

MONUMENT ET AL.



Image: The Floating Piers
Christo and Jeanne-Claude, 2014

Course Instructor

Anthony V. Gagliardi

Course Delivery

3 Credit Hours
May 24th - June 4th
Monday - Friday
9:00AM - 1:00PM (EDT)

What are we looking at?

Claes Oldenburg
Maya Lin
Christo and Jeanne-Claude
Alex Katz
Stanley Kubrick
Elizabeth Bishop
Charles Mingus
Theodor W. Adorno
Pyotr Ilyich Tchaikovsky



Image: Oldenburg comparing a mannequin's knee with a smoke stack
Hans Hammarakiöld, London, 1965

Method of Instruction

Remote via Zoom and Conceptboard/Miro

Course Format

Week 1: Monumental (Disciplinary)
Music, Film, Economy, Poetry, Art
Week 2: Monumental (Architecture)
Scale, Proportion, Mass, Material,
Articulation, Site, Procession,

Hopewell Culture Mounds
Chaco Canyon
Sigfried Gideon
Anupama Kundoo
1939 New York World's Fair
Dur-Kurigalzu
Ensamble Studio
Tadao Ando
Biete Medhani Alem



Image: Proposed Colossal Monument for Thames Estuary: Knee
Claes Oldenburg, 1966

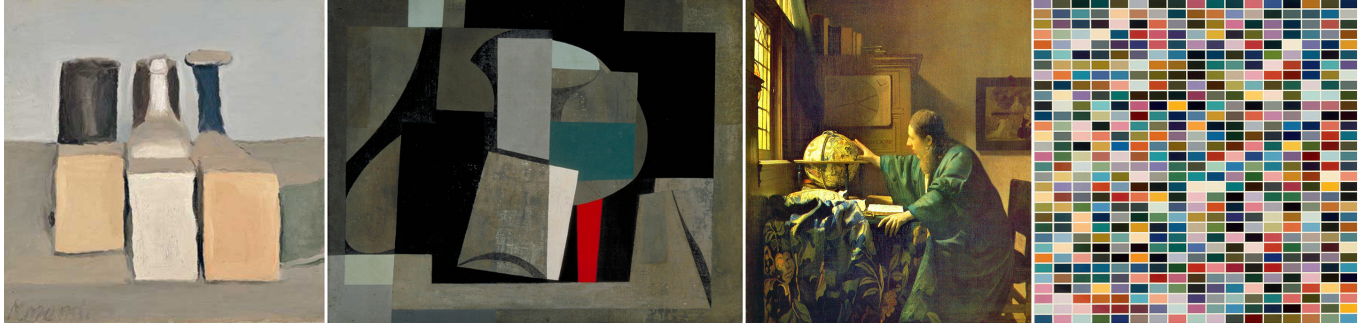
A monumental shift has occurred from architecture to information, from building to data. The current monumentality is distinct and ubiquitous, yet difficult to visualize. It is clearly present in all facets of life from the economy (real estate and homelessness), to the environment (fires, hurricanes, and flooding), to social and political trauma (Black Lives Matter Movement and migration persecution). Historically, architecture can be argued to serve as the highest art form, a lasting physical record of cultural epochs. However, architecture and the built environment has failed to act as an honest scribe, instead reiterating past power structures or championing ephemeral styles. This course intends to investigate monumentality (as opposed to the monument) in art, music, film, and writing to address how architecture can respond in a fitting and persistent way to the monumental events occurring around us.

In doing so, we will draw from a broad field of cultural and interdisciplinary references throughout history as a fundamental first approach to visualizing monumentality. The course will take its cues from artists, historians, theoreticians, science fiction novels, filmmakers, philosophers, architects, and World's Fairs, among many other significant figures, films, and spectacles. Prominent contributors to the visual definition of monumental will include Claes Oldenburg, Sigfried Gideon, Charles Mingus, Tadao Ando, Elizabeth Bishop, Kim Stanley Robinson, and *2001: A Space Odyssey*. Only then, by closely reading previous visual models of monumentality, will we be able to once again transcribe our current condition.

Painting as Instrument of Architecture

Constructing Surface, Symbol, Structure and Space

decoding the formal-spatial-symbolic riddle embedded within the decoy of imagery



Morandi, Nicholson, Vermeer, Richter

If one sees two or more figures overlapping one another, and each of them claims for itself the common overlapped part, then one is confronted with a contradiction of spatial dimensions. To resolve this contradiction one must assume the presence of a new optical quality. The figures are endowed with transparency: that is, they are able to interpenetrate without an optical destruction of each other. Transparency however implies more than an optical characteristic, it implies a broader spatial order. Transparency means a simultaneous perception of different spatial locations. Space not only recedes but fluctuates in a continuous activity. The position of the transparent figures has equivocal meaning as one sees each figure now as the closer, now as the farther one.

Gyorgy Kepes, *Language of Vision*

Premise

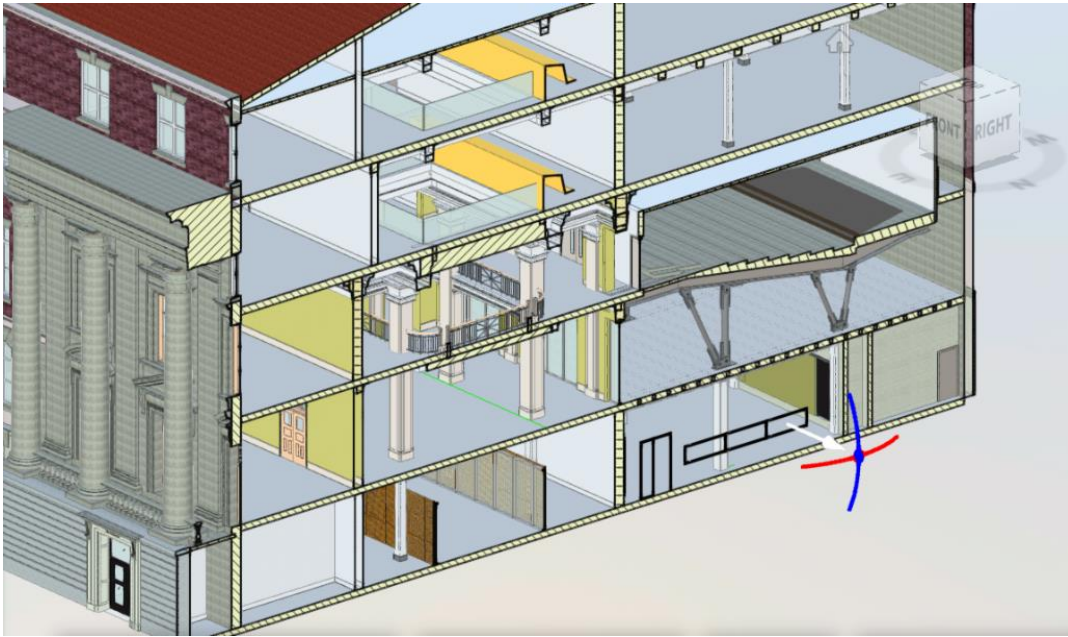
In this new Maymester course **students will paint daily** for the twelve-day duration of the course, making small and medium canvases studying ideas of composition, structure, color, content, simultaneity, superimposition and the concept of palimpsest. We will construct paintings that explore tactics of abstraction in the recording and transmission of architectural, environmental and figurative content. We will work in a variety of media with a focus on acrylic paint for its ease of workability and fast drying effect. We will combine drawing, painting, collage and a range of compositional strategies to construct paintings that explore the multi-dimensional relationship between 2D + 3D space. We will work quickly in order to allow for the development of a body of work which will allow for the advancement of both technique and concept. We will study historical and modern periods, the relationship between formal order and symbolic imagery, the French analytique, the role of drawing in painting and relationship between architecture and painting with a focus on twentieth-century painting.

Class will meet daily Monday-Friday with each class meeting beginning with a lecture delivered by the professor followed by a discussion session and critique of the student's painting work. We will become familiar with a carefully curated collection of painters and will engage in some level of analysis of the works of these painters as a parallel activity to the literal making of our own paintings. This will act as a symbiotic and mutually reinforcing experience that will impact how we expand our ability to see, to compose and to combine conceptual rigor with liberated intuition.

Context

Expertise in the relationship between architecture, painting, and sculpture has served as an established foundation for the architect and the artist since antiquity. Theoretician/philosopher/architect **Vitruvius** writes of painting in his *Ten Books on Architecture*. For the architect of the Italian Renaissance, painting is an almost mandatory endeavor – an idea highlighted by Alberti's notable treatise, *'On Painting'*. If surveyed, most would split on the question, "what was Michelangelo's profession: painter, sculptor, or architect" ...and Le Corbusier's statement, **"The basis for my intellectual production has its secret in the uninterrupted practice of painting"** reveals the value that the act of painting can have on the conceptualizing, visualization and manifestation of architectural material and thought. Historically, painting and architecture have been produced as a largely private visual language – that is, the spatial ideas, proportional systems, ordering principles and visual devices that provide the armature for narrative content have, for the most part, operated as hidden, veiled, or perceptually suppressed systems. We will investigate these ideas both intellectually and optically in an effort to advance our comprehension, to evolve our ability to read the work and most importantly, to each develop our own individual oeuvre of paintings focusing on technique, composition, spatial complexity the **expression of a visual language** that allows for works that operate as compound optical propositions in opposition to the notion of the reductive caricature of art and architecture as a one-liner. If nothing else, we will luxuriate in paint, color, line and shape.

NOTE ALL: Students who are in Syracuse during the Maymester session will be provided physical studio space in Slocum Hall



ARC 555- Intro to Building Information Modeling (BIM)

Summer 2021, Online

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. The area of emphasis will focus on how well students can produce buildable construction documents while being able to relay their design through perspectives, isometric views, and data output 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. This summer, the course will be offered online asynchronous. Each week on Monday the professor will post the assignments and instructions for that week. You can submit your weekly assignment at any point during the assignment period. The professor will be available for questions and one-on-one zoom meetings.

Additional information such as texts and videos will also be distributed. This material will include a 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. Reading material, *Revit Architecture: No Experience Required*, will be furnished for free by the instructor. Also video courses that follow the lessons will be distributed.



ARC 558- Advanced Building Information Modeling (BIM)

Online Asynchronous

Following the Introduction to BIM course, this course takes a deeper dive into the inner workings of BIM and Revit. This course is intended to expose the students to the collaborative environment that is now taking place, and is a demand throughout the industry using Building Information Modeling software. To start the course we will review legal documents that outline a BIM project that serves as a reference to specific terminology, project guidelines and BIM protocols. This course also covers advanced modeling techniques needed to really make Revit work for an architect. Because most firms are fully on Revit, it is a prerequisite that new hires not only know the program, but know it well. This course will give SoA students a unique opportunity to gain an upper hand in the workplace. We will start with learning how to operate in a model within a collaborative, multi-user environment. Then we will learn parametric design using advanced family creation. Phasing (renovation) will be next followed by creating design options. We round is all off with creating massing elements and non-linear wall, roof and floor systems. This course will be conducted online asynchronous. Each assignment for the week will be posted on Monday, and students will have the entire week to submit their assignment to blackboard. The professor will be available via email, Zoom or in person if the ability to do so exists. The book *Revit Architecture: No Experience Required* will be provided for free as well as the LinkedIn Learning courses that will guide the course.

CULTIVATED IMAGINARIES: SUPERBLOCK AND THE IDEA OF THE CITY

ARC 500 SEC M001
TUE 9:30am - 12:20pm, EDT
Class Modality: Online Only (Synchronous)
Assistant Professor Liang Wang (lwang46@syr.edu)
Syracuse School of Architecture

DESCRIPTION

SUPERBLOCK is a term with which almost all architects are familiar. Used to describe a typology found in large-scale urban developments from Raymond Unwin's *Town Extension Plan* to the housing blocks in the New Frankfurt and Red Vienna, to the mid-20th Century Soviet blocks, and to the multiplicity of mega-developments that sprung up all over China in the 1980s, SUPERBLOCK is a term that is familiar, useful and wonderfully imprecise. Indeed, despite its widespread use among architects, planners and policy makers, there is no clear, established definition of the term. Why, then, should we be interested in the SUPERBLOCK? In his 1971 essay, *The Superblock*, historian Alan Colquhoun suggests that the SUPERBLOCK not only describes an urban typology, but it also gives us license—indeed it provokes us—to aspire to the kind of representational authority that architecture once had to represent the city, an authority that architecture lost with mass industrialization and the onset of ever more sophisticated, abstract and cybernetic forms of capitalist development. In this seminar, we will probe a brief history of the SUPERBLOCK with the intention of asking whether the SUPERBLOCK names and simultaneously forecloses the possibility of representing the city as a totality, an ambition and obligation that that once belonged to architects. If that turns out to be true, then what new possibilities might exist for imagining the city? What new forms of representation might allow us to reclaim what architecture has lost, and what would that mean for our contemporary world?

Over this summer, we will interrogate these questions and examine the concept of the SUPERBLOCK in relation to the idea of the city historically and theoretically. Classes will contemplate a wealth of conceptual facets of the SUPERBLOCK, such as the conception of space and scale, urban form and architectural type, form and abstraction, modernism and modernity, ideology and everydayness, utopia and imagination, etc. We will also explore how contemporary architects are re-engaging these concepts to reimagine new possibilities in between the idea of the SUPERBLOCK and the totality of the city. In doing so, this seminar aspires to elucidate the critical relationship between history and narrative, architecture and the city, imaginary and representation at large.

OBJECTIVES

This seminar has three main objectives: first, to interrogate the concept of the superblock by investigating its history, space, and socio-political construct; second, to establish a critical understanding between the idea of the superblock and that of the city by examining its built environments, narratives, and imaginaries; and third, to re-engage the idea of the superblock as a political and cultural project of the city by imagining alternative forms, representations, and epistemologies.

The class, as a whole, will invest equally in history (reading and discussion), research (case study and presentation), and reinterpretation (drawing and making). As such, class sessions will be divided into lectures, discussions, presentations and reviews accordingly. There will be 2-3 required readings along with supplemental references assigned for each lecture session. Students are expected to submit a 400-600 words reading response and questions for the lecture sessions and actively engage the class discussion. In addition, each student will take on two assignments as in-depth investigations over the summer. In the first assignment, students will deconstruct the space and politics of the superblock projects across scales and contexts, and formulate them into a series of analytical drawings and narratives. In the second assignment, students will work in pairs to collectively re-engage the idea of the superblock and reimagine the spatial and social production of an ideal superblock via drawing and making. These reinterpretations will form a collective project and will culminate in a final review of the research and design work.

LOGISTICS

Class will meet every Tuesday from 9:30am - 12:20pm Eastern Daylight Time, and all classes will be delivered fully online and synchronously. Students are expected to attend live during the scheduled time. This seminar will run from June 7 through August 6 (9 weeks total) and subject to further calendar changes.

Students are expected to engage actively in cultivating a collective, open, and explorative environment. Participation will be an important factor for grading, in addition to the evaluation of student research and design work.

Real Estate Design & Development

Course number: ARC 568.M701

Credits: 3

Instructor: Shawn Amsler

Meeting Time: Tue. 10 am – 1 pm, 6:30 – 8:45 pm

Modality: Online

Course Description: This course will introduce students to the fundamentals of the real estate industry, including key concepts, practices and processes, and current trends. The course will familiarize students with essential industry terms, basic elements of real estate finance, market analysis and zoning, as well as property types and drivers of value. Through lectures, guest speakers and case studies, the course will explore why projects get developed, how they are executed and the role of the developer as the producer of real estate.