

Architectural Design 207 – Fall '05
Syracuse University School of Architecture

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Office hours: by appointment
Telephone: 607.277.2756
Class: Monday 12:45-5:05, Wednesday 12:45-4:00, Friday 12:45-5:05
Location: 6th floor North section

Grading:	First Assignment	20%
	Second Assignment	70%
	Class Participation	10%

A	4.0 Excellent	B- 2.7 Good	D 1 Lowest Grade
A-	3.7 Superior	C+ 2.3 Above Average	F 0.0 Failure
B+	3.3 Very very Good	C 2.0 Average	
B	3.0 Very Good	C- Below Average	

Attendance: 4 unexcused absences will result in failure of this course. If you are unable to attend class, you must contact me in advance, via email, indicating your reason for being absent. If you have 3 unexcused absences, your grade will drop one complete letter. Grades will be based on: attendance, preparation, effective use of studio time, studio conduct, class participation, the ability to develop ideas, and technical skill development. Refer to the second year studio general syllabus for further grading guidelines, and other class related policies.

Purpose, Landscape and Tectonics

Design Work Intentionality

Arc 207-design studio

Purpose:

1. The object toward which one strives or for which something exists; an aim or a goal: "And ever those, who would enjoyment gain/Must find it in the purpose they pursue" (Sarah Josepha Hale).
2. A result or effect that is intended or desired; an intention. See Synonyms at [intention](#).
3. Determination; resolution: *He was a man of purpose*.
4. The matter at hand; the point at issue.

[Middle English purpose, from Anglo-Norman, from purposer, *to intend* : pur-, *forth* (from Latin pr-. See **pro-** 1) + poser, *to put*; see **pose**1.]

Source: *The American Heritage® Dictionary of the English Language, Fourth Edition*
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The emphasis is placed on reiteration and expansion of the previous year's intentions and architectural manifestations through critical and cultural development in case studies of the architect's studio and of a rescue facility in the landscape of a city park. Projects will be assigned for interpretations of a well-informed process reflecting on a set of diagram language conveying a rigorous thought process. The issues are defined through the role of cultural frameworks as well the individual's assessment of the fruitful alternative path to solutions. The course is structured to record the physical program exploring compositional strategies and spatial ideas. Communications of design principles involve abilities of clear writing, drawing and of mathematics. We will be pairing the practical and conceptual sides of architecture and following both paths simultaneously.

Ethical obligations in design suggest that architecture participate in the making of livable spaces. Design always already exists within a cultural context which is filtered and framed, consciously or unconsciously, through the mind of the architect. Prescribed adherence to program and ideals will continue a complex progression of information analysis / interpretation and will be understood as a set of parameters within which to operate as well as to reflect upon. A major issue with designers is how do I make what I intend to make, how do I even "intend" in some cases. This leads to Professor Val Warke' s question, "so what?".

Discovery

The course further examines the position of program vs. paradigm. There will be assignments at each studio meeting that build on progressive methodologies. Through the engagement of conversation, drawing, models and digital articulations we will question and investigate essential components of the architectural process. Prescribed adherence to program and ideals continue a complex progression of information

analysis, interpretation and is understood between parameters. Any rules are there to act as boundaries and guides but the questioning mind of the designer should also question and design the rules. The studio is a vehicle for social interactions in desk critiques, a kind of dialogue of self-critical abilities for the designer and others. Final presentations will have guest critics for continual discourse. Often, this will be realizing the fundamental honesty of our intentions. To this end, the immediate environment for work is suggested to be a studio space embodying aspirations of a workspace needed as the designer begins his or her career.

Anticipation

Second Year Design begins the expectation of what is to come for the third year's investigation in history, theory, structure, and building technology. This suggests a maturing of efforts in managing time in a self directed studio work. We will explore common issues, responding with individualistic initiatives derived from one's own particular sense or curiosity.

COURSE STRUCTURE*

"Our studio semester will be orchestrated as a series of nested, cumulative exercises – each particular and issue oriented, and each subsequent effort building upon earlier work. Studio issues will be engaged through specified working techniques, and each individual is expected to diligently, critically, and rigorously join idea and process. The semester will be divided into two projects – one medium short, and the other medium long. The first project will introduce the ideas and means of our semester together, and the second project will reiterate and apply these methods to a larger and more complex problem. Both of these projects will be subdivided in sequences of analysis, research, and synthesis, all founded in processes of making.

In the best tradition of the design studio, the majority of student-critic interaction will take the form of frequent, direct, and critical discussions of each individual's production – "desk-crits". These interactions are the foundation of design teaching and learning; they work only if all parties are informed and prepared. It is absolutely necessary that every student extend every effort to arrive for class ready to engage in the process – it is why we are here. Also keeping with the traditions of design pedagogy, collective reviews will play an important role in our second year studio. Complimenting the day-to-day regimen of desk-crits, "juries" expand the critical framework through which design work is evaluated, generating fresh insight. These reviews do not "work", and can even be counterproductive, unless you have done your work in advance. It is doubly important that each individual designer arrive prepared for reviews. Expect to stay involved, and expect to be busy." *Professor Timothy Stenson

Project I

Program:

Consider the short study as a preparation and a chance for each of us to gain quick exposure to each other and the dynamics of pedagogy.

The three week long Architect's Studio design has the following program:

- 1- Net area is 500 SF.
- 2 - One Studio with three colleagues and you are in stations working. Describe what furniture you will need for these stations (i.e.. counters for CPU's and for sketching one laser printer 2'x2' and one plotter that measure 1'x4' will be in relative nearness to all.) Attention to work and distraction are the dynamics in the space for all to produce architecture design.
- 3 - One Conference room to seat four-six people.
- 4- One library with shelving for books and CD's. This is about 200 Lineal feet. A hanging drawing file that measures 1'W x 2'D x 3' High.
- 5- One half Bath (one toilet and one lavatory)/mechanical room.
- 6- Consider circulation paths for one, two or three stories.

Consider the site urban with the major façade towards a street where parking is not an issue. You have finished a 3-year apprenticeship and you have passed the Architectural Examination granting you registration to practice architecture. A client has commissioned you to do work in your concentration area, making you financially independent.

Write clearly, how you intend your practice to operate. This narrative should be typed and no longer than one page long. Let everyone know the concentration you wish to follow in typology. This may be commercial projects involving community, residential, educational / institutional, buildings affecting occupants or the public interactions...etc. The reality of our profession is that commissions are granted to those with a proven record of success. It is not by luck that we design. It is a process of continual discovery within given parameters. Usually we find the right problem to solve while in the midst of simple analysis. Nevertheless, a process is fundamental to what we do.

Will the practice change views of convention? Will you explore how the built environment can transform some societal problem in a positive way? How do you see the work of an architect helping humanity? Tell me your deepest thoughts about why you want this profession to be yours. If we are honest with ourselves at all times, the design will reflect the words we use to describe where this investigation intent leads.

The studio area of 500 SF is purposely small so that you may be careful about every intention for those spaces. Versatility is a good concept.

Program Vs. Paradigm *Otherwise Casual notes on the Pragmatic, the Typical In addition, the Possible.* The Cornell Journal of Architecture 2, Colin Rowe. Rizzoli, New York 1982, Pages 8-19.

Land-scape

The multiple layers of constructed world, overlapped settings of nature and functions mixed in with fragments transformed in time, seasonal climate etc constitute a local. To understand a situation involves observation, reflective understanding of particular states of function, encoding interventions as necessary for design synthesis. Design in this manner is a result of the closest and truest reading of the situation.

1. An expanse of scenery that can be seen in a single view: *a desert landscape.*
2. A picture depicting an expanse of scenery.
3. The branch of art dealing with the representation of natural scenery.
4. The aspect of the land characteristic of a particular region: *a bleak New England winter landscape.*
5. Grounds that have been landscaped: *liked the house especially for its landscape.*
6. An extensive mental view; an interior prospect: "They occupy the whole landscape of my thought" (James Thurber).

[Dutch landscape, from Middle Dutch landscape, *region*: land, *land*; see lenth- in Indo-European Roots + -scap, *state, condition (collective suff.).*]

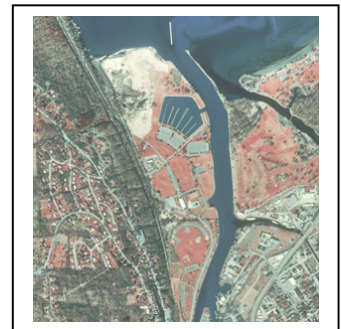
[Source:](#) *The American Heritage® Dictionary of the English Language, Fourth Edition*
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Project II

Assigned for the long duration of the semester is an analysis and interpretation of Inlet Island, Treman Park, waterway, and walking trail to establish the location of a Marine Rescue Station in Ithaca, NY with the following program:

- 1) A classroom with a capacity of 49 student seats
- 2) 600 square feet of utility/storage space
- 3) 150 square feet of space for office use
- 4) 250 square feet of space for a conference room with a kitchenette
- 5) 150 square feet of space for a radio/ready room
- 6) Dock spaces of 20 feet by 40 feet, for each of 4 boats.

Apply compositional strategies and building techniques learned in the previous year to new complex problems. Emphasis is on critical (self-critical) relationships in your design work. It is the individual's reading of a site that leads to establishing the synthesis of the program as stated above.



Expect to visit the site in Ithaca by September 23, 2005

To read from site analyses means researching from various available data. A class with the Architecture Librarian will be scheduled to review USGIS, Map room various collections, Sanborne historical maps, and topography maps, flood zones and historic use of the site via text and literature. Others have looked at an

area for various reasons. The application of the program intervention suggests documentation of various sources to advise on the proposed structure.

Organize a plan for Treman Park and its neighboring land and water uses. Diagram the areas as indicated by seasonal use. The analyses will involve the language from previous year's work and the work in programming the architect's studio. From photographs, plans, probable geology of the basin, consider the optimal location for the intervention of a rescue facility to take place. Provide a short narrative of how you understand your project to exist in its new synthesis. The waterway has a connection with the land intrinsically serving the city with recreation, tourism, vehicular circulation of the serpentine route 89 and pedestrian paths.

Issues:

- figure ground of land and water diagrams
- identification of elements
- parking
- sports fields
- Access points for rescuers
- Cornell U. and Ithaca College Crew course
- boat waterway access

Precedents:

During the first week of the investigation pairings of four teams will diagram:
English landscape of the 17th century and the Early American Greens
Central Park- 1850-60 Frederick Law Olmsted & Calvert Vaux
Villa Lante- 1566 Vignola
Villa d'Este Tivoli –1549 Pirro Ligorio
The Thermae of Caracalla AD 211-17

These are instructional for their clear exposition between land and water. They form a language for a site investigation. Describe spatial figures through diagrams. Assemble the order in which they are used to inform possible similarities and contrast to the park.

Produce a chipboard model for all to present each project.

tec-ton-ics (P) **Pronunciation** (*used with a sing. verb*)

The art or science of construction, especially of large buildings.

n 1: the science of architecture [syn: [architectonics](#)]

Source: WordNet ® 2.0, © 2003 Princeton University

*Tectonics**

"Architecture is built; building is the medium of architecture. If you wish to design buildings, you must understand building. Structural-material assemblies configure and bound, and thus "make" perceptual space. Spatial intent motivates structural-material assembly conception and articulation. The rudiments of structural form, material assembly, and the relation of their forms to architectural intent, all together comprise "tectonics" or "building."

Basic tectonics is a matter of elements - walls, frames, columns, slabs, enclosing surfaces, etc., and assemblies - wall to ground, column to beam, surface to structure, etc. Elements associate in sets or typical assemblies, and these assemblies have distinctive characteristics of space, dimension, and order - picture the different qualities of a volume bounded by walls versus a volume gridded by frames. Understanding how elements typically combine, and how these combinations result in spaces with certain qualities contributes to the creation of building form. **Tectonic elements and assemblies are deployed in a design to give substance to otherwise abstract form; ultimately they become the language of architectonic form.** Kahn hit the nail's head when he said, "Space is architectural when the evidence of how it is made is seen and comprehended."