Spring 2004

Trace

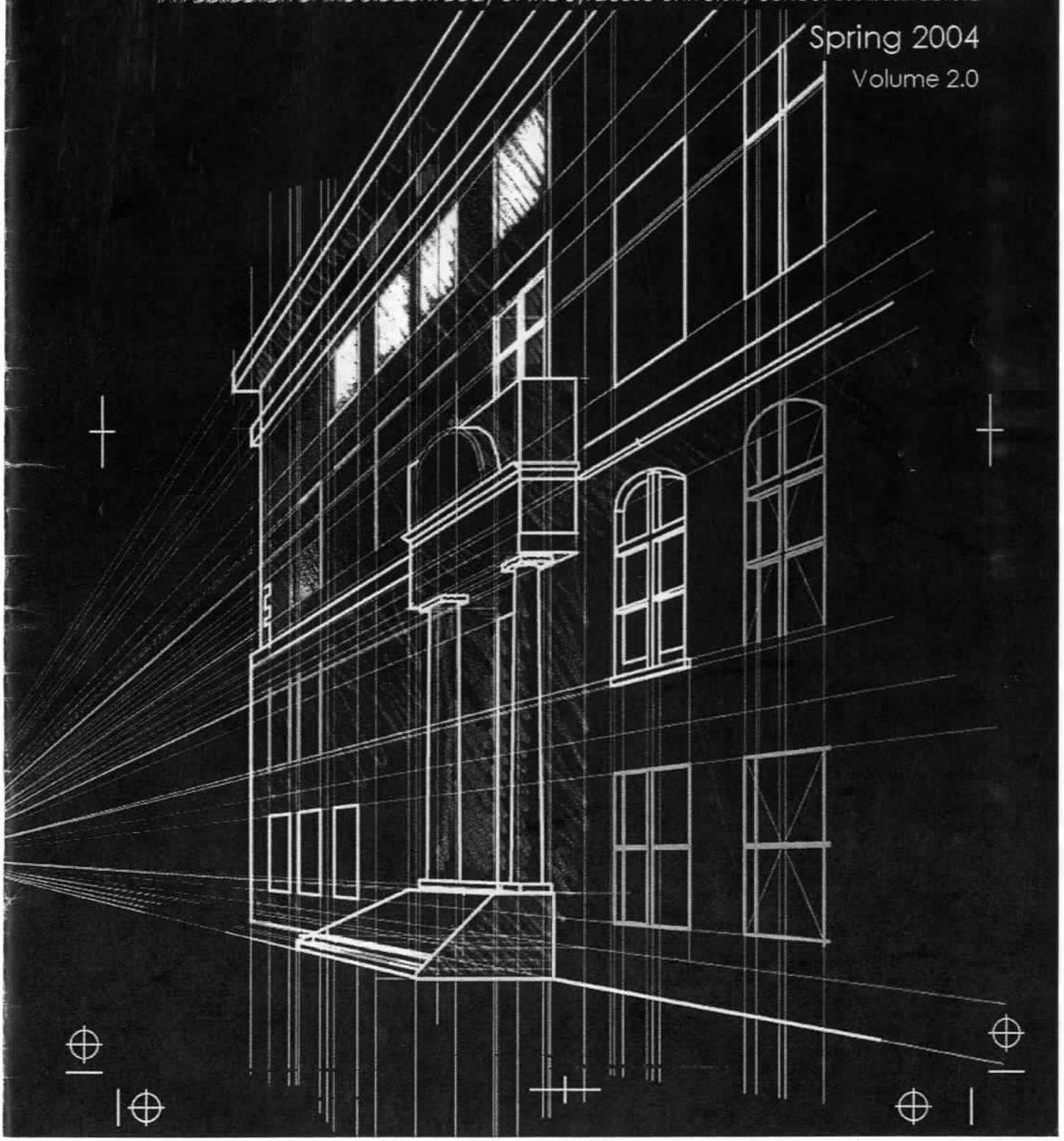
Syracuse University School of Architecture

Trace

A Publication of the Student Body of the Syracuse University School of Architecture

Spring 2004

Volume 2.0



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EDITORIAL
Naomi Burt

Trace has evolved. I welcome everybody to Trace VOL. 2.0, the new face of the Student Body of the Syracuse University School of Architecture.

Since the beginning I have known that Trace has the potential to become something great that will benefit eveyone as communication increases between studios, programs, organizations, and universities around the world.

I believe in Trace as the space where we all can discuss not only architecture, but also issues which we are passionate about and which intrigue us on a daily basis. Trace shows information that represents the school and integrates other views that help us to open our minds to the world.

Trace has been a fun and educational process for everyone involved. Working as a team is invaluable for an architect's life. Trace has given us more discipline and commitment as an activity beyond the expectations of school work; it makes us an active voice in the school community; it helps to make a difference as it brings improvement and enthusiasm to all of us.

Part of this new face is to bring some architalk to the table. Beyond conversations with lectors and faculty or a collection of academic work to be showcased, students have much to offer when they speak their minds and express, critique, or recall an event. As everyone gets more involved, articles will become more insightful, writing will eventually become a habit, and maybe we will create a culture we can all be part of and enjoy.

I am proud to introduce a new committee of editors and contributors that made Trace real one more time:

Faculty Advisor Prof. Michael Ambrose and Jeanne Riley from the Dean's Office: Thanks for your constant help, support, and patience since VOL. 1.0, Spring 03 and Fall 04 came alive.

Doug Jack, MikeNess, Katie Walsh, David Turturo and Vincent Appel have become valuable pieces to the puzzle. I would also like to thank all the other contributors for their time and collaboration.

I'm so thankful to have such an amazing team to work with. It is great to work with people who are willing to sleep a little less to leave a Trace, and do something more than what is required of them. I look forward to the best, which is yet to come.

Dream big, why not?
It could happen...

Trace Crew
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Doug Jack
Katie Walsh
MikeNess.
Naomi Burt

Faculty Advisor
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Dean's Office Editor
Jeanne Riley

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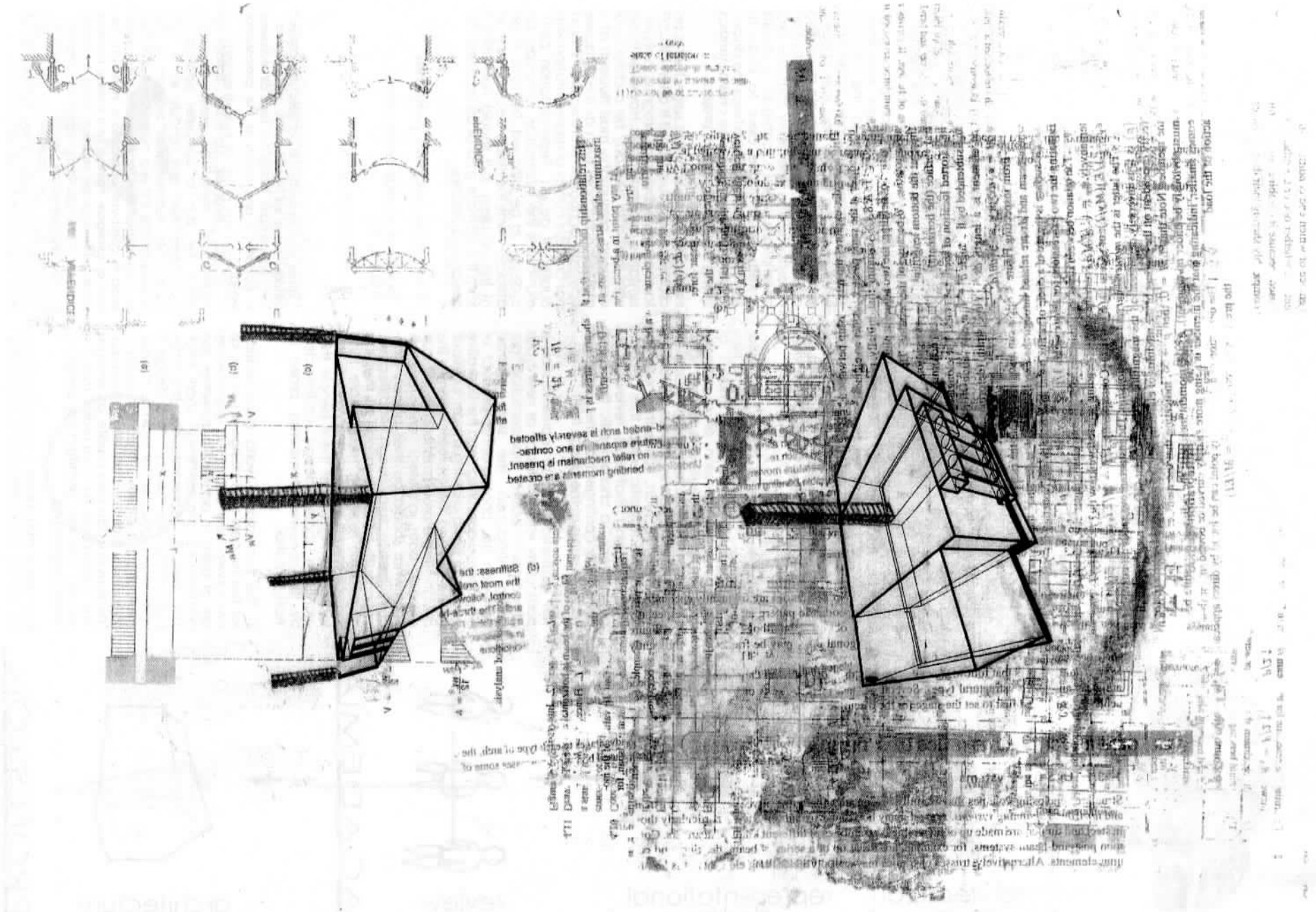
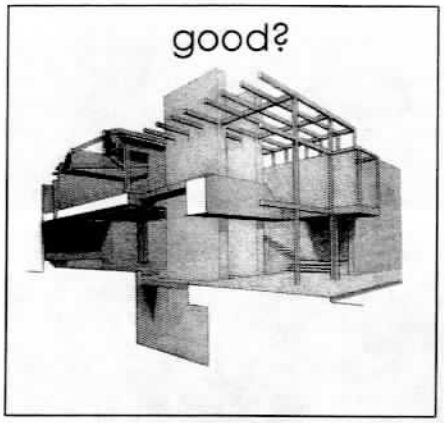
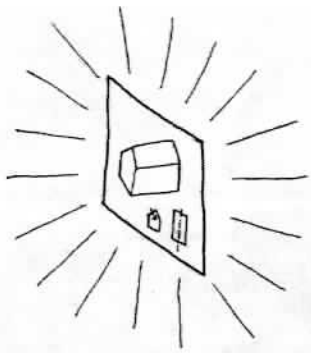
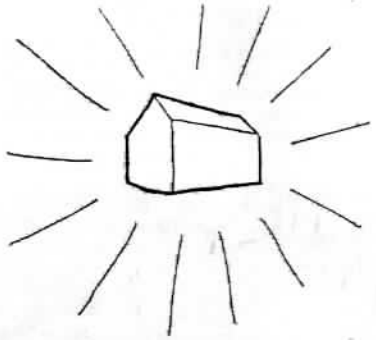
Katie Walsh - Slocum Hall: in Process



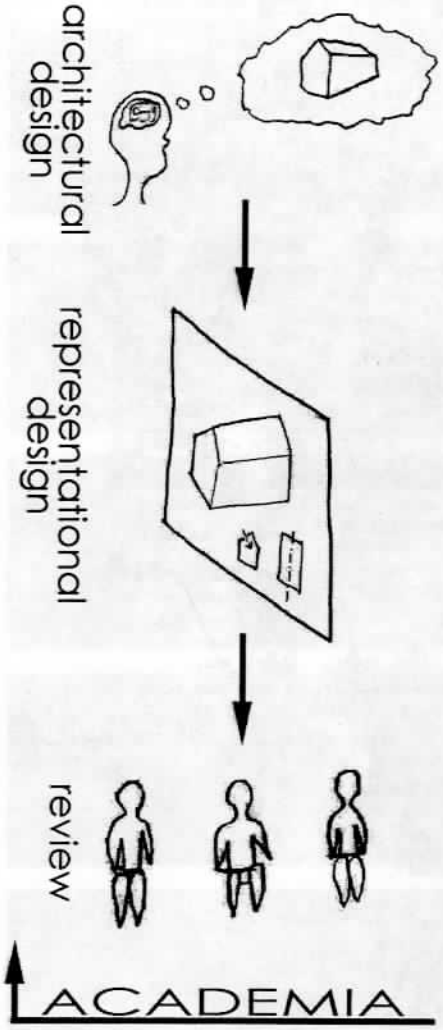






REPRESENTING A DESIGN

Doug Jack



Architects are faced with the reality that they don't produce buildings, but rather representations of buildings. Typically architects produce drawings and models necessary for their design to be reviewed and constructed, while another professional takes charge of the actual building process. On occasion, this misdirects both architect and client towards quality of representation rather than quality of building design. While representation is an integral and necessary part of the architectural design process, it should not be confused with the ultimate production, Architecture.

Necessarily serving as a visual mediator between a design and reviewer, representation is an inevitable aspect of a reviewer's impression of a project[1]. As a designed creation in its own right, apart from the building design it clarifies, representation is one aspect of "selling a design." As such, it has the potential to take on aesthetic value, thus becoming something that lures reviewers by being "sexy," a characteristic that is not necessarily contingent on the success or attractiveness of the design itself.

The aesthetic value of representation is particularly relevant today as new types of computer-based representation are being introduced. The stark contrast between the photographic product of "Photoshop doctoring" and the illustrative quality of hand-drawing makes it difficult to see beyond the representation to the design.[2] This is problematic in that it can distract both architect and reviewer from what should be their primary concern, architectural design. Architecture, once built, becomes a part of the lives of people, reaching many more than those involved in the design process. It is for the lasting lives of these people that architects should design, undistracted by the reviewer's temporary praise of representation.

In the professional world consideration for the success of a design is natural, as one's investment and others' experiences are at stake. In academia, however, the architectural process is cut short, ending before representation becomes built reality. The "reality" of a design is artificially accounted for in an academic evaluation. This allows a certain amount of flexibility that the "real thing" does not. This process can also create an evaluative condition so far from reality that the primary concern, architectural design, is underemphasized.

The spring 2004 Slivers Competition held for School of Architecture second-year students used the flexibility of academia to place emphasis on quality of representation. While it is questionable if the competition ended up being a "design competition" as expected, it was not quite a "representation competition" either. There was clearly a mix of values employed in the selection process, as reflected in the awarded selections. Comments addressed to the second-year class about the works made clear what value the faculty had seen in each project. However, the ultimate rewarding of First, Second, and Honorable mention awards lost the specificity that the oral descriptions had. A categorical award system would make clear to students, future employers, and perhaps the deciding faculty themselves the characteristics being rewarded in each project.

Immersed in the constant surge that is an architectural education, it is often difficult to consciously balance progress in representation and design skills. However, those who intend to one day be architectural designers, presumably most students at a professional school such as the Syracuse University School of Architecture, should not confuse quality of representation with quality of design. Representation communicates the information necessary for a design to be critiqued. Doing so in an attractive way inevitably becomes a part of the problem, but should not distract from the ultimate goal of an architect, to design Architecture.

[1] *Those who evaluate an architectural project before it is built will be referred to as "reviewers." They are primarily thought of here as reviewers in academia and clients in the professional world.*

[2] *At the Syracuse University School of Architecture there is some hesitation about the shift to computer applications in representation, and rightfully so. A rigid hand-based representation program in the undergraduate first year curriculum is effective as a foundation that facilitates the shift in later years to computer applications. However, the lack of available training and quality facilities significantly impedes students trying to make this shift. An equally rigid program in computer-based representation seems appropriate, as both types are valuable as distinct but complementary modes today. Neither should distract too much from design, however.*

DESIGNING A REPRESENTATION

an interpretive response to *"representing a design"*

David t Turturo

Architecture might simply be 'the representation of an idea.' This vague definition might be an all-encompassing concept that distinguishes architecture from the other arts and sciences. Architecture can be a model, a drawing, a dance, a music, and maybe a building; an education is not necessary for an architect's success. We might say that comprehendible representation is more successful than incomprehensible. Thus, a more successful architecture might occur when the intended idea becomes easily realized[8] by others, through representation.

One purpose of architectural education might be to help the interested designer develop his/her process such that more complex ideas can clearly be represented. Architecture may become more sophisticated when a complex idea is easily perceivable[9]. If the number of ideas and methods of representation is infinite, could there be an ideal architecture, or individual perception and taste?

The licensed architect's tool of expression is a social tool. This person designs ideas and representations for builders and patrons to perceive. Thoughtless[10] representation can harm the perception of an idea. In this professional scenario representation affects perception of idea and the life of the patron. Thoughtful design of representation can further inspire idea.

NOTES

man as blob 1

man as geometry 2

man as scale 3

man as deity 4

man as words 5

man as ideal 6

man as economy 7

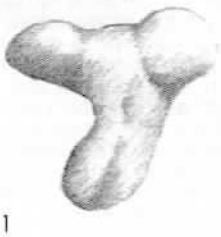
realization: intended perception 8

easily perceivable: by individual or group 9

not focused on idea 10

. A careful re-read of this article plus *"Representing a Design"* may result in a more clear understanding of their relationship.

. Special thanks to Doug Jack for constant food for thought.



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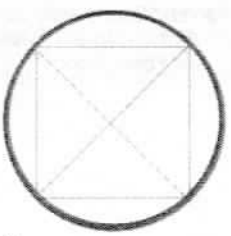

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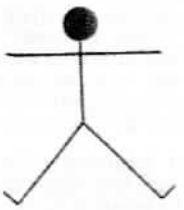

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7

COMPLICITY AND CONTRACEPTION IN ARCHITECTURE

Mick McNutt

I like complicity and contraception in architecture. I do not like the incoherence or arbitrariness of urban design and analysis nor the precocious intricacies of social architecture. Instead, I speak of a complicit and contraceptive architecture based upon the exclusiveness and blind ambition of experience and professionalism, including that elitist experience which is inherent in art. Architecture is for architects, therefore we should only speak to architects, read architectural journals and design for white-collar corporations, since they are the only ones who can afford and appreciate our elite creative and technical abilities. Let us abandon the social agendas of the past (because we screwed it up once with 60s urban redevelopment, therefore we shall never try it again!) and move forward into an age of complicity and contraception in architecture. Let us line the walls of our architectural schools and offices with the glossy images from our precious design magazines, a diaphragm turned inward to protect our creative seeds from the public. Let us be blind to the social issues of the world for we will always be employed -- look to Albert Speer!

Our morals rest with the composition of space and the technical aspects of building. Beauty comes from a façade, or a room within which people are inspired. We should not worry about the ones who do not have access to these spaces for they have no need for architecture. An architecture of complicity and contraception can embody the easy unity of exclusion and ignore the difficult unity of inclusion. Socially speaking, moral-less is more.

Thank you RK for the sentiment, "Why would refugees need architecture?" which inspired this manifesto.

Thank you RV for the framework for this statement. A la "Complexity and Contradiction in Architecture." Museum of Modern Art: New York, 1966.

1. Csuri, Charles. http://www.siggraph.org/artdesign/profile/csuri/artworks/plot/scribble-birdtwo.jpg

2. From Frampton's article on tectonics

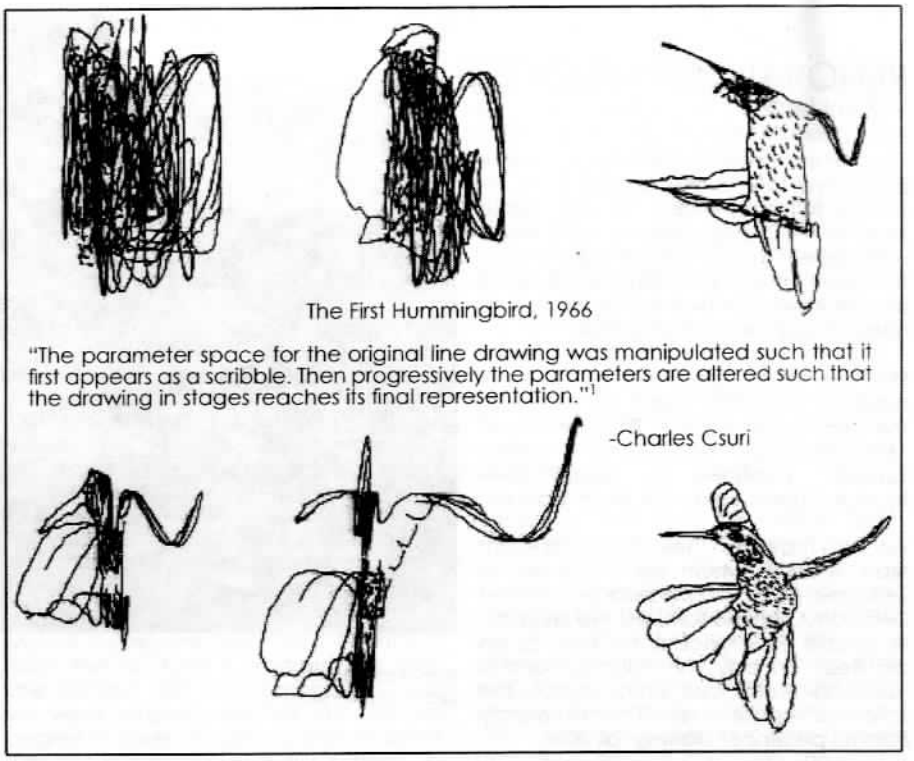
3. Consider the phenomenological study of odor in Toshiko Mori's Immaterial Ultramaterial."

4. Semper's tectonics

5. I'm referring to the condition of "String theory" (because space is a surface that certain forces disappear through, math doesn't really work as well as we thought).

6.Lexicography comes close to this conclusion

7. Not the "copy without an original" and not the copy of a copy; but the copy-machine copying itself. The copy is the original. Inverse+simulacra = Inversimulacra



The First Hummingbird, 1966

"The parameter space for the original line drawing was manipulated such that it first appears as a scribble. Then progressively the parameters are altered such that the drawing in stages reaches its final representation."[1]

-Charles Csuri

IMITATION

Vincent Appel

What if nature is the imitative art? I've heard that "architecture is an imitative art only so far as it imitates itself."[2] If for a second nature really is the projection of a creative force, then what? Nature as simulacra? Not Jean Baudrillard's "copy without an original," but the involuntary projection of existence.

T h i s i s a r c h i t e c t u r e .

An imitative art? What is it trying to posit? What is its language? Syntax, semantics, metaphor, metonymy, metaphysics; can the semiotics help us? Look to the language of nature. Its effect is sublime. Nature is the only sublime architecture. As the senses perceive nature, they do not look outside of their own being while the cognitive process ensues. Instead, the left and right side of the brain fire in parallel as emotion is affected.[3] This process is more than just sublime perception through each of the senses.

T h i s i s w h y o u r s e n s e s e x i s t .

If the tectonic elements of nature have been translated into the four architectonic conditions: the hearth, ground, frame and membrane;[4] then there is actually a fifth condition that has been overlooked.

T h e h u m a n b e i n g i s t h e f i f t h t e c t o n i c a n d a r c h i t e c t o n i c e l e m e n t .

So what would nature be trying to imitate? How do we understand nature? Imagine a language that is indisputable; its grammar happens to be the example of a pristine syntax. Maybe math, but that's not actually a syntactical system.[5] Pretend nature is thee syntactical system. How does a human being understand it? In this case one cannot. In studying the relationships of its parts to the whole, y o u r e a l i z e y o u ' r e o n e o f t h e p a r t s .

The human being is part of the grammar, a part of the language of nature. Syntactically we can only see the tectonic elements of nature and how they relate. So we are left with a series of physical and metaphysical joints. But there is no understanding in this. If nature is an imitative art then syntactical analysis has only mapped the imitation. The designata is nowhere to be found.

So lets start with the designata.

If we are already aware of the meaning, the metonym is not inhibiting our understanding. So how do we examine nature semantically? Humanity has for the duration of its being associated the parts of the whole with deeper meaning. Nearly all religious writing is based on the premise that we are already aware of the deeper meaning. The bibles are all great "smooth" space where the individual passages have their particular lesson (meaning) behind them. In this way we are now discussing the semantic. The syntactical analysis becomes the symbol and the meaning is the faith.

B a c k t o n a t u r e .

We are trying to understand nature and decipher what it is imitating. The semantical approach leaves us with great analytical work, like the bible and the "big bang." Science and math turn out to be just as semantical as religion; instead of being faith based practices these are the theory based. Sciences, maths, and even architecture produce thesis work. Architecture thesis students have yet to refer to their projects as expressions of faith. Yet this is what their work is; and what they may even regard it as. As for math, math loses all syntactical composition when it attempts to map nature. At this point math starts to have *f a i t h* i n t h e u n d e r s t a n d i n g o f s p a c e a s a s u r f a c e ; t h i s i s " s t r i n g t h e o r y . "

Instead of describing nature in the syntax of the Cartesian system, the grammar of mathematics is suspended and at least seven new dimensions are introduced. Rules are less than speculative at this point. Math turns to semantics. Operations exist only in correspondence to the values they are trying to communicate outside of the system. The bible doesn't help much either. It remains a mode in the key of religion whose scale can transcend every different interpretation humanity can offer. Semantically the study of nature exists below any previously conceived language. Discourse at this point requires an even more universal vessel. "Language" is no longer useful. The mediums it pertains to are structures that are only modes of operation. They are useful analytical tools in their own right; but their structure conflicts with the exploration of meaning.[6] They are counterintuitive. So what is the intuitive vessel?

T h i s v e s s e l i s t h e h u m a n b e i n g .

We are the understanding of nature. The imitative art is imitating us. Nature posits inversimulacrum.[7] Our intuition is what generates all semiotics and other forms of analysis. We are analyzing ourselves.

I n t u i t i o n i s t h e o n l y t r u t h .

When the projection and the projected, the sign and meaning, the imitator and the imitated, the copy and the original overlap there is this condition known as the sublime. This is nature. This is architecture. The architecture we create can only lie about space in the same way we can only move about the trees that are the forest. Architecture is not an imitative art that imitates itself. Yet, it is still an imitative art. It is the imitative art as it imitates us.

-At least for now, this is my architecture

RENOVATION IN PROCESS

Naomi Burt

"In process" is the fashion quote that is been over-said in the School of Architecture for many years. Process leads to results; it brings solutions from which we'll benefit in the short and long term. The topic of process allows us to recall several important events the School has gone through during Spring 2004.

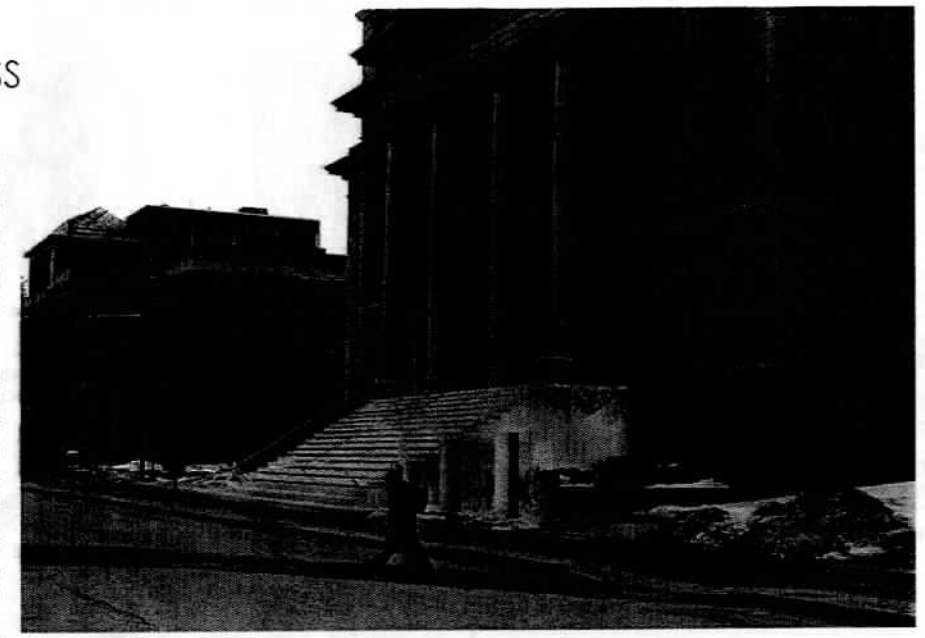
First, we were rated the first B. Arch program and the fourth M. Arch on the East Coast by the 2004 edition of "America's Best Architecture & Design Schools," published by *Design Intelligence*. I guess hard work finally paid off!

We also have a new Dean, alumnus Mark Robbins, whom we would like to welcome. As Vice Chancellor and Provost Deborah A. Freund said, "*He will bring the invaluable experience of his years as an architect, an artist, an educator and a nationally recognized administrator. The School of Architecture will benefit greatly from his presence*" starting Fall 2004.

Amongst other student organizations, the NAAB praised Trace during the board meeting on March 31st. Members said that as a publication, Trace is a powerful tool to be embraced and recognized; it can be used to reinforce communication in and out of the School.

Physical renovation is also in process, even though we have only seen minor improvements. We have no way of knowing when major changes will start to happen. Just a little improvement has been made in the computer labs, woodshop and studios. We, the students, see alumni come back to Slocum and discover no major changes in the building. Five years ago there was pressure from the NAAB to make major changes to improve the studio space and equipment; we are still waiting for that to happen.

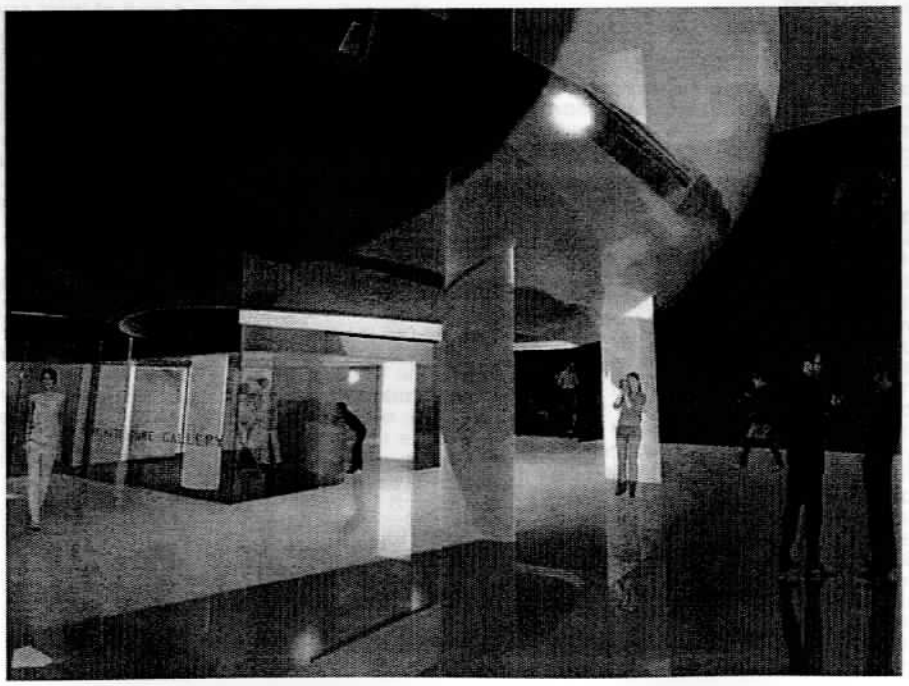
On March 16th alumnus Architect James Garrison presented to our school an overview of their current project. Garrison Architects is the firm designing the physical renovation of the building. The School of Architecture will occupy all of Slocum Hall. The woodshop will move to the basement to occupy a bigger space that can accommodate new machinery. The studios will permeate all floors. The auditorium will provide a healthy place for lectures as we share public galleries to display our work. All of this will be crowned by the reopening of the Rotunda and the celebration of the Main entrance of the building, as the air circulation increases.



Front facade with grand stairs replaced

View from first floor up through replaced atrium

View of gallery and exterior of auditorium



VIDEO CONFERENCE AT A STUDENT REVIEW Naomi Burt

An article on the Network World Fusion (02/04) recently selected the best high tech products on today's market. The winner: **iSight** Camera which provides a web chat over a broadband connection at both endpoints; it looks and sounds like a real-time video conference.

Professor Michael Ambrose's Second Year Studio section, during their mid-term review in February, had the opportunity to use the cutting edge technology and transform a simple critique into an international event by using the iSight Camera. Professor Greg Stroh in Syracuse and Professor Filippo Caprioglio in Florence both established a dynamic dialog with the students as they followed the presentations. There were a lot of expectations from the students. At that moment I remember feeling like I was a part of Space Odyssey; one is just not used to seeing such technology around the school. It was such an event in the Rotunda, there were more people gathered than for a Super Jury review. Faculty, staff, and students were full of expectation and greetings to Filippo. As one of the students who presented for the camera, I felt it was a real success; there was initial trouble with the audio, but the visual transmission was great! Actually there was a fluid dialog between Professor Caprioglio and me, as well as Professor Stroh and Professor Ambrose. This kind of critique has amazing potential when busy schedules and limited budgets don't allow for the diversity of external communication. It is priceless to hear critiques from somebody with an outsider's perspective, who previously could not join and enhance a student review. Sure, the reviewer might not be able to touch the model, but s/he certainly could hear and see the presentation.

Did it actually work? Some participants said:

"I think the possibilities for the networked review could be an amazing integration of technology, yet I see nothing available that could entirely replace the actual physical experience of the traditional review or critique. A major aspect of the review is the ability to present a project to a real jury, with physical communication through eye to eye contact and dialogue. A fully networked review creates a false buffer between the presenter and reviewer, creating an impersonal experience removed from reality."
-Tom Sherman

"I think that this demonstrates how technology can expand our horizons. Having a critique through video conference was a very interesting experience, and it also gives us a different perspective on how reviews can be carried out in the future."
-Cynthia Dorta

Have you ever felt yourself to be in the right place at the right time? This was one of those times. I hope this event will bring inspiration and generate new ideas to improve the school and communication between architects.

View from Professor Michael Ambrose
February 24, 2004

Trace: How did the idea come up?
Professor Ambrose: It is a story from when Filippo and I were studying in Italy, in the M.Arch II program. We had no connections. The M. Arch II program has very little contact with main campus, so here we were, students getting our masters degree in Florence with no idea of what was actually going on in the school. So we talked about ideas and technologies, and videoconference was one of those that you can use to see what else was going on back here, but the technology did not exist. So we kept our eyes on it, and when this video conference system came out we decided to act on it. But it is something we have been talking about for the last two or three years.

Trace: Did it meet the expectations?
Professor Ambrose: Yes. When I was younger I worked for Apple Computers, and we used to videoconference with the headquarters in California, so I was well aware that you can keep in touch. I've seen videoconferences and I've been looking into different technologies, and it is a matter of how we use it in the work place. It is not easy to use because it is usually very expensive. I went to one in Newhouse School last year but it was TV broadcast and it is very expensive, you have to pay an hourly fee while this is free. So, how did it work? It worked well. The biggest test was to see whether you could read the drawings and it was difficult but it was acceptable. It is not like being here but it was consistent, quality-wise. You can see the drawings and hear the students talking. You don't have to depend on it as a means of reviewing work for students, but look at it with a sense of opportunity. It will work very well to show lectures over here. They have lectures as often as we have here. While they are having a lecture at 6:30 in the evening over there we could have it here at 12:30 in the afternoon, every Wednesday before studio. We are working on getting a grant right now with DIPA; I am writing a proposal as we speak.

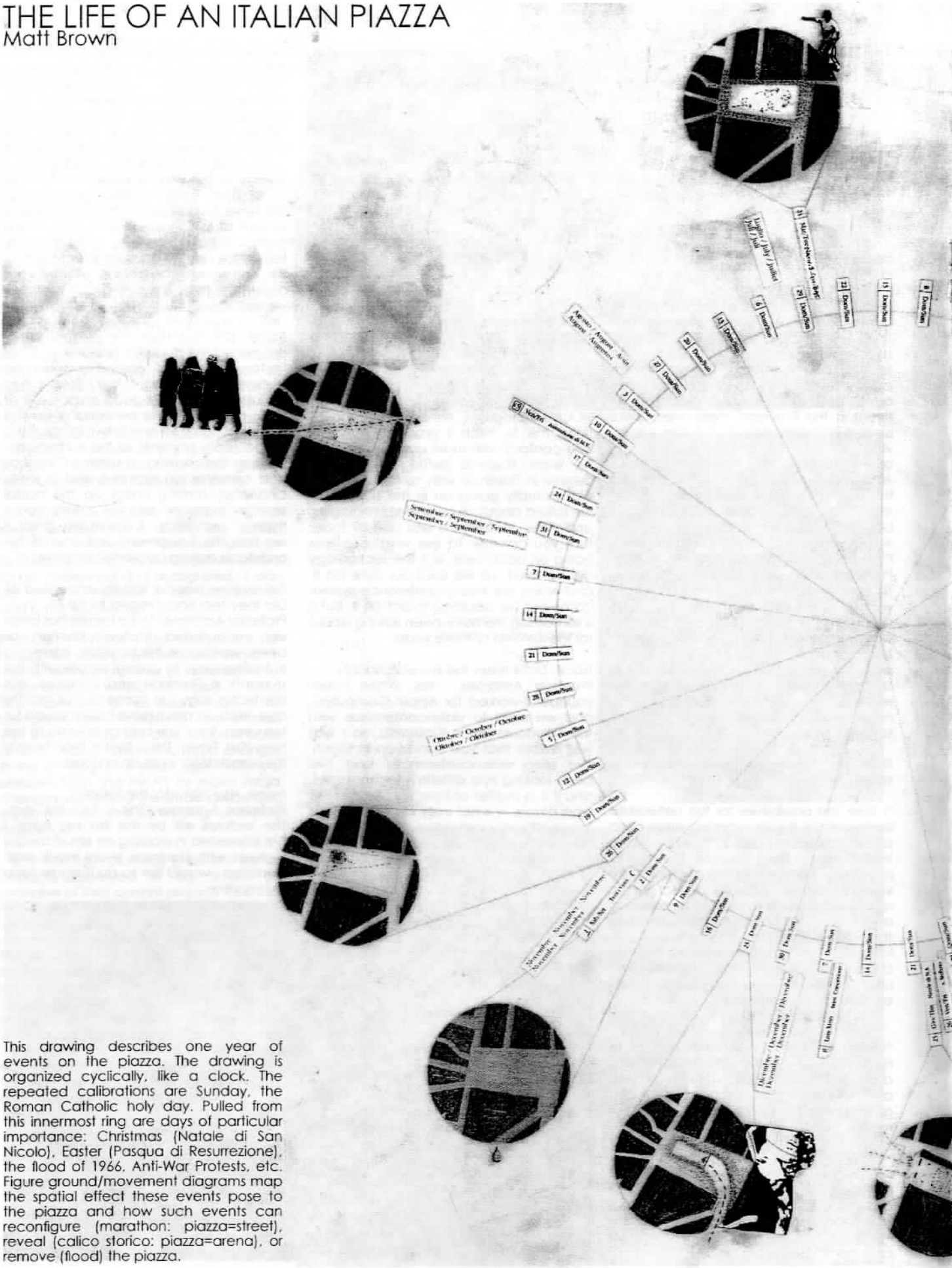
Trace: Do you think the 'virtual critic' enhanced the students' reviews?
Professor Ambrose: You have to ask the students if they liked it, but I liked it and we obviously had a good response that day. I like the future potential of having critics just come for one or two things. If the school really commits to this technology, we can start having a series of laptops and cameras on campus and a series circulation among critics via the postal service. Today in class we talked about thirteen architects; it would be great if we had this equipment and one of the architects talking about his/her project.

Trace: How has the faculty accepted it? Did they feel encouraged by it?
Professor Ambrose: So far faculty has been very encouraged, Professor Korman has been working on this for years, interested in finding ways to communicate with the students in Florence and Syracuse, but the technology just came out six months ago. Web cameras have been around for ten years; this is the best according to the New York Times. This is better than twenty thousand dollar camera systems.

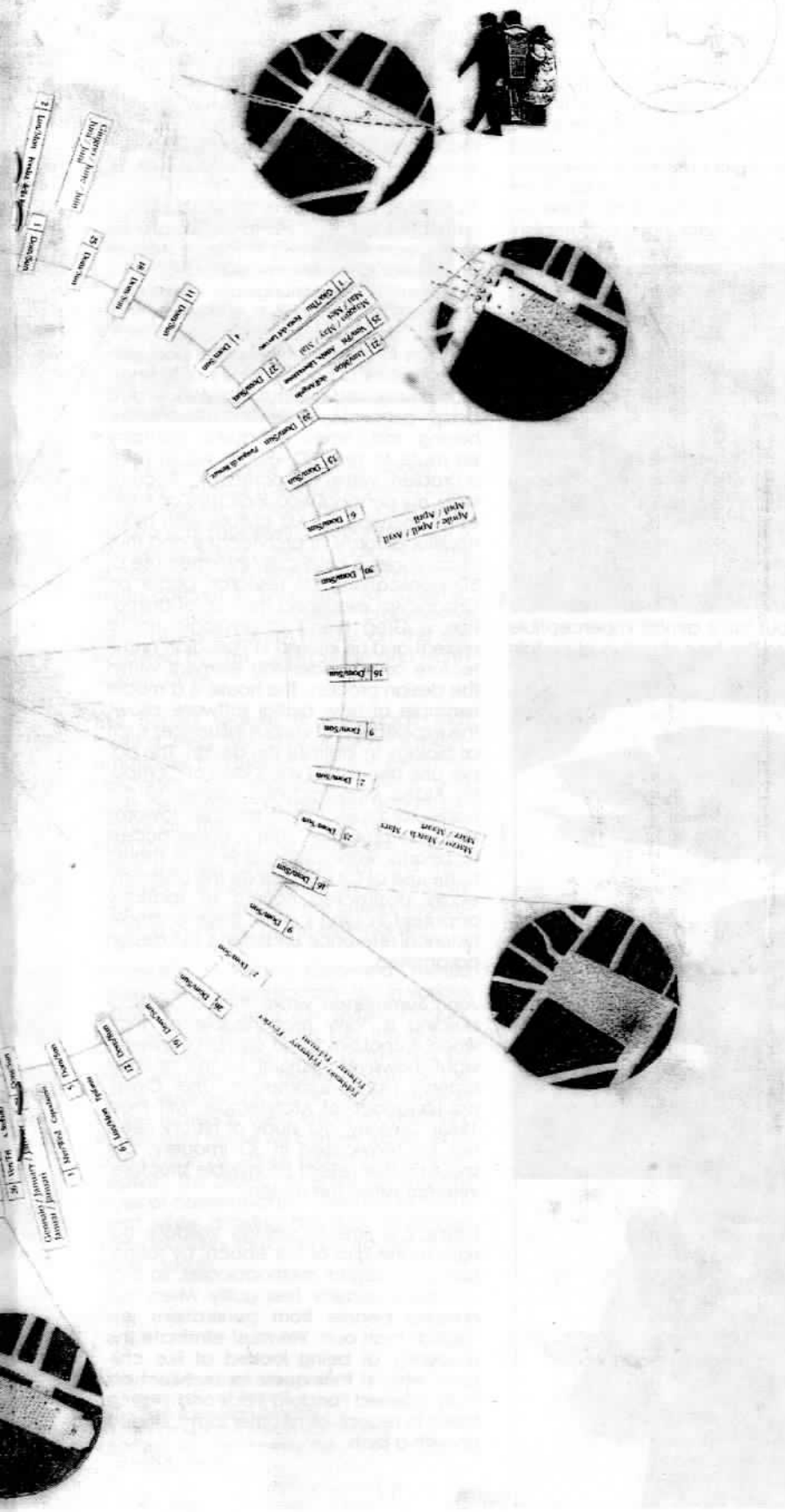
Trace: Any plans for the future?
Professor Ambrose: This is the first step. The lectures will be the first big thing. I am interested in working on simultaneous lectures with Florence every week next semester. I would like to do it again for a final review.

THE LIFE OF AN ITALIAN PIAZZA

Matt Brown



This drawing describes one year of events on the piazza. The drawing is organized cyclically, like a clock. The repeated calibrations are Sunday, the Roman Catholic holy day. Pulled from this innermost ring are days of particular importance: Christmas (Natale di San Nicolo), Easter (Pasqua di Resurrezione), the flood of 1966, Anti-War Protests, etc. Figure ground/movement diagrams map the spatial effect these events pose to the piazza and how such events can reconfigure (marathon: piazza=street), reveal (calico storico: piazza=arena), or remove (flood) the piazza.



This independent study used Piazza Santa Croce in Florence, Italy, as a case study to investigate the publicness of Italian life and the Italian affinity for public space. The project used events, contemporary and historic, social and political, ritualized and ephemeral, as well as paths, access, and views from the Piazza as lenses through which to study the complexities and workings of the Piazza (micro) and the City (macro).

The procedure of study was twofold. The first was an analytic investigation of the site. Such investigation involved historic research as well as on site documentation and survey. The second mode of study was an exploration into various modes of representation (figure-ground drawing, photography, collage, mapping, etc.) as a way to synthesize the analytic research. Ultimately, the goal of the project was to answer the question: Is Florence a "dead" city? Is there a benefit in studying this "historic" city as part of an architectural education that is in some way meant to be "modern?" The answer is unequivocally yes. My apartment address was Piazza Santa Croce 2, on the northwest corner of the piazza. Every morning, upon exiting my apartment, I scanned the international papers and the Gazzetta dello Sport at the paper stand adjacent to my front door. On a weekend in October, I navigated throngs of jostling European teens passionately protesting George W. Bush, Tony Blair, Silvio Berlusconi, Globalism, and the imminent war, while deciding where to eat dinner. The following Sunday I was awakened at eight in the morning by a man with a megaphone energizing the early crowds gathered at the starting line of the Florence Marathon. On another occasion, my sleep was once again interrupted in February as Romanians drank, fervently sang, and piercingly whistled the Romanian Heritage Day (and night) away. On the steps of the Basilica of Santa Croce, I completed weekly readings for my 100 Cities Italian history course in the company of tired German trekkers, young Italian lovers, passive Senegalese CD salesmen, yapping American families, and gruff Florentine painters. In March those same steps became a viewing platform for a wedding ceremony located, not in the church, but on the Piazza – all of Florence was invited! From our roof on a warm spring afternoon, my roommates and I watched international bicycle teams speed around the perimeter of the Piazza in the warm-up to the annual Florence bike race. In early April, upon exiting my apartment I was routinely greeted by camera wielding tourists pointing at the mark, 15'-6" off the piazza floor, where the flooded Arno River rose in November of 1966.

Yes, the Piazza Santa Croce was the oldest place I have ever lived. It was also the most dynamic place I've ever lived. People came for the Basilica and the history of the place, but they also came for the leather shop in the back of the church. They came for the taxi stand on the west side of the piazza and they came for the restaurants around the edge. They came for the steps, they came for the sun, they came for the puppeteers, they came for the people – the simultaneity of these conflicting, contradictory, and contentious activities was endlessly thought provoking and relevant to my education in architecture and urbanity.

HISTORICAL CONSCIOUSNESS IN AR-CAAD-1A

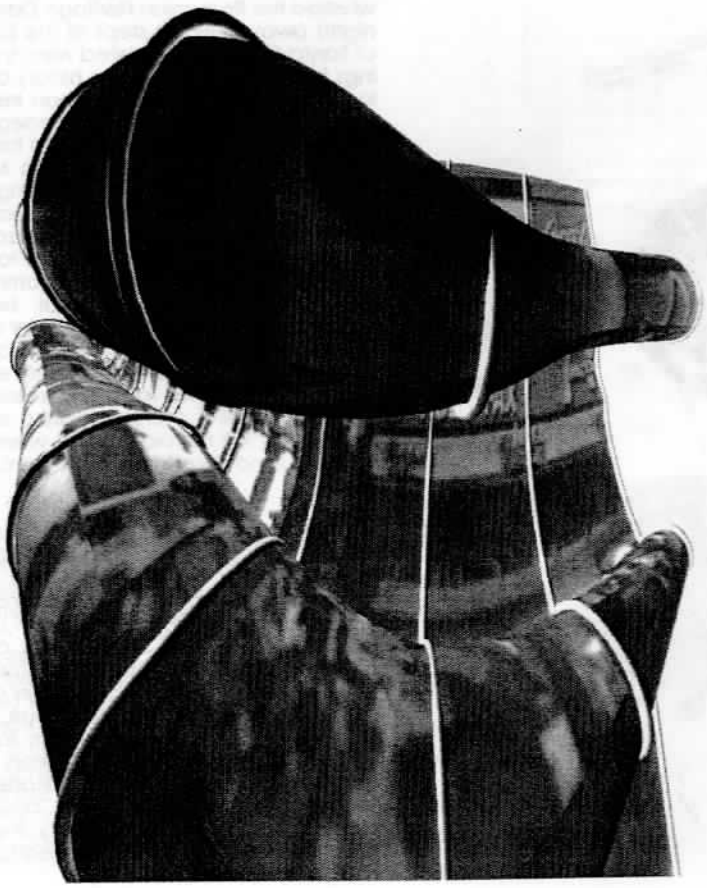
Emmanouil Vermisso

The information age has witnessed the appearance of a new popular term used to describe the formalist methods that pursue fluid digital shapes in CAAD (Computer Aided Architectural Design): the 'Blob' (literally meaning binary large object) became common language during studio reviews overnight. Mike Mitchell, a student at the Bartlett, considered Blobitecture an instinctively reactive mechanism to post-modernism (Mike Mitchell, 'Blobitecture: Fleeting forms of nostalgia,' Mesh magazine, London 2003, pp.93-94).

Predictably, the intuitive and therefore amusing manipulation of form within the digital domain established this liberal Post-post-modernist vogue as the generic 'modus operandi' for architecture students world-wide throughout the 90s. The impulsive popularity of Blobitecture lay in its lack of a ruling doctrine, thus encouraging an unapologetic exploration of form that didn't adhere to pre-dictated theoretical frameworks. A shift took place when 3D software hit the market; Philip Johnson's Gate house (New Canaan) of 1995, among others, set a paradigm for more pragmatic use of software, for instance Alias, which until then had been merely a toy. Not any more... Justification of the digital tool soon became imperative, and entirely formal methodologies were – often but not always- justly criticized.

Demetri Porphyrios wrote that 'history is not a linear process of progress, nor the sum total of the spirit of so many different ages' (Preface, Classical Architecture, Papadakis, London 1998, p.9). The continuities in history are often synthesized by elements that every culture decides to appropriate; these may have re-appeared in a different manner, in the past, and re-surface to serve another cause. Along these lines, one can view history as a series of intertwined circles, maybe fragmented ones, but continually re-interpreting and synthesizing elements from the past. In this respect, we should closely examine our architectural legacy, as we might often consult it to explain the present and plan for the future. There are also, of course, indigenous accomplishments born out of every era; in this case, 'Blobitecture' has been such a cultural landmark. Provided that one accepts history's importance in our development, the universal manipulation of this analytical design tool should happen without ever completely disengaging from past experience.

Time and, eventually, a link to the past can be identified and explored in computer animation. People like the French philosopher Henri Bergson and Ali Rahim -architect and Professor at the University of Pennsylvania- have argued about the perpetual motion around us, and the transformation into new forms with every passing moment. The environment changes, but this is almost imperceptible to us, due to the long duration of certain processes (like the earth's movement) and also the subjectivity of our role within the temporal framework. Animation speeds up the process of transformations so we can visually identify and register these in our mind. As Rahim says, the present is fractionally existent, hanging between past and future; reality evolves as time passes, and the future of one moment becomes the past of the next. It is evident that past, present, and future cannot be examined independently of each other, but must be perceived simultaneously (Ali Rahim, Irreducible Time: Machining Possibilities, Architecture + Animation, John Wiley, London 2001).

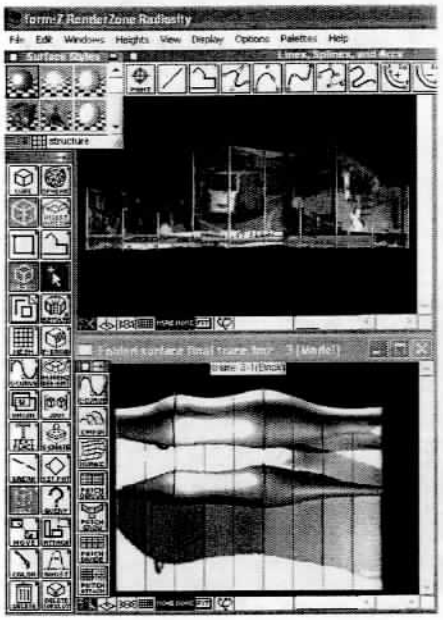


As a result, we need to possess *a priori* a historical consciousness to act as a basis for new developments in form. I believe an interest in history in conjunction with digital media should originate within every architecture school. In a hypothetical situation where software became extinct, students in more traditional schools with sound historical background would resort to historical and cultural knowledge as a design generator, while CAD aficionados, having sometimes bypassed causality en route to sexy 3D visuals, would face a problem within the profession. Accordingly, my personal work indicates an interest in merging CAAD culture with more traditional forms of architecture and thus encourages a historically informed use of 3D applications. My research paper on Organicism examined the use of animation in Greg Lynn's Embryologic House project and his interest in Palladian architecture as an underlying element within the design process. The house is a model example of how digital software allows the exploitation of various influences such as biology to infiltrate the design. The paper also discussed Lynn's idea of Computer Aided Manufacturing relative to the particular project as a first step towards mass-customization, that is, easier access to beauty within affordable cost thanks to the use of CAAD. Despite the phenomenally abstracted notions of spatiality apparent in Lynn's work, there is ample historical reference underlying the design parameters.

John Summerson wrote that a classical building is "only recognizable as such when it contains some allusion, however slight, however vestigial, to the antique orders" (John Summerson, The Classical Language of Architecture, MIT Press 1966). Similarly, our study of history need not be showcased in 3D imagery, but should rather reflect an invisible structure, inherent within the design.

I think it is time to willingly validate our right to the gifts of our epoch, by rationalizing our digital methodologies, so that we don't secretly feel guilty when addressing people from generations less 'digital' than ours. We must eliminate this tendency of being looked at like children, who, in their quest for architectural truth, opened Pandora's box and, having failed to recapture all other forms, ended up with a blob.

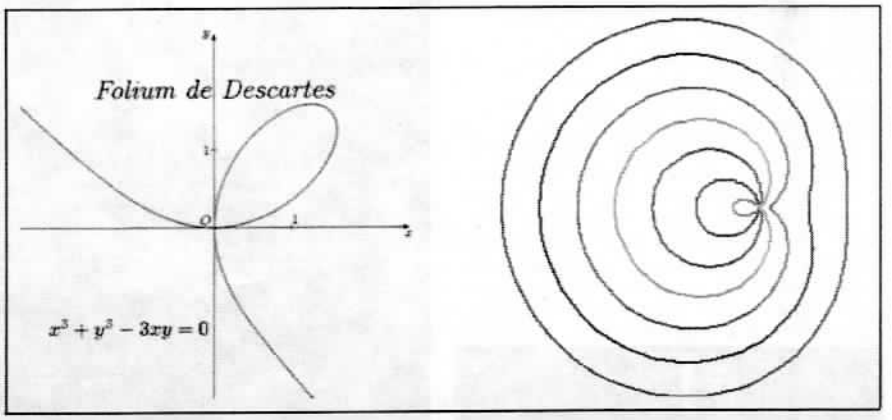
THE RESEARCH HOUSE: GREEN MODULARITIES Emmanouil Vermisso



The Research House is a new course offered by Professor Theodore Brown in association with faculty from the Structural and Mechanical Engineering departments. It is an interdisciplinary design studio that aims at developing a prototypical house for the South campus in Syracuse. Our scheme, called 'Green Modularities' proposes a series of earth shelter homes on the site bordered by East Colvin Street and North Slocum Drive.

The houses feature a workspace that forms a 'Bleb' (this class of curves is mathematically represented by the Folium of Descartes, the Limacon of Pascal, and other geometries) to mediate with its surroundings. These spatial 'pockets,' visible from the exterior of the house, are shaped when the skin turns inside out and then folds back in itself. There is an opportunity here to communicate the interior materials on a small part of the external skin.

According to Beatriz Colomina, media –television more particularly- act in various ways, both bringing the public indoors, and sending the private into the public. In this case TV has been substituted by the computer; the digital design of the house enables the public demonstration of the materials used inside. In addition, the realized house will convey traces of its occupation of virtual space during conception. The project attempts to engage issues of communication and the environment while drawing historical influences from geometry that can be traced in the 'bleb' design.



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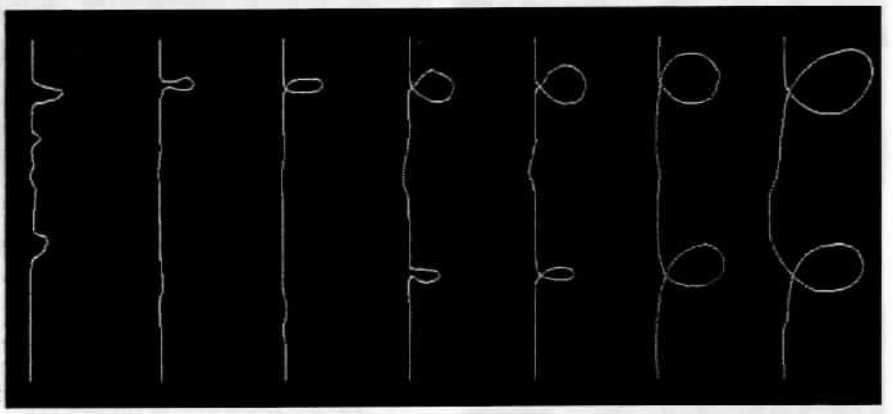

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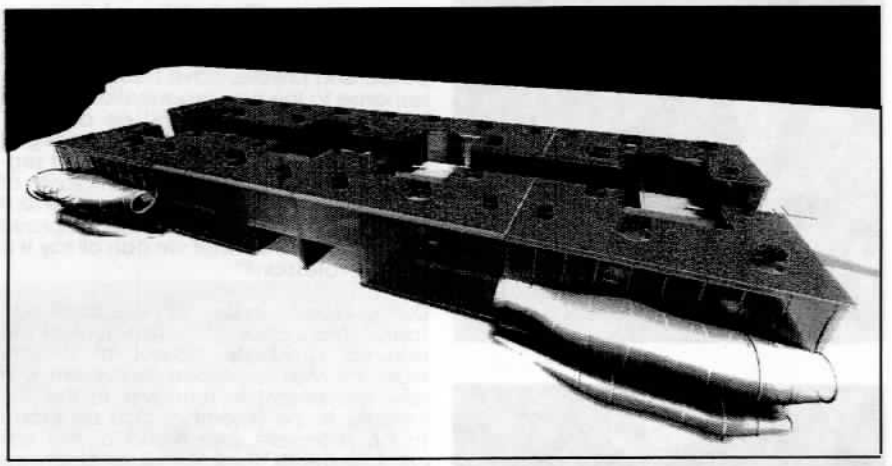

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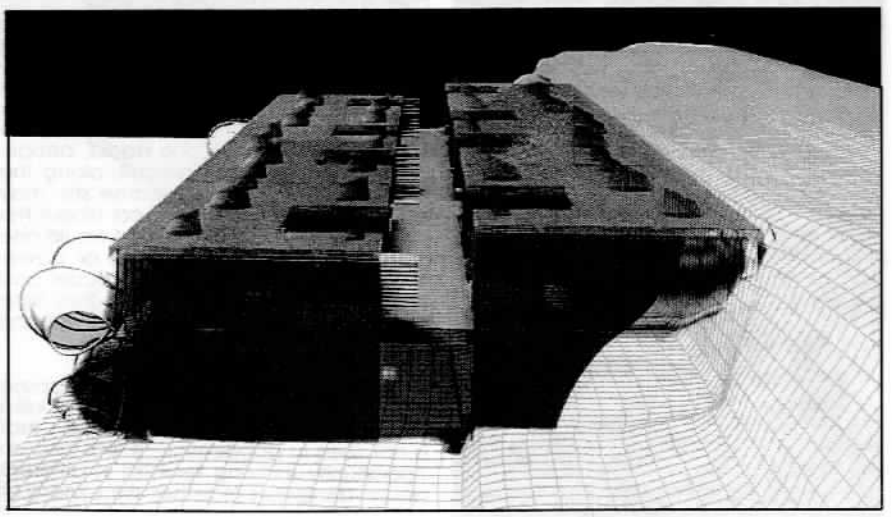

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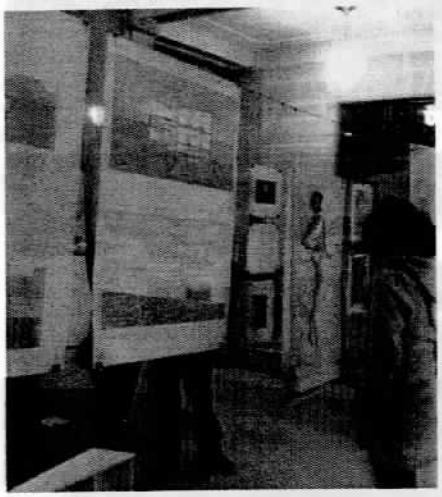
1 The Folium of Descartes and The Limacon of Pascal.
2 The Bleb formation process.
3 South view of the residential clusters.
4 East perspective showing the internal street.

CHANGING ATTITUDES? Katie Walsh



WANTED:
"Looking for 4 able bodied young men to help the dean on Friday. He needs muscle to move tables, furniture and other heavy objects."
-Recent email to SOA student body

Why are we still doubtful of females' capabilities? Are we still skeptical of women who speak up? Criticisms, both public and private, have been spoken in response to the new organization Women in Design, formed by Chi Lee and me. "Why do gender issues matter in design? Aren't we ALL equal? Aren't you just segregating yourselves from the majority of the population?" I would ask the assumed male population: Why can I not be proud to be a female in what we can all say is a "male profession?"

During Women in Design's breakfast with Toshiko Mori, chair of Architecture at the Harvard Graduate School of Design, Professor Mori explained that there is a new movement in feminism. In the 21st century, to be a feminist is to be proud to be a female and proud of the accomplishments females have achieved over the past one hundred years. To this day, being a female and confident often puts a stamp on who you are. According to Zaha Hadid in the March 2004 issue of Vogue Magazine, "Architecture is not an easy profession for women to deal with. It's not easy to stick out." However, if one does "stick out" like Zaha Hadid, people begin to think you're difficult, along the lines of a "diva." Just because she may have an opinion, and is vocal about this opinion, people are afraid. But would one ever question the masculinity or power of Frank Gehry? Couldn't Corbusier and Mies be considered "divas" of their time due to their attitude and confidence while being a male?

Women in Design was started to expose students from both genders to the idea of females in the design profession that is not seen in academics. It was also an opportunity to bring females in different design disciplines together, since many of the design schools at Syracuse University rarely work with each other. Women in Design allows students involved in the organization to have a say in who comes and lectures at Syracuse University. These lectures create a forum for discussion on topics ranging from gender and diversity in design to actual female designed work, which is rarely seen in academics or studio. Female students can have role models in the profession and see how certain individuals paved the way for acceptance of females in the profession. Women in Design also gives those in the organization the opportunity to work with other organizations and communities in and out of Syracuse University. As a result, it gets the School of Architecture out of its own bubble and into the surrounding community. By going out into the community, Women in Design can begin to attack the gender stereotypes in the design professions. Members of Women in Design do this through after-school programs that expose children to the design professions. They are showing the children that females can be architects, and design is not just a male profession. Women in Design did not come about to say "look at me I'm being oppressed," but to allow a support group for females in the design professions.

In the larger context, Women in Design wanted to bring attention to the existence of females in the profession. During Mark Robbins' lecture when he was interviewed for the position of dean of the School of Architecture in fall 2003, he commented that the architecture profession is still "very white, very male." Because of this typical stereotype of the architecture profession, we believe the intentions and goals of Women in Design should be stated and executed in the college years. If this is done, the stereotype of gender in the profession can begin to fade away, and the profession can be seen as a collaboration of both male and female efforts. If you question Women in Design's intent, I invite you, regardless of your gender, to check out a meeting, and see that we're more than a typical organization.

DUEL(ING?) VISION Maggie Mink

It's something I've talked about with my friends in studio before—designing in teams-- but the talk was idle; I never saw it actually happening. The surprise was mine when in January of this year my ARC 208 professor, Julia Czerniak, proposed that we work on Part B of Probe 1 in. . . pairs. Probe 1, Part A was either a 6-person team analysis of Peter Eisenman's House II or Michael Graves' Hanselman House. The teams looked at the two through a linguistic lens, with a particular interest in the role syntactics and semantics played, or expressly didn't play, in each (semantics being a system of symbols with cultural meaning, and syntactics being the structure which may be used to convey meaning, though it itself is devoid of any cultural meaning).

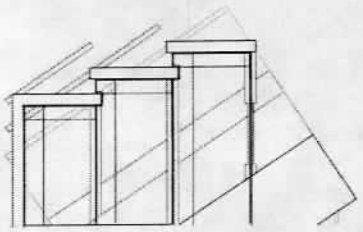
It was that particular type of assignment that one couldn't help but reach for the nearest studio colleague and whimper, "help." Groups were a super way to go. There was plenty of work and interpretation to do, and just enough brains to wrap around the ideas these houses dealt with.

The next step was the design of an intervention for one of these two projects; an intervention which spoke in a dialogue with, but did not mimic its predecessor. The assignment asked for the rigorous generation of a set of operations that would generate our desired semantic or syntactic effects. And as I've mentioned, we were to do this in pairs.

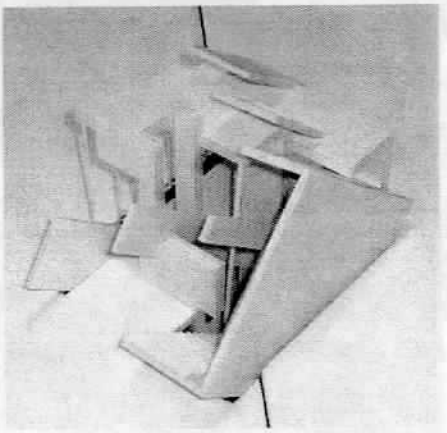
I began the process in an apprehensive, yet hopeful sort of way. We only had two weeks for this segment of the project, and four hands for production and two minds for design had the potential to generate good work, quickly. My teammate, Katie Walsh, and I began with tentative suggestions which slowly eased into a comfortable debate. It was an intellectual debate-- we were asking questions of each other's ideas which only served to further both our thoughts. Katie worked on drawings and computer models while I crafted physical models. When we got frustrated and couldn't see our own ideas coming through in the other's work, it forced us to be more precise with our language with one another. When words still didn't work, we sat down together and built models next to each other, and sketched effects for one another. This work style served to perpetually sharpen the project, something I find hard to constantly maintain when I'm working on my own.

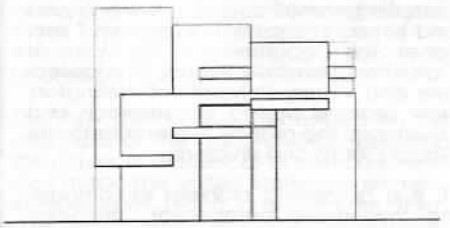
As the deadline drew nearer, the constructive aspect of having different points of view turned destructive. We kept up a debate, but it grew frantic, and we listened to each other less and less. In our last discussion with our professor before the final critique, we still didn't have a set of drawings or a working model that we could agree upon, and rather than giving us advice on our design, our professor advised us not to lose our friendship over this project. But that was the amazing thing-- I never felt as though our friendship was in danger. As much as we argued, or as little as we spoke with one another, it was always out of genuine concern for the project; it never got personal. Professor Czerniak proposed that we each represent our own ideas about the project for the final, mine in model form, and Katie's in drawings. We thought this over, but it didn't sit right with either of us. All the rich ideas we were working with were the product of our combined effort. We couldn't split elements of the project into her contributions and mine, and when we talked it over, it was clear that we couldn't go forward without a continued collaboration. So we both started listening again, and made sacrifices and produced something worth talking about.

Though the process was terribly difficult - and much of that is probably due to the sometimes volatile combination of our personalities - I learned more from a peer in studio than I ever had before, and I know Katie would say the same. This potential for personal and design growth in design collaborations is immense, just so long as you're able to keep that in mind.

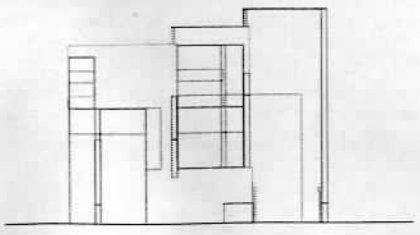


North-East Elevation

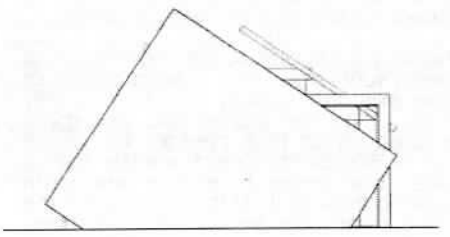




South-East Elevation



North-West Elevation



South-West Elevation

DREAMS CHALLENGE REALITY Naomi Burt

Architect Antonio Gaudí designed El Temple de la Sagrada Família of Barcelona, Spain, begun in 1882, but saw only the completion of one facade before he died in 1926. The Spanish civil war (1936-52) also delayed the construction because of the massive destruction of several parts of the building as well as models and drawings. The project was furthered over time by architects such as Domènec Sugrañes, Francesc Quintana, Isidre Puig, Lluis Bonet, and Francesc Cardoner. Bonet's son, architect Jordi Bonet, the sculptor Etsuro Sotoo and computer modeler Mark Burry, currently oversee the project.

Gaudí illustrated his ideas with models more often than on paper, "nature was Gaudí's model, and nature doesn't make projects on paper," explains Joan Bassegoda, curator of the Temple. He experimented with weights and string to calculate the stress on arches.

Gaudí wanted to create a "20th century Cathedral", a synthesis of all his architectural knowledge with a complex system of symbolisms and a visual explication of the mysteries of faith. The facades represent the birth as joy, death as desolation, and glory as the consequences of sin and virtue. Spiral-shaped towers symbolize the twelve Apostles, the four Evangelists, Virgin Mary and Christ. The inside is conceived to be "like a forest"; its distribution, form, and nature of the columns resemble the trunks and branches of trees. Its plan is based on the gothic basilica with five naves, a transept, an apse, and ambulatory.

It is one of the longest-running construction projects under way in the world today, financed by private donations and visitor entrance fees. Today the work is being accelerated by technology; "Thankfully, advanced computer programs like CADDS5 are doubling the rate of progress, the use of new technology allows Gaudí's complex geometric forms to be analyzed and turned into construction plans," says Bonet. The Department of Structures at Catalunya University School of Architecture and Victory University of Wellington, New Zealand hosted the research and developed the graphic representation for Gaudí's forms and structures.

"It is a perplexing problem encompassing 'hyperbolic paraboloids,' tetralogy and interfering geometric shapes" says Mark Burry and his team who are able to continue the process of building by using softwares originally designed for aeronautical engineering.

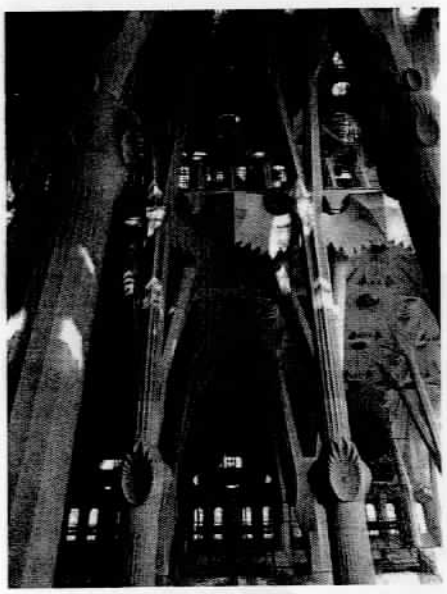
Also, the latest machinery and highly specialized instruments are utilized in the physical construction of the building.

The temple is now 60 percent complete. Eight of 18 spiraling towers are built; Christ, the tallest one (430 ft tall), capped with a gigantic cross, is scheduled to be finished in about 20 years.

The pace of work depends largely on public donations, amounting nearly ten million dollars each year. Fifty more years will probably pass before construction is finished, allowing new generations to inherit the task of completing a dream.

Nothing compares to the experience of being submerged into a living dream as one exits the subway and immediately looks up to the cranes and four spiral-shaped towers that overtake the surreal sky of Barcelona. Great wonder follows when one begins to explore new forms walking through it. At the entrance of the nave, some consider it a "religious experience" just to be surrounded by these spaces.

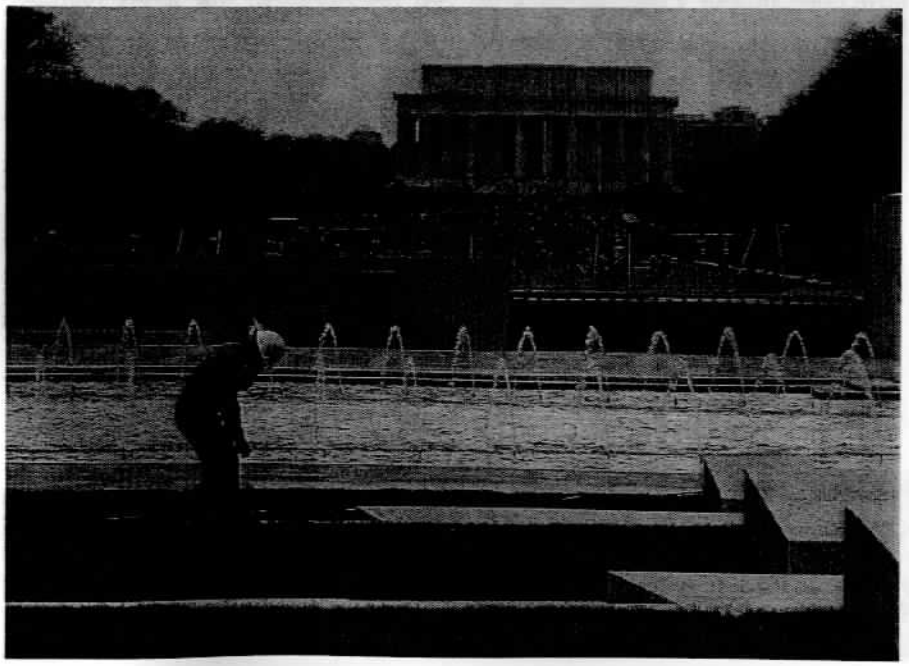
"Men are divided into two categories: men of words and men of action. The former talks, the latter acts. I belong to the second group. I lack the means of expressing myself. I could not tell you about the concept of art. I need to give it a concrete form. I have never had to time to question myself. I have spent my time working." Gaudí: Diary (extracts 1876 - 1879)



All your senses come to life as soon as you begin to approach the building; your eyes are overwhelmed by so many forms and blinded by the sun every time you look up to the sky to follow the towers or cranes placing new pieces into the building. Your nose is stifled by the dust of the carving, cutting, serving, and polishing of the Hormigon used for the construction, everything is so close that you can touch it. You can feel the smooth surface of the original stone or the freshly finished. You can feel the heat of the incinerator fire and the cold of the freshly placed concrete. Your ears begin to pay more attention to what people are saying, in many languages, about the building, and to all the noise of the machines- the cutting, the melting, and the placing. You can barely move as you try to find your way up into the very narrow spiral stairs hidden inside the towers.

You can't see your path because it is so dark, some little windows guide you along the quest. As you continue to go up, your knees begin to hurt and your body tires as you lose your breath climbing up, trying to reach the top. When you reach the skyline, imagined as the closest place to heaven, you take pictures, you look up, you look down, you wait, you contemplate, you take a deep breath, and you feel the cool breeze on your smiling face.

for more information, visit http://www.sagradafamilia.org/



CAUTION: FREEDOM UNDER CONSTRUCTION

Naomi Burt

Looking at the Washington Memorials for the first time was quite an experience. To confront a building that has so much meaning and value, as a form representing a historical event.

It seems that for the most part memorials are displayed as sculptures, objects to be contemplated, isolated forms in an urban context. In my opinion, memorials are places for remembrance. There must be pieces that are able to connect with the context as well as the people who come and experience them. It is about connecting people; architecture should be an abstract link that helps evoke people's emotions, no matter their relation with the event.

Politics has a great power to create and mold culture and the values of a nation, especially for the United States. A national memorial must display and frame the celebration of power and victory. This is mainly because power and victory help people to feel proud to be American citizens.

The World War II Memorial is a built space that educates the new generation on how the US won the war and ended the world tyranny. It is distant and cold. It is completely disconnected from people's feelings and memories about the war, especially those who experienced and suffered the consequences of physical destruction. Primarily this memorial is a representation of Americans' memory of a terrible event. The lack of emotional connection is not only because the fighting and dying was overseas, but also because there is no major physical connection in America's land that helps our society to understand the outcome of war.

This new memorial is embedded on the main axis of the National Mall, between the historical sequences of political events that made the United States government independent, proud, and powerful. It lies directly between the Lincoln and Washington Monuments. It displays control, order and bigness. In context, the WWII Memorial seems to be in the right place with the appropriate style to be experienced by the American culture.

The Korean War and Vietnam War Memorials are located on a secondary axis perpendicular to the main axis of the Mall. Those memorials are dedicated to remember groups of people. They match in color, texture, and form as they share the same feelings of loss, reflection, and love. Their architecture surpassed the grandiosity of a massive scale and impressive form. Their abstraction responds to the visitors' emotions and their forms became humble in order to understand a culture and honor a hero.

But now my question is about the reason behind WWII architecture; Is it about celebrating the event or honoring the people involved?

You be the judge; go and visit this memorial when it opens to the public on May 29th.

SURVIVING THE CURRENT FAMINE MikeNess.

While reprimanding my graduate studio for incomplete work, our instructor admitted the technology facilities for the School of Architecture were appalling. Regardless, we were still expected to have presentation boards ready at the start of critique. Each student or faculty member works with the conditions s/he chose when replying to the acceptance; Ted Brown explained the general inadequacy of facilities during my first visit almost a year ago. But I do not believe the stagnation must persist.

Additionally, unless you happen to be in your final year or two of study here, as I am not, we anticipate more challenge in the construction interruption- but we are not there yet. What we are experiencing is the meager period before a massive splurge, driving a rusty Volvo with a new S80 on order. Unfortunately the order period started many years ago and promises to continue for some time more before renovation and completion. As a result, hundreds of students either lived or continue to live through the meager inadequacy; the 'luckiest' group might be the current freshmen who will see the new building, but only after enduring the entire construction process.

I am not asking that the peeling paint in my studio be fixed, as that is most logically ignored and will be repainted in the splurge. However, I do ask for consideration with independent items, namely plotters. Money invested now will not be lost as the equipment can move relatively easily to new homes during and after construction; this improvement would not only ease a blight but could also serve as reparation for war times.

'Dealing' with current facilities requires large amounts of time and even more patience (during which little work is produced). This time (and in the case of outsourcing, money) is spent fixing paper jams in Bowzer, waiting for plots from Mario, or in line at the Sims copy center when glossies are required. Test plots for Mario are supposed to be done on Bowzer but in reality just the opposite is true; small plots are sent to the large format plotters because of the quality and convenience. What's more, additional money is spent next door at Sims for high quality plots because streaky prints are often unacceptable.

To resolve, asking for a handout from the department would not only be circular but probably unfruitful. We attend a private university and thus pay for almost every penny of our education: if we want more, we must pay for it. Current technology funding comes from the general budget and presumably the course fees assessed to studio and digital representation classes. We could replace or supplement those fees with per-page charges similar to those of Harvard, Columbia, or the University of Virginia. This might generate the necessary money, but it would also implement an enormously cumbersome administrative process, complete with disputes about whether botched plots are billable. I propose an increase in the current amount charged through the course fees or separately as a technology fee (really they are the same thing). To date I have not witnessed any grossly inappropriate use of the plotters, a compliment to our integrity.

A survey of the same studio mentioned earlier unanimously agreed an increase as high as $50 would be welcome. Rough multiplication yields an additional $20,000 per semester. The University of Minnesota, supported by semester technology fees, has similar large plotters but also two color laser printers. Adding the color letter/tabloid printer (~$20,000 spread over a number of years) to our choices would not only replace the delinquent Bowzer and Yoshi but also make the test plot theory for large format plots logical. Perhaps the increased fee would also enable additional large format plotter installation (~$12,000 spread over a number of years), isolating one for the sheet-feed function currently plaguing the queue. I will not argue what specifically could be upgraded, as I do not have operating costs (paper, ink, and maintenance), but I believe the significant funding increase will solve a large number of our current problems.

Personally, I need to believe my time should be spent on work and that my work is worth quality presentation; if not, every late night and tuition dollar may have been frivolous. If even a handful of people feel this same way, ignoring this complaint and proposal is insulting.

-Hungry

20 years ago

Discussion of renovation for the school of architecture begins. Ronald Reagan is serving his first term.

In the decades that passed

Students begin and graduate as minimum efforts are made to accommodate the thousands moving through. Three more presidents are inaugurated.

In the more recent years

Anticipation slowly rises as the planning and schematic design progresses. Delaying certain improvements is justified by the upcoming renovation. Computers are increasingly integrated into curriculum.

Spring 2003

Tours for incoming graduate students hint that stages of the construction, specifically the graduate studios, will be complete before they start in the fall.

September 2003

Graduate studios and every other part of the renovation remain untouched, except on paper.

Winter 2004

Life in Slocum continues as it has for some years now. The snows come and go, everyone talks about the weather as the most interesting thing happening in the Syracuse.

April 2004

With less than three weeks left in the term a new printer is installed in the graduate studio. Apparently because Bowzer and Yoshi, the letter and tabloid-size color inkjet printers, are undoubtedly the worst printers available to students, an identical printer was chosen to supplement the plotting facilities. The effort is appreciated, next time make it worth that effort.

CALL FOR SOURCES Trace

As a service to freshman as well as the current students, Trace will be publishing a database either in printed or online form. This database will include common information like the address, phone number, and hours for Home Depot and Commercial Art Supply, as well as less common junkyards for the oddity. Everyone can think of a time when you wished an old rotary phone or late night Chinese food was at your fingertips. Please rack your brain for all those odd and helpful bits of information that make studio work 'easier.' Email suggestions to: Trace_StudentNews@yahoo.com

David t Turturo: B. Arch, 2nd year
dtturtur@syr.edu
An extremist of sorts, this violist co-founder of the School of Architecture String Quartet has found his true love to be the architecture program. Passionate with the arts and rigorous with the sciences, David intends to continue developing his unique theories while working internationally on tall buildings. Currently serving as programming chair of the AIAS at Syracuse, David travels to architecture student conferences around the country with hopes of widening his scope and that of the SU School of Architecture.

Doug Jack: B. Arch, 2nd year
dsjack@syr.edu
Growing up in Wenham, MA, a small suburb of Boston, Doug led a reasonably well-rounded life, topped by a high school mix of academics, singing *a cappella*, and running long distances. Applying to a diverse pool of colleges and academic programs, he selected architecture as a potentially good mix of his skills and interests, and SU because of its other strong academic options if architecture was left behind. While he often struggles with the strangling time constraints of architecture school, he values it's comprehensive nature. His recent involvement in Trace is a step towards the well-rounded lifestyle he led pre-architecture.

Emmanouil Vermisso: M. Arch II, Research
archi_trek@hotmail.com
Emmanouil Vermisso was born in Athens, Greece in 1977. He received his Diploma in Architecture from the University of Westminster in London. While a student, he worked for Elias Skroumbelos Associates in Athens as an intern. Upon completion of his studies, he worked for Porphyrios Associates and SZAL in London, mainly on residential projects. He is currently completing the Master of Architecture II Research program in Syracuse. His personal work focuses on the relationship of digital design and more traditional approaches in architecture, and also in the ever-occurring dialogue between old and new.

Kathryn M. Walsh: B. Arch, 2nd year
kmwals02@syr.edu
Kathryn Walsh is originally from Sayville, NY on "Strong" Island, home of the beloved Scott Brown/Venturi "duck". Graduating with an honors NYS Regents diploma in 2001, Kathryn was involved in several organizations including Varsity lacrosse and Cross-country, student government, leadership positions in several clubs, and a violinist in her school's orchestra. Kathryn transferred from Syracuse University's math/education department to Syracuse's School of Architecture program in the Fall of 2002, looking for a more creative outlook and experience in her education. Co-founder of the 2004 SU CORE Award's Most Outstanding New Organization- Women in Design, Kathryn is interested in gender issues in architecture and is a recent winner of the 2004 Francis McMillan Parks Women of Influence Award and the 2004 Emerging Leader Award. Kathryn joins Trace to explore issues that come her way and work with a wonderful group of individuals.

Maggie Mink: B. Arch, 2nd year
mrmink@syr.edu
Maggie is from the frozen tundras of Greenland, where she was found and raised by a pack of lichen. Her lichen-like instincts are an advantage while doing hours of tedious studio work.

Matt Brown: M. Arch I, Thesis
brown12@hotmail.com
Matt grew up in the New York metropolitan area. He moved from Brooklyn to South Orange, NJ when he was ten years old. Matt continued the move west as he did his undergraduate studies at the University of Oregon in Eugene, OR. Within the School of Architecture and Allied Arts at Oregon, he received a Bachelor of Arts degree in Art History. Prior to coming to Syracuse, Matt split duties as a site director for the South Orange/ Maplewood Afterschool Program and Zoning Board Director for the City of Orange Township, in Orange, NJ. He is currently working on his thesis project titled grand central park: an intermodal transportation exchange station/park on the Gowanus Canal in Brooklyn, NY.

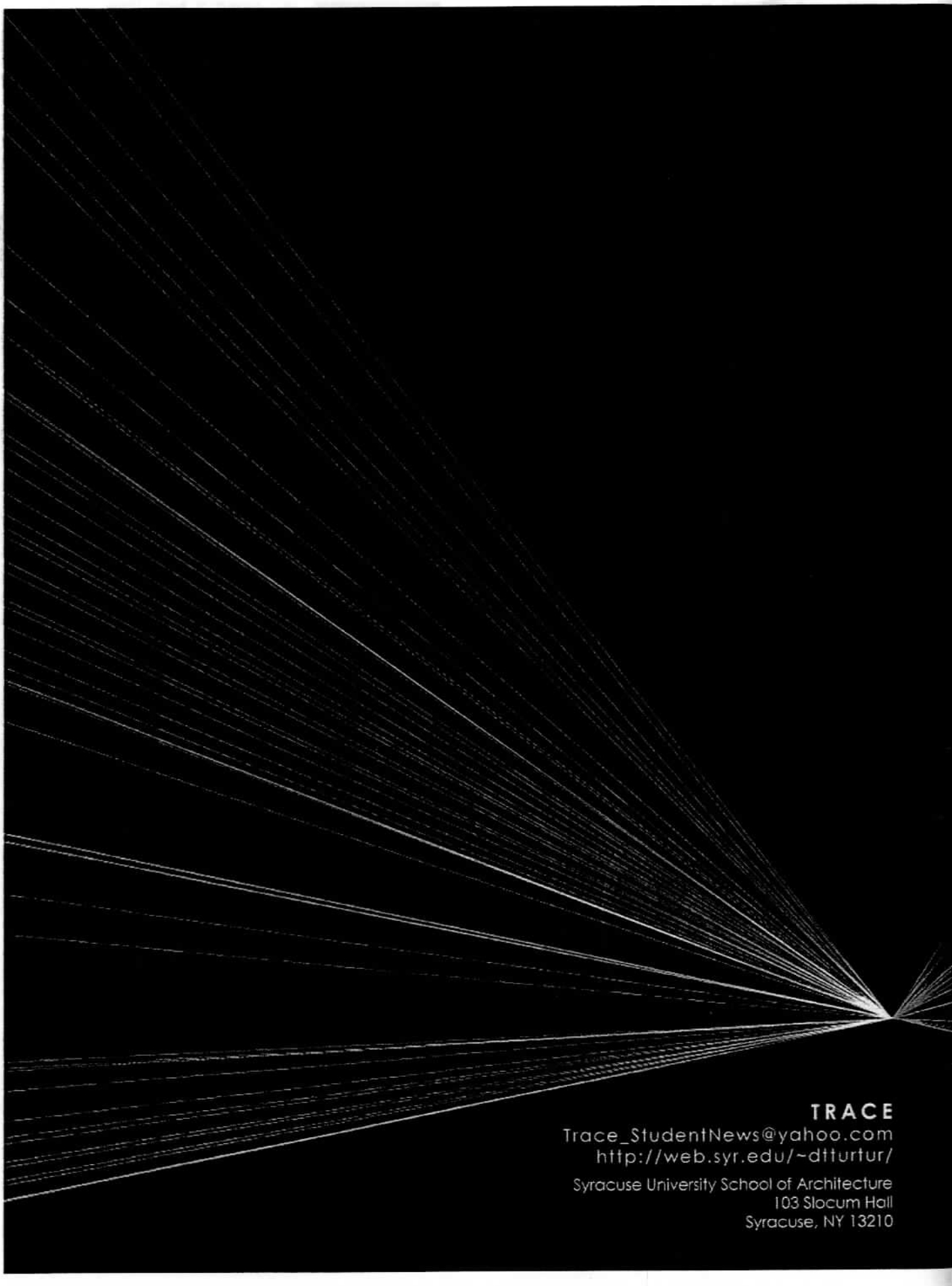
Mick McNutt: M. Arch I, Thesis
mrmcnutt@syr.edu
Mick McNutt received his Bachelor of Arts degree from the University of Pittsburgh in English Writing and Film Studies. After studying architecture at the University of Arkansas in the undergraduate professional degree program, he transferred credits into the second year of Syracuse University graduate program in 2001. The classwork completed prior to his arrival at Syracuse University formed a broad background in liberal arts focusing on creative writing and theory in both literature and film, preparing himself for the communication skills necessary for the architecture profession both in visual and written (oral) compositions. Mick has held a teaching assistantship throughout his course of study, culminating in the Design TA appointment for the 2003-2004 school year.

MikeNess: M. Arch I, 1st year
mjness@syr.edu
Mike completed a bachelor of science in architecture at the University of Minnesota in 2002. During school and for almost a year after graduating he worked as a drafter in a Minneapolis-based architecture firm. Throughout his tenure in the real world and continuing in graduate school Mike strives to avoid or remedy petty work problems as they steal time and patience from the host while never being productive.

Naomi Sabrina Burt: B. Arch, 2nd year
naomisburt@hotmail.com
Naomi was awarded *Best International Jedi*, born in Stockton, California, raised in Valencia, Venezuela. She is half Spanish, half British, with a complex mixture of Venezuelan and American values. An honor student with a lot of vision and enthusiasm, Naomi founded Trace (Spring 2003) to become a voice for the student body. She is an active member of several organizations such us AIAS, WID, HSCS, and Liaison Team of Syracuse School of Architecture.
Previous studies in Art and Design in Venezuela, led to work as a designer in an architecture & engineering firm for two years. Before moving to the States, she experienced real life, reinforced a love and commitment to becoming an architect. While sharing time among site, office, and clients in order to complete several projects she received the satisfaction to see the projects built. Studying Visual Arts in Florence took her life to another level; it made her see and understand the power of culture to believe and live in Art and Architecture.
"It doesn't matter the time that is given to you, what matters is what you do with the time you have, because life is a matter of choice not chance."

Vince Appel: B. Arch, 1st year
vmappel@syr.edu
At some point Vincent will write a book, "the fox hunt lane project." It will be on the work of architect and designer Vincent Caffiero, and inadvertently the effect it has had on him. Although Caffiero has never published anything, his built works embody the fantastical explorations most can only write about.

Wilson Day: M. Arch I, 1st year
wdday@syr.edu
Wilson is an exhausted first year graduate student from Waterloo, Iowa. He graduated from the University of Iowa with a bachelor's degree in biology with an emphasis in genetics and a bachelor's degree in art with an emphasis in printmaking and drawing. While at Syracuse, he has become interested in the strange and what seem like opposing needs for absurdity and practicality within architectural education, and the ability of persons to assign certain securities, like "feeling at home" to buildings because of time or experience.



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