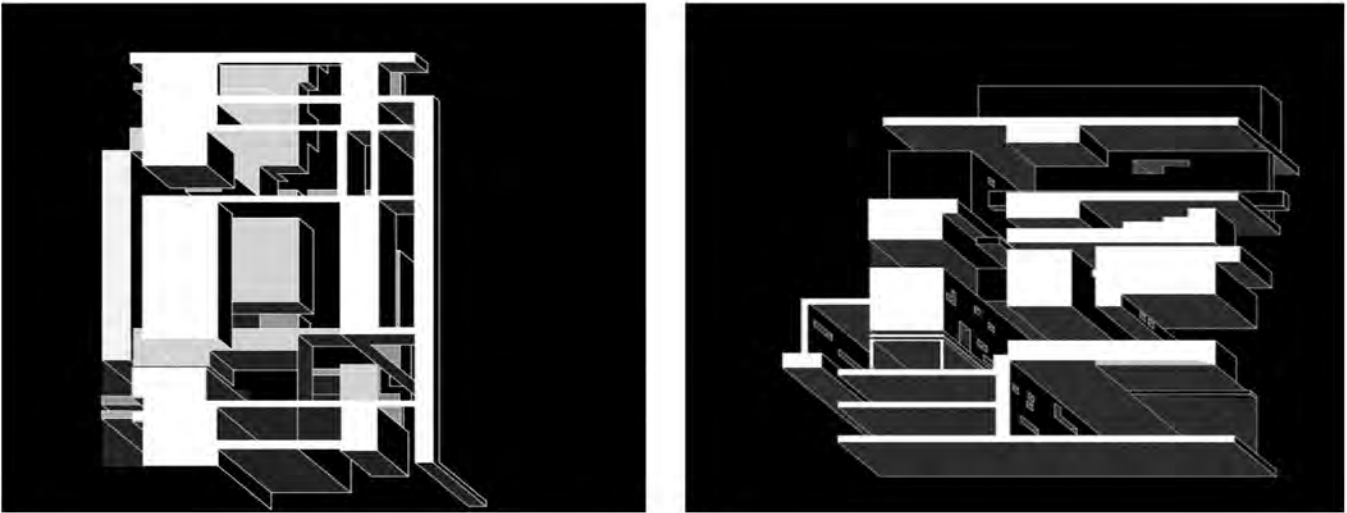
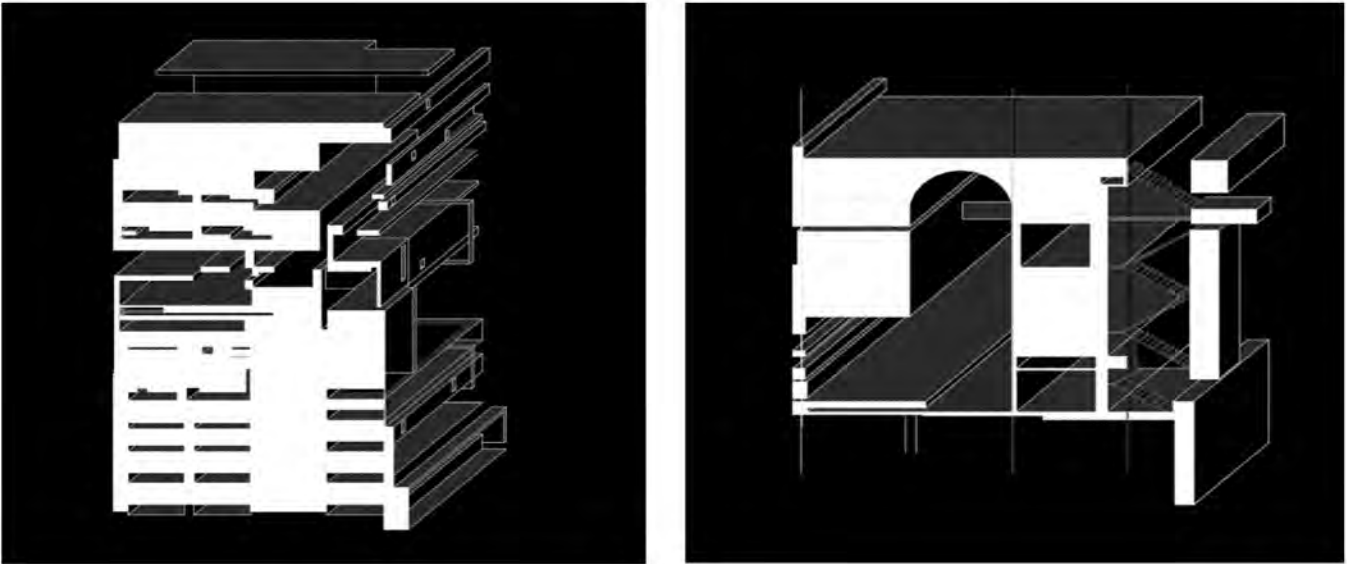
STUDENT WORK

Annagrace Walton



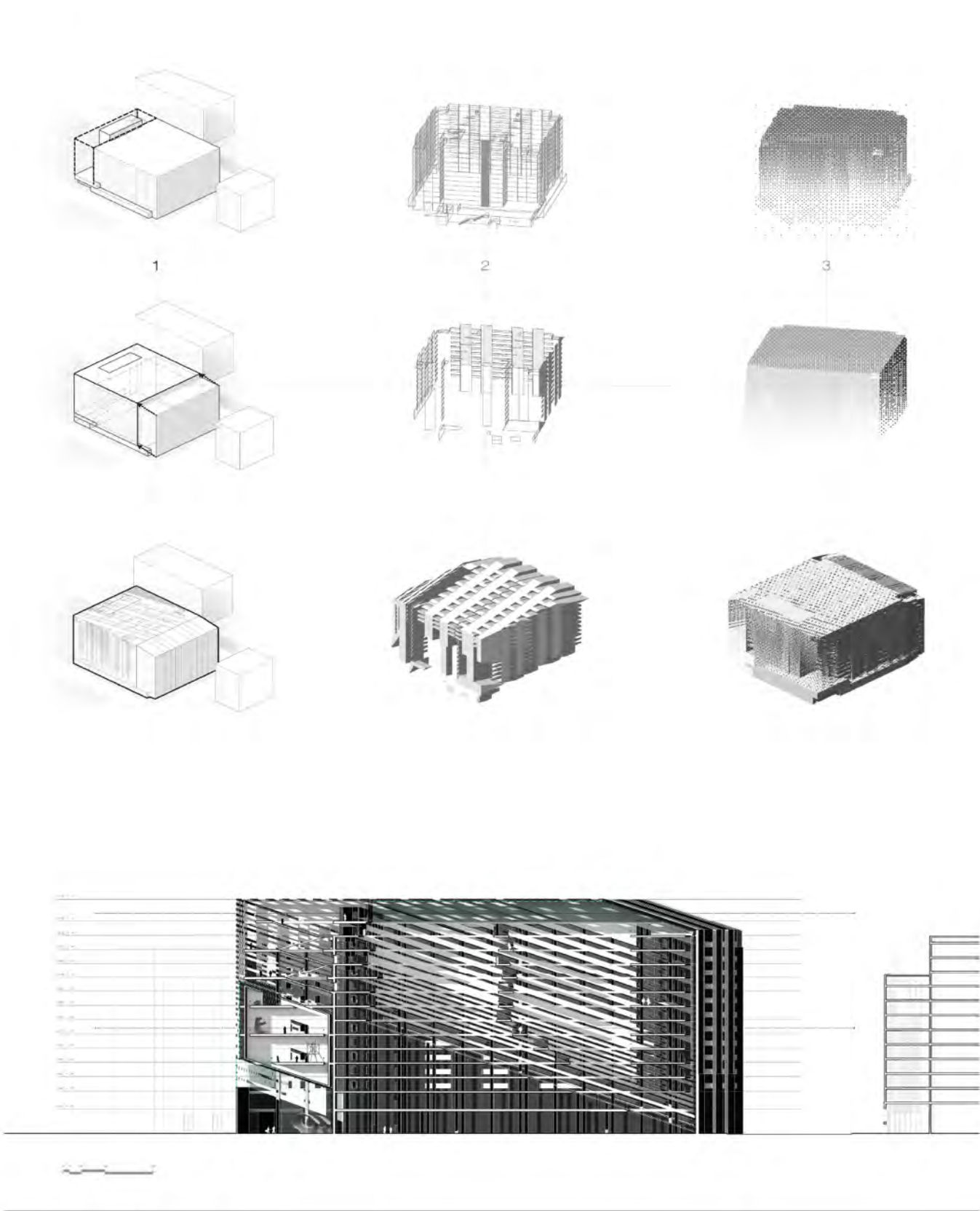
Application - Maya Alam

SYRACUSE UNIVERSITY
VC Studio P-A-T-T-E-R-N-S
Fall 2014



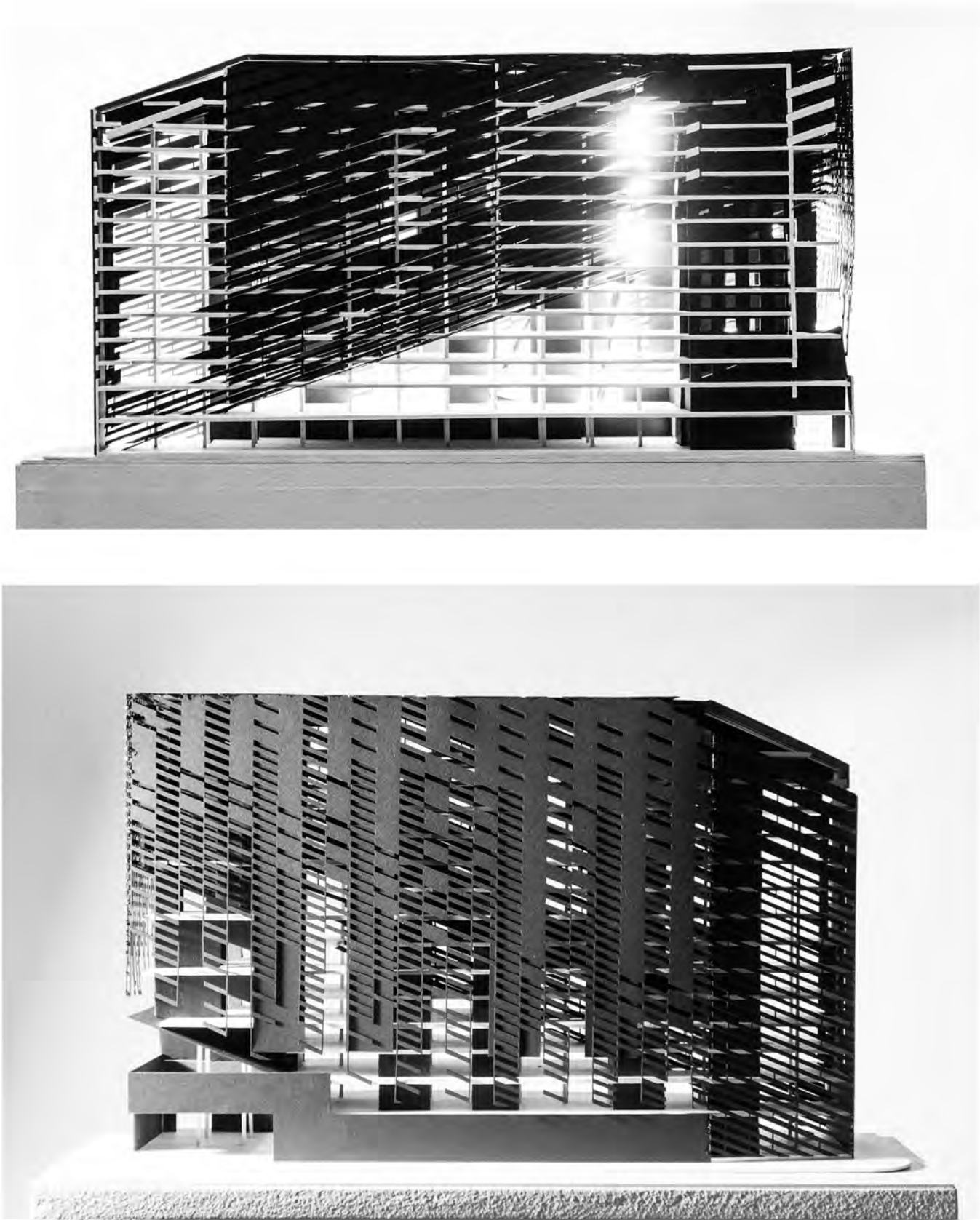
STUDENT WORK

Thomas Arleo



Application - Maya Alam

SYRACUSE UNIVERSITY
VC Studio P-A-T-T-E-R-N-S
Fall 2014



SCI ARC
VERTICAL STUDIO - MANFERDINI
Position: Assistant Teacher

unFAMILIAR MATTER

“...the medium of architecture must be re-examined if the increased scope of our architecture as well as the complexity of its goals is to be expressed. Simplified or superficially complex forms will not work. Instead, the variety inherent in the ambiguity of visual perception must once more be acknowledged and exploited.”

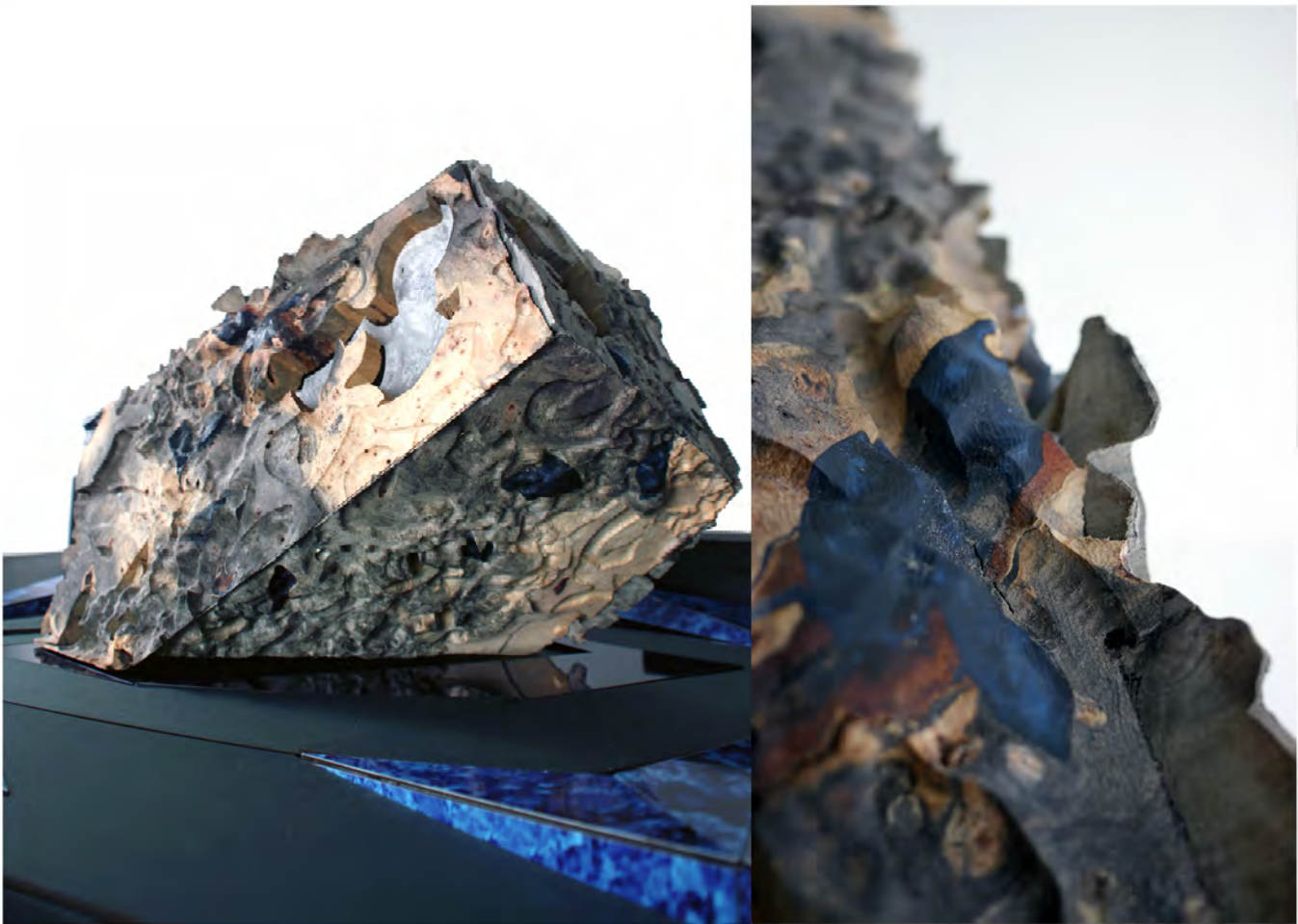
Robert Venturi, Complexity and Contradiction in Architecture, 1966

Ashley Sholder

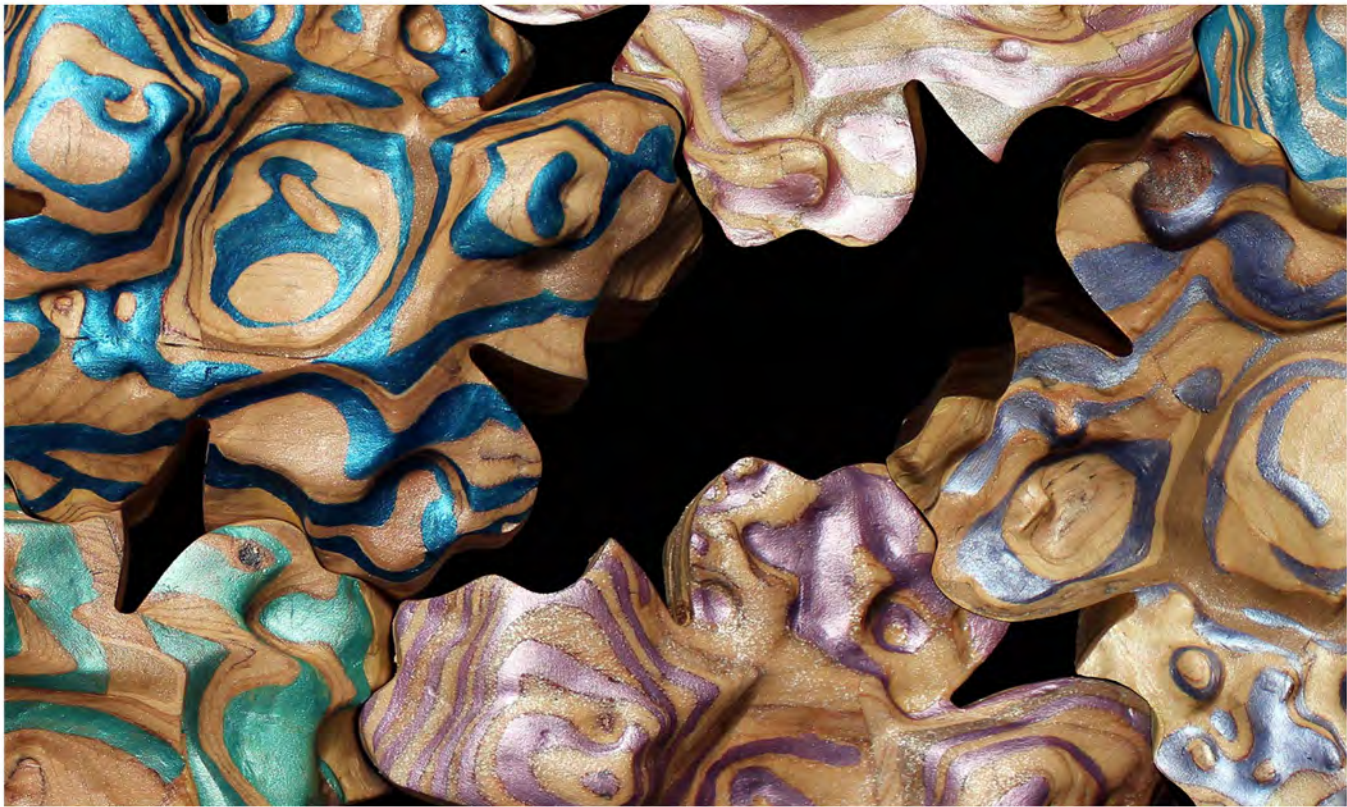


Application - Maya Alam

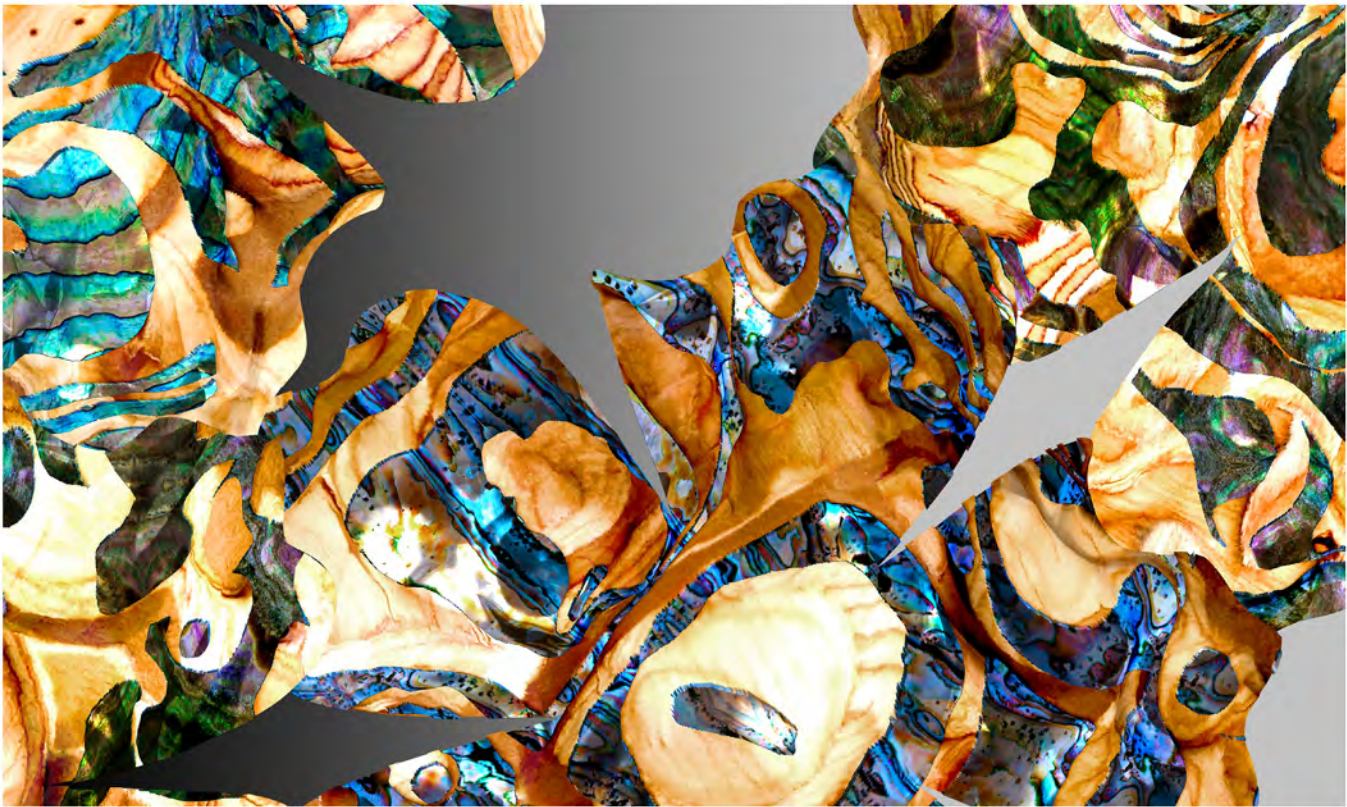
Ashley Sholder



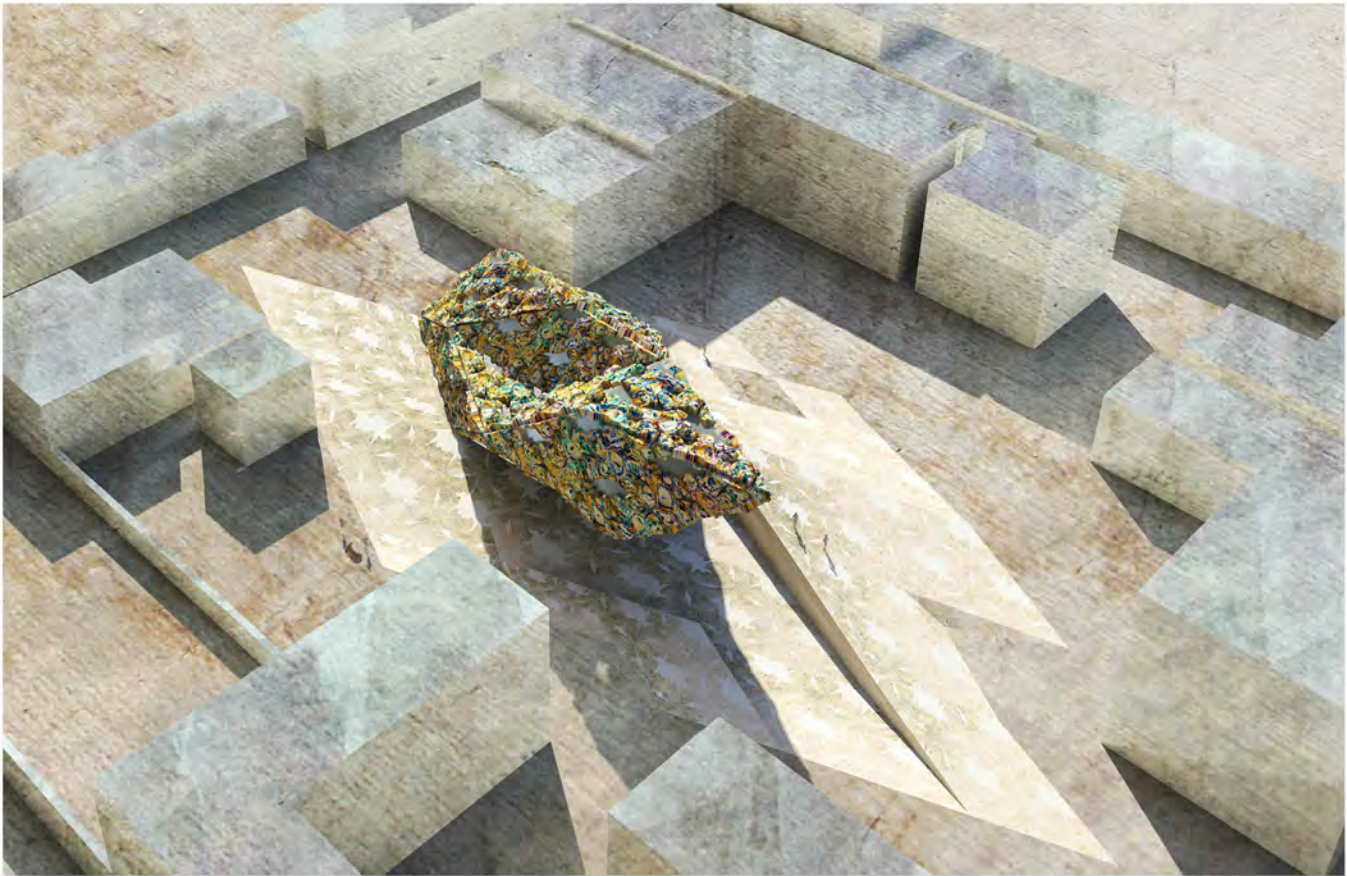
Kyle Onaga & Francisco Barron



Kyle Onaga & Francisco Barron



Application - Maya Alam



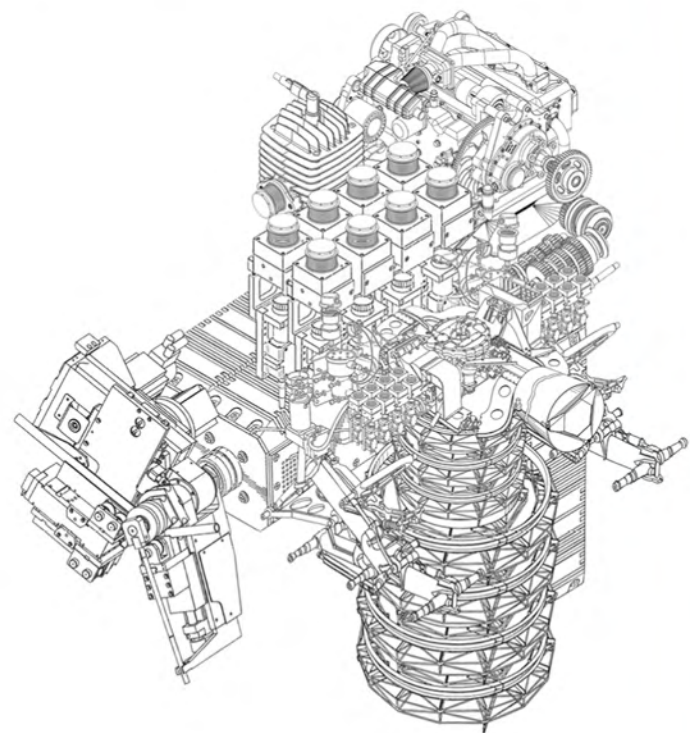
SCI ARC
VERTICAL STUDIO - RUY
Position: Assistant Teacher

The Garden in the Machine

“Where we are in this history is not the moment where we pull back and reach a gentle homeostasis with nature, but the moment where we witness some of the most radical transformations yet of the natural order. We are seeing the distinction between the natural and the artificial becoming difficult—perhaps even unnecessary.

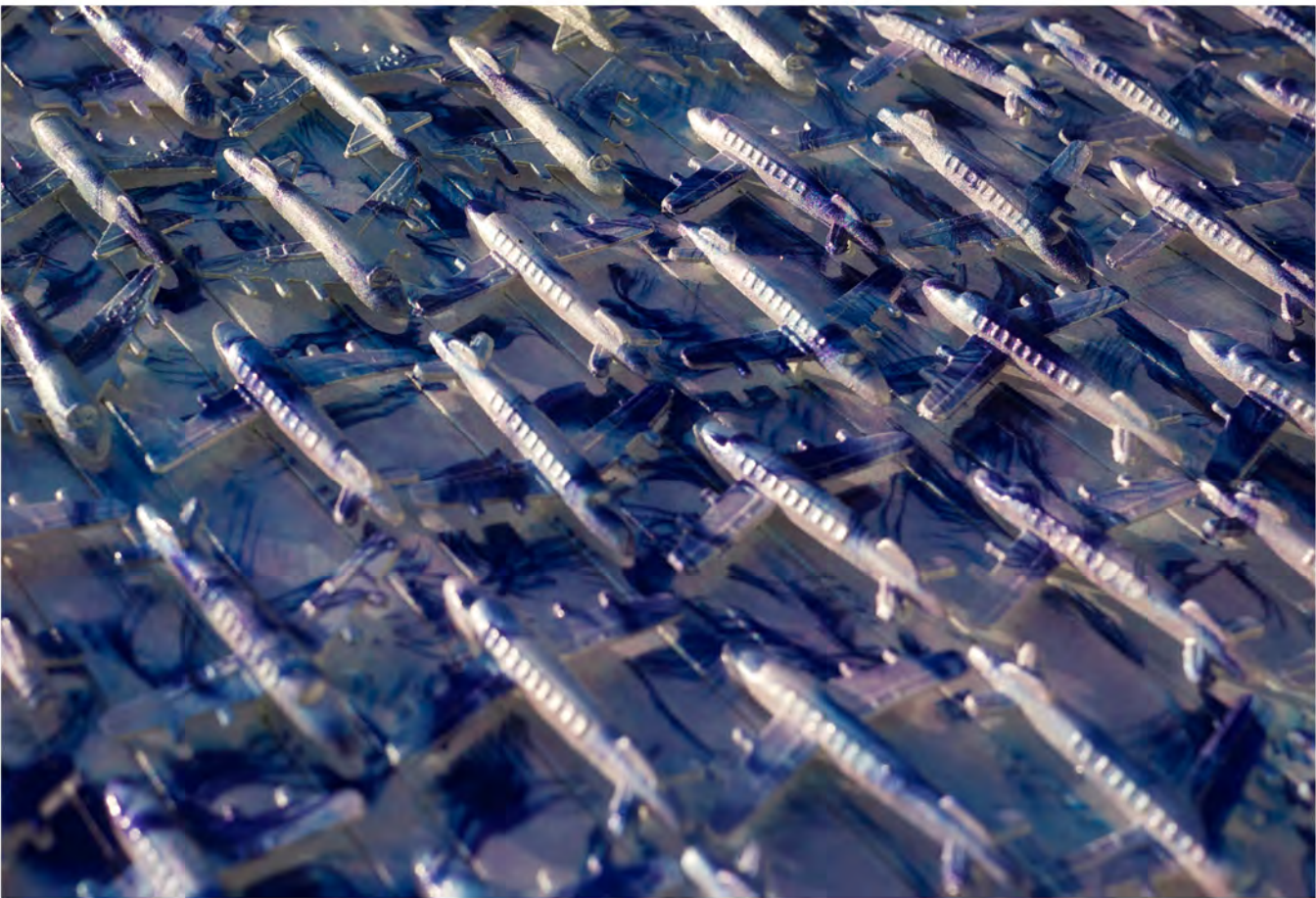
David Ruy

Joseph Ramiro



Application - Maya Alam

Ashley Sholder



ARC 207 - Fall 2014
SYRACUSE UNIVERSITY
School of Architecture
Assistant Professor: Maya Alam

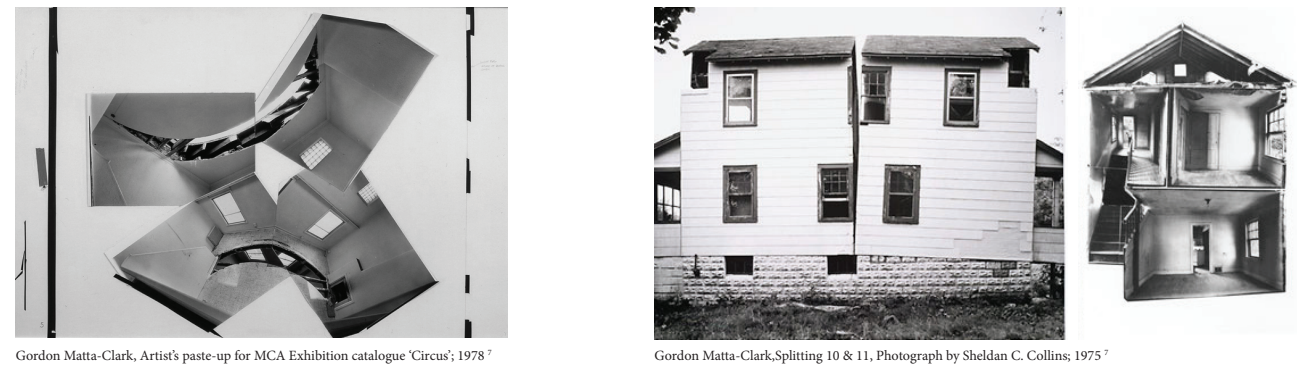
maalam@syr.edu
Office Hours
Mondays 9am -12pm
#308 F

INCOHERENT COMPOSITIONS

*In the disorder of appearance there is order that makes meaning possible in the first place.
Meaning is not simply a product of our mind, nor is it simply “out there”: it appears literally in between.(...)
The world is neither chaos nor cosmos (in the sense of a dichotomy of order and disorder); rather it is indeed chaomos.
- the world reveiled by James Joyce and Marcel Duchamp¹*

INTRODUCTION

One way or another, when working on a project in an urban setting every architect is confronted with the same or at least a similar dilemma - where to draw the line between autonomy and engagement. A successful building is neither pure background nor is it ever solely a singular whole. Sylvia Lavin fortifies this problem in “Kissing Architecture” with her observation that today’s “*discipline is crippled by a futile debate between those who hold that architecture has failed to establish autonomy and those who contend that architecture has failed to develop adequate means of engagement*”² This is not a new problem. We know that buildings are bound to context, site and circumstances. While some among us might disagree, this studio stresses that we cannot only have bunkers in the shape of planets, nor can we exclusively have glass houses in the shape of sheds. How one might respond to a particular problem with an architectural intervention is what defines us and our modus operandi. Lately, many have tried to name their architectural objects with certain adjectives to position themselves away from what Colin Rowe calls a Collage by claiming an in-between state. While we can call our objects whatever we like - “Ambivalent” (Payne)³ or “Withdrawn” (P-A-T-T-E-R-N-S)⁴ - it does not change the fact that every architectural object deals with a version of an instable entity caught between autonomy and engagement. We are calling ours *Incoherent Compositions*.



Gordon Matta-Clark, Artist's paste-up for MCA Exhibition catalogue 'Circus'; 1978 ⁷

Gordon Matta-Clark, Splitting 10 & 11, Photograph by Sheldan C. Collins; 1975 ⁷

OBJECTIVE

A series of formal problems ask students to produce their own Incoherent Compositions through the concept of a difficult unity⁵ by carefully determining relationships of solid/void, figure/ground and interior/exterior. “*As Venturi explained, the difficult whole is the difficult unity through inclusion rather than the easy unity through exclusion. Gestalt psychology considers a perceptual whole the result of, and yet more than, the sum of its parts.*”⁶ The focus will be on considering separate parts (formally & programmatically) and understanding these as a whole with private (introverted) space and public (participatory) space. Unlike the idea of collages of the 80’s we will not fixate on fragmentation and severance but rather, we seek figures of composition through the acknowledgment of incoherence. A complex system does not only have multiple parts, those parts also interact with one another in an intricate way.

¹ Alberto Perez-Gomez and Louise Pelletier; Architectural Representation and the Perspectival Hinge;MIT Press; 2000; pp.294

² Lavin, Sylvia; “Kissing Architecture”; Princeton University Press; 2011; pp. 11

³ Payne, Jason; “Variations on the Disco Ball”; Project; 2014; pp. 20 -27

⁴ Spina, Marcelo; “Current Dichotomies”; OZ 36: Complexity; 2014; pp. 4-11

⁵ Aureli, Pier Vittorio; “The Difficult Whole”; Log No.9; 2007; pp. 39

⁶ La Marche, Jean; “The Familiar and the Unfamiliar in Twentieth-Century Architecture; University of Illinois Press; 2008; pp. 81

⁷ http://www.curatedobject.us/the_curated_object_/2008/02/exhibitions-chi.html

ARC 207 - Fall 2014
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EXERCISE I

1. CUT / 2. DISSECT 3. COMPOSE (part I)

Through section and plan drawings, the orthogonal cut has an inarguable relevance in the architectural discipline. It reveals relationships between program and form that would remain otherwise hidden. One of the main objectives in this studio will be a focus on cuts as a technique towards composition. To begin we will look at the body of work by Gordon Matta-Clark’s Office Baroque (see page 1). The artist used literal cuts in abandoned buildings to defragment and destabilize their appearance and ultimately their influence on their environment. “*As opposed to the original anatomical dissection of cadavers aimed at disclosing the objectified ‘order’ of the human body, the sectioning of a ‘dead’ building reveals the space of human habitation - real yet impenetrable, radiant yet obscure.*”⁹ In order to complete the first assignment students are asked to approach this problem through ideas of elevation and 2D compositions, inspired by a couple of recent artists:

Serge Mendzhiyskog, Nicholas Kennedy Sitton and Seung Hoon Park



Serge Mendzhiyskog ¹⁰

Nicholas Kennedy Sitton ¹¹

Seung Hoon Park¹²

⁸ <http://imgtfy.com/?q=cut+definition> <http://imgtfy.com/?q=disect+definition> <http://imgtfy.com/?q=compose+definition>

⁹ Alberto Perez-Gomez and Louise Pelletier; Architectural Representation and the Perspectival Hinge;MIT Press; 2000; pp.329

¹⁰ <http://www.emptykingdom.com/wp-content/uploads/2011/01/Serge-Mendzhiyskogo-Collage-Photography-4.jpg>

¹¹ http://robotmafia.com/wp-content/uploads/2011/11/nicholas_kennedy_sitton1.jpg

¹² <http://www.thisiscolossal.com/tags/cityscapes/>

SYLLABI

ARC 207 - Fall 2014
SYRACUSE UNIVERSITY
School of Architecture
Assistant Professor: Maya Alam

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Mondays 9am -12pm
#308 F

EXERCISE II

The Public Athletic Club

As Syracuse’ Downtown is in the progress of revitalization a new addition to its urban landscape will not only have to answer to its own functionality but also to its position towards the community. Therefore, a new building cannot solely be an autonomous entity. The problem remains - traditionally Fitness Centers are introverted; they might exhibit differing building typologies but remain a *Constructivist Social Condenser: a machine to generate and intensify desirable forms of human intercourse.*¹³

The studio is asked to determine the fine line between autonomy and engagement. A Public Athletic club is as much of an appropriate juxtaposition as “incoherent compositions”. However, exploiting this tension will lead to a successful interaction between solid/void, figure/ground and interior/exterior.

As a starting point students are asked to look at OMA’s Casa da Musica. As many of Koolhaas’ buildings the typical typology is altered by a social play between inside and outside - *“not the great, self-absorbed metropolises of the Western world, but instead, points of upheaval. The buildings (...) are always surrounded by difficult conditions; and they always produce, as city-machines, a new form of social energy.”*¹⁶

In addition to designing a functional gym students are asked to develop a new piazza for Downtown Syracuse. This public space cannot be disjoined from the building but has to be part of the overall *difficult whole*.



Sol Lewitt *Complex Forms*¹³

OMA, *Casa da Musica*, Porto, Portugal ¹⁴

OMA, Piazza, *Casa da Musica*, Porto, Portugal ¹⁵

12 Koolhaas, Rem; Delirious New York / 07 Definitive Instability: Downtown Athletic Club; The Monacelli Press; 1994; pp. 152-159
13 <http://www.openingceremony.us/userfiles/image/news/july11/072911-sol-lewitt/072911-sol-lewitt-6.jpg>
14 http://farm4.static.flickr.com/3449/3370930732_d26f7c8a73.jpg
15 https://c2.staticflickr.com/6/5089/5344211471_bc1216181f.jpg
16 Niklas Maak (writer and arts editor for the Frankfurter Allgemeine Zeitung) <http://032c.com/2005/casa-da-musica-porto/>

ARC 207
INCOHERENT COMPOSITIONS

ARC 207 - Fall 2014
SYRACUSE UNIVERSITY
School of Architecture
Assistant Professor: Maya Alam

maalam@syr.edu
Office Hours
Mondays 9am -12pm
#308 F

CALENDAR
EXERCISE II

W	Monday	Tuesday	Wednesday	Thursday	Friday	Sat/Sun
2	09/01 LABOR DAY	09/02 Studio 1pm-5pm <small>PinUp Section / Hand Out 2nd Assignment Prepare files for Site Model 2D Site Drawing and Diagrams</small>	09/03	09/04 Studio 1pm-5pm DUE 1 st thoughts on Site <small>(Site diagram, analysis, private vs public) 1st Tutorial 3D</small>	09/05 Studio 1pm-5pm DeskCrits 1 st Massing Studies 3D <small>2nd Tutorial 3D -2D</small>	09/06, 07
3	09/08	09/09 Studio 1pm-5pm DeskCrits 1 st Massing Studies 3D <small>Start working on Program Massing</small>	09/10	09/11 Studio 1pm-5pm DeskCrits 1 st Program Massing 3D	09/12 No Studio	09/13, 14
4	09/15	09/16 Studio 1pm-5pm <small>Design Phase</small>	09/17	09/18 Studio 1pm-5pm	09/19 Studio 1pm-5pm	09/20, 21
5	09/22	09/23 Studio 1pm-5pm DUE 3D Model <small>Start working on Architectural Drawing Set</small>	09/24	09/25 Studio 1pm-5pm <small>3rd Tutorial 2D Representation</small>	09/26 Studio 1pm-5pm	09/27, 28
6	09/29	09/30 Studio 1pm-5pm <small>Start of Production Phase; Final Model/Final Drawings</small>	10/01	10/02 Studio 1pm-5pm	10/03 Studio 1pm-5pm	10/04, 05
7	10/06 <small>Last Desk Crit before final Print</small>	10/07 Studio 1pm-5pm	10/08	10/09 Final Assignment II	10/10 Final Assignment II	10/11, 12

ARC 207 - Fall 2014
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EXERCISE III

The Definitive Instability of Incoherent Compositions or The New Downtown Athletic Club

“... Since Manhattan is finite and the number of its blocks forever fixed, the city cannot grow in any conventional manner. Its planning therefore can never describe a specific built configuration that is to remain static through the ages; it will have to happen somewhere within the 2.028 blocks of the Grid. It follows that form of human occupancy can only be established at the expense of another. The city becomes a mosaic of episodes, each with it’s own particular life span, that contest each other through the medium of the Grid.”

Rem Koolhaas, Delirious New York

The third project of this semester will continue to explore the Athletic Club, while shifting the accomplished knowledge of program and technique from project 1 and 2 into a new typology. The original Downtown Athletic Club, as Rem talks about in “Delirious New York” did not survive the changes that happened in New York’s urban landscape after 9/11. It is now a high-end residential building and the *Constructivist Social Condenser* is forever lost. However, cities like New York never stop to generate, so the last couple of years brought a new phenomenon - the NYC Highline. This project designed by DILLER SCOFIDIO + RENFRO activated an idle area of the city to become one of the most important public areas in the city and created a huge impulse in real estate development on the West side, especially in direct proximity to the Highline. These projects are mainly reacting to the popularity of the site and provide very few insight in qualities of congestion.

Our project will be located right next to the biggest development, the Hudson Yards Redevelopment and will have to answer to our set preconditions - the compositional approach to engaging versus autonomy. Ideas of defamiliarization and Gestalt will help to transform the concept of the public concept of the piazza into a thickened facade, interior and exterior concepts. Much like the Whitney Museum moving into this new vibrant neighbourhood, we will propose a new New York Athletic Club entity.



Irving Trust Building, 1 Wall Street. New York, circa 1931 ¹



Hudson Yards Redevelopment Project ²



Marie-Sophie Starlinger, SciArc Thesis 2013 ³

¹ http://33.media.tumblr.com/5586330b91ff6b4209254cf741316714/tumblr_mrmfd0ELEa1rytfqio1_1280.jpg

² http://assets.nydailynews.com/polopoly_fs/1.1212952/img/httpImage/image.jpg_gen/derivatives/landscape_635/hudson4n-7-web.jpg

³ http://marie-sophie.starlinger.net/wp-content/uploads/2013/10/starlinger_model.jpg

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CALENDAR
EXERCISE III

W	Monday	Tuesday	Wednesday	Thursday	Friday	Sat/Sun
8	10/13	10/14 Studio 1pm-5pm A) Group Assignment: History/3D/2D	10/15	10/16 Studio 1pm-5pm	10/17 Studio 1pm-5pm DUE A (team presentations: History/3D/2D)	10/18, 19 Pick Skyscraper Precedent →
	10/20	10/21 Studio 1pm-5pm DUE B Skyscraper precedent Study Pin Up	10/22 Design Phase 2D Concept	10/23 Studio 1pm-5pm	10/24 Studio 1pm-5pm DUE C 2D Concept →	10/25, 26 Translate 2D - 3D →
10	10/27 Translate 2D - 3D →	10/28 Studio 1pm-5pm Design Phase	10/29	10/30 Studio 1pm-5pm	10/31 Studio 1pm-5pm	11/01, 02
	11/03	11/04 Studio 1pm-5pm DUE 3D Model Start working on Architectural Drawing Set	11/05	11/06 Studio 1pm-5pm	11/07 Studio 1pm-5pm	11/08, 09
12	11/10	11/11 Studio 1pm-5pm Start of Production Phase; Final Model/Final Drawings	11/12	11/13 Studio 1pm-5pm	11/14 Studio 1pm-5pm	11/15, 16
	11/17	11/18 Studio 1pm-5pm Last mandatory Desk Crit before final Print	11/19	11/20 Studio 1pm-5pm	11/21 Studio 1pm-5pm	11/22, 23
14	11/24	11/25 No Studio	11/26	11/27 No Studio	11/28 No Studio	11/29, 30
	Thanksgiving Week Desk Crits - OPTIONAL →					
15	12/01 Deadline 12/02 12:00 am	12/02 Final Project III	12/03	12/04 Final Project III	12/05	12/06, 07

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EXERCISE III

TRANSLATIONS FROM 2D TO 3D
This is a pure formal exercise - you will get the detailed square footage of your building next week. By then I expect everyone to have a strong Concept to work with.

DUE Tuesday 10/28/2014

1. Imaginary Section Drawing (at least one printed 11x17)
Start to visualize your thoughts on interior - exterior relationships.
Digital 2D Drawing - Sketches are fine but cannot be your final product
2. Study Models (at least one!)
These could happen in multiple ways or in one or the other.
Depending on your medium adjust the scale - use your 3D model of the Downtown Athletic Club as base massing.

- 3D print (1' = 1/128")
- Lasercut (1' = 1/64")
- Foam (1'=1/64")

DUE Friday 10/31/2014

3. Site Model
Similar to Project II, every student will have to have their own little site model on the wall.
- Black Museum Board
- Scale: 1' = 1/128"



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EXERCISE III

C

DUE Friday 10/24/2014 (1 board mounted 11"x17")

1. CUT / 2. DISSECT 3. COMPOSE (part II)

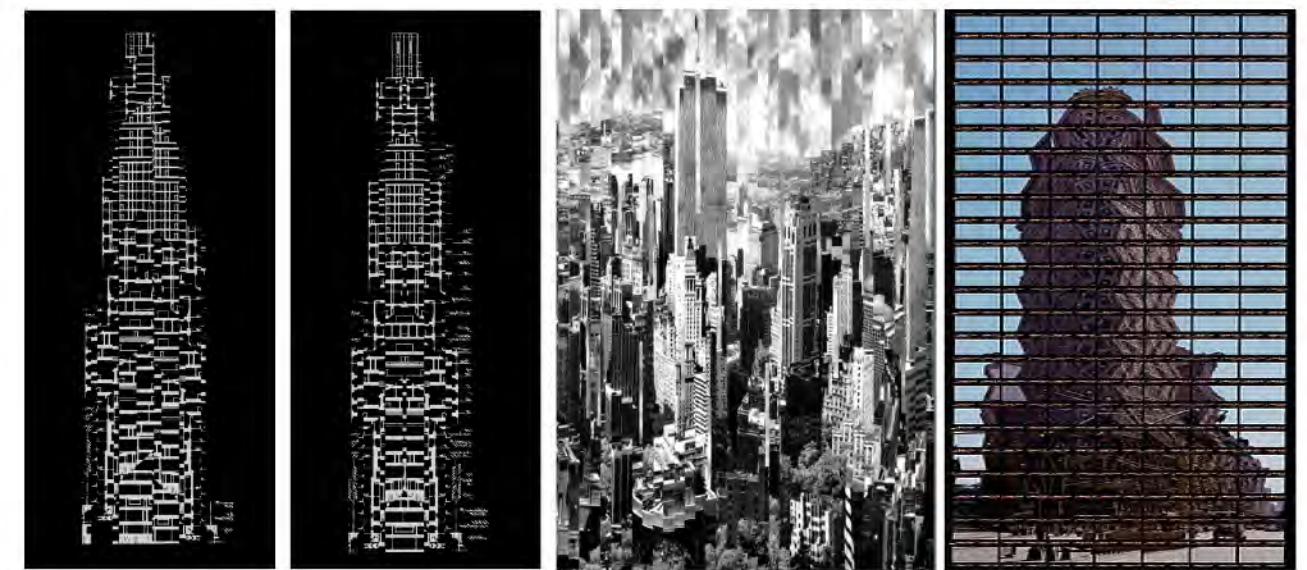
Similar to Project I students are asked to produce a 2D/3D conceptual, woven composition. It is expected that Project II provided you with an expertise in a particular effect and technique that will allow you to approach this project with more intend and knowledge of craft.

Depending on your final result of Project II decide if you are working merely with the section drawing or the elevation in perspective.

This piece will be part of your final presentation, therefore an extremely high level of precision and proficiency is compulsory. Photoshop is allowed but not as the only medium - the final output is still a handcrafted piece.

This requires printing with a high quality printer, using a cutting board, straight edge and a sharp ex-acto knife, make your own jig if you need to. Introduce laser cutting if necessary for your concept.

We will review the work on Thursday (10/23/14) and decide which ones are more successful and can get mounted on thicker card board.



Maya Alam - Section Studies

Serge Mendzhiyskog ¹

Thomas Kellner ²

¹ <http://www.emptykingdom.com/wp-content/uploads/2011/01/Serge-Mendzhiyskogo-Collage-Photography-4.jpg>
² <http://www.thomaskellner.com/info/buildings/usa/new-york/new-york-flat-iron-building/>

VC P-A-T-T-E-R-N-S - Fall 2014
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WITHDRAWN: ADDITION, DISASSOCIATION AND WHOLENESS IN ARCHITECTURE
Instructor: Marcelo Spina, Georgina Huljich & Maya Alam

The Withdrawn Object

In “Computed Monoliths” Spiro N. Pollalis sets up a recipe for generating a model with monolithic qualities through digital tools. 1 The Creative Stage of Conceptual Design/ 2 Simulations on the Computer model/ 3 The Development of Construction Drawings; and 4 the Fabrication of Parts of Buildings. What sounds in this day and age as a matter-of-fact observation, is in reality more often than not a forgotten process; the necessity of seriality, iterations and calibration. We will treat this investigation as if this was an actual unremembered past technique and combine it with an element that Pollalis chose for his front page but fails to elaborate on - a rendering from William J. Mitchell's computer model from 1990 and the way light and shadow deliberately fuse two cubes into one single entity. This first part of the studio will focus on the effects two fused cubes can have on each other when they are merely by themselves, reflected through and with each other as a whole.

1 Rhino 3D Cubes

- Orientation versus Ground Relationships
- Cut & Shift
- Double Curved
- Slicing

2 Render Object (Vray)

3 Photoshop Image

- Fill Content Aware
- Levels/Contrast
- Obscure Image with recursive Pattern
- Create Bitmap

4 Illustrator Raster to Vector

- Create Object Mosaic
- Scriptographer
- Pathfinder Union
- Layer Export

5 Project back on 3D Object

- Set C-Plane/Set View/Project
- Articulation:
Pipe / Extrude / Split



William J. Mitchell, 1990,
Computer model of design concepts
based on geometric operations on
a solid²

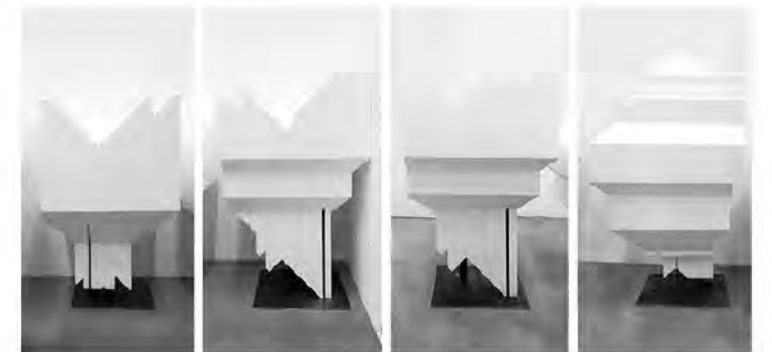
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1 RHINO 3D CUBES

Orientation versus Ground Relationships

The first Objects will be carefully crafted, autonomous and self-reliant. Therefore, figure/ground relationship becomes marginal, the focus will be on the object's orientation.

In the end of the first Assignment everyone should have developed 9 objects, 3 of each type and 3 hybrids.

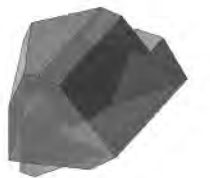
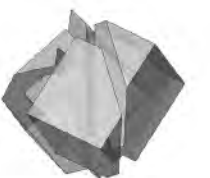


Erin Besler - Low Fidelity²

Cut & Shift

Double Curved

Slicing



¹ Besler, Erin; http://www.aud.ucla.edu/assets/faculty/carousel_48_2_52717bb5a63a5_Besler_641x412_3.jpeg

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FLICKERING FIGURES

or

another awareness of flat.

INTRODUCTION

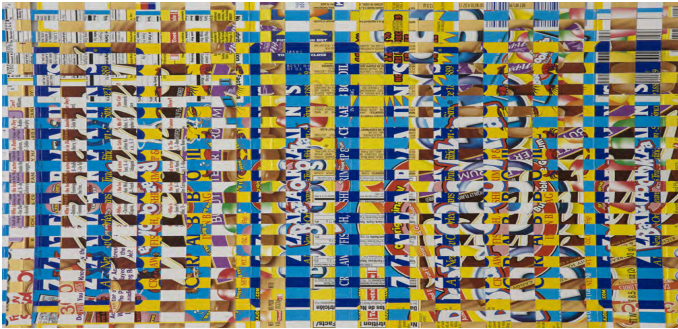
“When the image and the represented object collapse they may indeed make visible what was there but hidden.”¹

This seminar will investigate a series of iconic abstract paintings and familiar every-day objects in an attempt to subvert the pictorial towards an instable three-dimensionality - a flickering figure. As a potential way of contemporary form- finding, students will exploit the irreconcilable by overlaying image and geometrical deformation, 2D and 3D tied together by means of the subconscious idea of the unified whole. The two-dimensional image becomes the driver for Geometry. Through the interpretation of our eyes planar things become three-dimensional and vice versa. Perception becomes fourth dimension.

“Twentieth-century art pursued its quest toward autonomous, “nonobjective” (i.e., not imitative) construction in many fascinating directions (...). Perhaps one of the most intriguing results of this search, however, is the collapse of the projective distance represented by ‘indexic’ forms of representation. (...) These works are paradigmatic examples of the possibility that wholeness can be evoked through a fragment, actively engaging fundamental dualities such as light and shadow, or space and substance (solid and void), precisely in order to dissolve them into unity while simultaneously maintainng their specificity.”²



Frank Stella; No Title from the Black Series II; 1967 ³



Andrew Zago Architects; Elevation Studies; 2012⁴

OBJECTIVE & TECHNIQUES

Students taking this class will be asked to maintain a critical position towards the topic while working with a high - level of craft in order to succeed in a series of assignments and discussions.
Each assignment is designed to move gradually from a 2D to 2 1/2D to 3D by exposing students to rigorous drawing techniques, new ways of introducing materiality with UV - flatbed printing and stereographic renderings.

¹ Alberto Perez-Gomez and Louise Pelletier; Architectural Representation and the Perspectival Hinge;MIT Press; 2000; pp.322

² Alberto Perez-Gomez and Louise Pelletier; Architectural Representation and the Perspectival Hinge;MIT Press; 2000; pp.323

³ <http://www.tate.org.uk/art/artworks/stella-title-not-known-p78387>

⁴ <http://www.zagoarchitecture.com/Elevation-Studies>

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SCHEDULE

week 1: Introduction lecture,
1st assignment - image precedent

week 2: Precedent presentation & 1st pin-up;
drawing tutorial

week 3: 2 1/2 D woven images pin-up;
printing tutorial;
possible visit to flatbed printer

week 4: Pin-up materialized prints;
Tutorial from 2D - 3D;
digital stereographic images

week 5: Digital presentation;
tutorial 3D (color-) printing

week 6: Final Review

REQUIRED SOFTWARE

Rhino, Illustrator, Photoshop, V-ray, Aftereffects
TBD: Maya, Mental-Ray, Mudbox

READINGS (will get extended)

Benjamin, Walter; *The Work of Art in the Age of Mechanical Reproduction*
Greenberg, Clement; *The Modernist Painting*
Krauss, Rosalind; *Notes on the Index*
Alberto Perez-Gomez and Louise Pelletier; *Architectural Representation and the Perspectival Hinge*