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Author(s)/Creator(s)

Yanel De Angel, Gonzalo Diez, Ryan Dillon, Christian Daniels, Amador Pons Jr., H. Philipp Walter, Maria Agostini, Heidi Christianson, D. Jason Olsen, Maricel Ramos, Ryan Samsa, and Jeffrey Zynda



The work presented here is the product of a year-long process that is the culminating experience of a professional education in architecture. It is a process that stresses inquiry and product, research and design, writing and visualization. It has been a long-established goal at Syracuse that the final efforts of both the undergraduate and graduate programs be indistinguishable from one another; thus the mixture of undergraduate and graduate award winners.

Each student is advised by a committee of three and the final reviews are graded by a committee of five. Following the final reviews a panel of outside experts is invited to Superjury to see the best of the work. At the end of the day the entire faculty assembles to award the prizes that are recognized here.

The James A. Britton prizes for best thesis are awarded annually. The runner-up Dean's Citations and Thesis Citations are awarded to all students participating in the Superjury.

Bruce Abbey, *Dean*
Professor of Architecture

Syracuse, New York
October 1999

CONTENTS

	Introduction
i	Thesis at Syracuse
1	Thesis Awards 1998-1999
2	Yanel De Angel
10	Gonzalo Diez
16	Ryan Dillon
22	Christian Daniels
26	Amidor Pons Jr.
30	H. Philipp Walter
34	Maria Agostini
40	Heidi Christianson
44	D. Jason Olsen
50	Marciel Ramos
54	Ryan Samsa
60	Jeffrey Zynda

The idea of a final project as the cumulative experience to an architectural education is as old as the Beaux Arts system itself. Ever since the establishment of Blondel's Academy of Architecture in 1666 with the Prix de Rome as a goal, the conceptual basis for a final thesis has been explicit in the educational process of architects. Certainly the methodology of the Ecole des Beaux Arts was directed toward the preparation of candidates for the Prix de Rome competition, as a form of final examination and as a method of rewarding the most promising student talent. The focus was therefore on the reiteration of the methodology of a fixed design process throughout the curriculum and the emphasis on competition for grades, advancement, and awards as a measure of recognizing and rewarding talent.

Today's thesis practice carries some of these original goals, but it has been infused with a new set of values that reject a monolithic approach to the end result and a certain disdain for elitist recognition. Hence the current confusion about the purpose of the exercise and how to measure success, or even if that is necessary.

If by inventing a rigidly controlled system of professional education, Louis XIV could control style as a means of the glorification of the realm and personage of the king, then today's often introspective thesis exploration in the name of individual freedom and personal angst can seem to be a rather diffuse and perhaps even meaningless exercise in a pedagogic system that appears to have no singular purpose or focus. Nevertheless, many educators continue to see value in a cumulative experience at the end of the formal period of professional education, as both a necessary rite of passage and as an exposition of the effectiveness of the values of the individual institution.

But there are problems. The pedagogy of most schools of architecture has evolved from that of a system of controlled responses in a highly centralized system to a model that eschews the normative and the obvious in favor of the idiosyncratic and personal...a mirror of contemporary cultural, social, and political realities. What seems to have been lost is the capacity to posit solutions to problems that are both universal and personal, artistic and technical, comprehensive and speculative—using tools and skills that have been systematically learned during the course of the educational experience.

Thus the use of thesis as a necessary cumulative experience should be a demonstration by means of a design proposal of a well formulated hypothesis, and most often a problem that is indeed selected by the individual student and not the school. But a structured research component, i.e., a semester of thesis research, is absolutely necessary to establish the grounds for evaluation and viability of the design response. At the end of the process the individual student needs to make a convincing argument showing the connection between the research and the design proposal, and at the very least the thesis should represent a summation of what he/she has learned and explored in the period of formal schooling.

Thesis today, when properly organized, is still as labor-intensive as ever and it calls for the ability to think clearly, write well, express one's ideas orally, and above all to communicate a set of ideas graphically. It should, if possible, be more than a solution to a building program, be more than a cultural critique, and be more than a feel-good exercise. At Syracuse there is still the desire to see the thesis proposal as an invention within the constraints of the problem that is well formulated, and to present convincingly an examination of a set of ideas rooted firmly in the culture and tradition of architecture. A fit among idea, program, formal representation and technical competence demonstrates a basic understanding of a workable design process and the ability to communicate one's ideas effectively. Presumably, these abilities do indeed prepare one to function effectively in a professional milieu.

The issue of how best to prepare for this experience has occupied a lot of faculty meeting time. Not every design exercise is a thesis experience, yet no exercise is without a premise or intrinsic system of values. In the early years the faculty writing the program, curriculum structure, etc. most often supplies these values. The real issue then is the process of weaning from that of the institution-supplied goals to those of the student. How best to encourage confidence in decision making and the setting of agenda becomes a desideratum, but as the contemporary architectural critique becomes increasingly more complex, the need for structure to the learning process may paradoxically become more necessary. Every school by necessity continuously re-invents itself, or should, over how best to cope with these issues.

A critical issue in developing any thesis process is the inherent fairness of the system itself. This was a major failing of the Beaux Arts system as it aged and ultimately collapsed. Today, it is necessary to approach the problem of fairness with shared faculty responsibility and clearly expressed expectations. Committees need to be large, the projects reviewed by many—including outside professionals and educators—and the prizes voted by the entire faculty. While this will not necessarily insure fairness or quality, it will at least express the will of the majority. Unfortunately this is a very labor-intensive process and not universally appreciated by all those who must be involved. The alternative, however, is to let everyone do the thesis without much faculty guidance on a pass/fail system...not a very useful option, in my mind, and one that proves very little to anyone.

Reform to architectural education is always painful, which is why it has not changed all that much. The thesis issue plays a central role in any potential reform, given the variety of possible positions to be taken by individual faculty members and each school to some of the above discussion. These and other questions suggest themselves. Should it be required? Should it be independent study? Should it be only a reflection of the student's personal interests? Should it be a measure of the effectiveness of the values in place at a given school? Should awards and prizes based on perceived merit be made and by whom? Is an undergraduate thesis the same as a master's thesis?

It was attributed to a prominent dean many years ago that if one controlled the first-year design experience and the thesis process you could make a real "school" in no time. Certainly a school of architecture without a thesis requirement, and a process to support that requirement, is in danger of not being able to evaluate where it has been and discuss cogently where it might go. Thesis, it would seem, is as necessary for the health of the institution as it might be for the students.

If the thesis experience is accepted as being essential both for formative and evaluative reasons, then one place to begin the analysis of a school curriculum would be the assumptions and goals of the thesis product itself. What it should demonstrate, how it should be evaluated, and how the student should be prepared for the undertaking, are questions that need to be asked continually.

—Bruce Abbey, Dean

FACULTY COMMITTEE

James Britton Memorial Award for Best Thesis

Yanel De Angel
Palio Ritual and Market, Siena, Italy

BROWN, CZERNIAK, GRAY

James Britton Memorial Award for Outstanding Thesis

Gonzalo Diez
Rural School, Ecuador

BROWN, FERNANDEZ, HENDERSON

Ryan Dillon
Ansel Adams Gallery, California

ADAMS, DAVIS, JENSEN

Dean's Thesis Citation

Christian Daniels
Virtual Dwelling, Los Angeles

BROWN, KAMELL, SWISCHUK

Amador Pons Jr.
Housing the Homeless, N.Y.C.

HENDERSON, LINDER, MCDONALD

H. Philipp Walter
Addition, Everson Museum, Syracuse, N.Y.

ANDREWS, CZERNIAK, GRAY

Thesis Citation

Maria Agostini
Carmelite Monastery, Puerto Rico

FERNANDEZ, GRAY, MCDONALD

Heidi Christianson
Community Church, Well, Market, Haiti

FERNANDEZ, MUNLY, SCHAFFER

D. Jason Olsen
Digital Library, Community Archive, N.Y.C.

ANDREWS, CZERNIAK, GRAY

Maricel Ramos
Restoration Center, Public Entry, Puerto Rico

FERNANDEZ, MUNLY, SCHAFFER

Ryan Samsa
Urban Housing, Rochester, N.Y.

ANDREWS, CZERNIAK, GRAY

Jeffrey Zynda
Border Station, Alexandria Bay

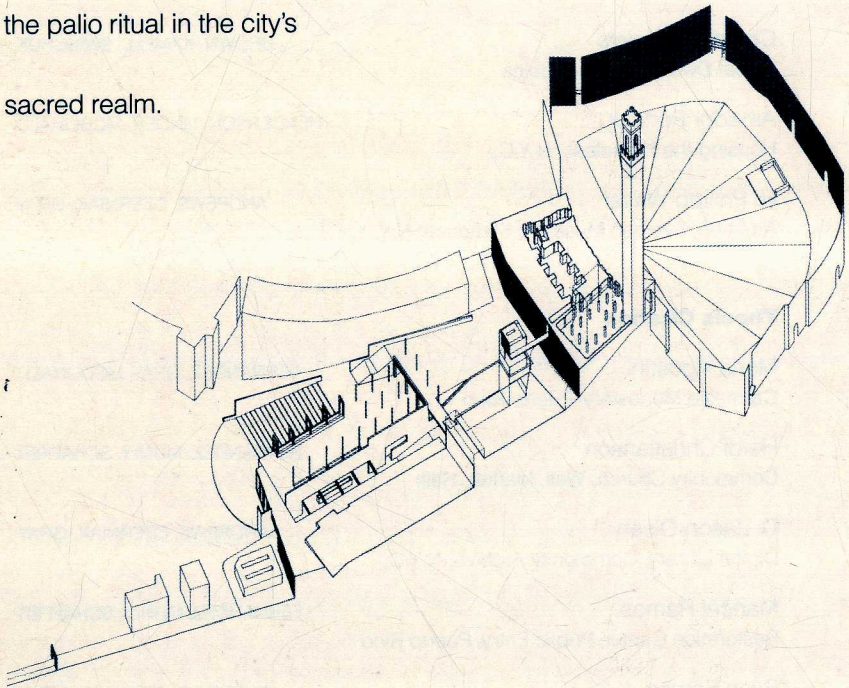
GOODE, KORMAN, WEDDLE

Yanel De Angel, M. Arch.

"Palio Ritual and Market"
Siena, Italy



The market ritual occurred
in the city's profane realm and
the palio ritual in the city's
sacred realm.



Yanel De Angel, M. Arch.

"Palio Ritual and Market"
Siena, Italy

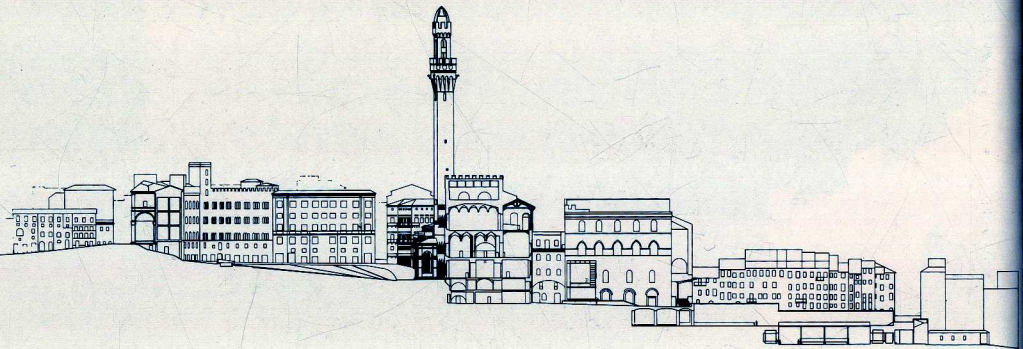
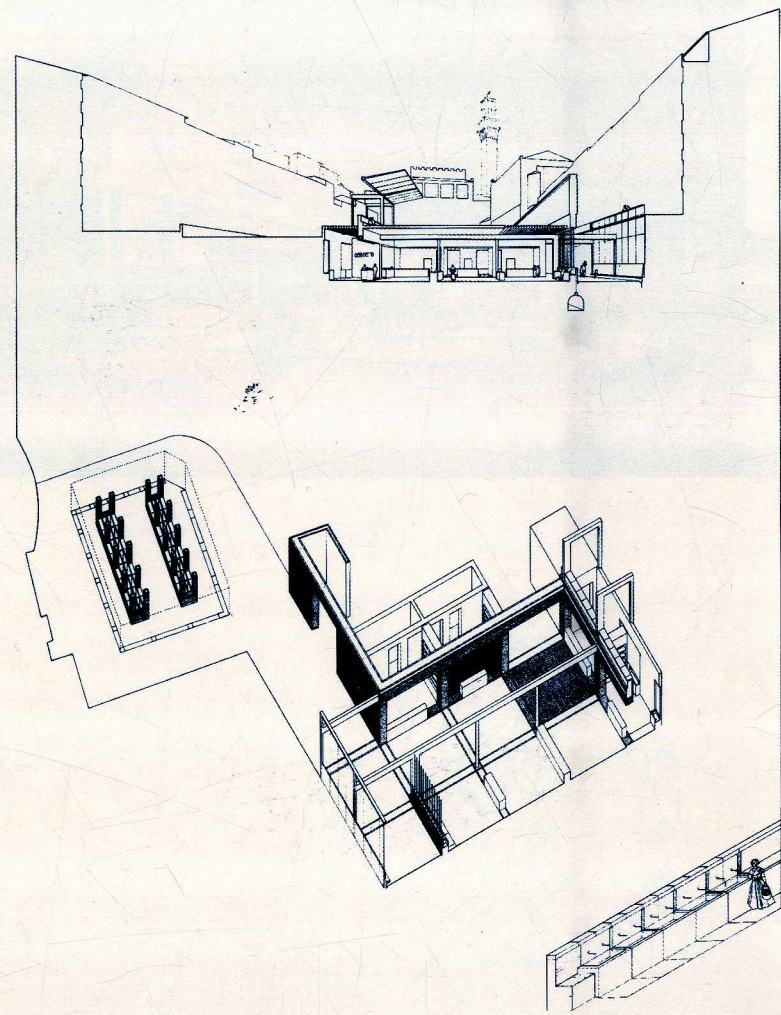
Thesis Abstract

The investigation began with an interest in public rituals and the city as its backdrop. By looking for the definition of what a ritual is and how the city responds to it or vice versa, the conditions that form rites were discovered. These conditions or characteristics were paired with architectural examples to study their relations and parallelism. The basic condition for a rite to exist is a *passage* characterized by three components: *separation*, *transition* and *incorporation*. This passage goes from a defined realm—a *profane realm*—to another equally well-defined—a *sacred realm*. When a rite involves issues of territory, it takes place within a neutral zone—conceptual or physical field. Ultimately, a ritual is composed by a set of points of passage (Issues such as: *shelter* as the container, and *threshold* as a point of passage, are involved in the idea.)

After understanding these characteristics and conditions, focus in the research was geared toward finding a city and an established ritual that clearly stated the above. Once these two key components were found—*City of Siena in Italy* and the *Palio Ritual*, sequences between

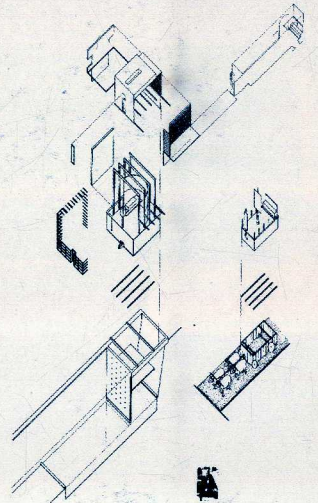
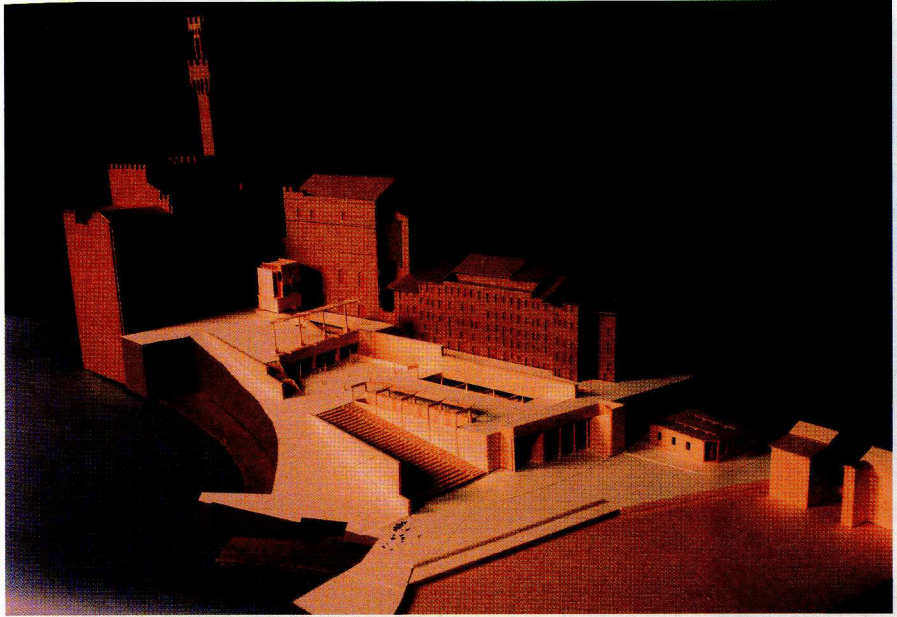
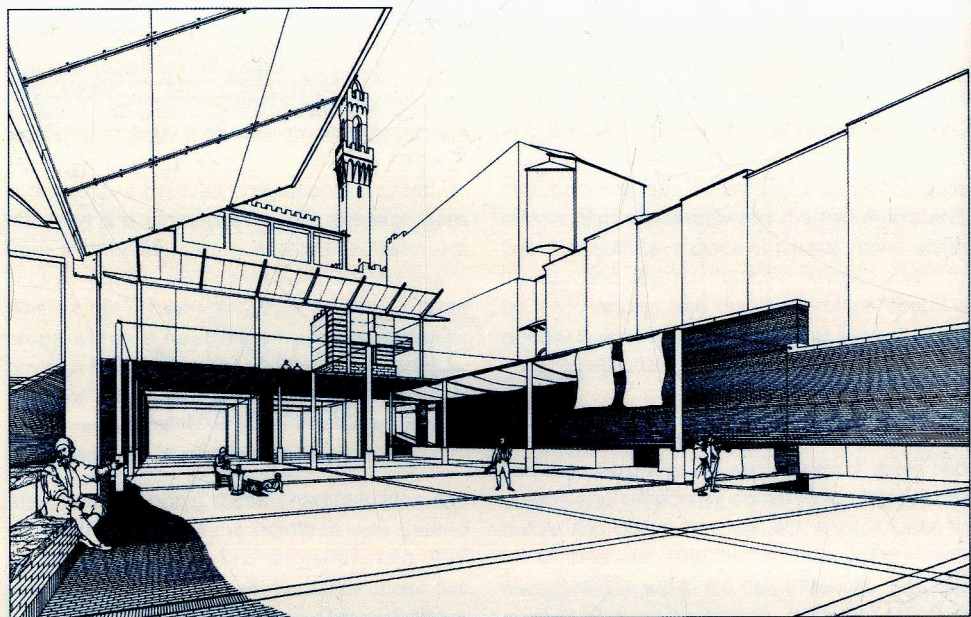
two types of urban rituals were investigated: the market as a daily ritual and the palio as the church and state ritual. The basic difference between these two types of rituals lies in the conceptual platform where they occurred. The market ritual occurred in the city's profane realm and the palio ritual in the city's sacred realm. Overlaps between these occurred via a physical threshold that separated and also united both realms. Similarities between the two rituals are: first, that both take place in neutral zones within the city; and second, that both have an object to be merchandise and display (profane object – goods brought into the market and sacred object – the ritual's trophy, the palio.)

In order to explore the architectural relationship between the rites and the city, the thesis proposition is to plug into the sequences of these two objects and temporarily contain and display both before and during the ritual act. Implicit ideas to be studied are relations between profane and sacred realms within the city, threshold, symbolic content and representation, container (shelter) and veiling, and objects display, among others.



Yanel De Angel, M. Arch.

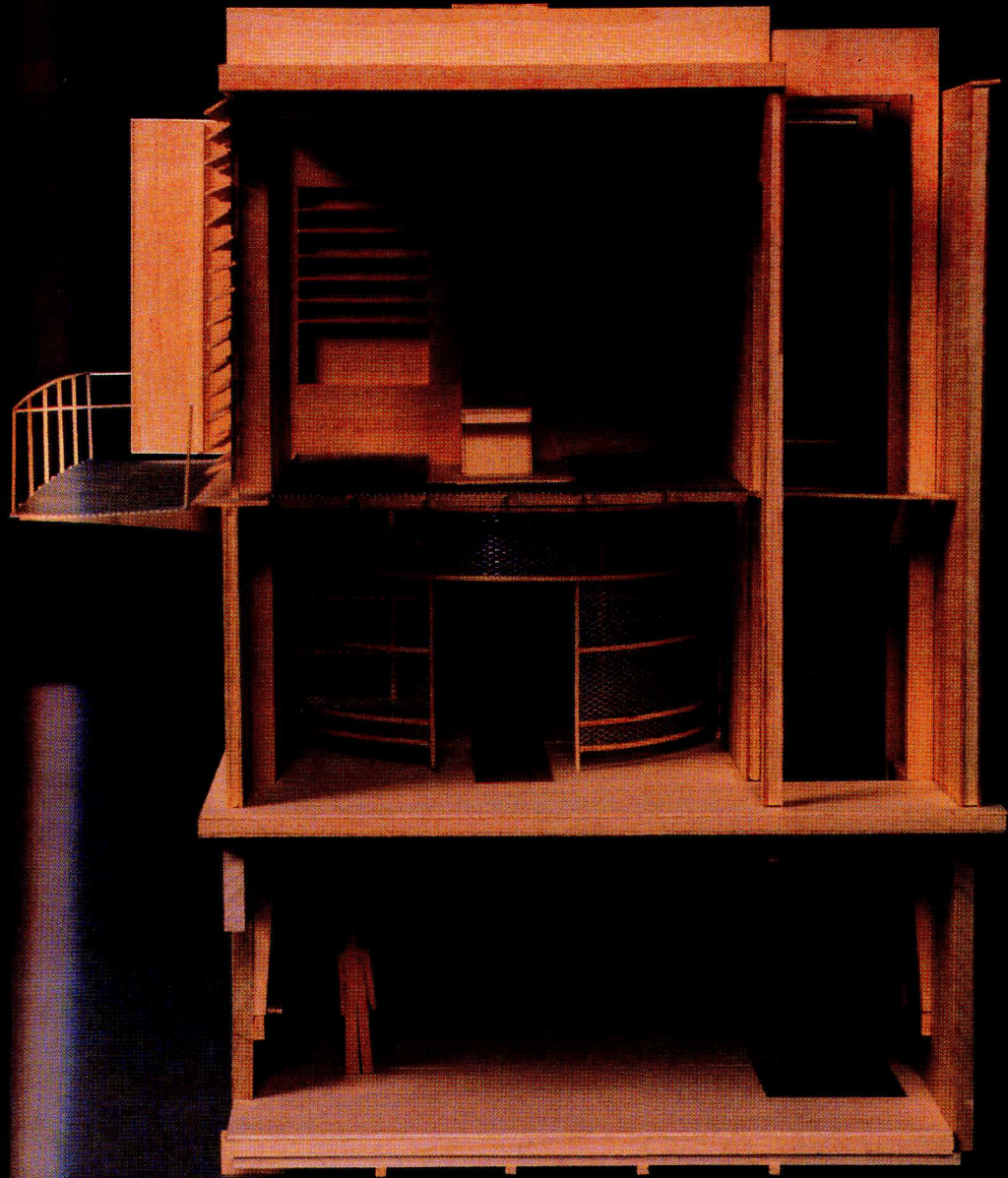
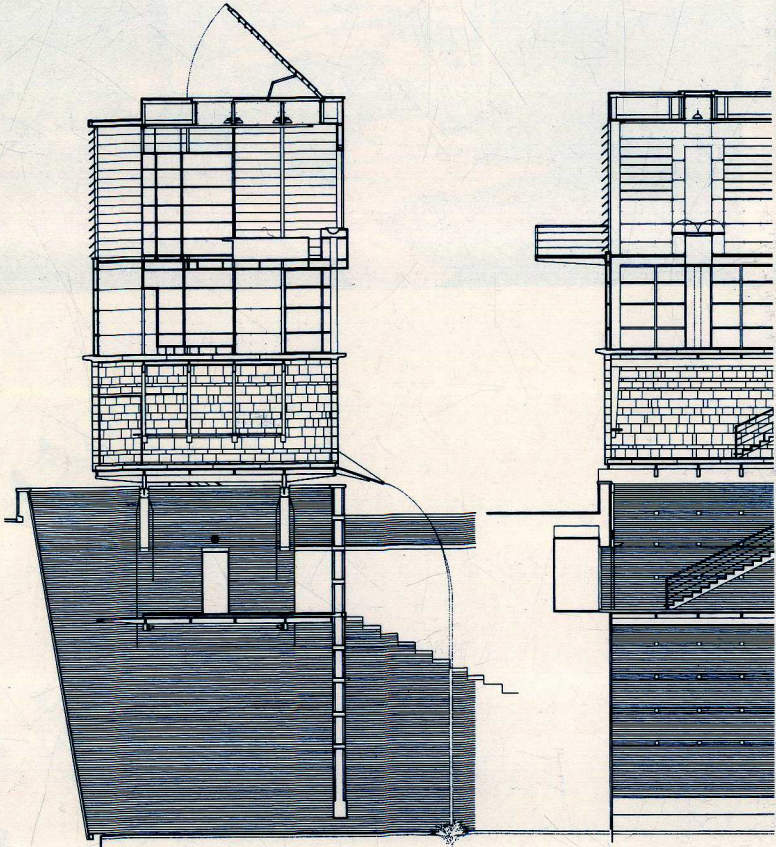
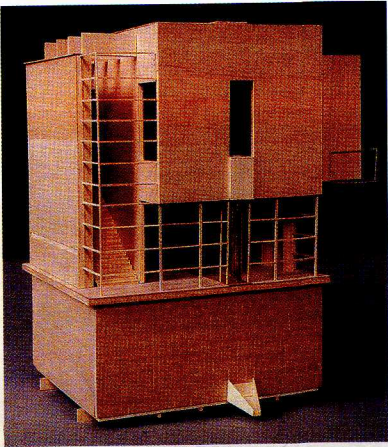
"Palio Ritual and Market"
Siena, Italy



Yanel De Angel, M. Arch.

"Palio Ritual and Market"

Siena, Italy

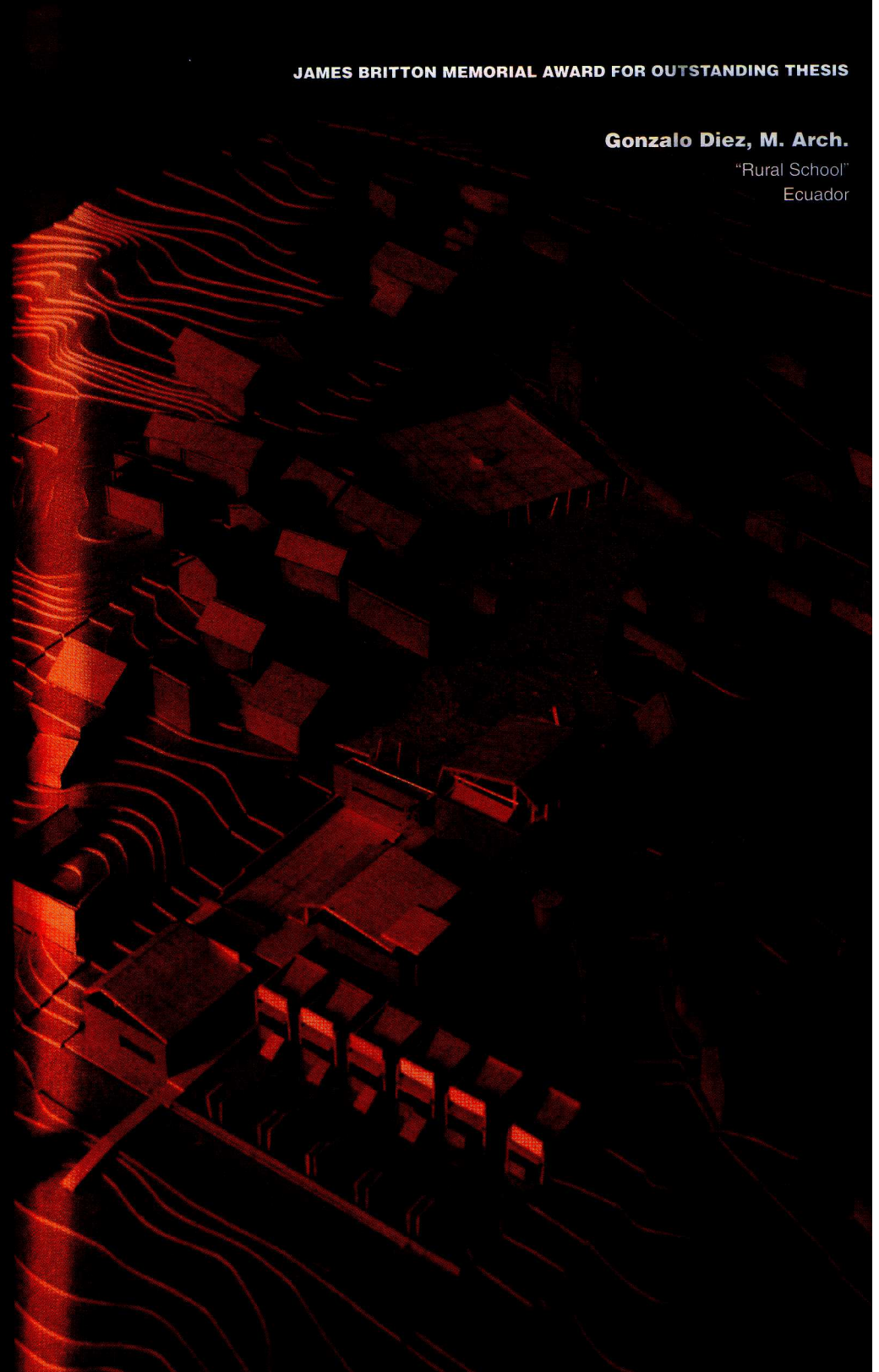
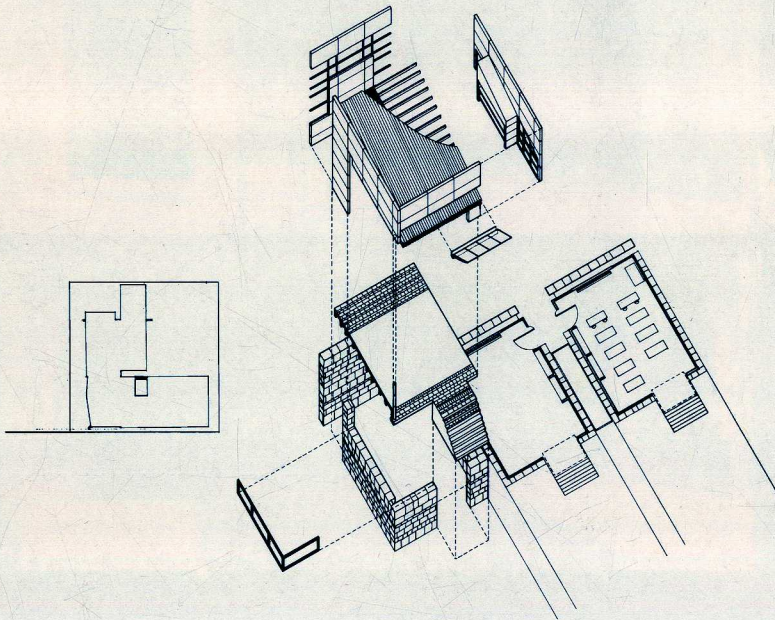


Gonzalo Diez, M. Arch.

"Rural School"

Ecuador

Regionalism, which we see
as demonstrating respect or
affinity for local cultures, in fact,
perpetuates their isolation.



Gonzalo Diez, M. Arch.

"Rural School"
Ecuador

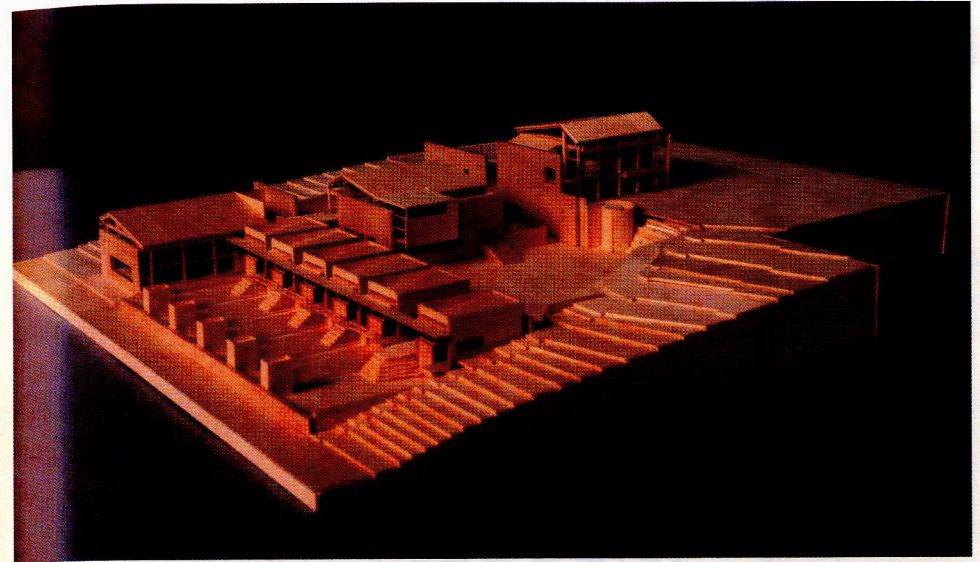
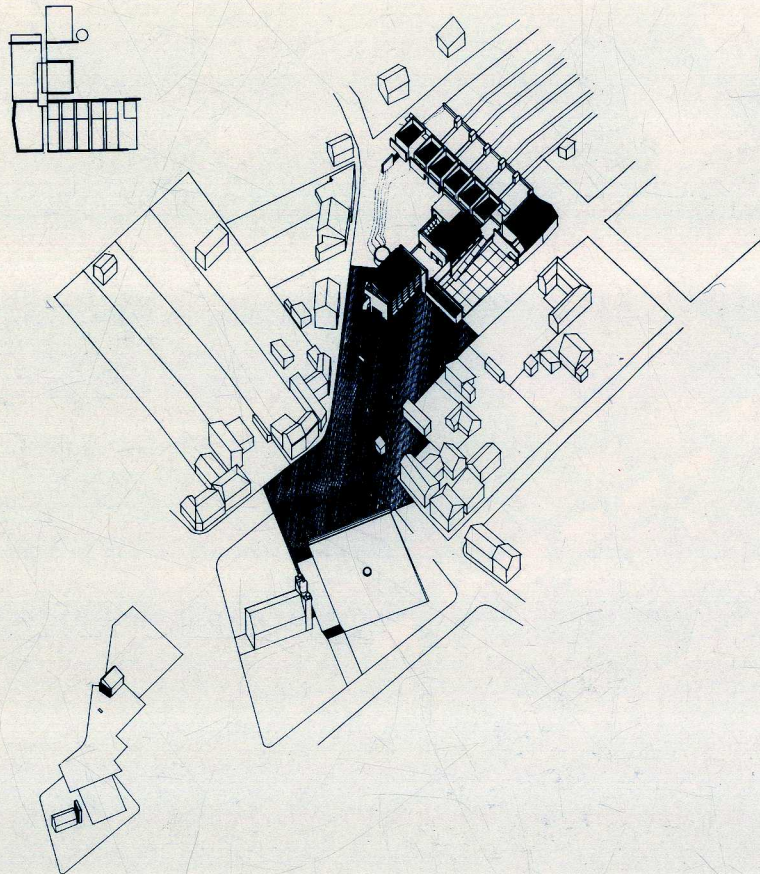
Thesis Abstract

"Such a process of cross fertilization and reinterpretation is impure by definition."

—Kenneth Frampton

Regional barriers have alienated subcultures from the rest of modern society. Regionalism, which we see as demonstrating respect or affinity for local cultures, in fact, perpetuates their isolation. Through the understanding of "place" (physical, historical, spiritual, etc.) and "tectonics" (these being the constituents of a region), the investigation will critically seek through archi-

tecture the confrontation between a universal modernist system and a subcultural community. In contrast, Modernism had been a strategy to homogenize different cultures, and it is important to see the difference between the two. The goal of the thesis is to identify tensions between Regionalism and Modernism through the understanding and modeling of the two.



Program

As suggested above, the program for the thesis will focus on a modern system being introduced into a subculture or regional community. The program is an alphabetizing school. The choice for this program directly relates to the idea of the thesis, since "education" is about providing access to knowledge and the capacity to operate in the world (Modernism), and what its impact is on a region.

Site

The Sierra (highland) region of Ecuador is composed of hundreds of small towns, all containing very similar urban and architectural characteristics. The site for the thesis will be located in one of these towns called La Merced (known for

its thermal fountains), which is a clear representation and model for the typical towns already mentioned.

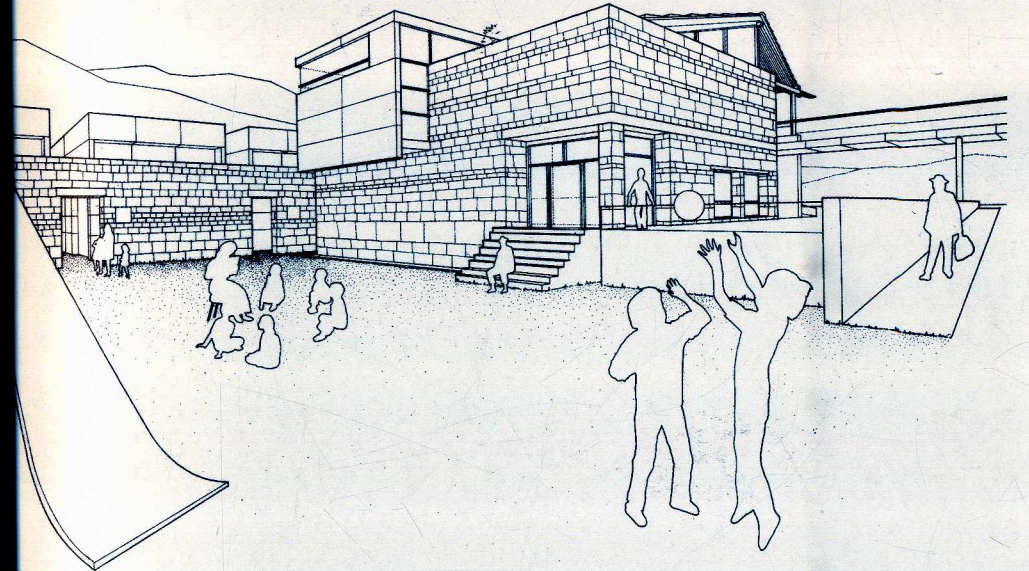
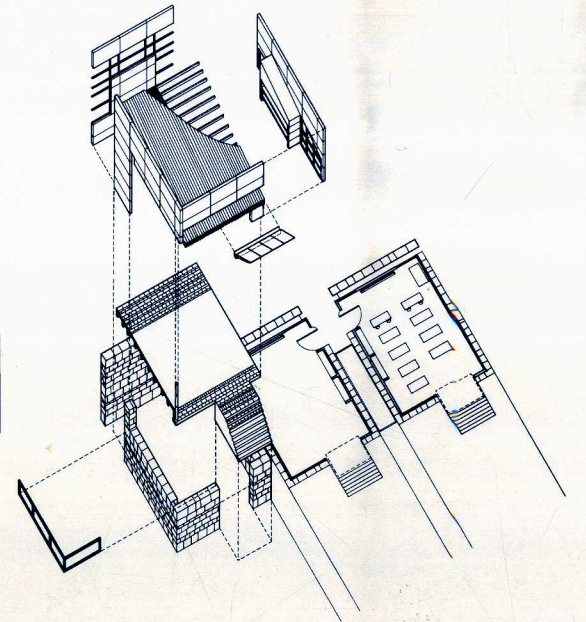
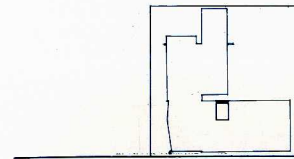
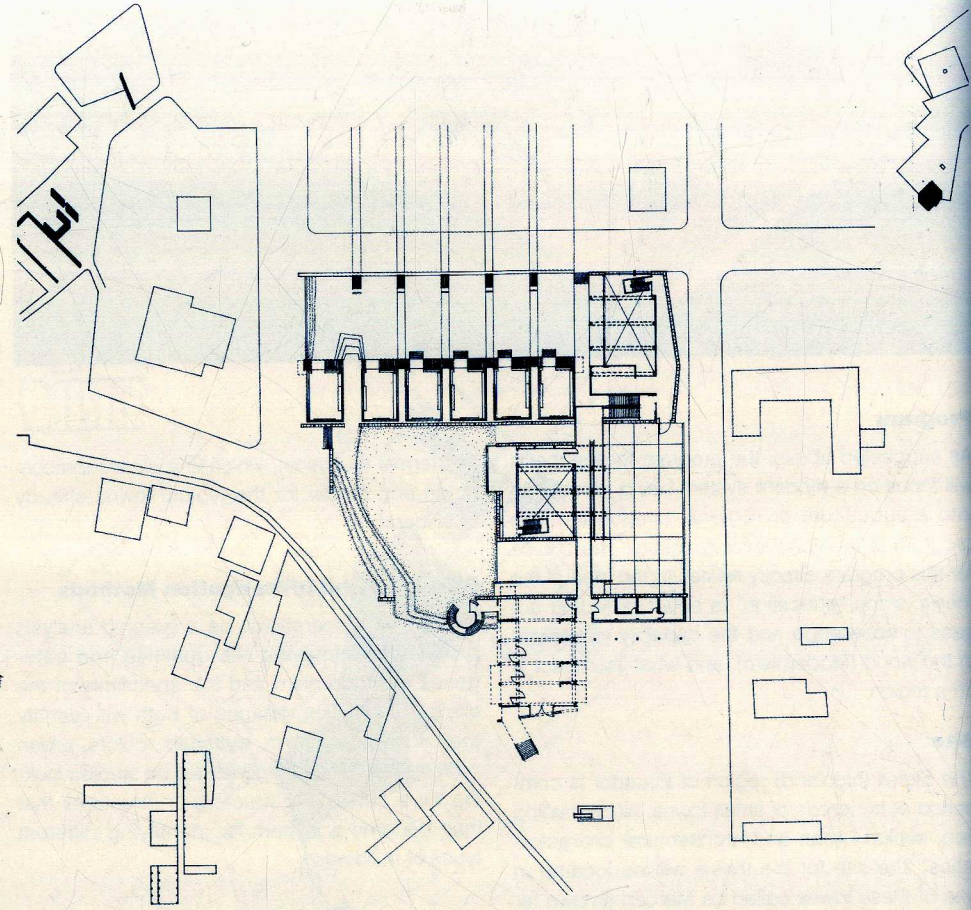
Research and Investigation Methods

Mostly, the research will be a graphic analysis procedure identifying the qualities and categories of Modernism and the specificity of the site's Regionalism. Images of both will identify their vocabulary, form, materials, colors, urban patterns, etc. The categories will be studied looking for a consistent structure or structures that may become a system for identifying different types of buildings.

Gonzalo Diez, M. Arch.

"Rural School"

Ecuador



Ryan Dillon, B. Arch.

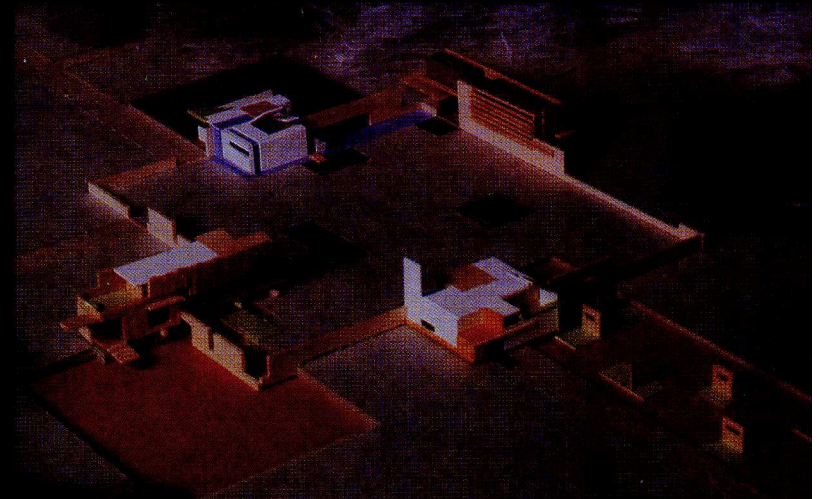
"Ansel Adams Gallery"
California

Architectural imprints

leave measurements that

inform the invention of

human fabrication.



Ryan Dillon, B. Arch.

"Ansel Adams Gallery"
California

Thesis Abstract

Site:

The (un)covering of the locale exposes the layers of physical, political, cultural, and architectural history. Footprints have been engraved by historical occurrences that outline the land and ground its specificity. Site is not limited to its physicality. A site occupies traces that educate an individual of cultures that proceeded and political events that constructed a region and a nation. Architectural imprints leave measurements that inform the invention of human fabrication. The medley of site clues represents the occurrences and strengthens the architectural palette for construction. Manzanar, California, is an example of the collection of clues that molds a site. The site is located in a National Historic Site in the Owens Valley region. The specific site is desert terrain, arid and dry and surrounded by mountain ranges. The history of Manzanar is rich with events that have erased a once abundant series of communities. The remains are vacant and boundless. The distant memories of Euro-American settlements, Indian territories, the LA Water Aqueduct controversy, and the encampment of Japanese Americans produce an image of temporality. These occurrences and their ramifications engrave footprints that construct site.

Program:

The architectural experience and the revealing of the clues are dimensioned by the occupation the individual participates in. The expression of clues (physical, political, cultural, and architectural) dictates the framework that the program molds itself around. The investigation for this thesis led production to specific motives. The framework includes: *Choice v. Unwilling/Con-gregation/Permanence/Temporality/Occupation: Duration of Time.*

The analysis of the framework led to the decision to construct an Ansel Adams Photograph Colony. The colony will explore the philosophies of Ansel Adams in regard to the art of photography. The four major components of the project will include The Ansel Adams Permanent Collection Gallery, a Student Work Gallery, Laboratories and Classrooms, and Dormitories.

Architectural Issues:

Permanence/Temporality/Grid/Layering/Construction/Constructed Site/Building's Connection to Landscape/Juxtaposition of Materiality

Architecture acts a measuring device that depicts clues. The clues (un)cover locale and construct memory. The clues act as a scale that guide the individual through the architectural event by layering the physical and cultural occurrences. The scale is fabricated through a series of images and spaces that forges a constructed memory for the viewer. The measuring device is deliberately composed in content. The content is filtered from the physical, political, architectural, and cultural history. The construction of architecture consciously synthesizes in form to aid the imagination in further speculation.

The understanding of the clues lies in their capacity to thread the viewer through the architectural event. The evidence is gathered from prior accounts of history. The exercise will be composed of materials from other documents. The composition (of the information gathered) will be edited and read as a volume (measuring devise). The architectural composition will construct the viewer's image of the experience.



Footprints have been generated by physical, political, and cultural occurrences that shape the land and ground its specificity. (Un)covering the footprints is a biased process. The process allows the architecture to read as a textbook. The text begins to unveil truths by the juxtaposition of the clues. The documents that supply the evidence reveal an outline of events that have marked a region and a culture:

Owens Valley

- I. Geological History
- I. Habitation of Indians
- II. Euro-American / Expeditions
- III. Mining and Settlement of Euro-Americans
- IV. Hostilities between Indians and Euro-Americans
- V. LA Aqueduct Controversy
- VI. Japanese-American Internment Camp

Ryan Dillon, B. Arch.

"Ansel Adams Gallery"
California

The filtering of physical and cultural occurrences will trace the locale and create a palette for architectural compilation. The built elements inform the viewer of the markings that assemble the place. The events of a region are linked by the physicality of their imprint on the land and by the cultural influences of a people. As the Indians left their land they discarded fragments of a culture and dispersed traces throughout the locale. Events such as these are part of the history in a region and load the palette for language construct(ion). As a textbook is written the author sifts through the palette and chooses what factual information will be represented. The (re)presentation is a bias procedure permitting the author to mold a current occurrence. The execution of the textbook is related to the process of the (re)presentation of clues in architectural form. The exposure of physical, cultural, and political clues and their arrangement through form, space, tectonics, and function construct an experience for the viewer. (See palette listings).

The architectural experience weaves an image in the viewer's imagination. The fabrication of the image constructs a memory that is biased by what the viewer brings to the event. The intent is not to (re)construct the event of an ethnic and/or

national conflict but to assemble an occurrence that produces an "artificial memory." As defined by Yates, artificial memory is one of spaces and images. Yates refers to the Roman orators and their method of memorization. The method is a series of images (that refer to specific points of a speech) that are fixed on architectural elements that form and animate space. The orator engraves the series in memory and follows the path of their speech.

The invention of the printing press began the process of displacing memory to forms of written language. Stories and events could now be recorded in volumes of text and read without the aid of memory. The transition of memory from image and space to only image was enhanced with the advancement of technology. Technology and the invention of the computer displaced the storage of information thus, further fragmenting truth.

Fragmentation of event (or distortion of memory) is created by the bias within an individual. This is the theme of Akira Kurosawa's film Rashomon. The film depicts a story by overlaying the four accounts of the characters that experienced the event. Each individual story is contradictory of the



other distorting the actual truth. The complexity of the film lies in the mind of the viewer. The viewer must sift through the accounts of the characters and devise his or her own scenario. The question posed by the film is whether the actual happenings at a particular time and place can actually tell us the truth of an event.

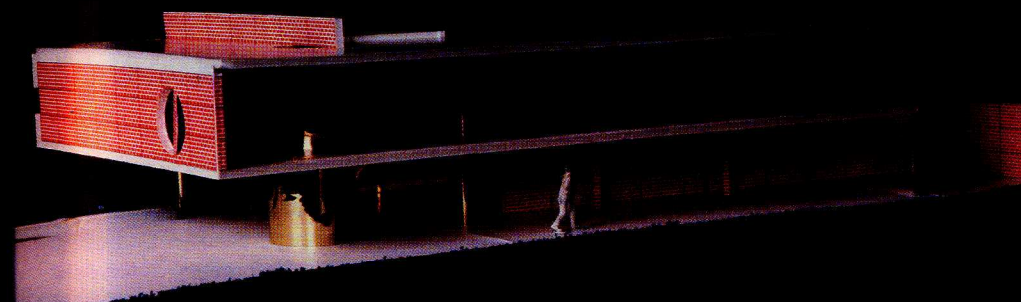
Architecture is not truthful or factual, rather it is a device that constructs an event. The intent of this thesis is not to (re)construct the elements that form the palette. The elements manufacture the

clues that scale the measuring device and construct the experience. As the experience is assembled the architecture is characterized by its physicality. Architectural imprints leave measurements that inform the invention of human fabrication. The text becomes the tangible.

Christian Daniels, B. Arch.

"Virtual Dwelling"
Los Angeles, California

Human relationships are
mediated by technology,
physical space, time,
politics, and architecture.



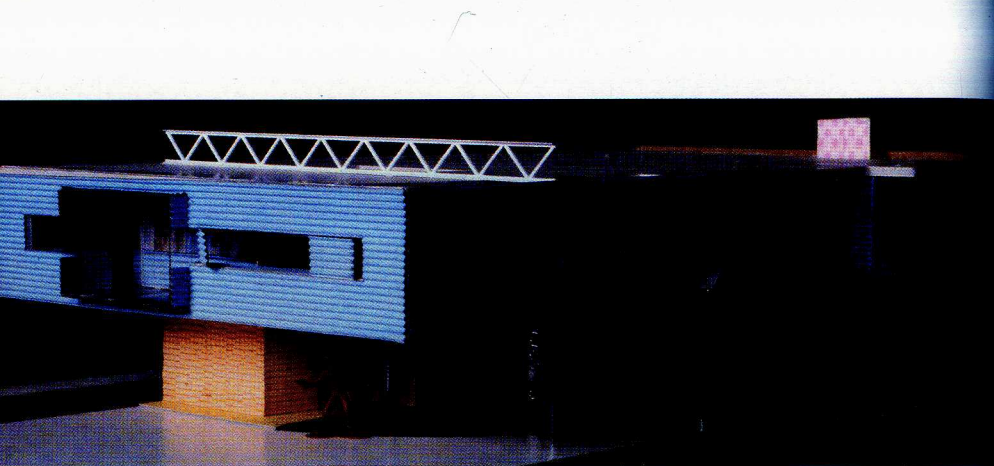
Proposition:

Use the 1997 *ANY* magazine issue #19/20 "Virtual House" design competition as a vehicle to further investigate overlapping personal interests with the particular issues addressed in the competition.

Christian Daniels, B. Arch.

"Virtual Dwelling"

Los Angeles, California



Thesis Abstract

Human relationships are mediated by technology, physical space, time, politics, and architecture. The methods and medium by which humans interact have changed over time; from face to face contact in a 16th-century piazza, to call waiting on the telephone, to chat lines on the Internet. As society becomes saturated with technological innovation (i.e., video conferencing and electronic mail) potential physical disassociation exists. Individuals must continue to question how they meet others, how they keep in touch, and how they interact with one another in domestic (family), local (community), and global (international) settings.

In the contemporary world it seems as if architecture should not just function as a physical container for meeting others. Such a fixed/closed idea retards the processes that an adaptable architectural system (one that has the ability to change human experience [interaction]) could provide. Instead it should allow for maximum potential for personal contact (physical + verbal + visual) through its plan, technology, construction, space, and intelligence.

Program:

Of the many forms of modern dwelling, the single-family house might be described as the type most relevant to the pressing concerns of contemporary architecture. Although considered to be economically wasteful, politically suspect, and often formally bankrupt, one cannot deny the objective viewing of "the house" as a way to understand contemporary values and the ways they become expressed. The number of houses still being produced attests to the persistent quest for personalized expression and isolation in ownership. Concern lies in a recent displacement in the role of the house and its *necessity* to establish "personal" relationships by connection.

Site:

Competition Requirement (Conditions for the Virtual House):

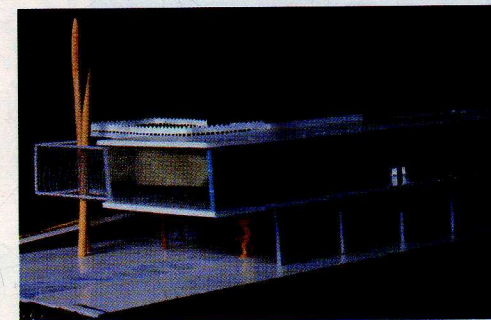
- The site for the Virtual House is flat.
- The size of the Virtual House is to be a maximum of 200 square meters.
- The Virtual House should be enclosing, sheltering, grounding, and buildable.
- The Virtual House may accommodate between one and four persons—possibly two adults and two children—and a domestic animal.
- The Virtual House will answer to the accompanying description by John Rajchman.



Note: Selection of specifics used to explore "the typical" (given framework of the competition) will be made at a later date. [i.e., site dimensions, regional climate, occupant identity, city]

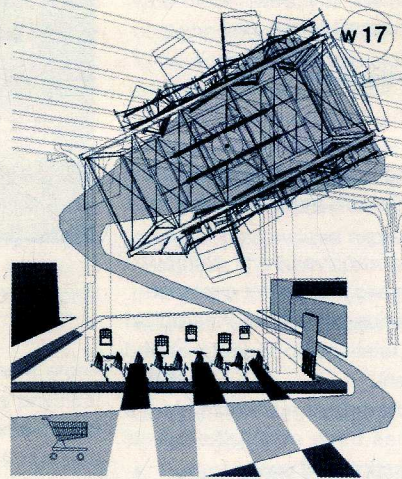
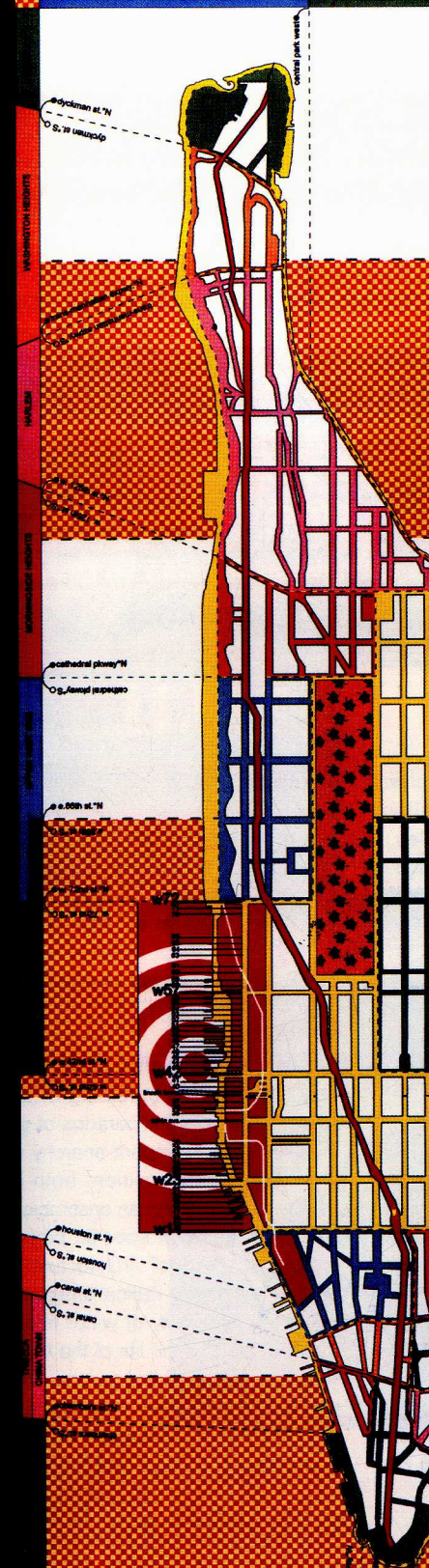
Methods of Investigation:

- Explore communications' potential "transparency"; architecture's ability to transmit physically communicated information. How can this information be manipulated and/or clarified?
- Analyze contemporary values in communication; its medium and methods of existence.
- Understand communications' technological potential and its relationship to tectonic and spatial development.
- Investigate how the body's relationship to the modern house has been established in its tectonics, configuration, and scale.



Amador Pons, B. Arch.

"Housing the Homeless"
New York, New York

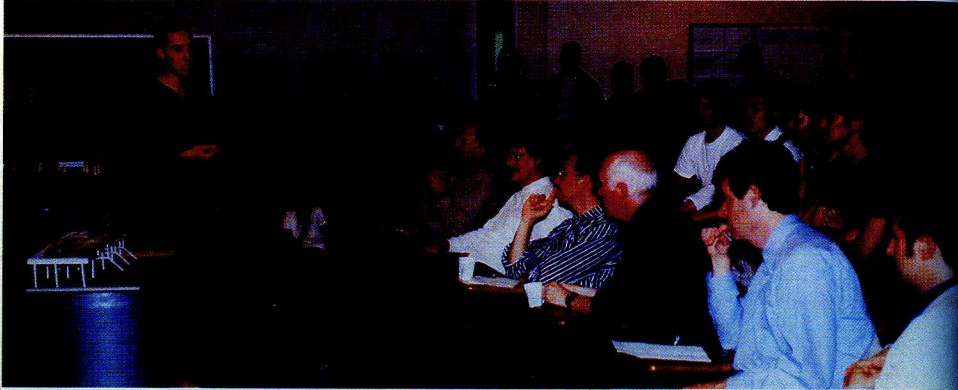


An act that cannot be dictated
by the architect but perhaps
suggested: an act of social and
economic independence.

Amador Pons, B. Arch.

"Housing the Homeless"

New York, New York



Thesis Abstract

Every(w)Here an entire urban region is now a seamless, amalgam of destruction, kitsch resurrection, authentic historical particles, a frenzy of infrastructures, and a mass grave of both good and bad intentions. This is against architecture committed to supporting the existing structure of authority as embodied in institutions of commerce and of its supporting political systems, executors of a physical and social order designed by those institutions presently holding political authority and power.

Issue:

Advocating the establishment of architectural activity that participates actively in dialogical political changes, assuming a role beyond that which architecture presently plays. The desired architect: an instigator, and agitator, and an active participant. Architecture of the new must grow from a fresh conceptual ground, one having to do with the dramatic and sometimes violent changes that mark the present era. Are the structures reserved for an elite of well-placed and well-connected intellectuals, artists, scientists, or perhaps for officials of the city,

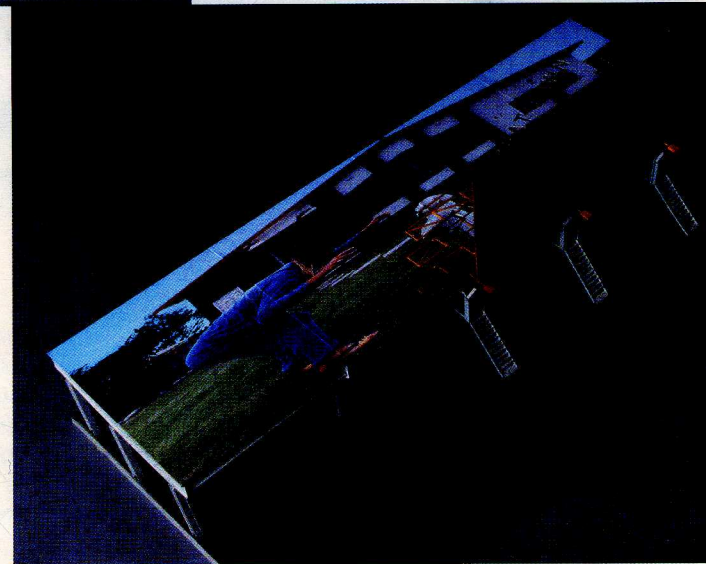
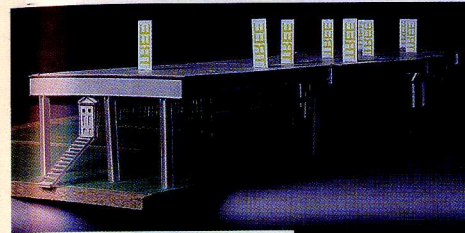
already invested with authority? Or are the structures inhabited by those aggressive and inventive enough to seize and hold them—criminals, con men and renegades? Or are the structures meant for "all individuals" engaging in a collective act. An act that cannot be dictated by the architect but perhaps suggested: an act of social and economic independence.

Proposal:

Patterns of space that have no pattern at all, sequences in the unfolding of a nontemporal order that exists in a paradox of precise mathematical order a rampant anarchy existing simultaneously. An opposition, both of ideals and aesthetics, to history: an ensemble of critical and polemical signs, of specific proposals. Design against architecture? Architecture against urbanism? All together a radical integration that brings about the possibility of wider liberation. "Somewhere in the city, the life of the favela was eating away the roots of the serene white towers, a transformation their electronic surveillance systems never detected". (Woods, Lebbeus) Architectural culture traditionally represented

little more than the private tastes of a privileged elite imposed on society. Meanwhile the poor are cast out and ignored by the class in power, morally as well as physically and mentally. The only provision made for "them" is the law, which fastens upon them when they become obnoxious. People regard each other only as useful objects, each exploits the other, and the end of it all is that the stronger tread the weaker under foot and seize everything for themselves. While for the weaker poor scarcely a bare existence remains.

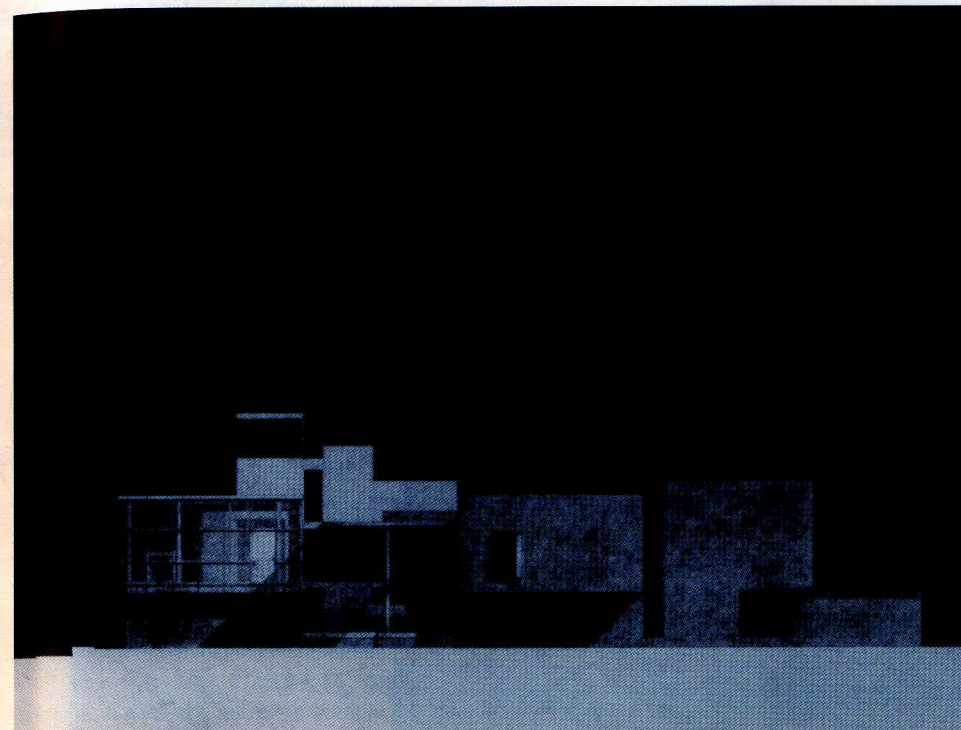
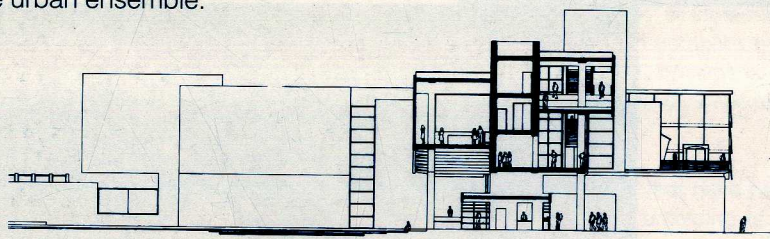
Architecture in the(a) city may be more about finding unconventional solutions to problems than about making the quieting, comfort(f)ing solution for the established community. As opposed to nostalgic attempts to restore impossible continuity of streets and plazas, let us make events out of urban shock, or urban experience through clash. The built environment offers a potentially rich field for analysis, of cultural studies and other disciplines. Architectural forms can be seen to constitute the epi-phenomena of broader underlying social forces...



H. Philipp Walter, B. Arch.

"A Studio Gallery Addition to the Everson Museum of Art"
Syracuse, New York

Therefore, the thesis
investigates the transformation
and redefinition of place as
the addition becomes part of
the urban ensemble.



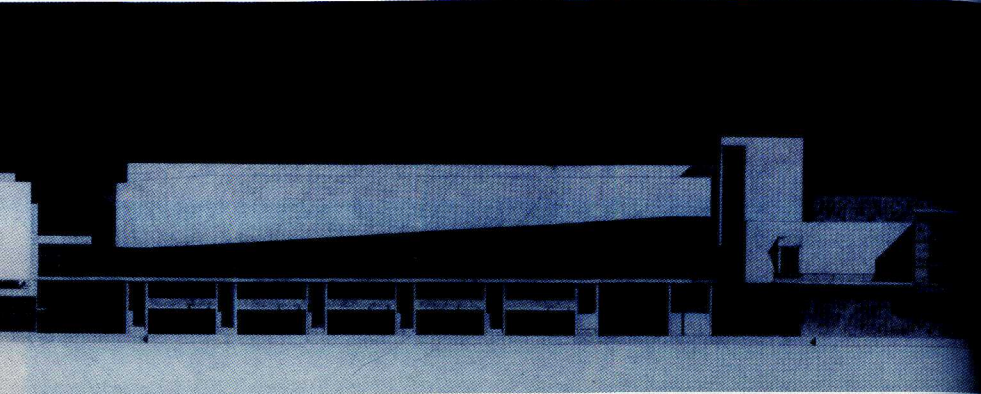
Precis:

How does one design an addition that fits into the urban surroundings, but is also compatible with the original building that was designed to contrast with the existing architecture in the city around it? The tension between analogy and contrast is central to this proposal for an addition to the Everson Museum of Art. A new studio gallery for

the production of art at the museum will provide a center for artistic activity to engage the public in producing art. Should the design of the new addition be more integrated into the city as a reflection of its function to engage the city in the museum's activities, or should it further heighten the contrast intended in the original building?

H. Philipp Walter, B. Arch.

“A Studio Gallery Addition to the Everson Museum of Art”
Syracuse, New York



Thesis Abstract

Proposition – Reconcile the Contrast

This thesis investigates the design of an addition to an existing public institution. Due to its visual and spatial proximity, the addition develops an immediate comparison to and interpretation of the existing architecture. Therefore, the thesis investigates the transformation and redefinition of place as the addition becomes part of the urban ensemble. As a theoretical basis for understanding architectural intervention, this thesis relies heavily upon the article titled “From Contrast to Analogy: Developments in the Concept of Architectural Intervention” by Ignasi de Sol’a Morales. The thesis, then, will raise the question of how to create an addition to a building that has been designed to contrast the existing architecture of the city. The addition will attempt to reconcile the contrast, thereby connecting the building to its physical presence within the city.

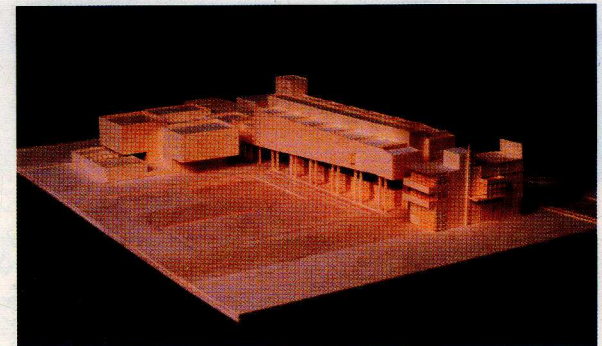
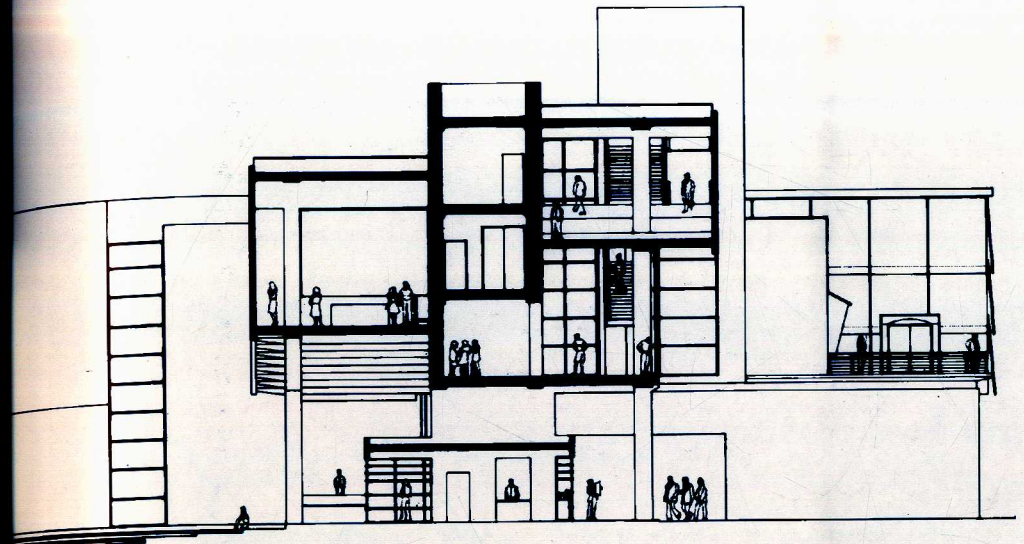
Program – Studio Gallery Addition

The additional program for the Everson Museum of Art is intended to address the building’s integration within the community by providing a center for artistic activity. The program will investigate different levels of engagement by the public. Throughout its history, the museum has sought to encourage a strong connection to the community by maximizing public involvement in its activities. However, the actual act of producing the artwork has become disengaged from the existing pro-

gram. The museum then provides the potential for an addition that addresses the production of artworks. The program of the addition enhances the connection to the public by enhancing the role of the museum gallery in the community. The particulars of the program, then, develop from different levels of public engagement with the act of producing art. Therefore, the program of the addition develops an artistic community within itself that will also relate to the larger community of Syracuse.

Site – Everson Museum, Syracuse

The Everson Museum of Art in Syracuse, New York, provides the site for this thesis. This site allows for the exploration of the transformation and redefinition of its sense of place within the civic environment because the existing building functions as an icon and a sculptural artwork to hold artworks. The museum was intended to be a key element in a civic and cultural center that would revitalize the southeastern area of the central business district. However, the structure internalizes its references to the city and does not make them apparent until one enters into its idealized precinct. While a public plaza for the museum was designed, the space of the plaza is ill-defined and does not address adjacent buildings. Therefore, the addition will attempt to situate the structure within the context of the city and address its physical presence on the site.



Maria Agostini, M. Arch.

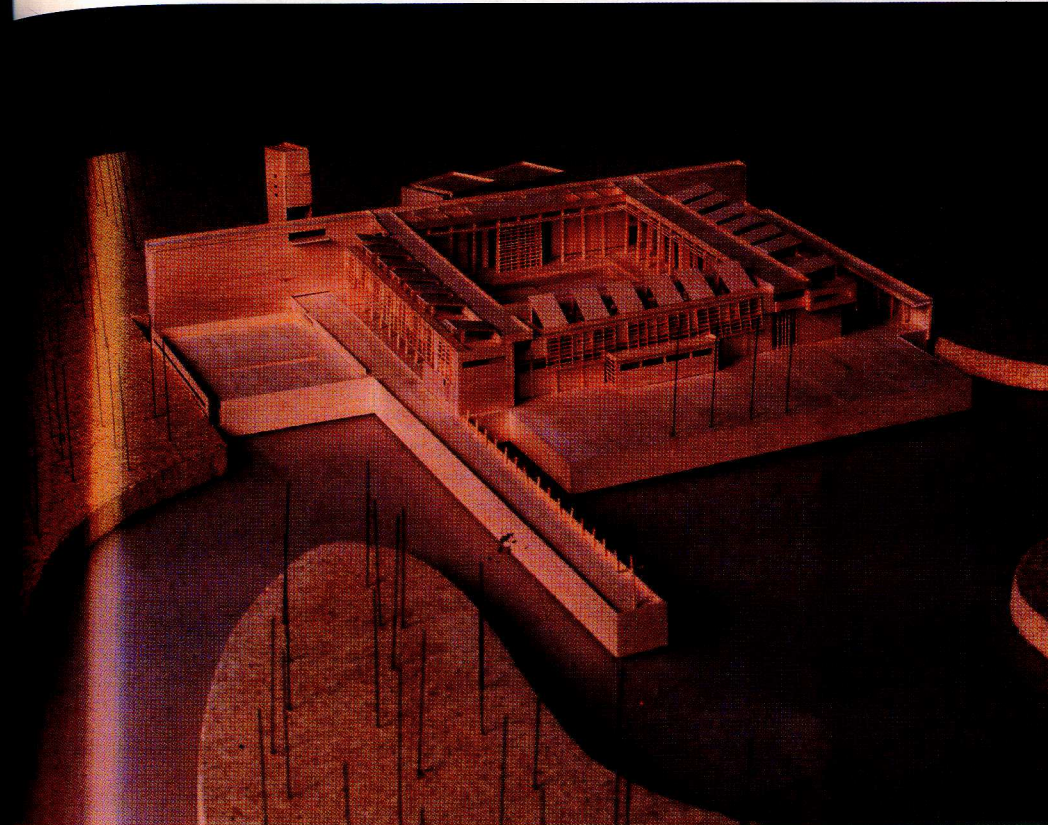
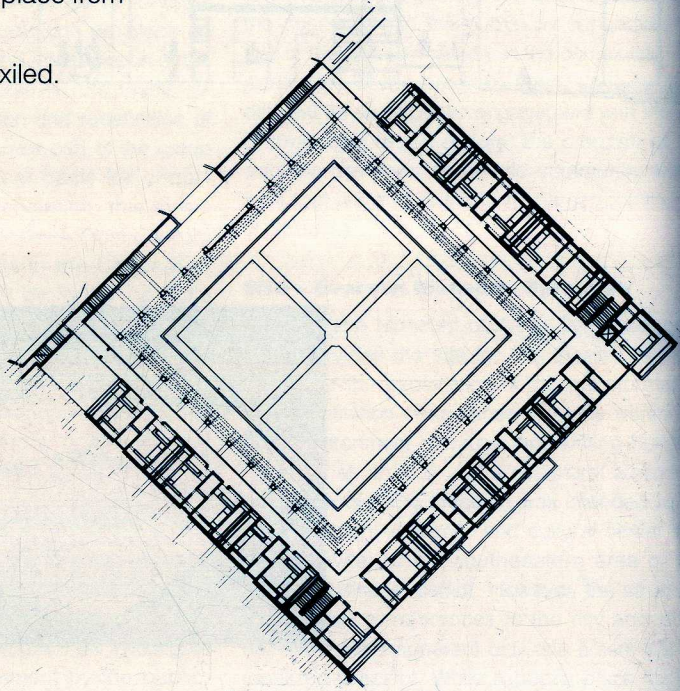
"Carmelite Monastery"
Puerto Rico

Based on biblical accounts

it is reasonable to believe that

Paradise was the first place from

which humans were exiled.



**Precis: An Investigation of Religious Orders:
The Carmelite Order**

This independent study researches the history of the Carmelite order and shows how the architecture of monasteries is governed by the rules of the monastic orders and the concept of solitude as a means of being closer to God.

Maria Agostini, M. Arch.

"Carmelite Monastery"
Puerto Rico

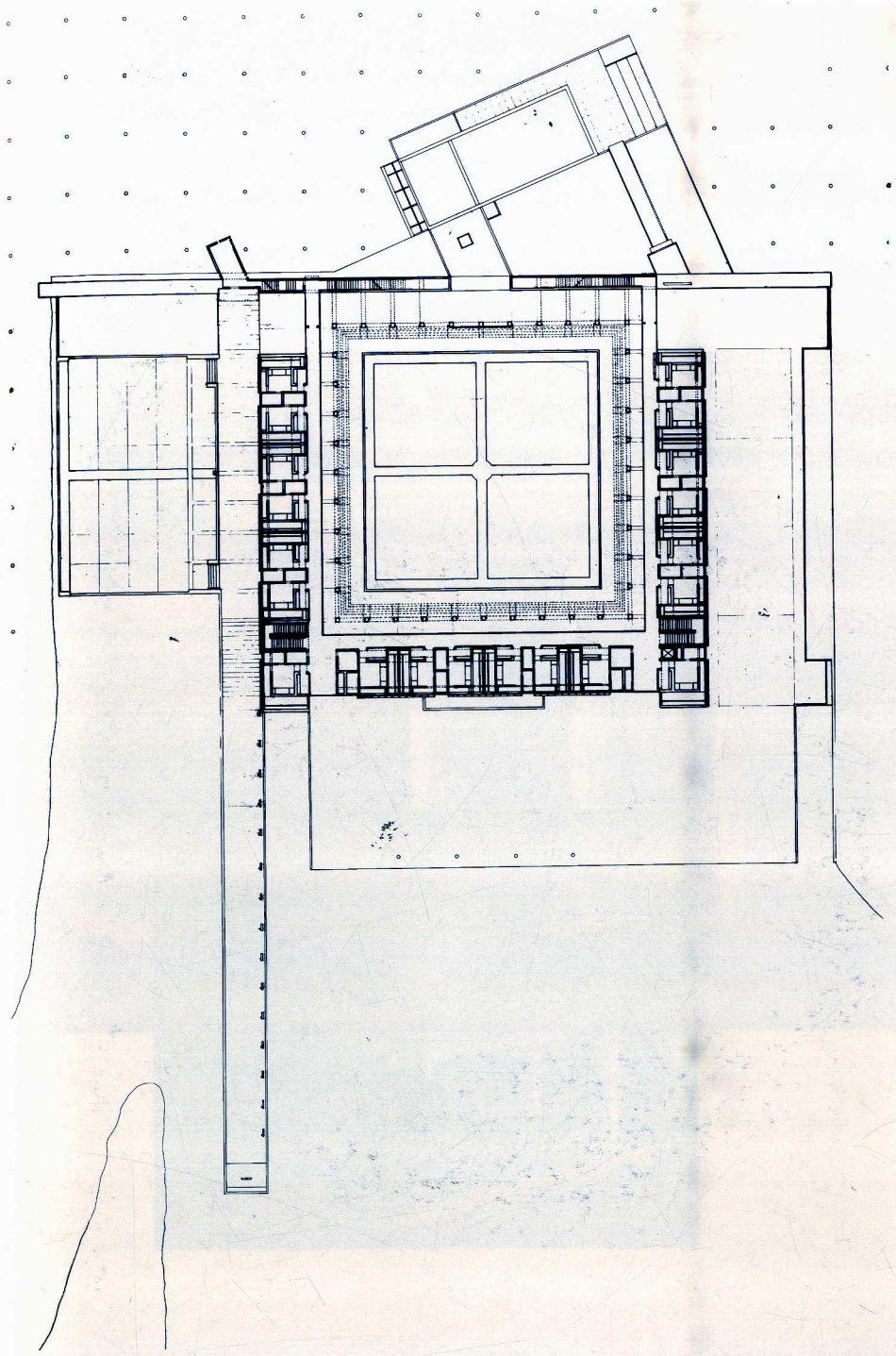
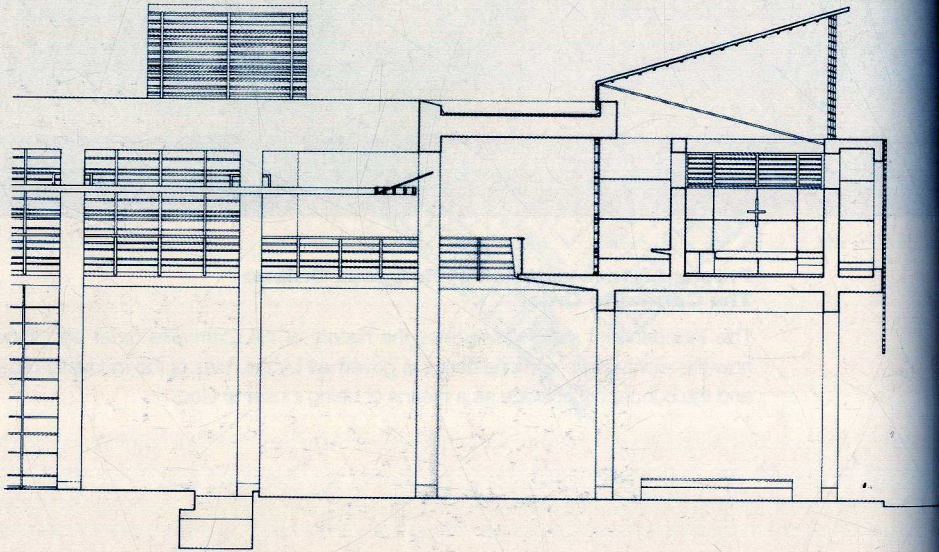
Thesis Abstract

The Exile and the Quest for Paradise

Based on biblical accounts it is reasonable to believe that Paradise was the first place from which humans were exiled. The displacement awoke the reality of identity, humans were created similar to God, and it became a need to maintain communication with God. "Unrestrained, the exile crisscross the secular site given over to life, attempting first to define and then to transgress boundary condition in hope of the finding the original site of Paradise."¹ Humans throughout times have been questing for that paradise, even at the beginning of Prechristianity and Christianity, pagans sought also connection with the gods.

Greek civilization was the first to introduce the significance and value of the individual.² There is an ancient myth that relates the creation of the world and how the gods gave different characteristics to the creatures created. At the end of

the creation, humans were the only ones without any characteristics, so one of the gods stole fire and gave technology.³ Since technology requires effort of all individuals, they had to learn to cooperate and to live in communities. The civilization was created, and the idea of community was established. After that, individuals started focusing on themselves, not just to develop a community, but a desire to search for the inner self, and to worship the gods. Throughout time, individuals have needed an individual identity, that of relating to the religion. Slowly, the Greeks started to seek a more personal encounter with the gods by "purifying their soul through diet and dress called orphic cult, and the abstinence and purification the divine might preserve pure within the body and protected from the soiling of the carnal appetite."⁴



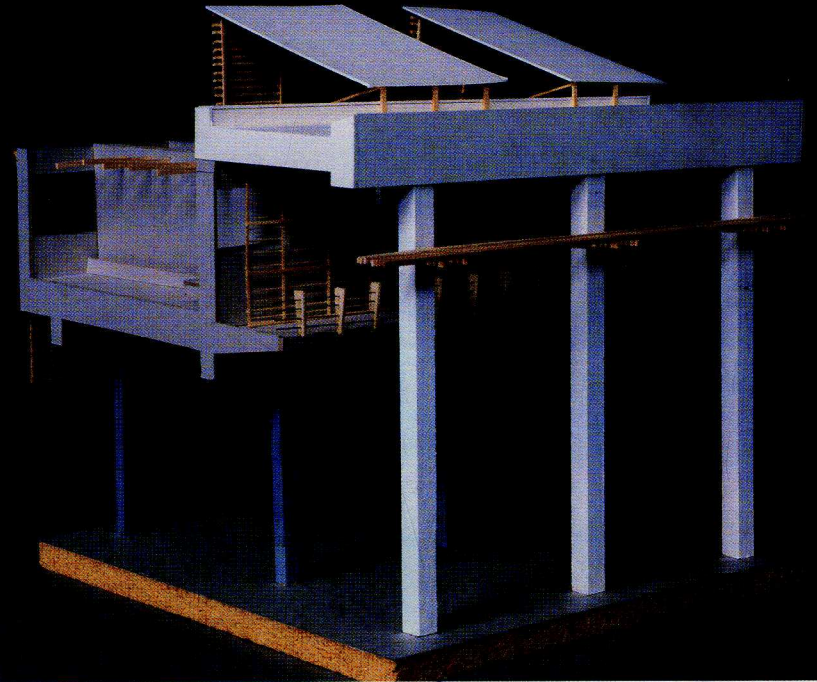
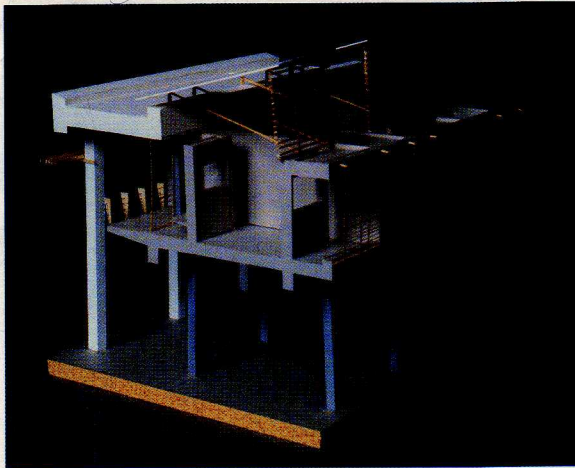
Maria Agostini, M. Arch.

“Carmelite Monastery”
Puerto Rico

The orphic cult doctrines were the first founders of the pre-Christian missions in the Mediterranean, Pythagoras and Socrates as some of its followers. Socrates in one discourse said: “I think that to want nothing is to resemble the gods and that to want as little as possible to make the nearest to the divine nature is to be nearest to perfection.”⁵ The practice of the religious observance was to withdraw from society and emphasize individual work towards salvation. Thus, the development of solitary life began. Architecture therefore represents the sacred, the relating to the gods as well as that related to the community and the individuals.

The Roman civilization also worshiped their gods. One of the most influential historic buildings of all times is the Pantheon in Rome (118-128 A.D.) The horizontal is represented as the compound. The entry sequence along a central axis defines the place at the center of the cylinder by a round opening, the oculus. Occupying the center, the axis becomes vertical. Both conditions become the physical and metaphysical existence.⁶

During 326 A.D. the conversion from paganism had started already, and the movement of Christianity developed. The creation of monastic orders and the quest for Paradise began.



Heidi Christianson, B. Arch.

"Community Church, Well, and Market"

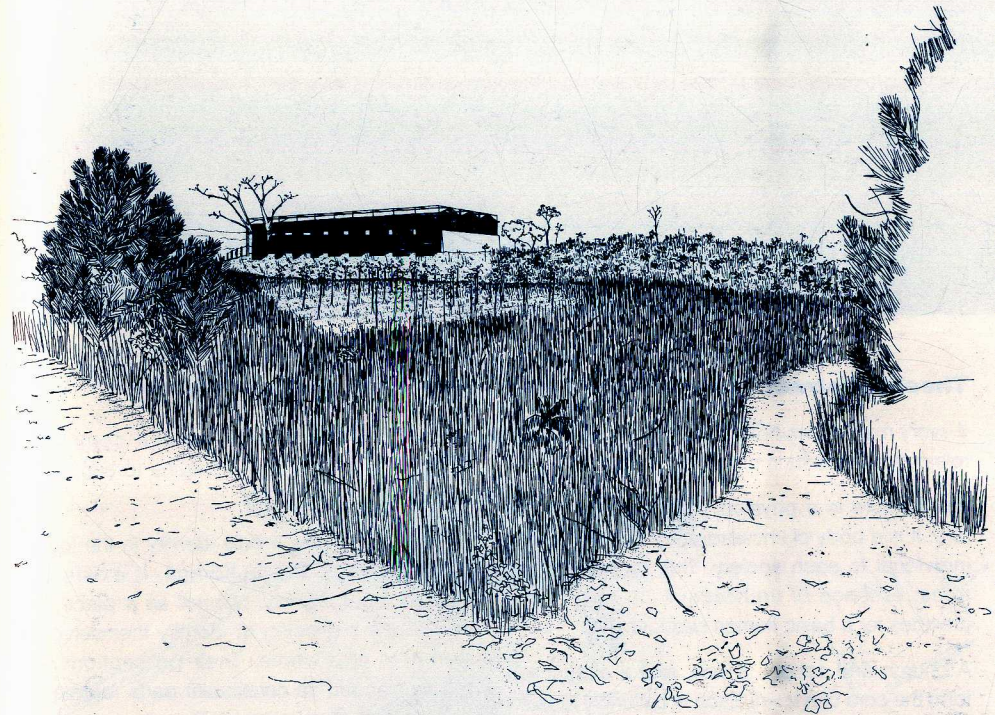
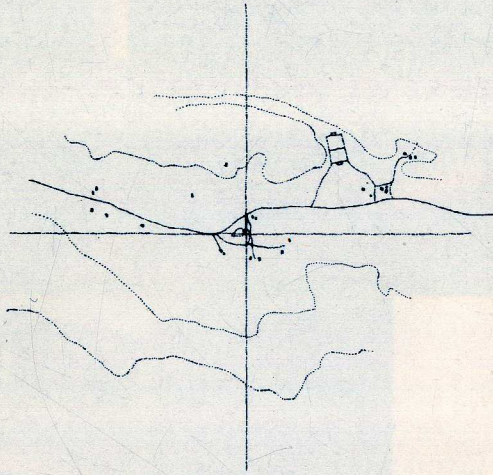
Haiti

Architecture is a physical

manifestation of culture. It is a

body of knowledge for building

that is individual to each society.



Precis: The Architecture of Shelter

This thesis proposes a design for a church, school, well, and market for the isolated village of Nan-St.-Marre on the island of La Gonave, part of Haiti. The church, designed to accommodate 250 people, would also function as a school. The well would serve as a gathering place for the community. The open-air market would only be used once a week.

Heidi Christianson, B. Arch.

"Community Church, Well, and Market"

Haiti



Thesis Abstract

If every man knows how to build, then what is the role of the architect in primitive society?

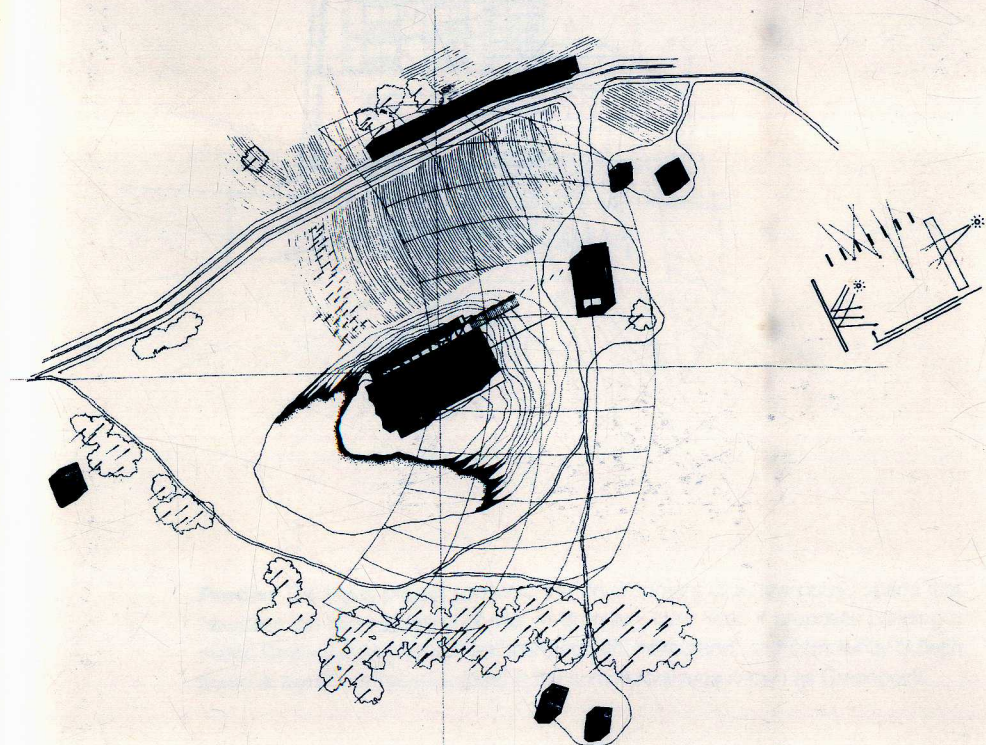
Architecture is a physical manifestation of culture. It is a body of knowledge for building that is individual to each society. This represents the truest essence of architecture. In this form it provides for a basic human need: shelter.

A church and school, a well, and a market will form the core of a town. Each is culturally located and prioritized. The church is the first necessary structure as religion is the center of community life. The school will allow the children to spend less time walking everyday. It will function within the space of the church. The well will bring change to the health of the community and to the rituals of religious and everyday life. It has an important relationship to the church, as the water will be used for baptism. As travelling several hours to collect water will no longer be necessary, more time can be spent getting vocational training and interacting socially. The

market will be feasible as the community interacts with others and begins to support an economy.

A community lacks a built identity in the form of public spaces and buildings. It exists as a located legal identity, but not as a place. The people are beginning to identify themselves as members of a whole. Their perceptions of a community and its constituent parts represent a part of the cultural context. The physical context is a mountain site on an island that is influenced by water, sun, and wind.

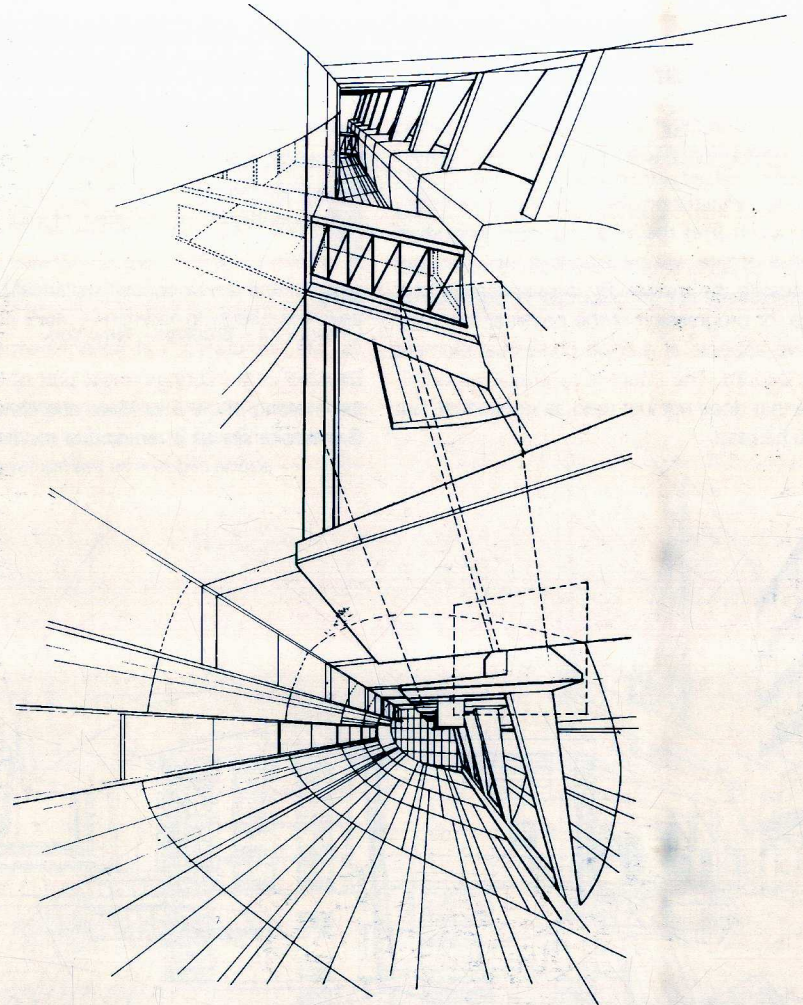
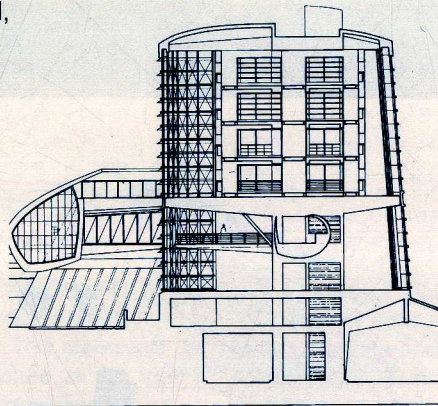
This thesis will be explored through readings into the nature of the vernacular and the expression of culture. The program will be measured against the foundations of primitive and pre-industrial societies and a biblical idea of utopia. The site will be examined through readings of Haitian culture and history, ideas about construction of place, and analysis of the built and natural physical environment.



D. Jason Olsen, B. Arch.

"Digital Library and Community Archive"
New York, New York

The intent is to create an
architecture that does not
just read as contextual,
but asks to be read.



Precis: The thesis project concerns the development of a new public space that "explores the latent potential of site" in Brooklyn, New York. It proposes building a public library, community archive, Internet/café, newsstand, and community bulletin board at the end of the main street in the commercial area known as Greenpoint.

D. Jason Olsen, B. Arch.

"Digital Library and Community Archive"
New York, New York

Thesis Abstract

Proposition

I propose the development of new public spaces that explore the latent potential of site. Constructed out of physical, cultural, and historical infrastructures, these public spaces—mechanisms of interaction and exchange—will exist as loci of information within the fabric of the city.

I argue for visualizing the process of transformation such that the physical and cognitive elements of site will be transformed from the contextual to the textual. By the implication of a change, or progression of the physical form, the cognitive aspects of a once contextual element will be altered. The intent is to create an architecture that does not just read as contextual, but asks to be read.

Importing a program to a particular site initiates these fore-mentioned inquiries. The thesis will deal with the uncovering, the revealing, and the remembering—through a process of transformation—to realize new additive architectures in the public realm. The public space then becomes not a mute backdrop for the life of the city, but an active participant, a conveyor of information and identity.

Site

Greenpoint – Brooklyn – New York

Situated in the northern-most part of Brooklyn at the meeting of the East River and Newton Creek, Greenpoint sits as a remnant of the once thriving

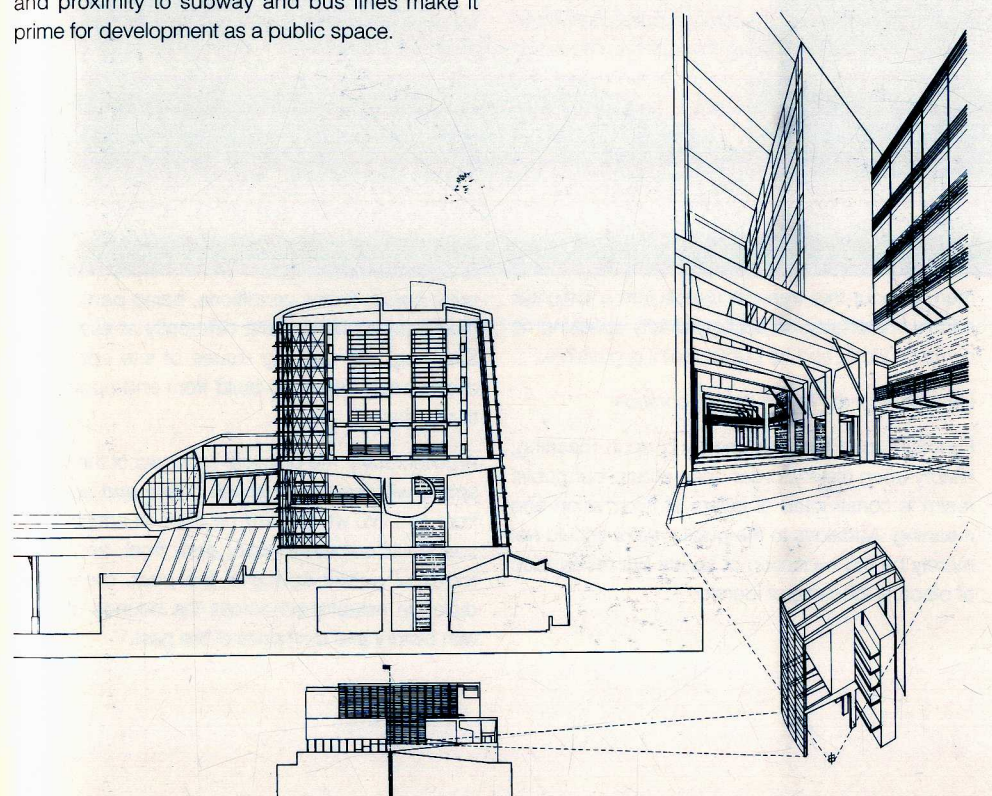
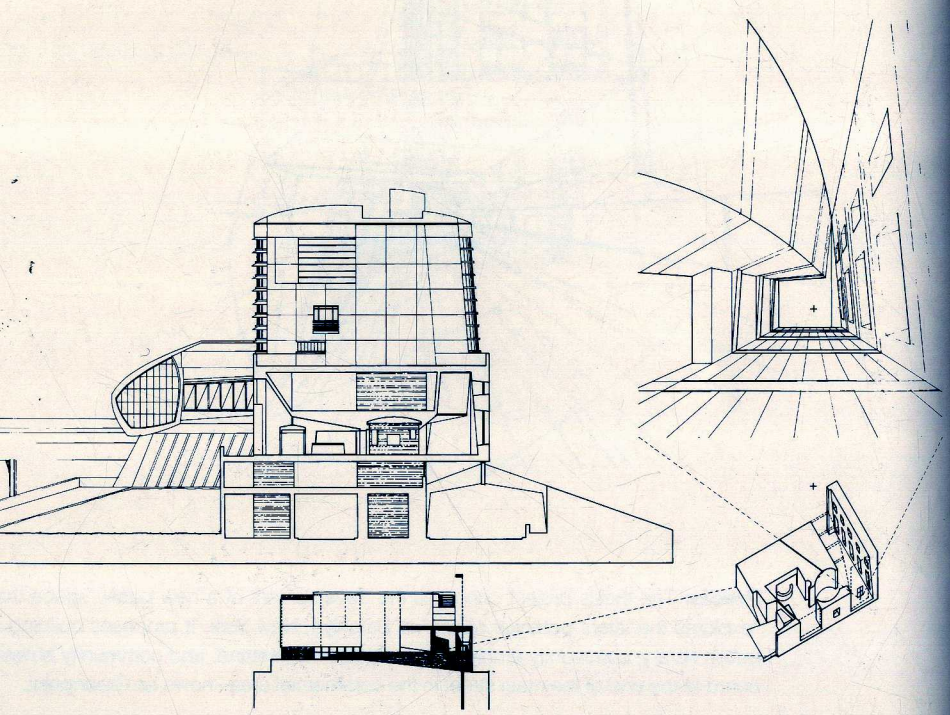
Industry that occupied the water's edge. The rapid growth of industry and the requirement of proximity to the water necessitated the filling-in of Bushwick Inlet and the marshlands upon which my site, and a good portion of modern-day Greenpoint, was constructed.

Greenpoint is focused on a central "Main Street" (Manhattan Avenue) that serves as the primary commercial area for the town. The site is located at the end of Manhattan Avenue where it terminates in McCarren Park. A number of public activities (festivals, farmers market, N.Y.C. marathon, etc.) all occur near, on, or pass through the site. The fore-mentioned aspects coupled with it's unique form and proximity to subway and bus lines make it prime for development as a public space.

Program

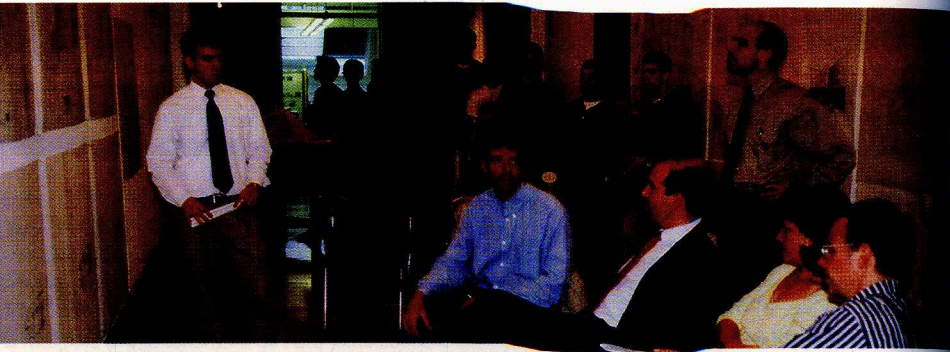
Public Library—Community Archive—Internet/Café—Newsstand—Community Bulletin Board

The program deals with the juxtaposition of the Public Library and the commercial Internet/Café. The Library will deal with the issues of accumulation, history, and memory while the Internet/Café will deal with issues of the "now." The disposition of the two elements of the program are (to correspond to/product of) site specific issues.



Jason Olsen, B. Arch.

"Digital Library and Community Archive"
New York, New York



Evaluation

The evaluation of this inquiry will lie in questioning its ability to create an "open composition" such that it does not become a purely self-referential exercise. To achieve this open composition the project must overlap, to a certain extent, the issues and activities of the site.

Proposition

If the world is to contain a public space, it cannot be erected for one generation and planned for the living only. It must transcend the life span of mortal men; without this transcendence into a potential earthly immortality, no politics, strictly speaking no common world and no public realm is possible."

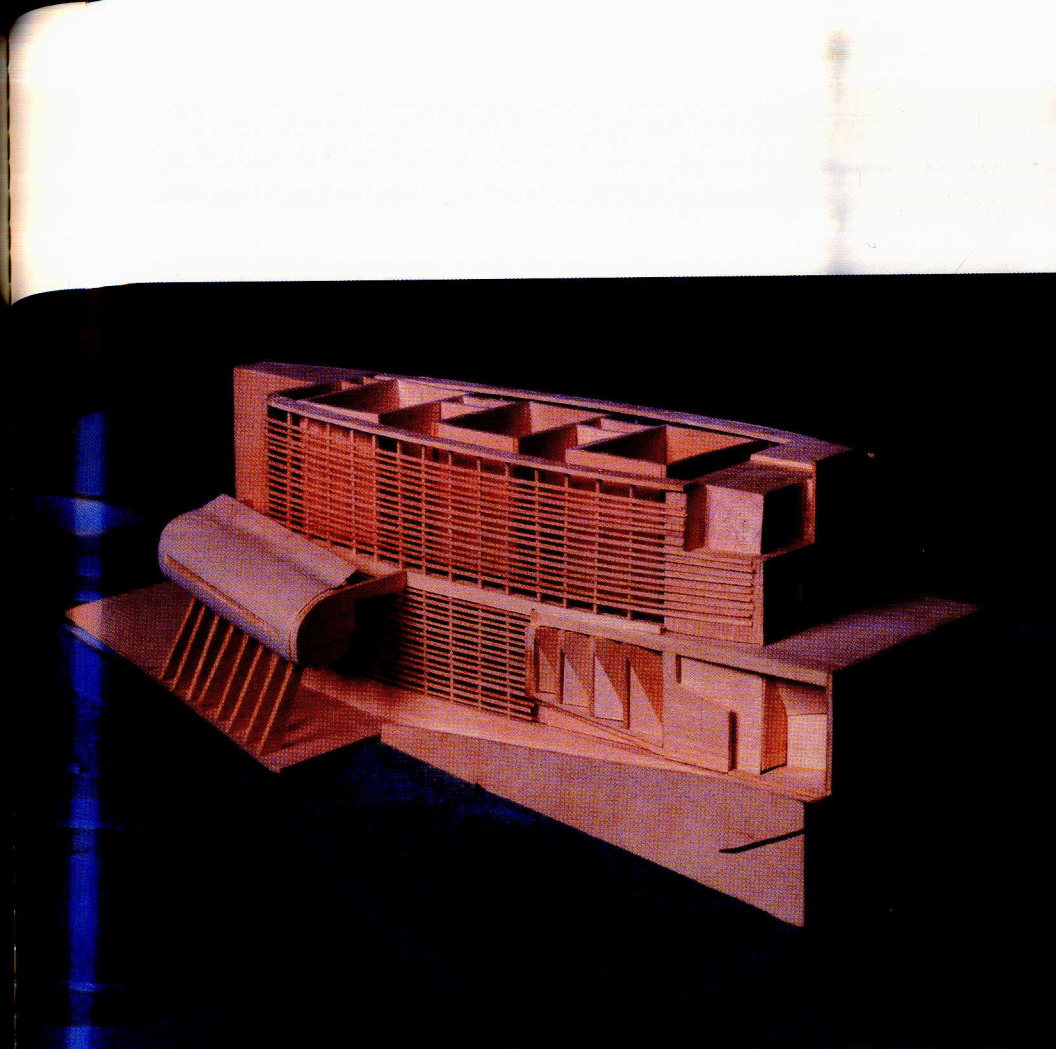
Hannah Arendt: *The Human Condition*

Function upon function, meaning upon meaning, history upon history, order upon chaos, our public realm is constructed of layers of information and meaning. Additions to the public realm should not merely be the evocation of space but recognition of place, a focusing of identity.

I propose the development of public spaces as constructs that evoke the identity of a particular site, the activities it holds, and the form of public spaces through history. Constructed out of physical, cultural, and historical infrastructures, these public spaces—mechanisms of interaction and exchange—will exist as loci of information, within the fabric of the city.

The conditions of site (physical, cultural, and historical) all exist, whether they are evident or concealed, as an aspect of the identity of a particular place. These conditions, being particular in their combinations, exist differently at every site. Studying and utilizing issues of site specificity allows each project to build from and upon identity of place.

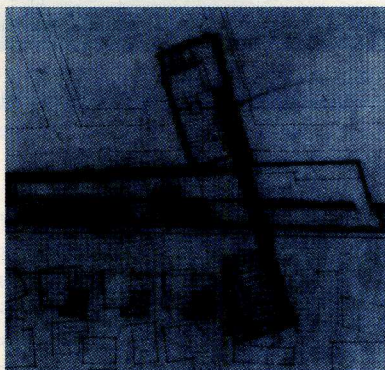
Architecturally, the physical construct of the public space will draw from issues of site and activities from and into which it will be born. In addition, the space will comment upon, draw from, and utilize forms of public space in the past, creating a dialogue established across the bounds of time, with history and memories of the past.



Maricel Ramos, M. Arch.

"Restoration Center and Public Entry"
San Juan, Puerto Rico

re ideas of power, wealth,
d status become strong
omponents and evoke issues
segregation, alienation, and
r throughout the implemen-
on of these boundaries.



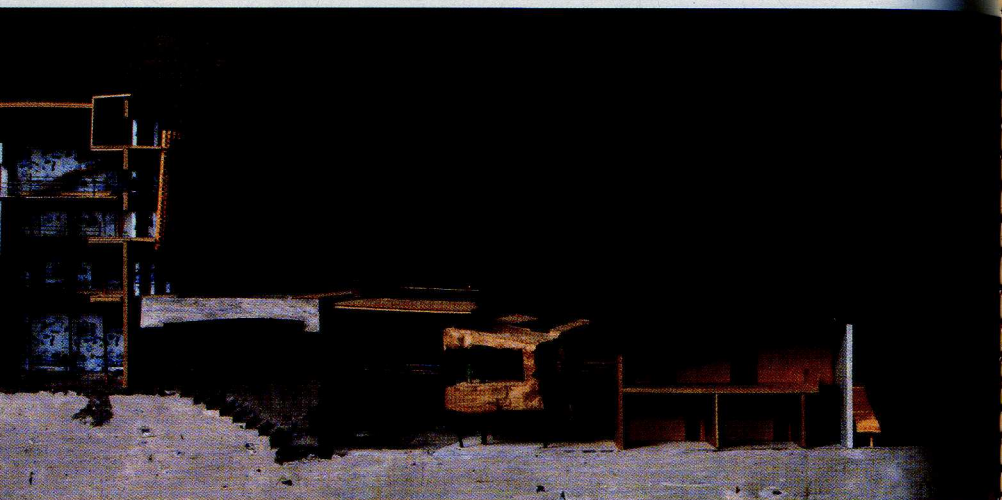
Precis: Boundaries as Unifying Devices

La Perla, a poverty-stricken section of San Juan, Puerto Rico, has accumulated over the centuries outside the historic city wall, which isolates it from the remainder of the city. An open area in front of a derelict five-story building located at the entrance to La Perla has evolved into a social gathering place for residents of the area. This design proposes to turn this building into an interface to unite La Perla with San Juan by putting in a café

on the first floor and locating a "voluntary teaching institution, related to history and research, for people with low income resources" on the next three floors. An open-air plaza would occupy the top floor with a view toward the ocean. A facility for research and historical preservation will occupy part of the old wall that borders the building and entrance to La Perla.

Arriel Ramos, M. Arch.

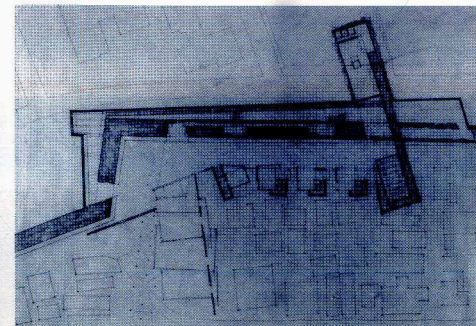
"Restoration Center and Public Entry"
San Juan, Puerto Rico



Thesis Abstract

...owing the definition of boundary, it can be
...ued that it is a representational system that
...ughout centuries had an impact on human
...avior and its development in society. Its
...cture is based on an inside/outside relationship
...ntrolled elements within a predetermined
...em. Boundaries by nature have a tendency or
...gest division—a division among territories,

...individuals, and the activities they perform. Here
...ideas of power, wealth, and status become strong
...components and evoke issues of segregation,
...alienation, and fear throughout the implementation
...of these boundaries. Furthermore all walls are
...considered boundaries, but not all boundaries are
...walls. A function of the wall is to create a distinction
...of what is inside from what is outside—a clear



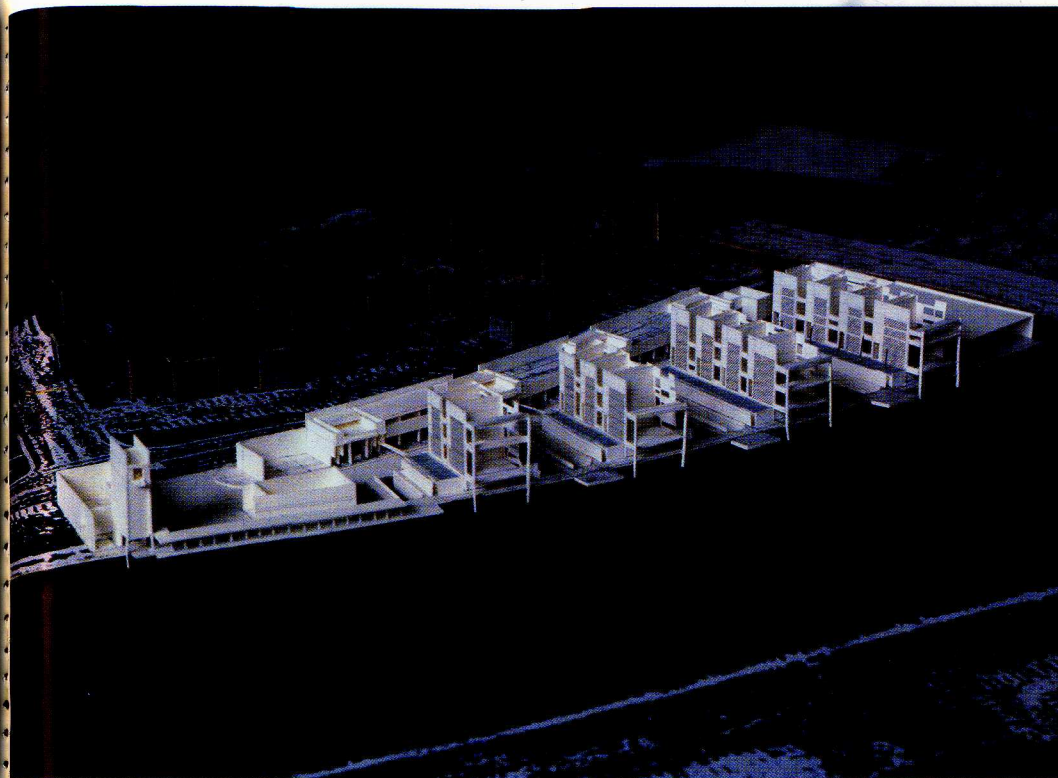
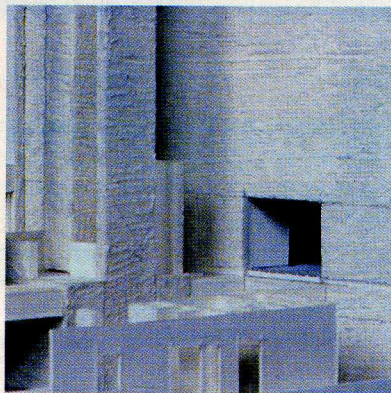
...meaning of separation and tension. Prisons, hospi-
...tals, cemeteries, monasteries, and closed neigh-
...borhoods are examples of systems enclosed by
...walls or placed outside the city walls, away from
...society as a result of human characteristics that
...are shared among the inhabitants of these estab-
...lishments. This actual division becomes palpable
...throughout themes related to urban developments,

...political, socio-economical, and religious issues.
...Given these circumstances, further involvement
...will be directed to demonstrate that walls can also
...be considered a unifying device for these condi-
...tions, creating an overlap, dialogue, and inter-
...action in and across the wall.

Ryan Samsa, B. Arch.

"Urban Housing"
Rochester, New York

project proposes an
investigation of organizational,
material, formal, and tectonic
systems in building and
landscape architecture as
controllable means by
which nature is revealed
to the individual.



Precis: Incorporating the Natural Within the Urban Dwelling

A high-density residential development and pedestrian park in downtown Rochester along the Genesee River are the object of this proposal. The design intends to incorporate passive systems design in residential architecture, to make its inhabitants more interactive with the natural environment to control their comfort level. Heat and light from the sun, ventilation from the wind,

and the natural cooling effects of water are manipulated and controlled by the use of glass, shades, insulation, interior space dividers, and insulated panels. The pedestrian park will include earthworks and water elements with the same intention of bringing the public closer to nature by taking advantage of the river that runs along the edge of the site.

sis Abstract

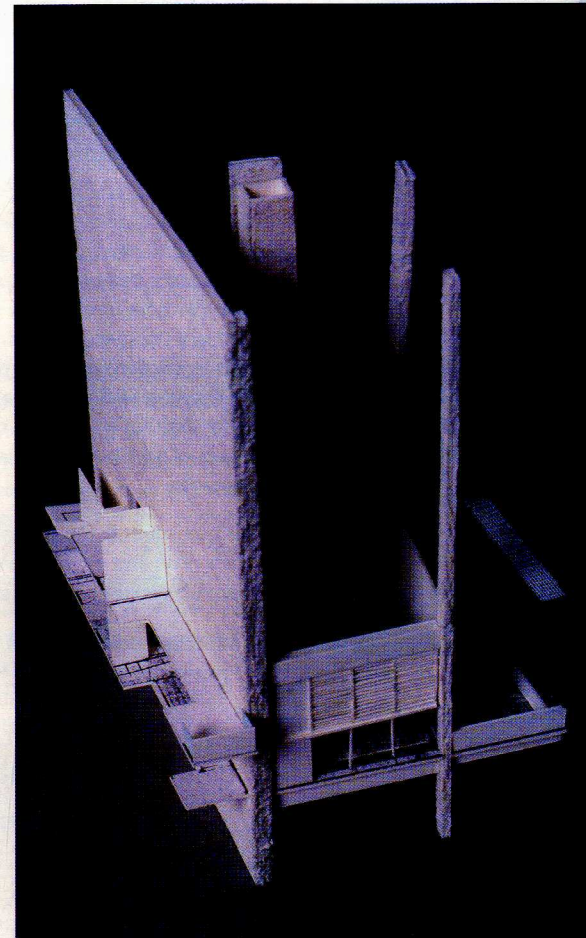
Architecture functions as an interface between
and nature. With this understanding, the
ct recognizes the potential for building to
once a meaningful relationship between the
bitant and the natural world. The
ancement of that fundamental relation
nds on the ability of architecture to directly
al the natural world in its utility and physical
ence. Furthermore, architecture has the
city to simultaneously convey historical and
ral content embedded in the uses and
ical form of the natural landscape. The
ct proposes an investigation of organiza-
l, spatial, formal, and tectonic systems in
ing and landscape architecture as the
ollable means by which nature is revealed
individual. Nature is thus understood within
project in terms of its basic entities: light, air,
earth, and verdure. The project is partic-
concerned with the ways that architecture
sciously engages nature within the urban
and enables an understanding of nature
nd its most "superficial and picturesque
ects."

project relies on theories presented by Martin
gger in his work, *Being and Time*, to help
a meaningful relation with the natural world.
gger suggests two essential modes through
n entities in nature are disclosed. These
s are expressed in the concepts of
Zuhandenheit and *Vorhandenheit*. Each mode is
ate in its own right, even as each assigns a
ent set of meanings to a singular entity. Within
ontext of the project, the distinction made
en these associated meanings of entities in
e is expressed, respectively, in the terms:
pragmatic nature and *contemplative nature*.

1. *Zuhandenheit*, or "readiness-to-hand," represents our initial involvement with nature. Entities in nature are first revealed as "*pragmata*"—meaningful in their use to us or in our "concernful dealings" with them. Explained further, *Zuhandenheit* discloses "those sorts of things that mediate our concerns, things that concern us solely as what is needed *in order to* address some further concern" These entities are characterized by notions of "serviceability," "conduciveness," "usability," and "manipulability" and are referred to by Heidegger as "equipment." Thus, the idea of *pragmatic nature* is established.

Technology connects itself to the concept of "readiness-to-hand" in that it involves an "extracted" use of nature. The concept of "extraction" is defined as a process of unlocking or "challenging forth" or "forcing out" as in the example of atomic energy "challenged forth" or "forced out" of matter. Technology reveals nature as a resource manifest in its constant availability for disposal at our discretion.

Contrary to the prevalent view of technology as a destructive presence in its relation to the natural world, the project contends that technology is fundamental to our full understanding of nature. Heidegger recognizes that technology is inexorably "bound up with the very texture of Western thought." More significantly, he claims that it is the culmination and completion of metaphysics—ultimately determining the way all entities are given meaning. As such, any approach that seeks to reveal the meaningfulness of nature cannot summarily reject technology.



Verhandenheit, or "presence-at-hand," involves the idea that natural entities are revealed as neutral objects that are indifferently present. These objects are experienced as merely *there* for us to inspect and give meaning. The notion of *Vorhandenheit* suggests a physical or psychological detachment from nature. In this sense, nature is simply observed or viewed, meaningful in its mere presence rather than its use to us. The ideas of "nature as scenery" and *contemplative nature* associate themselves with "presence-at-hand."

Heidegger implies that the integration of these two modes leads to a more profound, spiritual understanding of nature (e.g., "Nature, as it is conceived...in romanticism, Nature which stirs and strives").

The project thus contends that a meaningful human interaction with nature is established through an architecture that consciously integrates *pragmatic nature* and *contemplative nature* into the whole experience of a building. The capacity for architecture to reveal nature on these different levels requires an intensive exploration of form, material, and detail. Furthermore, the character of a building, in terms of its form, material, and detail, also inform the inhabitant of historical, cultural, and spiritual components of the natural environment that are specific to its site.

The majority of contemporary urban buildings do not have such a dynamic interaction with nature and thus fail to further our sense of intimate connection to the natural world. Buildings have become increasingly static and isolated from natural conditions. The mechanical systems that characterize most buildings are designed to precisely regulate all aspects of the internal environment. The operation of these systems moves the inhabitant from experiencing constantly changing weather conditions and dynamic seasonal patterns associated with the specific natural site. An increased reliance on

artificial lighting similarly removes the inhabitant from experiencing the infinite nuances of natural light outside. Thus, the degrees of utility in nature and its various forms and appearances are characteristically ignored in contemporary buildings.

Architecture promotes an intimate connection to the natural world through ideas of orientation, spatial configuration, zoning, programmatic distribution, material use and expression, framed views, and promenade. It also interacts through the implementation of sun/light modulating and shading devices, mobile screens and partitions, adjustable insulating panels, thermal storage components, natural ventilation systems, evaporative cooling elements, plantings and other elements.

Various means for revealing nature in its direct uses and physical presence have been explored throughout architectural history:

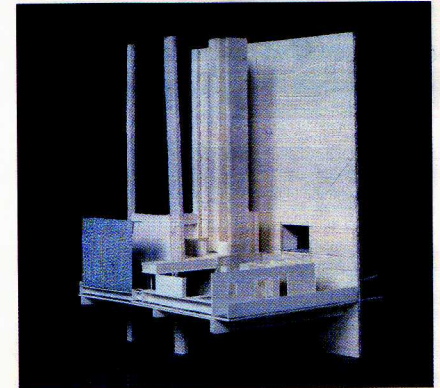
1. Brise soleil studies done by Le Corbusier for the Unite d'Habitation in Marseilles represent an investigation of light control systems in building. Furthermore, these elements play a determinant role in the whole poetic expression of the project, by helping to communicate the concept of independent cellular units suspended within a concrete frame. They are also interpretable, in their formal articulation, as "overtly defensive devices, constituting a rough, armoured zone that wraps the more structured and rational realm within and conveys an overwhelming sense of compositional unity and strength."

2. Similarly, Louis Kahn explores light-modulating devices in the M. Weiss House in East Norristown Township, Pennsylvania. Kahn incorporates a projecting roofline and sunscreens with transverse louvres to effectively block direct summer sunlight while allowing low winter insulation

to penetrate the living spaces of the building. Vertical sliding wooden panels also control the admittance of natural light to the interior and provide a means for visually connecting or dividing the inhabitant from the outside. The integration of these elements comments on the spiritual role of natural light in buildings and its capacity to modify space.

3. Operable glass screens employed by the Renzo Piano Building Workshop in their recent works of the Cite Internationale de Lyon and Potsdamer Platz function as passive devices that intercept rain and winds while also helping to insulate and ventilate the building at various times during the year. At Lyon, the screens also have a poetic dimension in their ability to animate the facades of the buildings by "reflecting changes in the play of light... giving the facades an affinity with both the reflections on the river and the flickering leaves on the trees."

4. The adaptive enclosure system of the traditional sukiya style Japanese dwelling provides for a high degree of flexibility in terms of internal spatial configuration and its ability to open up to the exterior. This system is composed of mobile shoji and fusuma panels that allow the house to be ventilated and provide access to the veranda and garden. The translucent quality of the rice paper that make up the shoji panels project only shadows and silhouettes and reflections of the objects that lie beyond, enabling the natural world to be idealized within the mind of the inhabitant. Furthermore, the shoji and fusuma are invariably part of the underlying spatial clarity of the dwelling and order based upon the dimensions of the tatami mat, which dictates the proportions and interrelationships of all elements of the house.



5. In various Prairie House and Usonian Home projects by Frank Lloyd Wright, the element of the central masonry fireplace plays an organizational role within his centrifugal plans. Functionally, the fireplace constitutes an auxiliary source for winter space heating, as well as a primary thermal storage component that effectively helps to stabilize the internal climate of the building by preventing extreme temperature swings. For Wright, the fireplace also serves a psychological purpose: "It comforted me to see the fire burning deep in the solid masonry of the house itself. A feeling that came to stay."

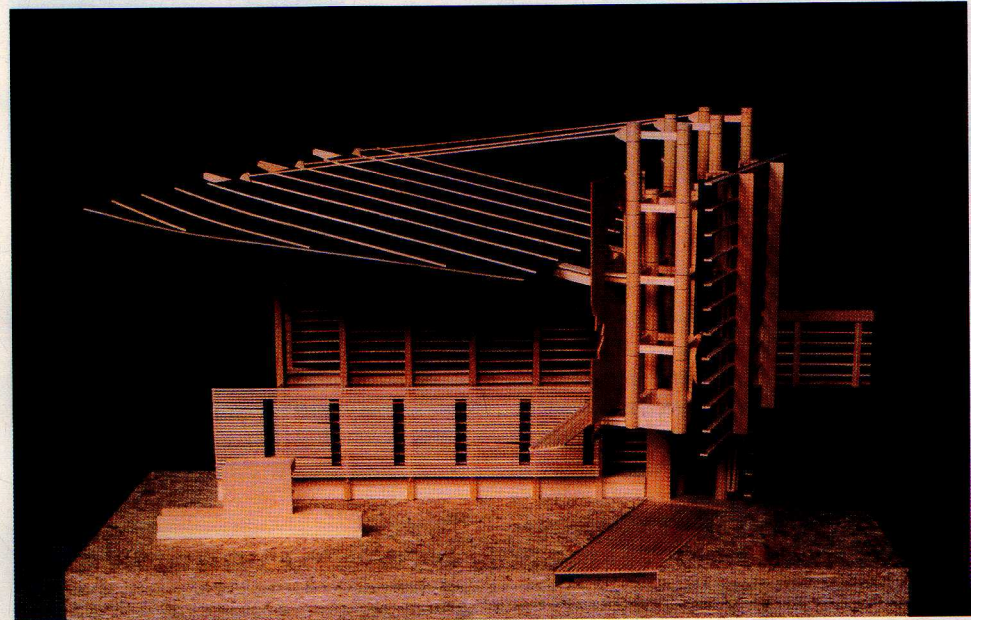
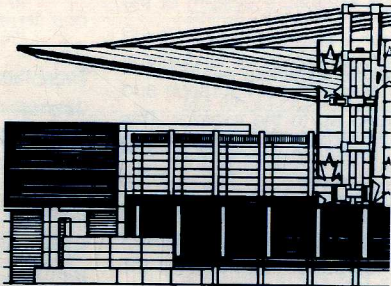
Thus, the intention of the project is twofold: (1) to develop an architecture that reveals various uses of the natural world and manipulates its perceived physical and (2) to develop an architecture that is able to communicate historical and cultural meanings associated with the natural landscape of a specific site. At the same time, this project must respond to the definite physical constraints and conditions of a complex urban setting.

THESIS CITATION

Jeffrey Zynda

"INS Border Station"
Alexandria Bay, New York

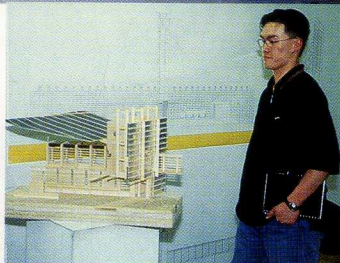
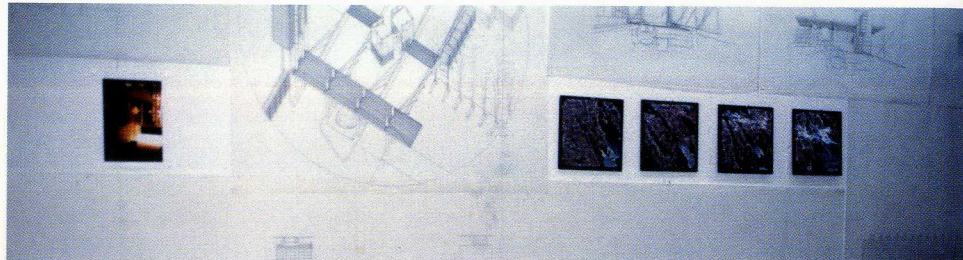
ecture is the physical
station of boundary in
lt environment. The
standing of boundary/
old is imperceptible
the act of passage.



Jeffrey Zynda

"INS Border Station"

Alexandria Bay, New York



The Door, the Gate, and the Path: A Question of Boundary

Thesis Abstract

Preface

Through the advent of technological globalization, cultural identity, societal boundaries, and individuality are blurred or lost. The significance of time/space/movement have been compromised. Architecture is the physical manifestation of boundary in the built environment. The understanding of boundary/threshold is imperceptible without the act of passage. The thesis will (re) introduce sequence as a vehicle for the understanding of boundary-threshold.

Thesis

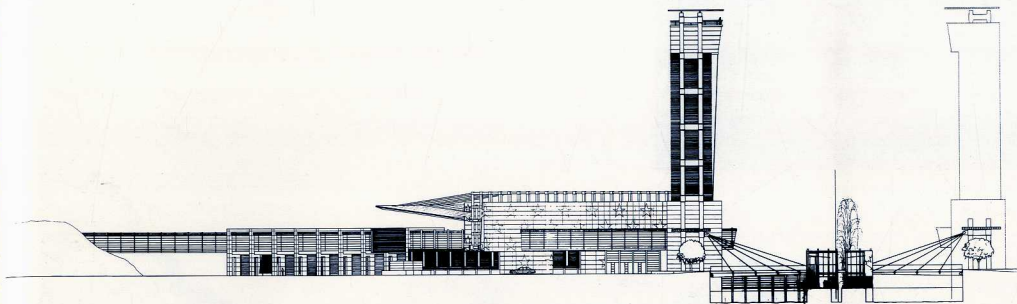
This thesis will (re)introduce—utilizing architectural space—sequence and threshold as events, in order to communicate the importance of recognizing cultural difference between two nations and assert boundary as a physical construct.

Program

The programmatic assignment of this thesis is a port of entry. Vehicular, pedestrian, and marine scales of interaction need to be addressed. Customs and immigration, support facilities, border control post, as well as duty-free, recreational, and observation areas, compose the complex.

Site

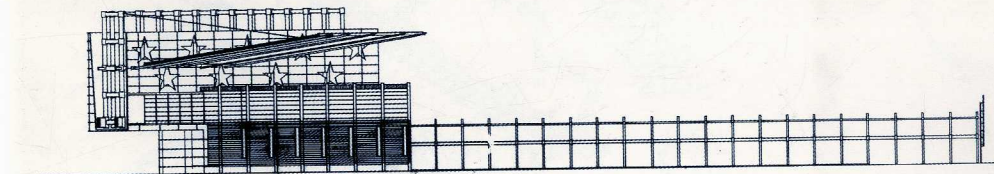
Edge, intersection, connection, access, isolation, and separation define the physical characteristics of the site. The socio-political aspects of the site include: a point of interface between two governments, juxtaposition of two cultures, and historical interchange. This multiplicity of conditions creates the factors that will be most influential in the investigation/design.



Research and Analysis

This thesis will be supported through readings and research into the phenomenological properties of sequence, arrival, departure, symbol, entry, exit, and the act of passage. The notion of intersection, boundary, identity, symbolism, and

sequence will constitute the subject of inquiry. Site analysis will encompass the physical, social, and theoretical domains. Program analysis will address issues and protocols involved with crossing borders.



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