An aerial photograph of a desert landscape. A prominent feature is a border fence that runs diagonally across the frame from the top left towards the bottom right. The fence consists of a concrete wall on the left side, transitioning into a series of tall, pointed metal spikes. The terrain is arid, with sparse green and brown vegetation. The background shows a vast, flat expanse of land under a clear sky.

Borders: Politics, Space and Identities

arc 500
professor lori brown
fall 2018
t 9:30 - 12:20

This seminar will explore the role physical borders have and continue to play in nation state identities, spatial conditions and mobilities of people and goods across different regions of the world. The course takes a critical look at the role architecture contributes to or works against such boundaries and national identities and for whom do these efforts serve. The current immigrant and refugee populations seeking safer areas to relocate to call into question the rise of political movements arguing for stricter and tighter border controls. Students will examine many different border conditions both historically and presently that are part of this global discourse of border and immigration debates. The course will culminate in a self-directed research project focusing on a particular set of spatial conditions.



MYTH, INFRASTRUCTURE, AND IDENTITY IN THE THREE GORGES

Fall 2018
ARC 500 Section M005

Instructor:
James Leng
2018 - 2019
Harry Der Boghosian
Fellow

Slocum Hall 404
THU 9:30 - 12:30pm

Stretching back thousands of years, the evolving identity of the Three Gorges has always been constructed from the intertwined relationship between its *representation* and the various *interventions* along its shores. This seminar will explore this productive feedback: studying the representational techniques that created the first visual identity for the region, how that conception in turn enabled generations of attempts at physically controlling the geography, the contemporary artworks reacting to the ramifications of these massive interventions, and the fluid dialogue between these two modes of engaging this monumental landscape.

The course will examine traditional landscape painting and poetry, contemporary fine art, film, and photography, and pre- and post-digital cartographic methods, in order to deconstruct and manipulate alternative interpretations of distance, depth and scale. Simultaneously, classes will grapple with a wealth of topics including: politics and power, urbanism vs. ecology, utility, demolition, displacement, preservation, reconstruction, archaeology, and cultural memory, framed against the loaded context of the Three Gorges Dam project.

Class time will be a combination of discussions, lectures, and crits. Students will split their time reading, researching, as well as producing a number of visual and physical artifacts that engage with a combination of above themes, as a means to experiment with how architecture and visual media can become devices to comprehend such a complex and vast territory.

Fall 2018

Course number: ARC 566
Course title: **Introduction to Historic Preservation**
Instructor: Professor Ted Bartlett

Course Description:

The built environment provides a context within which future designers will work, both for new designs and designs working with existing buildings and neighborhoods. By promoting their reuse, continued use, rehabilitation and continued viability through appropriate planning and design Historic Preservation plays a pivotal role in protecting historic resources. To this end the field of historic preservation has developed a philosophical approach to preserving historic resources through repurposing them and integration within new designs.

While historic preservation often gets a 'bad rap' and is presented as in direct conflict with progress and new designs, nothing could be further from the truth. The tenets providing the foundation for preservation philosophy, designs and repurposing are based in practicality, economics, appreciation for works of the past, holistic design concepts, and promotion of high quality, distinctive and appropriate design; all towards improvement of quality of life.

Since preservation planning always starts with identifying existing conditions (historic or not) and then the assessment of historic conditions, these initial steps assist in providing a comprehensive understanding of site, buildings and environment *before* planning or design starts. In this course we will look at how preservation philosophy, issues and appropriate design apply to 21st century planning and design.

The goals of this course are: (1) to provide the student with an exposure to the background, development, and philosophies inherent within historic preservation, (2) to explore how guidelines and applications of historic preservation issues work in our 21st century built environment including regulating agencies/standards and existing condition assessments, (3) to make the student aware of historic preservation resources and tools available to the design field, and (4) provide the student with a broad appreciation and understanding for when historic preservation issues may or may not come into play in project planning.

Preservation projects offer demanding challenges for quality design. Drawing upon actual case studies and several site visits as examples, guest lecturers, selected readings, and class lectures, the class will provide an overview and insights of historic preservation as practiced today.

Mode of Evaluation: Class Participation & Discussion, Site Visit Critiques,
Exams, and Term Paper/Project
Course Format: Lecture / Discussion / Site Visits
Meeting Times: Monday & Wednesday 8:00am – 9:20am
Location: Room 101 Slocum
Questions: tbartlett@crawfordstearns.com

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ARC 569 Postcolonial Spaces: the Slums of Utopia

Assistant Professor Chua

Mondays, 5:15-8:08pm

History Elective- Graduate Students

Professional Elective- Undergraduate Students



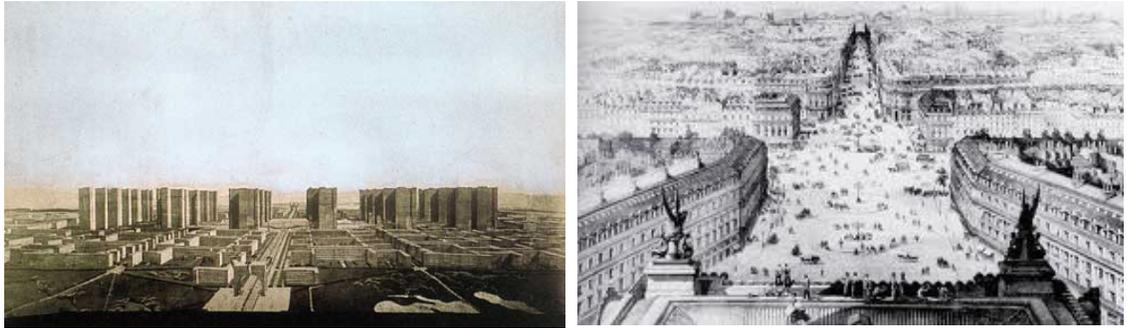
Image from *2046* (director 王家衛)

This upper-level seminar examines the conjoined genealogies of the global city and the concept of utopia. From the *phalanstère* to Pruitt-Igoe, from the Plan Voisin to the 1960 Tokyo Bay Plan, utopian strivings helped to propel and shape industrial modernization in its capitalist and socialist strains, and fueled resistance against both. This course seeks to create an understanding of the interrelated histories of architecture and the built environment from a variety of urban contexts in terms of their political, economic, social, ecological, and technological development. To do this, the course projects backwards into historical time and forwards into speculative futures in examining utopia and urbanism from their global peripheries. It does so in order to create a critical understanding of the ways that visions of a high-tech world informed the aesthetic and functional development of the urban built environment and informal communities that have grown up in response to it. In the first part of the course, we will engage with the history of utopia (selected texts include Manfredo Tafuri's *Architecture and Utopia*; David Harvey's *Spaces of Hope*; Charles Fourier's "New Material Conditions"). In the second part of the course, we will examine the history of global cities and conditions: Hong Kong, Shanghai, Calcutta, Mumbai, Bangkok, and New York. In the final part of the course, we will read three speculative novels based on these historical models (China Miéville's *the City and the City*; Paolo Bacigalupi's *the Windup Girl*, and Gary Shteyngart's *Super Sad True Love Story*). Students will write short weekly responses, **actively participate in and lead seminar discussions**, and work in small groups to produce representations of the cities in the three speculative novels.

BUILDING BLOCK STREET: SEMINAR IN URBAN HOUSING

Syracuse University School of Architecture

ARC 575 | fall 2018 | 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.

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 558- Advanced BIM and 3D Design using Revit

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

Spittin' Bars: Hip-Hop, Architecture, and Semiotics

ARC 500, Fall 2018 - 3 Credits

Tuesdays and Thursdays 11:00 – 12:20, 325 Slocum Hall

Instructor: Sekou Cooke

Introduction

"Vandalizing these walls only if they could talk"

Kendrick Lamar from "Never Catch Me" by Flying Lotus

Hip-hop, a broad and diverse cultural movement, has become synonymous with rap music, or emceeing, just one of its original four elements. The disambiguation of emceeing from hip-hop's other three elements (deejaying, b-boying, and graffiti) is important to not only highlight the breadth of hip-hop culture, but also to appreciate the unique structure, syntax, grammar, rhyming schema, semiotics, and embedded references within the MC's lyrical flow.

Architecture has long been interested in language, linguistic structure, and semiotics as tools for both imagining and reading the built environment. This course will investigate architecture's relationship with the spoken word and speculate on new forms of architecture that might emerge from a study of hip-hop's oral traditions. How does the structure of hip-hop tracks suggest new structures for architectural form? What spatial logics are embedded within vocal flows? How can embedded meanings and symbolism within rap lyrics be reread to shape urban experience?

This relationship between hip-hop, rap, semiotics, and architecture will be primarily explored through diagrams, drawings, models and short design exercises. Students will also expand their understanding of the topic through targeted readings and written responses. As a seminar course, students will be involved in the development of new content and new knowledge as part of class discussions and through the work produced.

Course Objectives

- Understand relationship of semiotics and architecture
- Understand the applicability of MC techniques within architectural design
- 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

Steven Hagar (1984) "Hip Hop: The Illustrated History of Break Dancing, Rap Music, and Graffiti"

The F Word: Fools, Fakes, Frauds, and Formalists

ARC 500.001 | Professional Elective | Theory | M + W 2:15 PM – 3:35 PM | room: Slocum 104 | professor: Richard Rosa

Professor **Richard Rosa**
 Email **rrosa@syr.edu**
 Office Hours **Friday 9:30 AM - 11:30 AM Slocum 324B**
 Prerequisite **Permission of Instructor**
 Audience **Students enrolled in the School of Architecture or VPA**
 Instruction **Lecture - Seminar Hybrid**

Course Syllabus Draft | issue 018

The **F** Word | Making Plans

Fools, Fakes, Frauds, and Formalists

A Possible **Future** for **Formalism**

fabric fabricator facade face facet facetious facile fact faction factor faculty failure faint fairness fake false fallacy fame fantasy farce fashion fastidious fatal fatuous fauna fawning faded fealty feasible feature feckless feel feign felicity female feminist fencing feral fervent fetish fiasco fiber fiction fidelity fidget field fierce figural filial filmmaker finality find finesse firebrand finite firm firmament fissure fixate fixture fizzle flagrant flake flame flash flatness flaunt flavor flaw flesh flexible flicker flight fling flip float flood flora flow flounder flourish fluctuate fluid fluke flurry fluster flux focus foible foil fold follow foment fondle fool foray foreboding forecast forensic foresee foreshadow forestall forever forfeit forge forlorn formal former formidable forsake forte forthcoming fortitude fortress fortuitous fortunate forward fossil foundation font four fortune forum foster foul founder foxy foyer fracas fractious fraction fractal fragile fragment frail fraud fraught freight frenetic frenzy frequency fresco friction frieze frizzy frolic frontal frontier fudge frugal fulminate full fulcrum fulsome fumble function furtive fusion futile future fuzzy **Formalism**



Mercury Armor Clad Pilot



Danteum, Inferno interior, Terragni, 1938



Firminy Church, Cross Icon, Le Corbusier, 1962/2006

course description

Formalism | THE **SCARLET** LETTER OF ARCHITECTURE

The F Word will address the concept of *Formalism*, its definition, history, tactics, and application in architecture today. *The F Word* will explore the controversial air that continues to surround this highly debated term and try to reclaim the timeless virtues of operating within a *Formalist* ethos. *The F Word* will address our understanding of the relationship between *Form + Content* as it relates to both latent and manifest structural *resonances within a work*. *The F Word* will distinguish inherent elements of *Formalism* — including the linguistic-based collusion between *Syntax + Sign* — from common misconceptions and illicit misappropriations. The intention: to rediscover within a formally multivalent architecture, the potential for an advanced notion of visual literacy and an authentic concept of *Formalism* for the *Future*. *The course will explore the questions:* What is *Formalism* in architecture? Why is there a negative connotation to the idea of *Formalism*? What is the historical basis for and evolution of *Formalism*? If a work is not *Formalist* in nature, what are the decision-making criteria for form, expression, and syntax and ultimately how does one develop an architectural language? Does the existence of a conceived geometric sensibility make a work *Formalist*? How are the rules of engagement determined? How does *Formalism* operate within your work? How have digital processes affected *Formalist* thinking and making? What great architecture lacks an expert *Formalist* sensibility? Are you a *Formalist*...even if you may not be able to define it...or are you afraid to engage?

The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects 'unfamiliar,' to make forms difficult to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged.

Victor Shklovsky, Art as Device, 1917

The F Word: Fools, Fakes, Frauds, and Formalists

ARC 500.001 | Professional Elective | Theory | M + W 2:15 PM – 3:35 PM | room: Slocum 104 | professor: Richard Rosa

Intentions

This seminar/lecture course is concerned with developing one's ability to read architectural ideas and content through the material manifestation of form as well as through the abstraction of architectural convention. Fundamentally, this is an analysis and reading course aimed at equipping students with the ability to identify + decipher architectural ideas embedded within the conceptual and material elements of architectural thinking and making. Ultimately the intention is to increase one's visual illiteracy within the discipline through a dedicated focus on terms and tactics of developing language, grammar, syntax and the linguistic potential of architecture. Inevitably, lessons from this course will have direct and immediate consequence through application in the design studio by addressing and advancing the scope of one's design methodology.

Scope of Activity

Students will be expected to contribute substantively to in-class verbal discourse, lead discussions, interrogate ideas, and debate openly. Discussion will emerge from both speculative-analytical formal *readings of works* as well as text-based readings. Students will engage drawing diagram exercises which will be speculative, analytical, and search - research-based. There will be assigned readings that will operate as the framework for group discussion and provide a basis for comprehending the terms and concepts explored. Work to be produced will include a course log or sketchbook, two smaller formalist game exercises, and a semester-long research-analysis project that will combine text with image or construct that will form a collective course *encyclopedia*.

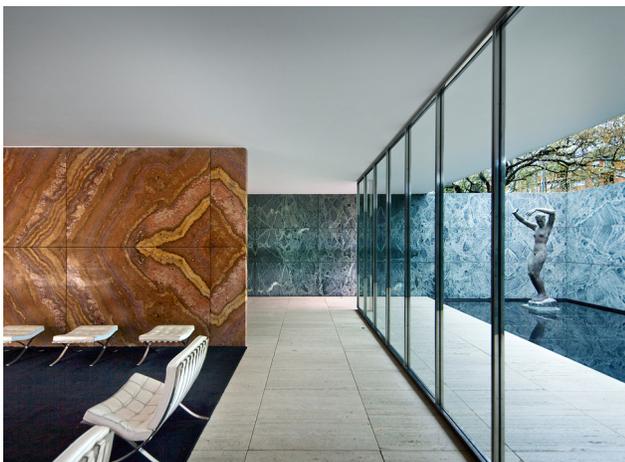
Course Structure

The class will meet twice per week combining lectures [three of every four class meetings] with student presentations, critiques, and debate. In class participation will be expected in the form of drawing, speaking, and thinking. Grades will be based on in class participation, sketchbook - log-book, **F**ormalist game exercises, and a final research-analysis construct-project. Attendance at each class meeting is mandatory.

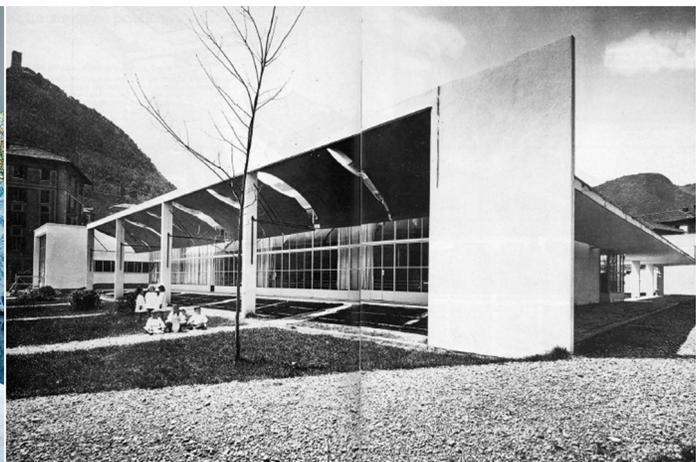
Lectures will discuss an extensive array of organizational strategies *Iparsi prisi* exploring conditions of formal structure, proportion, datum, materiality, geometry, tectonics, language, scale, tactility, hierarchy, and spatial character with a focus on typological and cultural lineages. There will be a particular focus on morphological tendencies, effects of transformation, transfiguration, and deformation, the idea of tracing the implied typological ideal, cosmological context, and free plan vs. raumplan. Twentieth-century modernism and contemporary practice will be highlighted and cross-referenced with examples from a wide-range of historical periods.

Learning Objectives

Students will be able to identify and comprehend formal concepts present in various works of architecture and the fine arts. Students will be able to verbally convey the ideas and tactics endemic to the formal construction of a work. Students will be able to describe, analyze, and compare formal qualities in various works from various media. Students will be able to record, transmit, and translate formal concepts and strategies such that they are applicable to their own design work as well as understood relative to related contemporary discourse.



Mies van der Rohe, German Pavilion, Barcelona, 1929



Giuseppe Terragni, Asilo Sant'Elia, Como, 1935



HNR 360.005 Structures and Innovation

How Engineers shaped our Urban Environment

Description:

From the canal system that made Syracuse an economic gateway for a growing United States, to the bridges that made New York City a thriving metropolis, engineers and their structures played a significant role in the economic, political, social, and aesthetic development of our urban environment. This course focuses on structural engineering through critical analysis of major works. Students will be introduced to methods of evaluating structures as an art form and understanding their role in the larger urban context. We will study the works, ideas and the writings of individual structural engineers; their elementary calculations, their builder's mentality and their aesthetic imagination. The course will examine contemporary exemplars that are essential to the understanding of 21st century structuring of cities. The class will visit New York City to perform a "structural scavenger hunt" to catalog the works of engineering that sustain the modern city.

Instructor: Prof. Sinéad C. Mac Namara
Contact: 326 D Slocum Hall
scmacnam@svr.edu

Prerequisite / Co-requisite: none

Audience: Open to all students in the Honors Program.
Counts as a PE for all School of Architecture Honors students.

Credits: 3 credit hours

Day/Time: Mon/Wed 3.45 pm – 5.05 pm

Art and Ideology in Medieval Spain

HOA 410

Prof. Matilde Mateo

Tu-Th 12:30pm-1:50pm

COURSE DESCRIPTION

Content

Medieval Spain provides one of the most exciting contexts of cultural interaction due to the coexistence in its territory, for eight centuries, of Christians, Muslims, and Jews. These three groups conformed an ever changing kaleidoscopic panorama in which the political power often changed hands, and where the interactions went from amicable tolerance and cooperation to fierce military and social conflicts.

This complex multicultural scenario has turned medieval Spain into a most interesting area to explore the relationship between art and ideology. This relationship will be understood in a dual way. One is how art reflected this fascinating multiculturalism. The other is how art was put to the service of establishing or perpetuating the ideology of the dominant elite, that is, their system of values and beliefs, which often times was rather an expression of an ideal state of affairs rather than a reflection of reality

In order to explore the relationship between art and ideology in medieval Spain, the course will be quite interdisciplinary, with special emphasis on political history, religion, as well as art history. The main questions to be addressed are how art works helped to legitimate an ever changing power structure, how they could shape cultural and/or religious identities, and how they contributed to model spiritual ideals, and implement religious practices.

Type of Works to be Studied

- The course will mostly focus on selected works of art created at special historical junctures, with a view to discuss their ideological value.
- There will be an emphasis on architecture, but other media will also be included such as mosaic, ivory, metalwork, stone sculpture, painting, etc.
- There is a great number of styles to be dealt with in this course, some traditional medieval Christian ones (Romanesque, Gothic), other typically Islamic (Ummayyad, Taifa, Almohad, Nasrid), and some others that are typically Spanish, such as Visigothic and Asturian, or the hybrid styles of Christian and Islamic exemplified by the Mozarabic and the Mudejar

Scope

- The period covered by the course is from the 6th to the 16th centuries.
- The geographical area is what constitutes present-day Spain. It must be taken into account that in the Middle Ages it was fractured in several Christian and Islamic kingdoms with changing frontiers.

Format

- The format will be lectures, encouraging discussions whenever possible.

ARC 334/634: The Architecture of the Revolutions

Professor Jean-Francois Bedard

MW; 2:45pm-5:05pm

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, technoscience, 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. Graduate 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).

ARC 433/737: French Architecture, 16-17th Century

Professor Jean-Francois Bedard

MW; 12:45pm-2:05pm

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 Europe.

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

ARC 435/735: Islamic Architecture

Prof. Susan Henderson

MW; 3:45-5:05pm

Major building traditions of Islam in the Middle East, North Africa, Spain, Turkey and India elucidated through in depth examination of major works and principles of architectural, urban, and garden design. Additional work required of graduate students