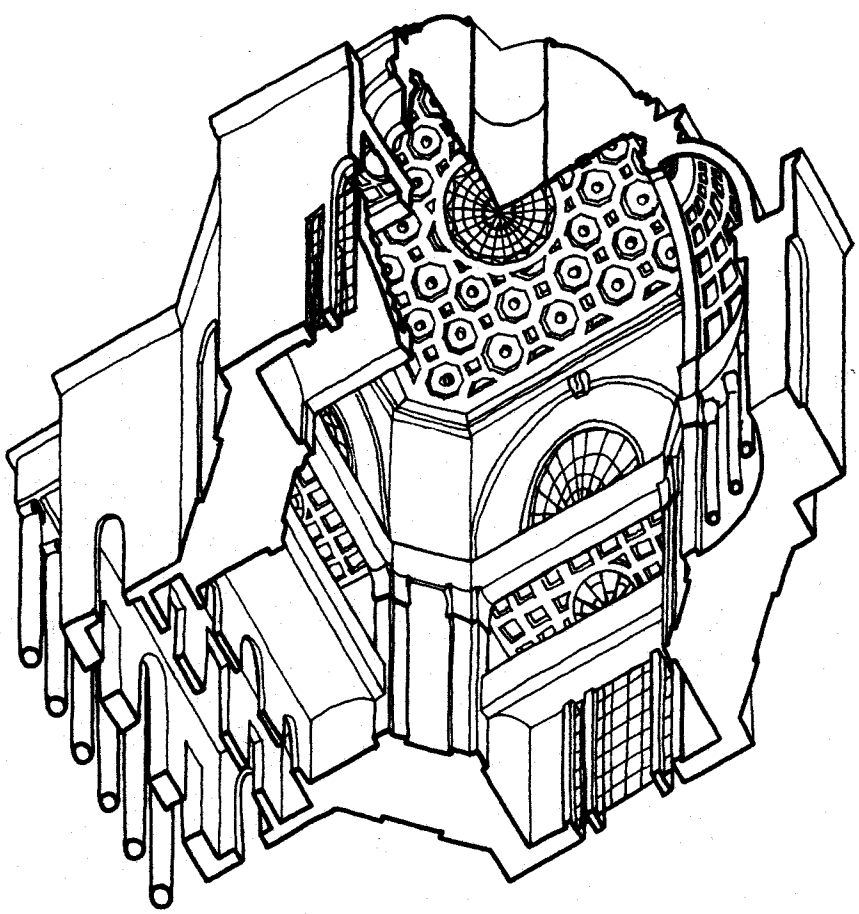
1981

First Year Design Studio 1981

Werner Seligmann

ARCHITECTURE

SYRACUSE UNIVERSITY SCHOOL OF ARCHITECTURE



FIRST YEAR DESIGN STUDIO

1981 - 1982

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FIRST YEAR DESIGN STUDIO
1981 - 1982

DEAN WERNER SELIGMANN
COORDINATOR

FACULTY

MAARIT ALASKEWICZ

MARLEEN DAVIS

KENNETH SCHWARTZ

LEE TRIMBLE

SIMON UNGERS

ALAIN VERLEY

SYRACUSE UNIVERSITY
SCHOOL OF ARCHITECTURE

Note: Student projects selected for publication are not "the best", but rather, are representative of "good" work. Many other good projects were not able to be included.

Editor: Marleen Kay Davis, Assistant Professor of Architecture

SYRACUSE UNIVERSITY
SCHOOL OF ARCHITECTURE

FIRST YEAR DESIGN
GENERAL COMMENTS

CURRICULUM PHILOSOPHY

The goals of the First Year Design studio reflect the general philosophy of the Syracuse University School of Architecture. Architectural design receives a major emphasis, while other courses give students a broad and well rounded understanding of the many aspects of architecture. In the studio design courses, students are introduced to architectural design issues immediately in their first year of the program. As the students' exposure to the other aspects of architecture increases, the design studio problems become successively more complex and address issues raised in the history, urban design, structures, and technology courses.

FIRST YEAR DESIGN FACULTY: 1981 - 1982

Dean Werner Seligmann, Coordinator
Maarit Alaskewicz
Marleen Davis
Kenneth Schwartz
Lee Trimble
Simon Ungers
Alain Verley

SYRACUSE UNIVERSITY
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Dean Werner Seligmann

Verley Ungers
Trimble Schwartz
Davis Alaskewicz

FIRST YEAR DESIGN, FALL SEMESTER 1981 Problem title, duration, presentation	SUMMARY Major issues addressed
ONE "DREAM HOUSE" Weekend house for an architect Pencil hardline on strathmore Two days, no faculty input.	Site: relationship inside/outside Suburban mentalities Use of equipment
TWO SPATIAL ANALYSIS OF LOCAL BUILDING Each student was assigned to one of seven local buildings: Crouse, Hendricks Chapel, Slocum ground floor and upper floor, Carnegie, Carnegie, Maxwell, and Everson Museum. Reconnaissance phase Descriptive phase Spatial analysis phase Freehand ink line drawings on 8 1/2 x 11 Six weeks	Drawing as abstraction of reality Observation and accuracy Information conveyed in drawing Axonometric, plan, section Line weight defining spaces Spatial analysis Architectural ideas
THREE: SKETCH PROBLEM 24' x 24' x 16' SPACE ON A FLAT SITE Pencil hardline on strathmore board Five days; see Problem Five for description	Architectural ideas
FOUR: Phase 1, 2, and 3 REVERSIBLE FIGURE-GROUND EXERCISES Phase one: Reversible figure ground Phase two: Four tone figure ground Programmatic elements and site of the problem three and five abstracted into four gray tones, reflecting degrees of solid and void. Five days Phase three: Axonometric, one hour	Figure ground Density: solid, void Zoning of plan
FIVE 24' x 24' x 16' SPACE ON A FLAT SITE Given: inside dimensions of a space, a prefabricated core, exterior load bearing walls, and a selection of structural framing systems. Program: Rehersal sutdio for an opera tenor. Pencil hardline on strathmore board. Six weeks	Zoning of plan Spatial articulation Spatial sequence and hierarchy Relationship to site Structure used for spatial definition Spatial use of landscape elements
SIX CUBE EXERCISE Model of strathmore Five days, concurrent with Problem Five	Spatial articulation Hierarchy

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FIRST YEAR DESIGN, SPRING SEMESTER 1982 Problem Title, duration, presentation	SUMMARY Major issues addressed
ONE: SKETCH PROBLEM CAMPUS ANALYSIS REVISITED Diagram of all seven buildings analysed in the fall semester. One afternoon	Architectural recall Importance of drawing
TWO CONTOUR MANIPULATION 4 set pieces and a circulation sequence are incorporated into a hillside Chipboard model and a contour drawing	Form and space making Manipulation of sloped surface
THREE 24' x 24' x 16' SPACE ON A SLOPING SITE Same program from fall semester on a new site. Four alternatives required, one developed. Freehand sketches on trace. Two weeks	Impact of sloping site Exploration of alternatives Aerial/exterior perspectives Stairs
FOUR GALLERY AND RESIDENCE FOR AN ARCHITECT SLOPING URBAN INFILL SITE Large gallery and private residence program Six different sites: different widths, entry from above, entry from below Freehand ink line drawings on trace Four perspectives required Foam core stydy model Four weeks	Design in section Urban infill/street Spatial sequence and hierarchy Public and private zoning Interior perspective views
SKETCH PROBLEM LETTER TO CLIENT FOR PROBLEM FOUR Based on LC's letter to Mme Meyer	Interior perspective views
ANALYSIS OF HISTORICALLY SIGNIFICANT BUILDINGS Each student was assigned to analyze one building Master list included sixty buildings Freehand ink line drawings on 8 1/2 x 11 Six weeks, concurrent with studio problems	Critical spatial analysis Historical precedents
FIVE: SKETCH PROBLEM ANALYSIS REVISITED Diagram a LeCorbusier and a Wright building One afternoon	Architectural recall

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Trimble Schwartz
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FIRST YEAR DESIGN, SPRING SEMESTER 1982 Problem title, duration, presentation	SUMMARY Major issues addressed
SIX PRECEDENT ANALYSIS: LIBRARIES & READING ROOMS Pairs of students comparatively analysed libraries and reading rooms from two different time periods. Freehand ink line drawings on 8 1/2 x 11 Three days	Spatial analysis Interpretation of program Historical precedents
SEVEN IDEAL LIBRARY SPACE Library program for Problem Eight given No site Freehand on trace, one week	Spatial articulation Interpretation of program
EIGHT WITTKOWER LIBRARY Finite library collection, curator, and conference room. Two sites, each with architectural ruins Freehand inked line drawings on vellum Perspectives and other sketches required Four weeks	Spatial articulation Relationship to site Imagery of building on landscape
APRIL 2 CLASS TRIP TO NEW YORK CITY	

LECTURE SERIES

Windows and Doors (Fall)	Seligmann
Elevations (Fall)	Verley
Hobbs House (Fall)	Ungers
Painting and Architecture	Seligmann
Transparency	Seligmann
Design in Section	Davis
Site Consciousness and Manipulation	Alaskewicz
Manhattan: Structure and Fantasy	Trimble
Imagery in Architecture	Schwartz, Trimble, Ungers

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Verley Ungers
Trimble Schwartz
Davis Alaskewicz

FIRST YEAR DESIGN — SUMMARY OF ISSUES

DRAWING AS AN ABSTRACTION OF REALTIY
Information conveyed in different types of drawing
Lineweight used to define spaces
Freehand drawings emphasized
Importance of drawings in architectural recall.

ARCHITECTURAL IDEAS ABSTRACTED AND CONVEYED IN DRAWINGS

ARCHITECTURAL AND SPATIAL ANALYSIS
Local buildings, important historical buildings, library precedents
Discovery of architectural ideas through abstraction in drawing.

ZONING OF PLAN
Spatial sequence and hierarchy
Relationship of inside to outside

IMPACT OF SITE AND CONTEXT: SLOPING SITE
Architectural use of landscape elements

DESIGN IN SECTION
Spatial sequence and hierarchy
Spatial articulation and scale
Stairs

PERSPECTIVE VIEWS

SOME RECOMMENDATIONS FOR SECOND YEAR

OPEN PLAN

FACADES AND IMAGERY

DESIGN OF SINGLE ROOM

INKED PRESENTATION DRAWINGS (hardline)

SHADES AND SHADOWS

CLASS TRIP TO BOSTON
Trip to New York was a success; some students expressed an interest in a second year class trip to Boston.

FIRST YEAR DESIGN

SPRING 1982

	MONDAY	WEDNESDAY	FRIDAY
JANUARY			15 Give, Due #1 Give #2: Contours
	18 Due #2 Give #3-A	20	22 Due #3-a
	25 Give #3-B	27	29 Due #3-B
FEBRUARY	1 Lecture: WS Painting/Architecture Give #4	3	5 Library Orientation 2:30 & 4:00
	8 Library: 4:00	10 Lecture: MD Section/Building	12 Thesis Reviews Sketch Problems
	15 Lecture: MA Section/Site	17 LS: Val Warke	19
	22 Lecture: WS Transparency	24 D e s i g n M i d t e r m W e e k	26 Due #4
MARCH	1 Jury: #4	3 LS: Mike Dennis	5 Due Analysis Jury: Analysis 133: 2 page paper
	8 S P	10 R I N G B R E	12 A K
	15 Give, Due #5 Jury: Analysis Give #6	17 Due #6 Give #6 Give #7 LS: Chris Otto	19 Thesis Reviews Sketch Problems postponed
	22 Random Review	24 LS: L. Satkowski	26 Due, Jury #7 Give #8 133: 2 page paper
	29 Lecture: LT Manhattan	31 LS: Joseph Connors	2 NEW YORK CITY
APRIL	5 Lecture: KS, LT, SU Imagery in Arch.	7 LS: W. Seligmann	9
	12	14	16 133: 2 page paper
	19	21	23 Final Project Due

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January 30, 1982
February 20, 1982
March 15, 1982
May 1. 1982

1 CAMPUS ANALYSIS

2 CONTOUR PROBLEM

3 24x24x16 HOUSE
SLOPING SITE

4 URBAN INFILL &
SLOPING SITE:
GALLERY &
RESIDENCE

Feb 15: Arc 223
Feb 16: Arc 222

LS: LECTURE SERIES
WEDNESDAYS 8:00pm

Feb 25: Rob Krier

5 ANALYSIS / DIAGRAMS
SKETCH PROBLEM

6 LIBRARY / READING ROOMS
PRECEDENT ANALYSIS

7 LIBRARY IDEAL SPACE
SPATIAL DEFINITION
DESIGN OF ROOM

8 WITTKOWER LIBRARY
FINAL PROBLEM
INTEGRATED FACADE
AND SECTION
DESIGN

FALL 1981

PROBLEM STATEMENTS

SYRACUSE UNIVERSITY
SCHOOL OF ARCHITECTURE

DESIGN 107
FALL 1981

Professors:

Seligmann
Verley
Ungers
Davis
Trimble
Schwartz
Alaskewicz

Project #1
Issued: Friday, Sept. 11
Due: Monday, Sept. 14 - 4:00 pm

PROGRAM:

Design a two bedroom house of approximately 2000 sf for yourself. Assume that you are an architect in the beginning of your career.

Presentation requirements:

Plan(s), scale 1/4"=1'0"

1 Elevation, scale 1/4"=1'0"

Other Drawings necessary to explain your project at scale of your choice.

Drawings shall be black on white on ~~22x30~~ 19x24 strathmore board in pencil.

Write your name, section number and date on the back of the drawing.

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DESIGN 107
FALL 1981

Professors:
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Project #2
Issued: Mon. Sept.14 4pm
Due: Weds.-Sept.16 - 5pm

PROBLEM 2

You are asked to produce a graphic description of one of the campus spaces assigned to you. Assume that you are describing the spaces to someone who is architecturally literate. You may present as many drawings as necessary to describe the building; however, drawings shall be line drawings on 8½ x 11 white unlined sheetsof paper, in ink. All drawings must either be drawn in the horizontal or vertical format and assembled like a leporello.

Neat drawings are appreciated.

You will be assigned one of the following buildings:

1) SLOCUM HALL - Public spaces, including auditorium 104 on the main floor--mezzaine and lower entrance floor

2) SLOCUM HALL - 4th floor, including mezzanine

3) CARNEGIE LIBRARY - Main (Reading Room) floor plus stacks

4) MAXWELL HALL - Main Floor

5) CROUSE HALL - Stairhall and auditorium

6) HENDRICK'S CHAPEL - Main auditorium

7) EVERSEN MUSEUM - Principal spaces

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ARC 107
FALL 1981

Professors:

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Project #2, phase 2

Issued: Friday, September 18

Due: Wednesday, September 23
6:00 p.m.

PROGRAM

You are to present plans and sections of the principal spaces of your assigned building, as correctly as possible from observation.

Presentation will be in ink line drawings on 8 1/2" x 11" vellum sheets, (overlays over field notes, which can be in pencil, and which you will have in the studio on Monday). Use number 2 ink tip for profiles of spaces, numbers 0 and 000 for other lines, consulting your professor. Assemble drawings as before.

The purpose of this phase is to convey the three-dimensional idea of the spaces in two dimensions. This phase will serve as basis for further studies of the spaces.

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FALL 1981

Professors:

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Project #2, phase 3

Issued: Monday Sept. 28

Due: Friday Oct. 2, 1981
2:00 P.M.

PROGRAM

You are to present three-dimensional (axonometric) depictions of the principal spaces of your assigned building.

Presentation will be in ink line drawings on vellum sheets, using an 8 1/2" x 11" module for drawings (i.e. 11" x 17" and 8 1/2" x 22" are acceptable since they can be folded into your 8 1/2" x 11" leporello). Use number 2.5 ink tip for profiles (cut lines), numbers 0 and 000 for other lines; consult your professor.

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FALL 1981

Professors:

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Schwartz
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Alaskewicz

Project #2, phase 4
Issued: Friday, October 2
Due: Thursday, October 15
10:00 p.m.

PROGRAM

You are to present a graphic analysis of the principal spaces of your assigned building, utilizing all the information compiled so far.

Presentation will be in freehand ink line drawings on vellum. Use an 8 1/2" x 11" module for drawings, so that everything can be folded into a leporello. Pay attention to appropriate line weights.

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ARC 107
FALL 1981

Professors Schwartz, Ungers

IN CLASS ASSIGNMENT:

Issued: 10/9/81 2:00PM
Due: 10/9/81 6:00PM

You are to present the following analytical drawings of your assigned building:

1. Analytical site plan and section. This drawing should express the relationship of principal spaces to the building's context. You should consider (among many other issues) primary circulation zones, adjacent buildings, streets, orientation, axes, etc.

2. Axonometric depiction of your primary spaces as solid. This 'void as solid' drawing should be articulate and detailed.

3. Axonometric analysis utilizing the above drawing as the basis for abstraction and emphasis of the important issues which contribute to the organization of your principal spaces.

4. A further axonometric analysis utilizing techniques of 'cutaway' and 'explosion' to further emphasize specific issues in your buildings.

Presentation will be in freehand ink line drawings on vellum. Use an 8 1/2" x 11" module for drawings. This assignment will be collected, annotated, and graded.

GOOD LUCK

SYRACUSE UNIVERSITY
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ARC 107: First Year
Section III: Davis

PROBLEM TWO:
GRAPHIC DESCRIPTION AND ANALYSIS OF THE MAJOR SPACE IN A CAMPUS BUILDING

SKETCH PROBLEM: OCTOBER 9, 1981
Given: 2:00 pm
Due: 6:00 pm

Graphically analyse the site context and relationships of your assigned building. The approach to the analysis will vary from building to building and from person to person. The emphasis is on quality not quantity.

The analysis should be freehand ink on 8½ x 11 multiples of white vellum. Indicate your name in pencil. You may want to xerox the drawings before they are turned in. The problem will be graded and returned on 1:45 pm October 12. The drawings will be incorporated into the analytical series.

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ARC 107
FALL 1981

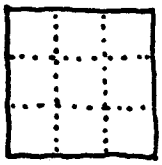
Professors: Seligmann, Verley, Ungers, Trimble, Schwartz, Davis, Alaskewicz

Project #4 - 1
Issued: 10/28 6:00PM
Due: 10/30 4:00PM

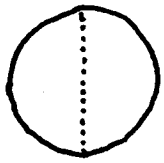
REVERSIBLE FIGURE/GROUND

Arrange the following elements (spaces) on an 8" x 13" field. Your scheme must include at least one of each element, and you may sparingly use more. The size of the elements (scale) is up to your discretion.

rectangle
(1x6 proportion)



square
(may be sub-divided into 9)



circle
(may be divided in 2)

METHOD

- study possible compositions using quick paper cut-outs for the 'spaces'.
- with each compositional idea you should work simultaneously with 'spaces' as positive (black cut-outs on a white field) and 'spaces' as negative (white cut-outs on a black field).

- After arriving at your preferred scheme, execute two final boards:
  1. 8" x 13" white field with black construction paper cut-outs for the spaces.
  2. 8" x 13" black field with white paper cut-outs for the spaces (same scheme as 1).

ISSUES

- Relationship of Figure and Ground; how do the black spaces relate to each other and to the spaces in between. It is important to achieve a consistency of the figures in your composition - that is all figures, both black and white, must belong to a family of similar shapes.
- Figure/Ground Reversal; this is the visually ambiguous state in which the parts of a composition, i.e. black figures on white, can also be simultaneously read as white figures on black.
- Hierarchy; there should be a hierarchy among the various spaces which results in a clearly distinguishable ranking of the figures.
- Order; there should be a clear and coherent organization to your idea.
- Economy of Means & Eloquence; there is virtue in not expressing one's thoughts through a lengthly novel when a few words suffice.

NOTES

- All spaces must be orthogonal to your 8" x 13" field.
- Spaces may not overlap.
- Size of spaces (scale) may vary according to the logic of your scheme.

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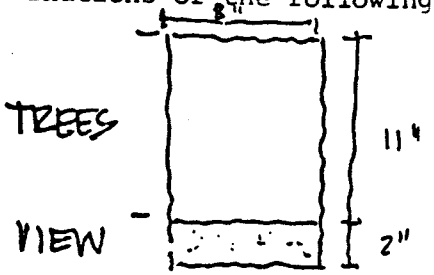
Project #4 - 2
Issued: 10/30 6:00PM
Due: 11/4 2:00PM

SPATIAL DEFINITION

Given an 8" x 13" field, with a view at the bottom and a form of access at the top, you are to 'carve out' an identifiable spatial figure which may be composed of any combinations of the following forms:

- Squares
- Rectangles
- Semi-circles



Your studio (1 1/2" square) should constitute an integral part of the spatial figure in terms of spatial definition and readings. Within the studio, strategically place a solid mass (assume core) which has to be a 3/4 sq.in. rectalinear shape.

All spaces must remain orthogonal to the boundaries of the field. Individual spaces may be kept separate or joined to form a continuous figure. The spatial sequence or figure can extend up to the top of the field but may not go beyond the side boundaries.

EMPHASIS

The emphasis of this project is on spatial definition and spatial readings, but issues of hierarchy, order, economy of means, and eloquence as addressed in the previous project continue to be important concerns in your scheme. You have the option of using your earlier studio scheme, yet you are also free to explore other possibilities in this problem.

PRESENTATION

Complete two boards 8" x 13", of which one is a reversal, using the following methods and means for final presentation:

		Reversal:
Trees:	Black	White
Core:	Dark grey	Moonstone
Int. space:	Moonstone	Dark grey
Ext. space:	White	Black

The two boards should be separate but hinged with tape.

(White-2 ply strathmore, Black, Dark grey, Moonstone-double weight charcoal paper.)

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Project #4 - 3
Issued: 11/4 2:00PM
Due: 11/4 3:00PM

SPATIAL DEFINITION - SKETCH PROBLEM

Using an 8" x 13" format, you are to make a three-dimensional (axonometric) drawing of your scheme from Problem #4 - 2. You are to use freehand ink lines on yellow tracing paper. These drawings should be done without the assistance of your parallel ruler, drafting scale, or any other drafting instrument. In addition, this drawing should be done entirely from memory and you should therefore not use any of your earlier study sketches that might be lying around.

These will be collected promptly at 3:00 PM and will be reviewed along with your projects from Problem #4-2.

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Project #5 - 1
Issued: 11/6 2:00 p.m.
Due: 11/9 2:00 p.m.

You are to reinterpret your house and site considering the criticism that you have received over the past two weeks, and input received on the figure/ground exercises.

The design elements and structural rules from Problem #3 continue through to this problem. Maximum opening for bearing wall is 8' - 0" rather than 6' - 0" in Problem #3. In addition, you may consider using the following elements.

- Outdoor performing space (50 people) should accommodate the piano.
- Garden elements such as various types of threes, hedges, pools, terraces, etc.
- Built garden elements such as pagodas, trellises, 8" concrete walls.
- More than four cypress trees may be used.

Presentation Requirements

- Site Plan and Sections as required at 1/8" = 1' - 0"
- 1/4" = 1' - 0" drawings as required to adequately describe your scheme.
- Freehand ink, pentel (relt-tip), or pencil on yellow tracing paper. Lineweight is crucial in conveying spatial ideas.

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ARC 107
Fall 1981

Professors: Seligmann, Verley, Ungers, Trimble, Schwartz, Davis, Alaskewicz

Project #6

Issued: 11/11/81
Due: Monday - 11/16 - 2 p.

REQUIREMENTS:

Insert into a 3" cube, three non-parallel planes, not to exceed 5 square inches each. Planes may not project outside the cube--must be rectangles and orthogonal to the sides of the cube. Planes do not have to connect.

OBJECTIVES:

To establish within the cube a hierarchy of clearly defined spaces (8 corners) as a product of the inserted planes. All sides of the cube must be developed and the spaces registered on the cube's surfaces. All openings must also be simple rectangles. You may use slits, ca. 1/16" wide or divisions in openings 1/16" wide to mark boundaries of interior spaces.

Develop the faces consistently, i.e. with similar relationships of openings to edges, particularly corners. Avoid checkerboard facades.

You may use modular dimensions to govern the proportions of spaces, openings, planes, etc. Assume a scale of 1/4" = 1"0".

CONSTRUCTION:

White strathmore board, 3 ply, approximately 1/32" thick, glued with Elmer's glue. Machine quality workmanship is a must. Keep fingers out of the blade's path--we want to keep you intact.

Design with study models.

MODULOR SCALES

BLUE SERIES		RED SERIES	
			0.6
			0.9
	1.8		1.5
1"	3.0		2.4
2"	4.8	1½"	3.9
3"	7.8	2½"	6.3
5"	12.6	4"	10.2
8"	20.4	6½"	16.5
1'-1"	33.0	10½"	26.7
1'-9"	53.4	1'-5"	43.2
2'-10"	86.3	2'-3½"	69.8
4'-7"	139.7	3'-8½"	113.0
7'-5"	226.0	6'-0"	183.0
12'-0"	365.8	9'-8½"	295.0
19'-5"	591.8	15'-8½"	478.0
31'-5"	957.6	25'-5"	774.0
50'-10"	1549.4	41'-1½"	1253.0
82'-3"	2507.0	66'-6½"	2028.0
	4056.0	107'-8"	3281.0
	6563.0		5310.0
			8591.0

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ARCH 107
FALL 1981

PROFESSORS:

Seligmann
Alaskewicz
Davis
Schwartz
Trimble
Ungers
Verley

Project #3
Issued: Monday, Oct. 19
Due: Monday, Oct. 26
2:00 p.m.

REHEARSAL STUDIO FOR GIUSEPPE VENTICELLO

The New Yorker [September 28, 1980], in it's annual survey of the upcoming opera season, proclaimed the Milanese tenor, Giuseppe Venticello, "One of the meteoric sensations of our decade,. . . the heir apparent to Pavoratti's kingdom." In the past season, this flamboyant, dedicated talent has proven his creative genius on an international tour, that has spanned from Tokyo to Rome, from Verdi to Wagner. The tour reaches it's zenith this week in Salzburg, with Giuseppe's first European performance of 'Don Giovanni'.

Despite his gregarious public image, Giuseppe, like many great artists, is an intensely private man. Fleeing the crowds of Manhattan, he purchased a small villa and vineyard on the shores of Lake Como, centrally isolated between Skaneatteles and Cortland. It is an estate with beautiful vistas, reminiscent of his Lombardi homeland, far from the leering eyes of the Paparazzi.

The villa, unfortunately, has terrible acoustics. "Even in the shower I sound bad!" claims Giuseppe, and so he has decided to build a small rehearsal studio. As a close personal friend and confidant of the flamboyant tenor, you have been entrusted with the design of the studio.

Located on the periphery of the Venticello estate, the site is a small clearing on the shore of Lake Como, flanked on three sides by a dense wall of trees. The fourth side opens to the lake,with a vista of the distant hills. Access to the site is provided by a small private road that leads directly to the villa.

Giuseppe confesses that his morning constitutional often leads to the site, where the exquisite view moves him to a spontaneous outburst of song, usually a Verdi aria. Last year, in a similarly emotional moment, he planted a single 100 year old Lombardi Cypress on the site, as a memorial to his late mother. He has sworn to plant an additional three trees to complete her living monument.

Giuseppe has envisioned a simple rustic retreat, where he may rehearse in secclusion, a monastic cell for the contemplation of music. However, he will occasionally be joined by any of a number of attractive young accompanists, who will play the baby grand piano as he sings, and subsequently be added to the virtuoso's extensive leporello.

In the spring, after the New York Opera season, the studio will inevitably become the backdrop for Giuseppe's elaborate garden parties. Usually attended by fifty or so 'intimate friends', the affairs are completely catered, so will make no demands on the kitchen facilities of the studio. As Giuseppe finds it impossible to refuse his guests' every whim, he invariably provides an impromptu recital, and basks in the attending applause. While he has earned quite a reputation for his comic antics at these affairs, he dismisses rumors of his spouting water like a whale, claiming, "unlike Pavoratti, I do not swim in pools!"

By early summer the monastic atmosphere will return to the Venticello studio, leaving Giuseppe diligently preparing for the new season, alone, save for an occasional, fleeting accompanist.

The final performance of 'Don Giovanni' will be given Saturday night. After the final curtain call, Giuseppe will fly directly to Milan. There, at an ancient arboretum, he will accept the gift of three centigenarian Lombardi Cypresses from an order of Franciscan monks, who donated the trees in honor of the late Mrs. Venticello. After supervising the final shipping preparations, he will jet directly to Syracuse International Airport. He will arrive at Slocum Hall at 2:00 p.m. on October 26. He will review your ideas for his studio.

SYRACUSE UNIVERSITY
SCHOOL OF ARCHITECTURE

ARC 107
FALL 1981

Seligmann	
Verley	Schwartz
Ungers	Davis
Trimble	Alaskewicz

Problem Three
Issued: October 19
Due: October 26
2:00 pm

PROBLEM THREE: 24' x 24' x 16' SPACE FOR AN OPERA TENOR

Develop architecturally a space of 24' x 24' in plan and 16' high (interior dimensions). Consider the space as a studio with minimal accommodations for the artist. Included should be:

prefabricated fiberglass toilet/shower core
prefabricated kitchenette counter unit
prefabricated storage units: three units minimum

All prefabricated units are shown on the following page. Show appropriate furnishings for the artist. Skylights are optional.

The construction is a system of exterior masonry walls (16" thick) with a maximum of two interior supports. These interior supports can be steel pipe columns (6"), masonry piers (12" x 4'-0" minimum), or a masonry bearing wall (12" thick). Some of the possible variations of this structural system are shown on the following page.

The roof is framed by beams and joists: the maximum span is 16", with a depth of 14" for the beam. (When the span is shorter, members can be proportionately smaller.) The beam must be parallel to the load bearing walls. Note that the beam itself must bear on a 4'-0" minimum portion of the exterior masonry wall.

The joists sit on top of the beam and span between the beam and the load bearing wall. The depth including joists, insulation, and roofing is approximately 18". A suspended flat ceiling keeps the joists from view, but the primary beam will be exposed. The ground floor is a concrete slab on grade.

The maximum opening in the load bearing wall is a 6'-0" width. There is no restriction on the height of the openings. No portion of the load bearing wall can be less than 2'-8" wide. In the non-load bearing exterior wall, there is no restriction on the maximum size of openings. However, openings cannot be located below the primary beam bearing. All interior partition walls (non-structural) are 4" thick stud/gypsum wall construction.

Develop the space surrounding the building as well. Walkways, terraces, etc. may be provided in order to reinforce the architectural idea. The waterfront area beyond the property line cannot be built upon or modified in any way. Giuseppe Venticello has planted a single Lombardy cypress as shown on the site. Three additional identical cypresses are to be located on the site by the architect.

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PROBLEM THREE: PRESENTATION REQUIREMENTS

Drawings:

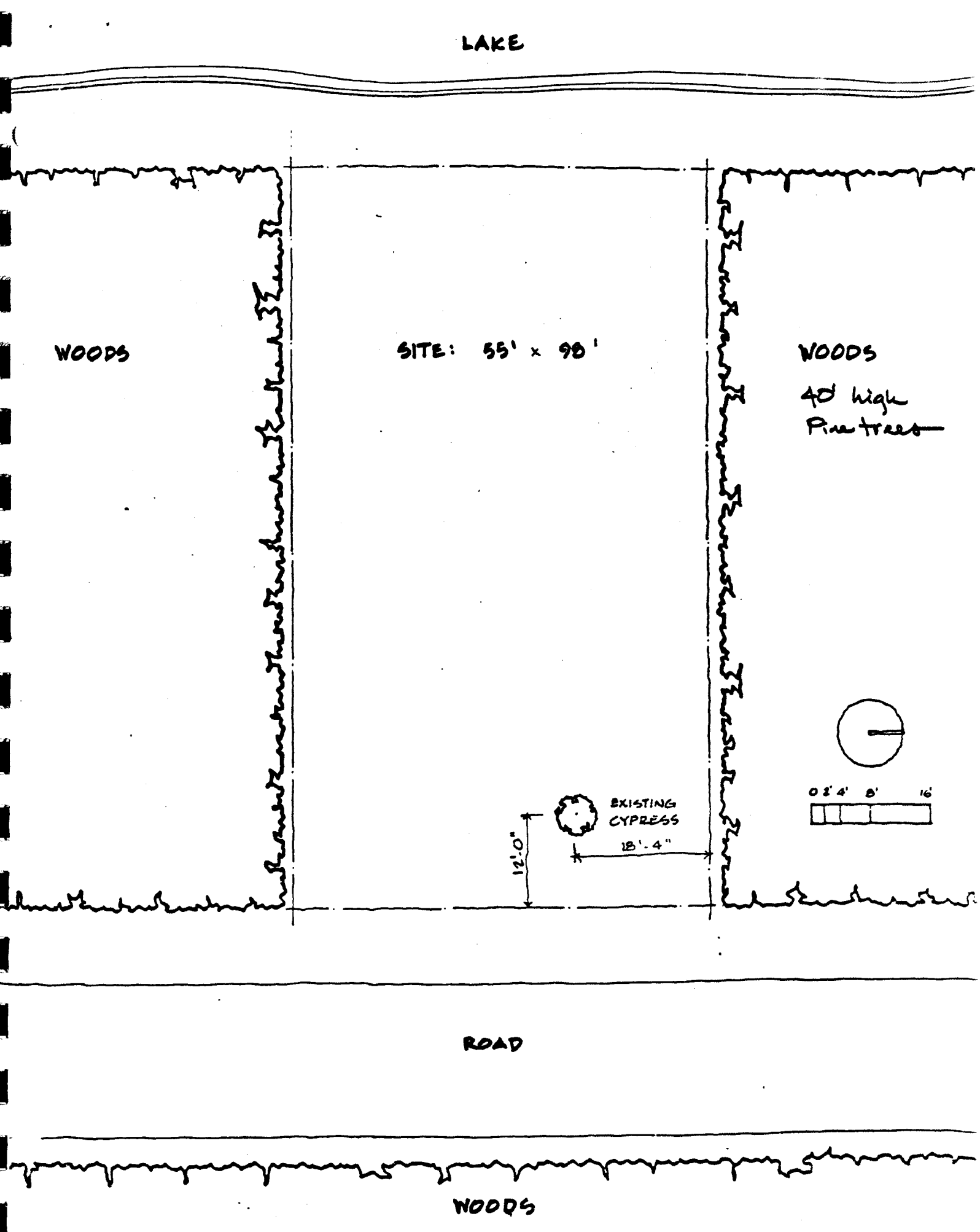
Site drawings as required, scale 1/8" = 1'-0"
Drawings as required, scale 1/4" = 1'-0"
Hardline pencil on Strathmore board: 23" x 29", 2-4 ply

Documentation of development of design ideas

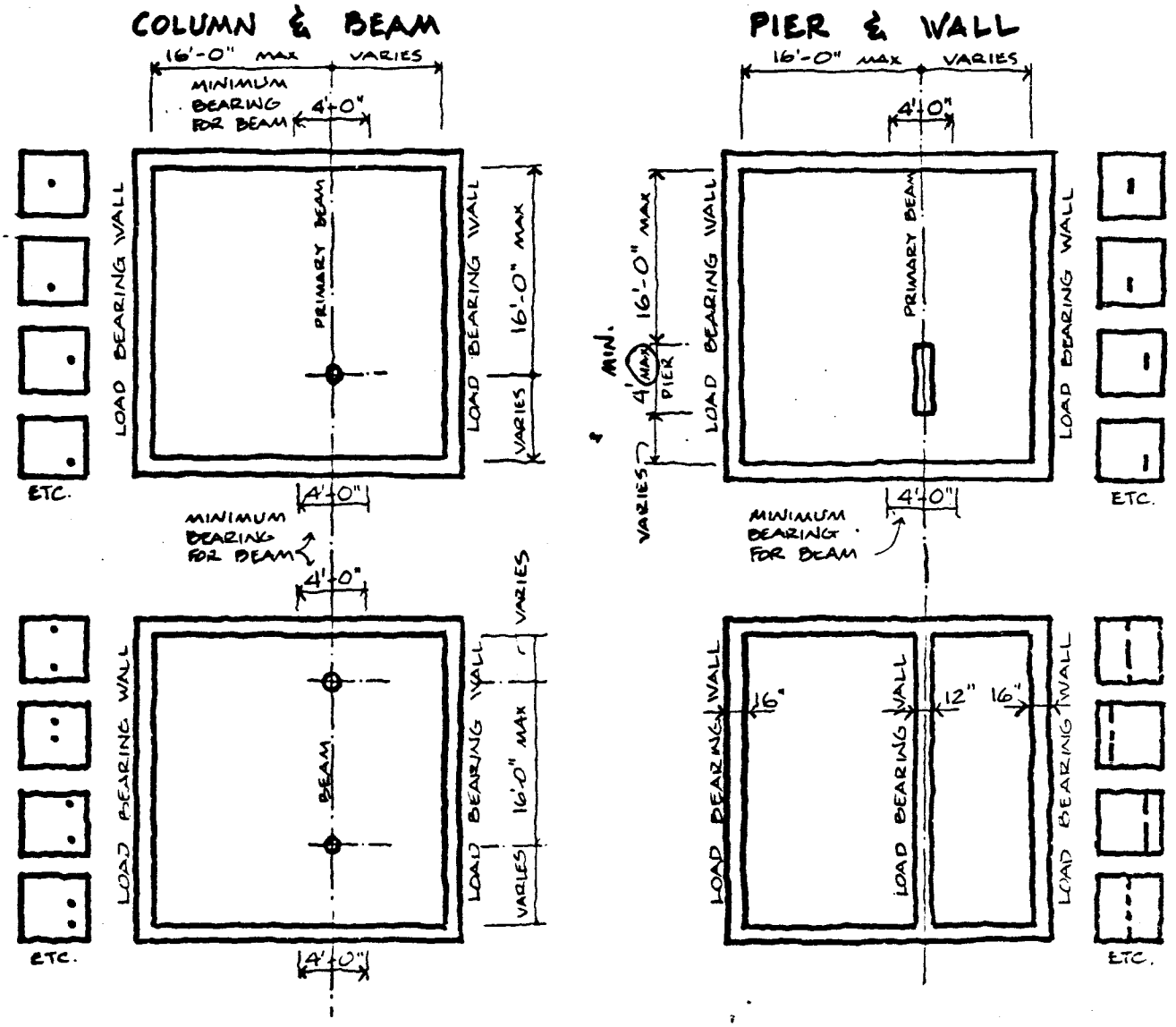
On two Strathmore boards, mount the actual drawings/sketches which describe the development of your design. Show all stages of the design from the initial ideas you explored on through to the development of the final design.

Study model of the building may be helpful

Like freehand sketches, study models are a design aid for visualizing three dimensional space. The study model is not built for presentation after the design is complete, but is used continuously during the development of the design.


LAKE
WOODS
SITE: 55' x 98'
WOODS
40' high
Pine trees
0 2' 4' 8' 16'
EXISTING
CYPRESS
12'-0"
18'-4"
ROAD
WOODS

CONSTRUCTION SYSTEM



GUIDELINES FOR OPENINGS

LOAD BEARING WALL (MASONRY)

Maximum opening length: 6'-0"; no restriction on height
Smallest length of wall between two openings: 2'-8"
Corners/ends of bearing walls: minimum length: 2'-8"

NON-LOAD BEARING WALL (MASONRY)

No restriction on sizes of openings
Openings cannot be located below bearing of primary beam

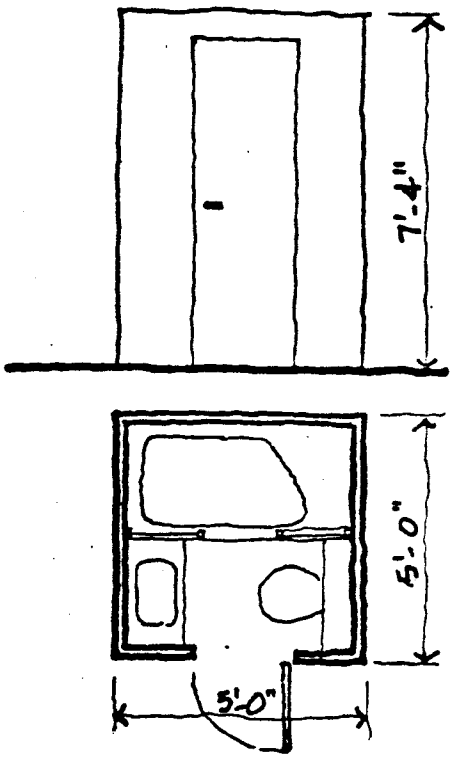
BEARING OF PRIMARY BEAM

4'-0" minimum length of masonry wall; no openings possible.

SKYLIGHTS

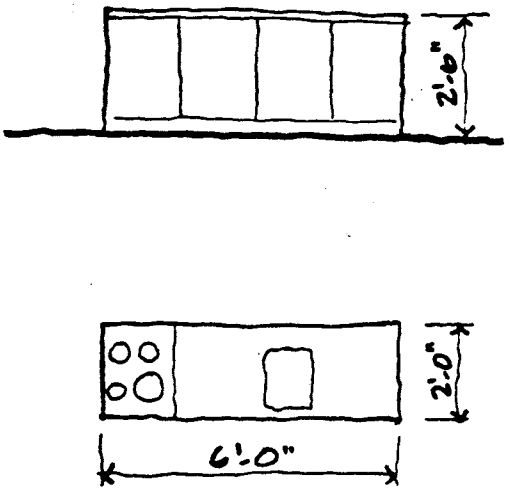
Location cannot interfere with primary beam location
40 square feet maximum area
Maximum length: 12' (perpendicular to beam and bearing walls)

DESIGN COMPONENTS



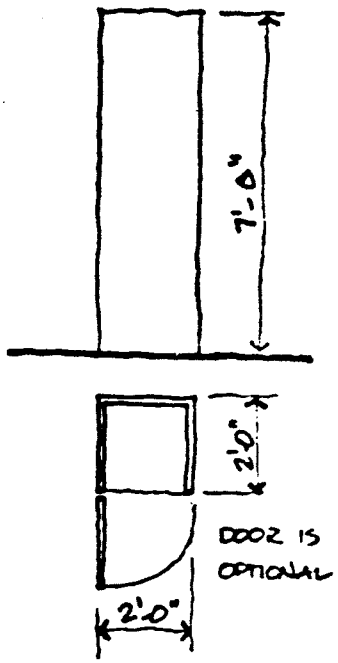
TOILET / SHOWER UNIT

- PREFABRICATED FIBERGLASS
- PLUMBING CONNECTION REQ'D



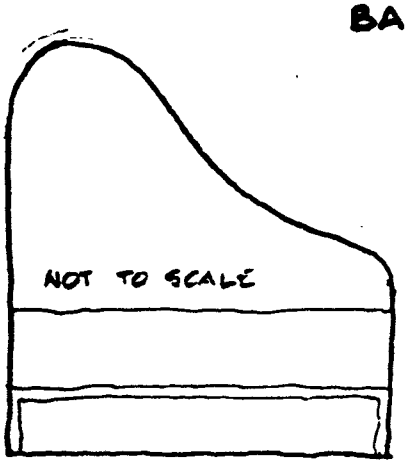
KITCHEN UNIT

- FREESTANDING OR
- ENCLOSED BY PARTITIONS
- PREFABRICATED
- PLUMBING CONN. REQ'D



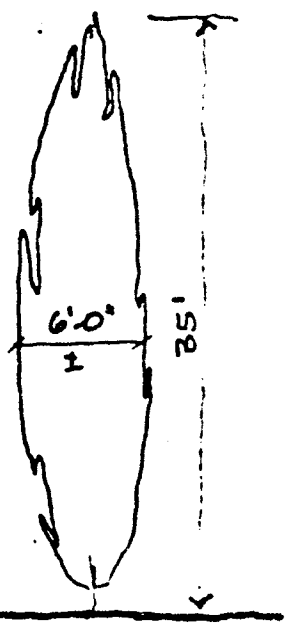
STORAGE UNIT

PREFABRICATED.
FREESTANDING OR
ENCLOSED BY PARTITIONS
3 UNITS MINIMUM



BABY GRAND PIANO

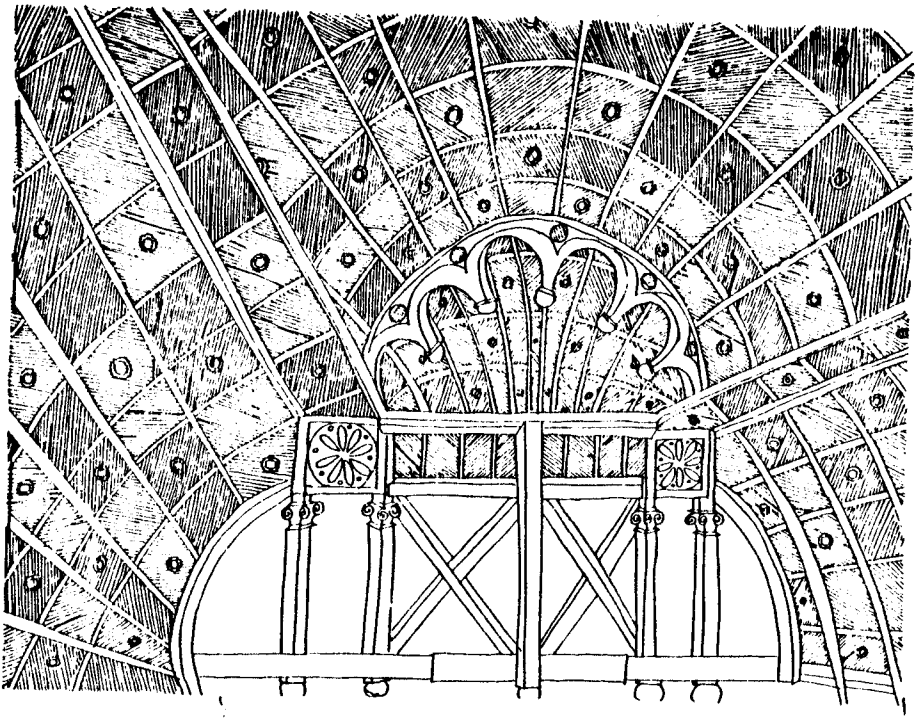
LENGTH	7'-0"
WIDTH	5'-0"
HEIGHT	3'-4"

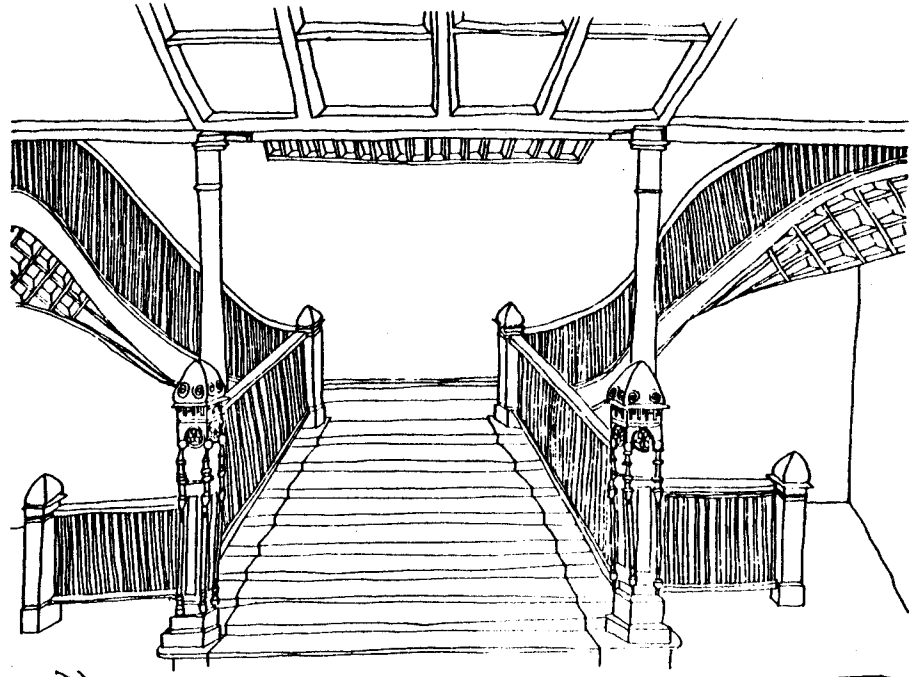


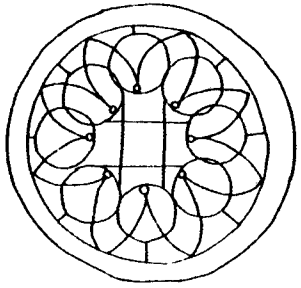
LOMBARDY CYPRESS

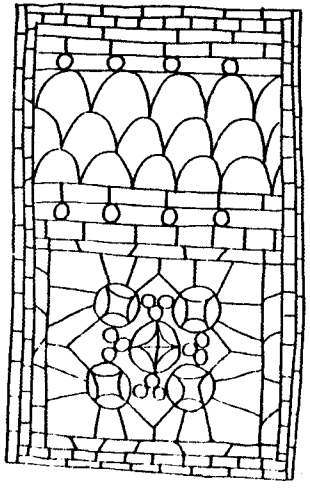
FALL 1981

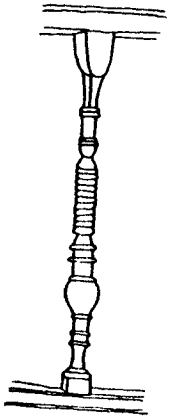
STUDENT WORK

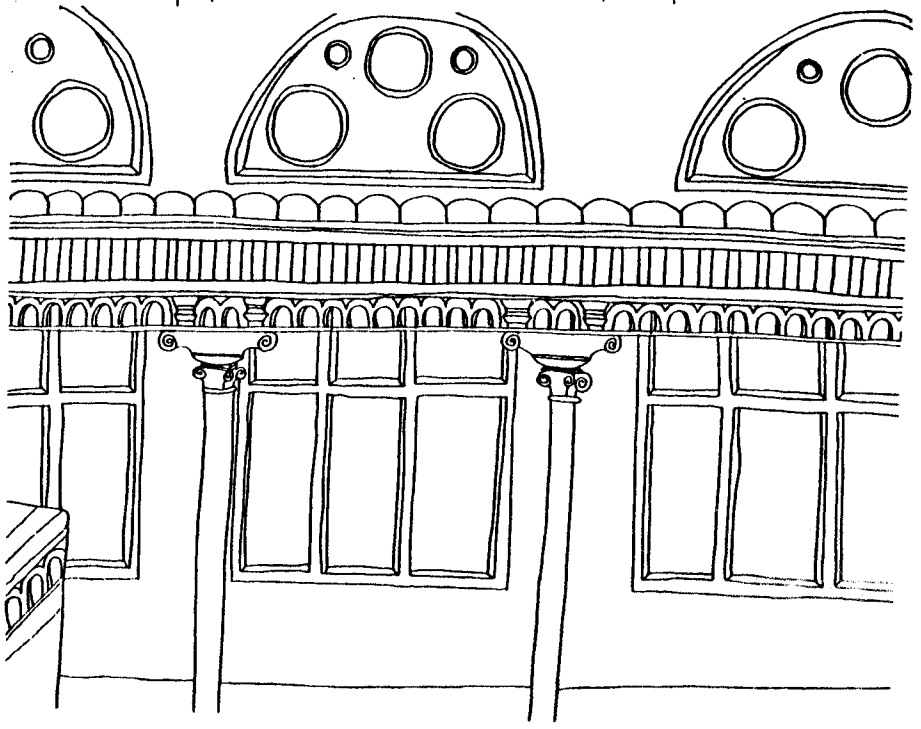


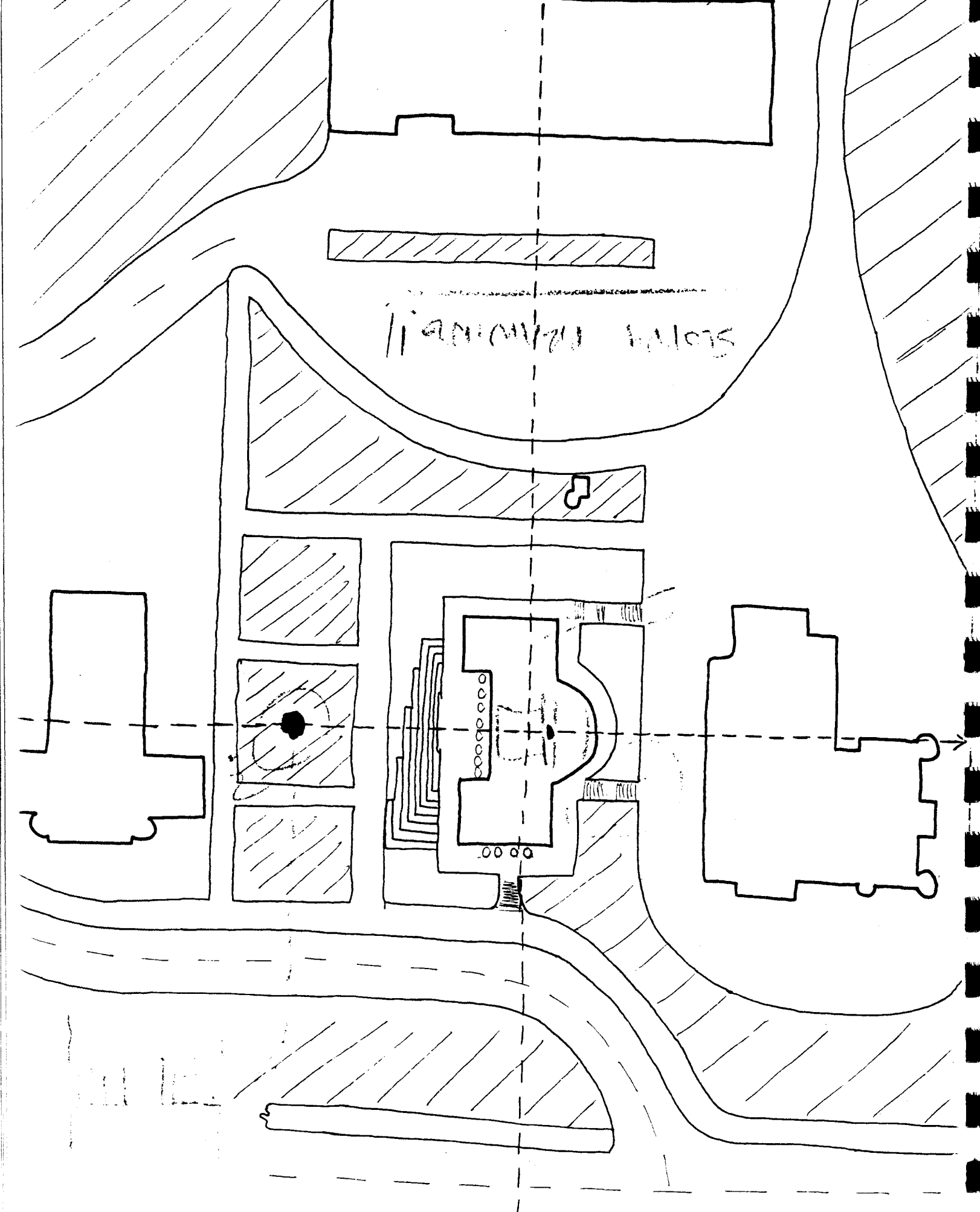


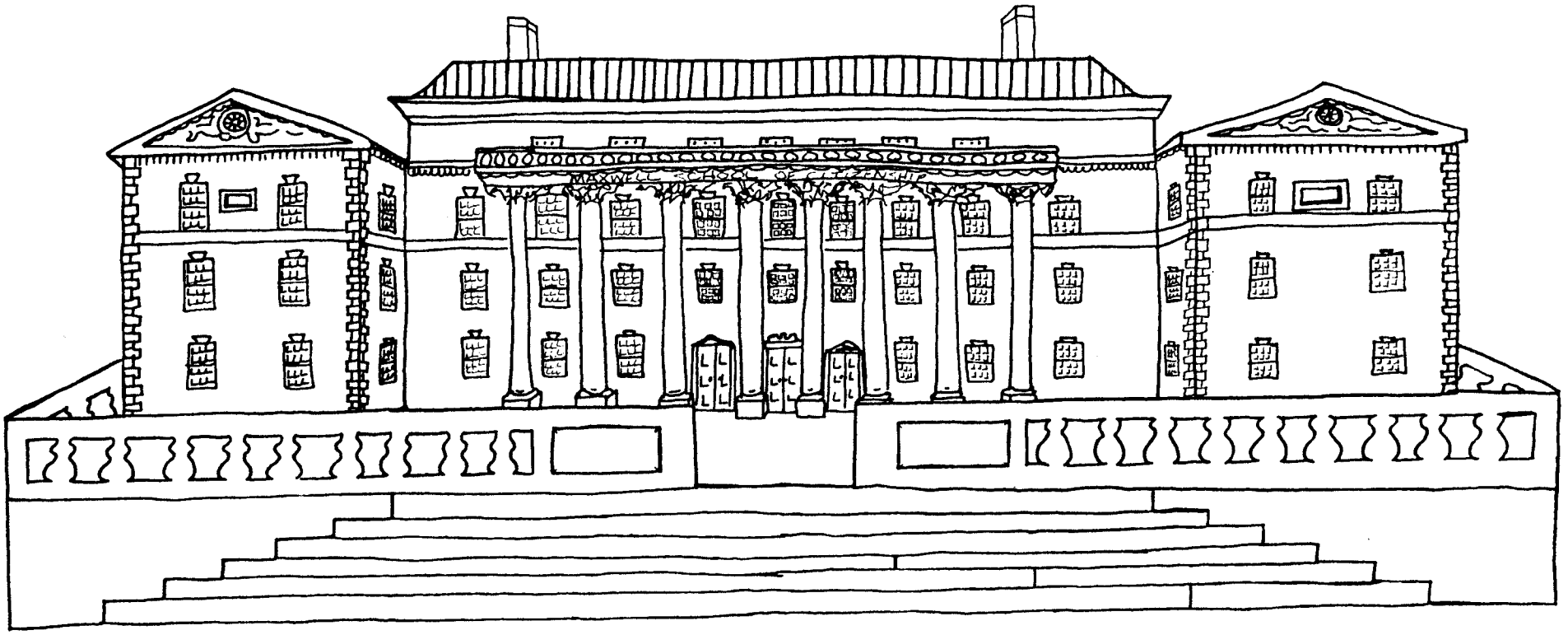


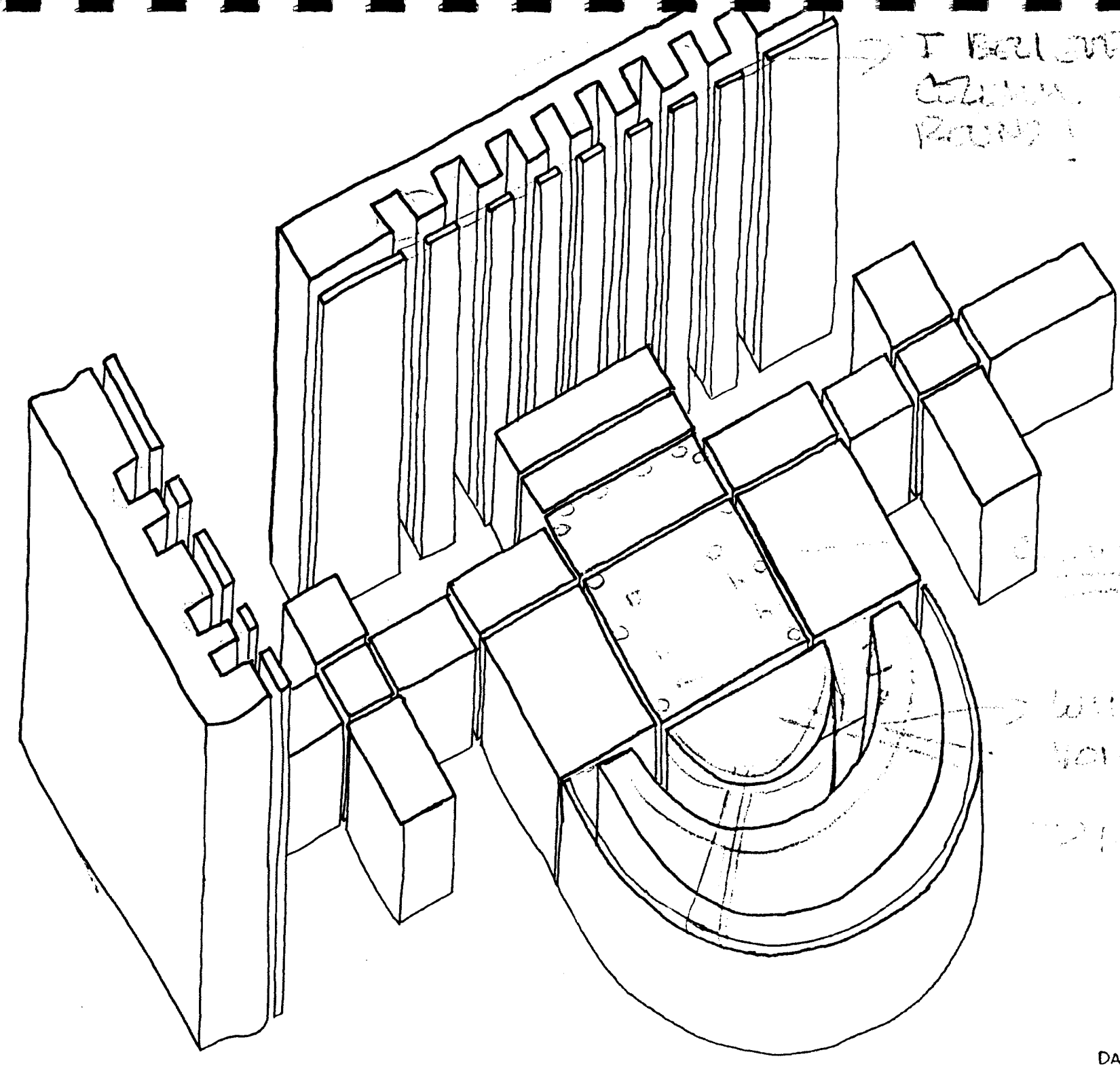






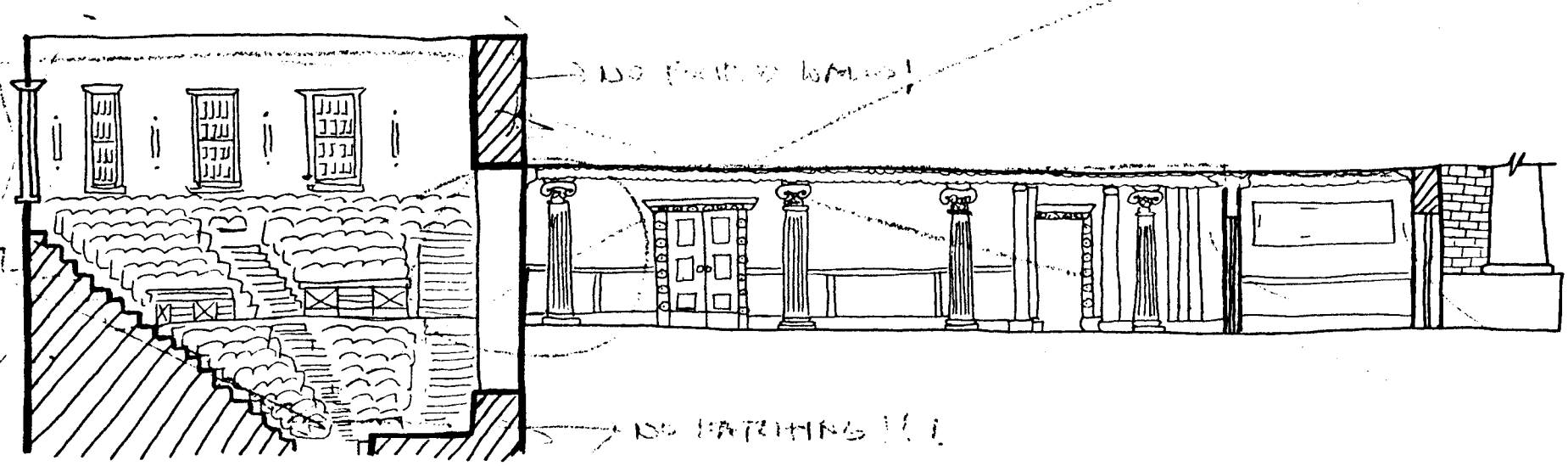


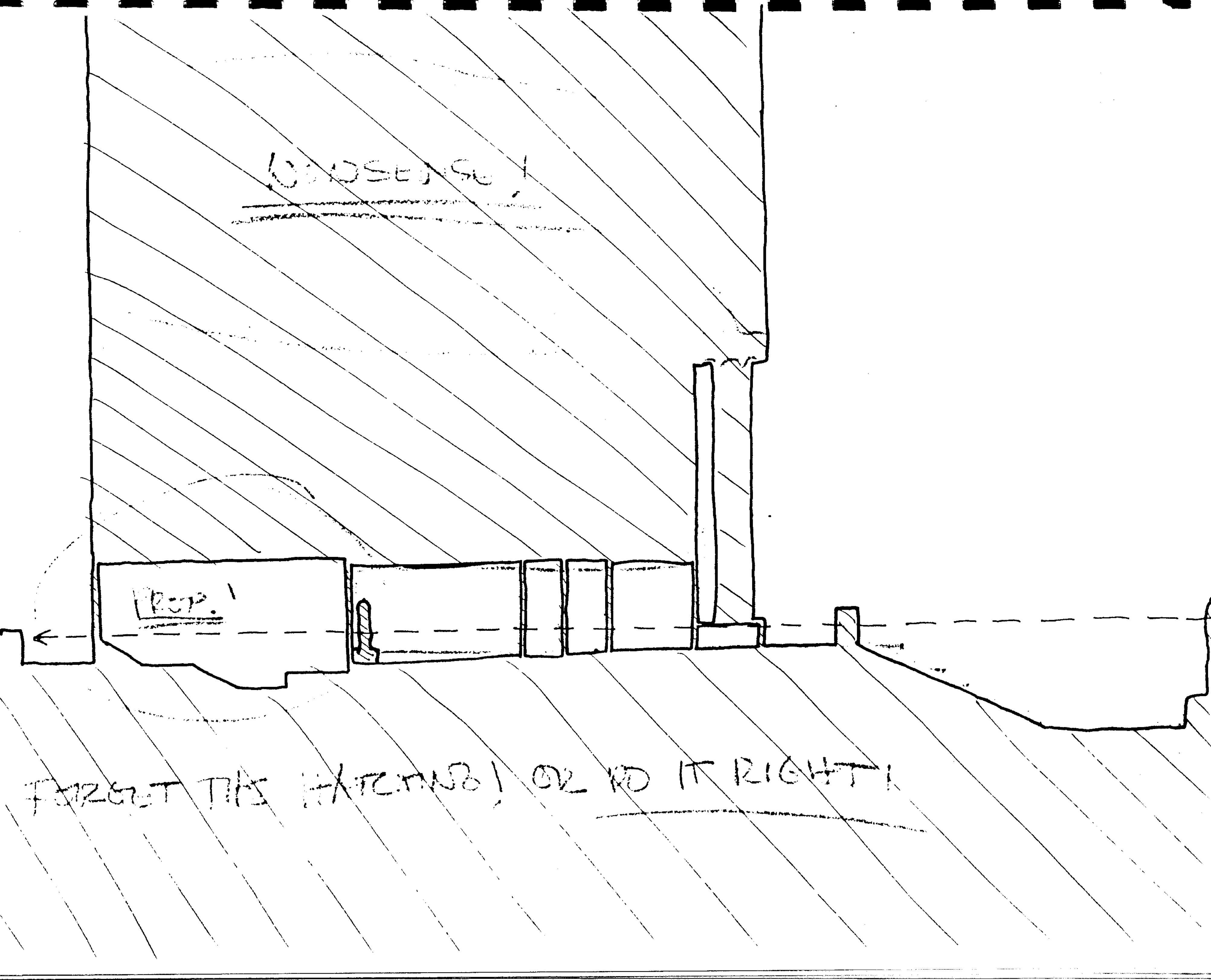




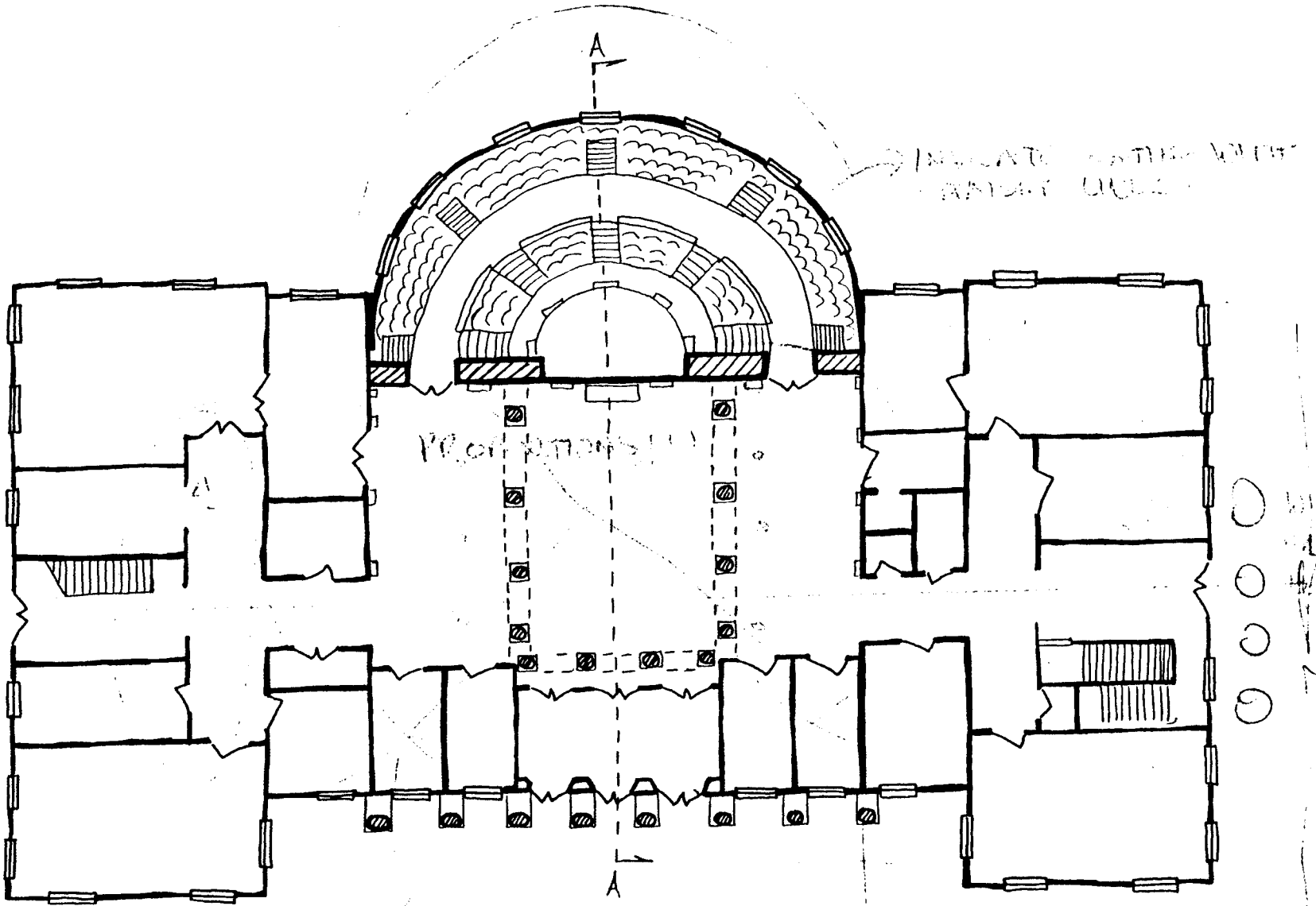
DAVID FLESHER

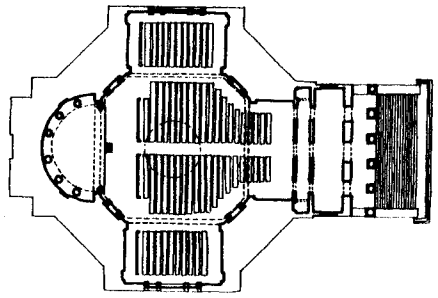
SECTION A-A

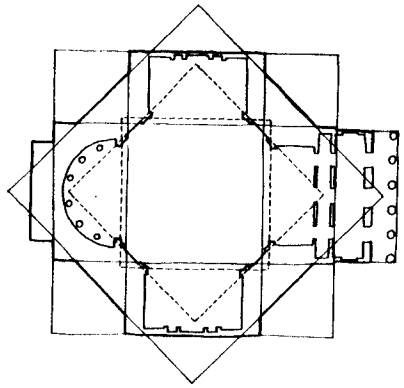


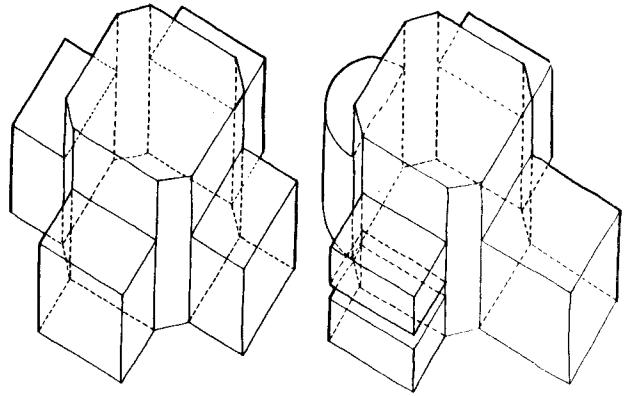

NONSENSE!
FORGET THIS HATCHING, OR DO IT RIGHT!

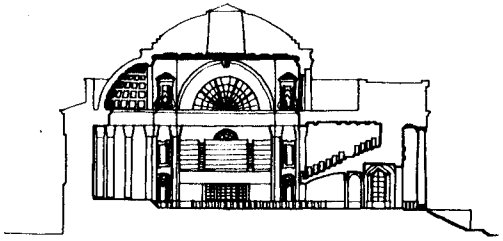
PROPYLAEA?

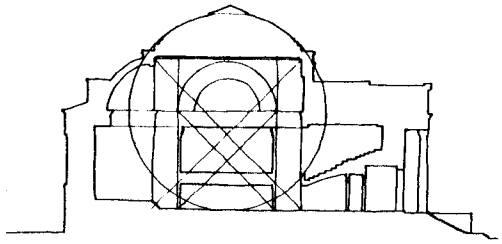


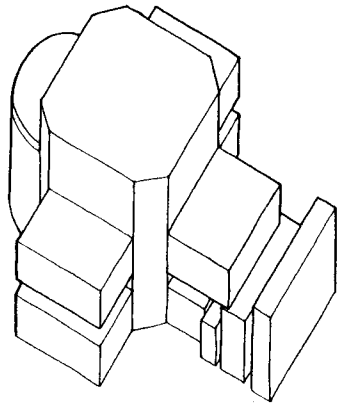


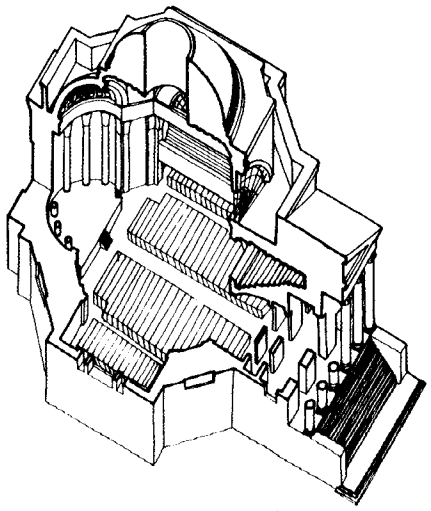


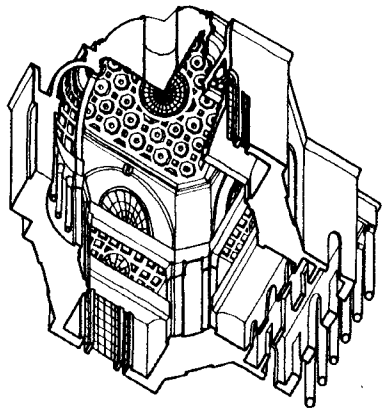


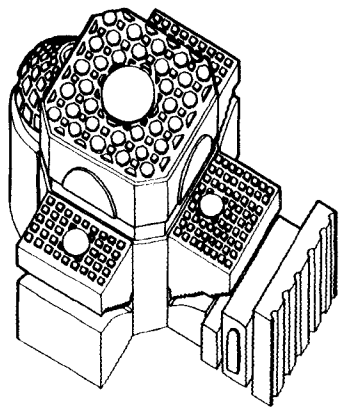


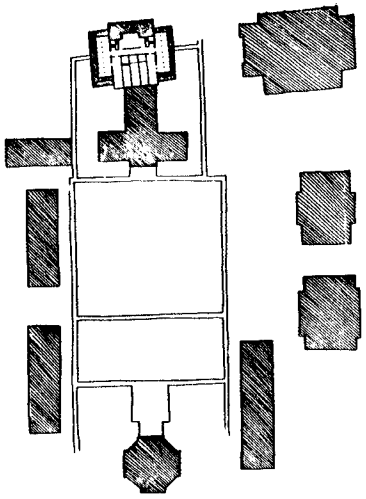
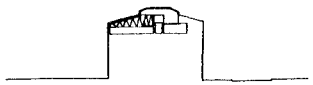
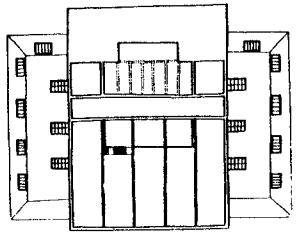
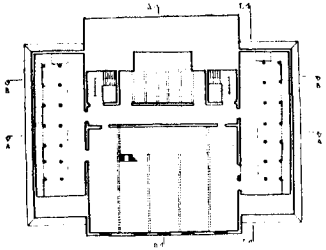
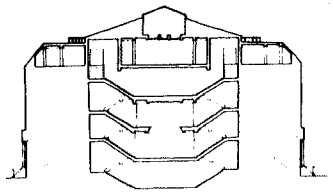
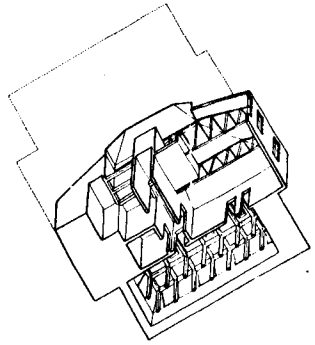


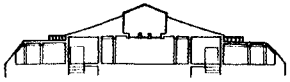
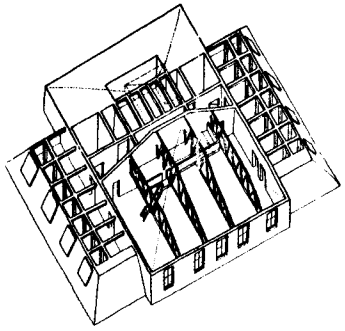
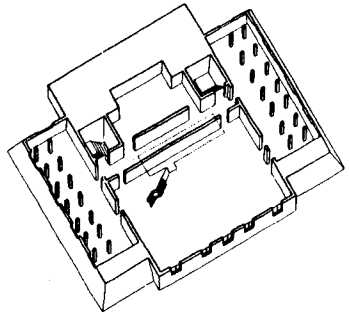
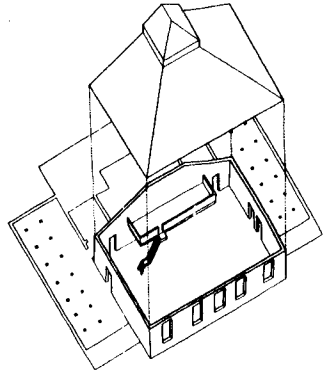


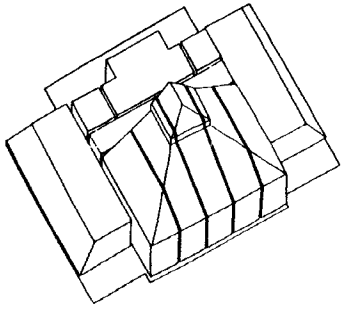
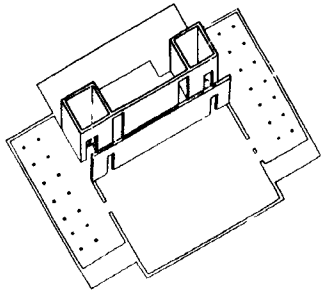
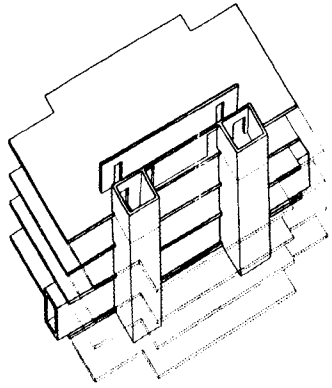


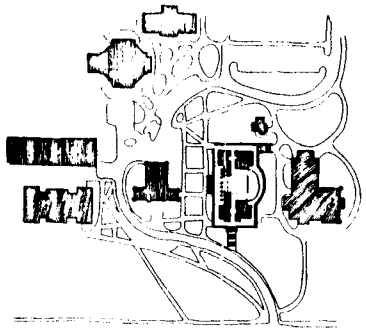


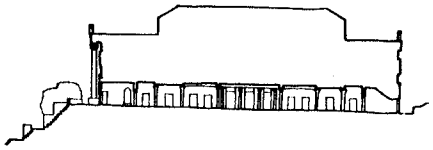


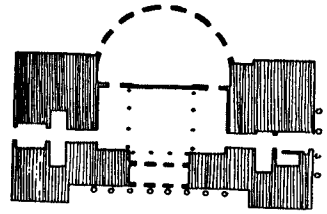







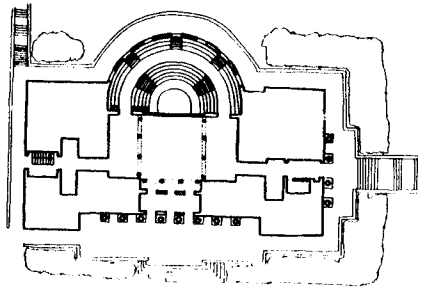





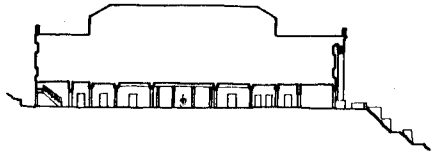




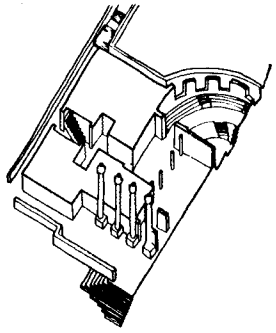



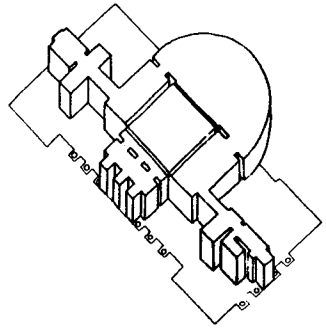


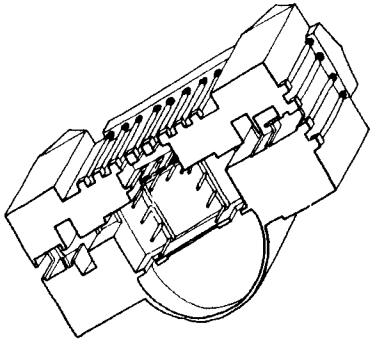


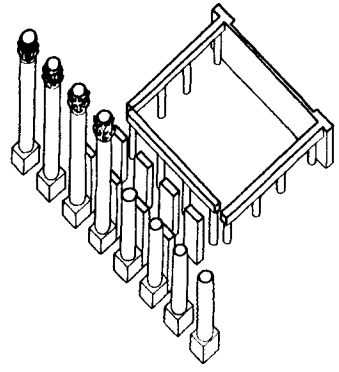


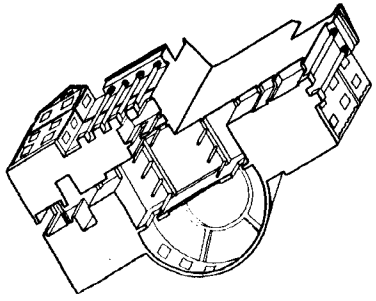


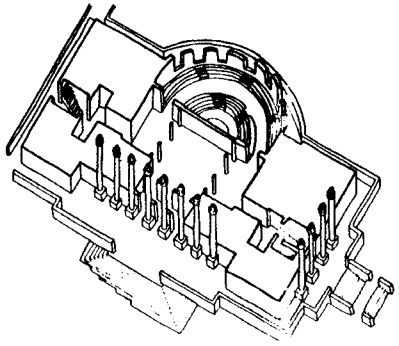


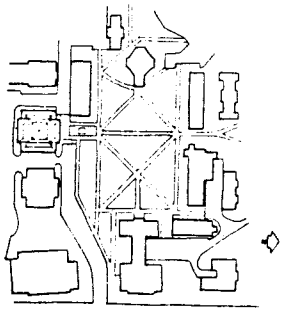


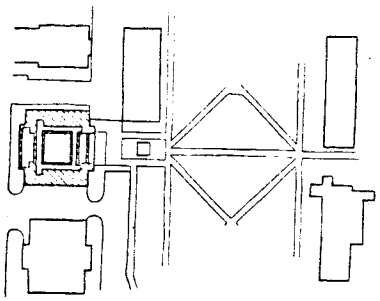


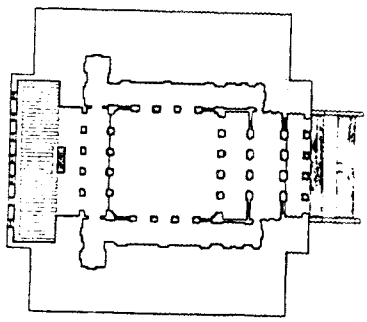


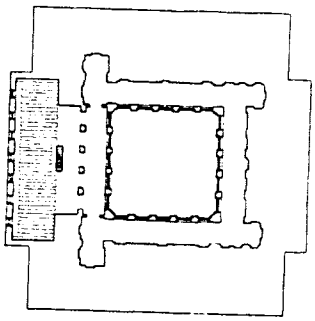


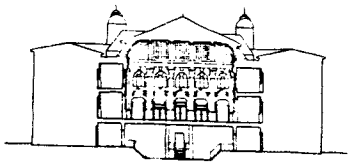


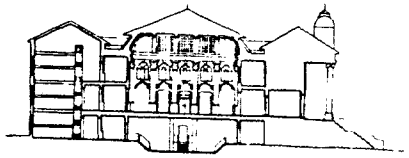


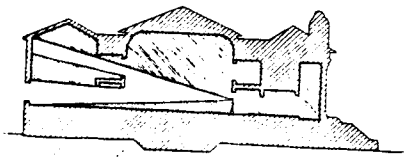


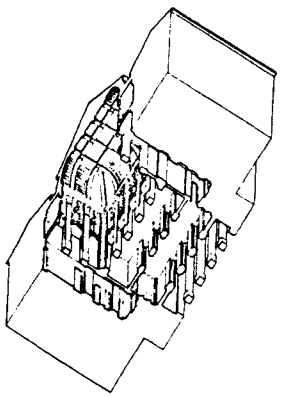


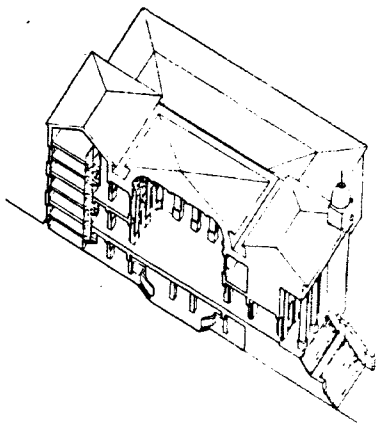


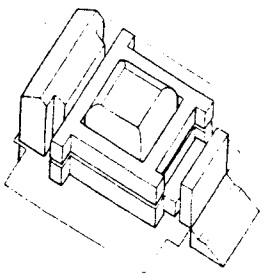


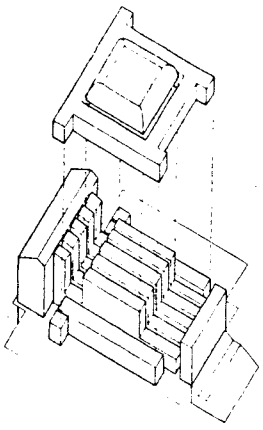


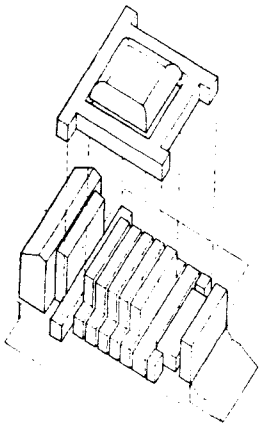


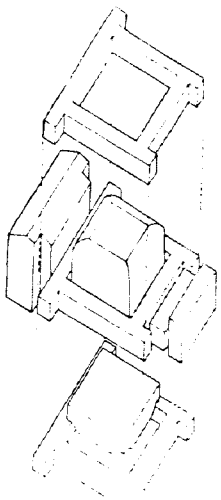


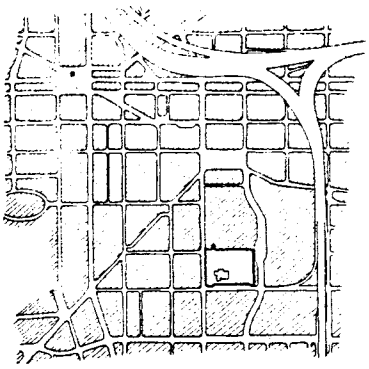


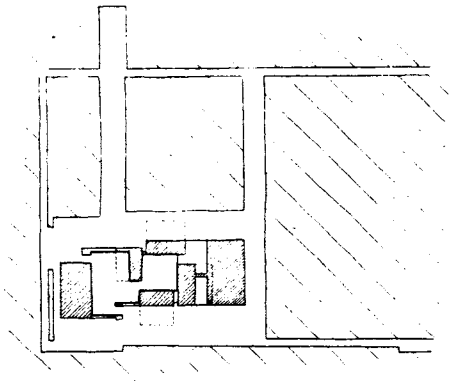


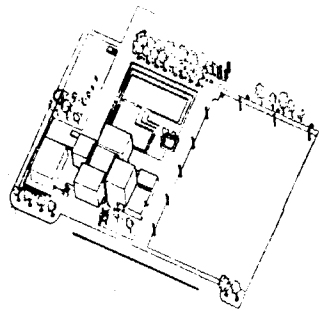


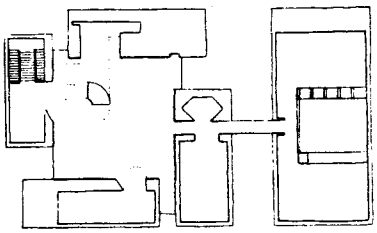


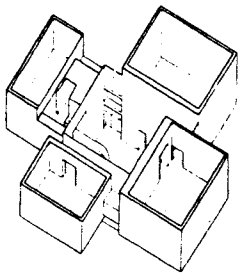


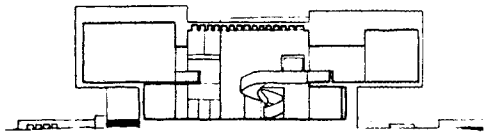


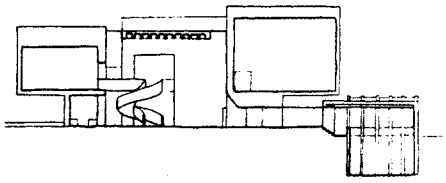


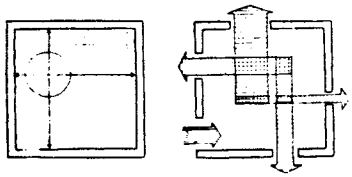


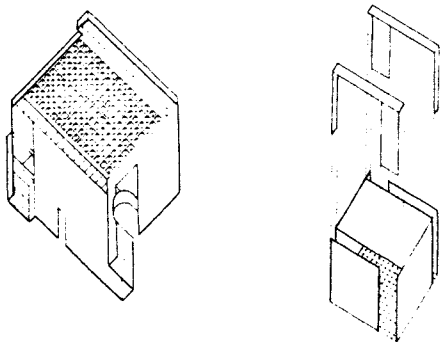


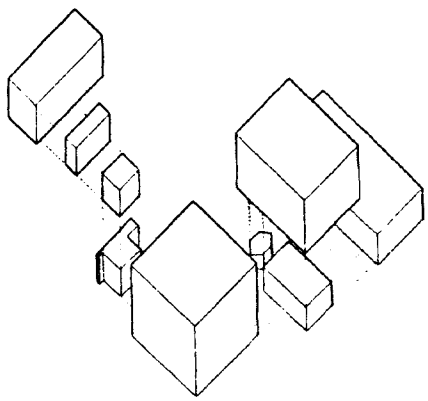


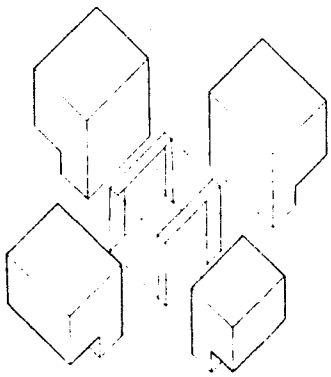


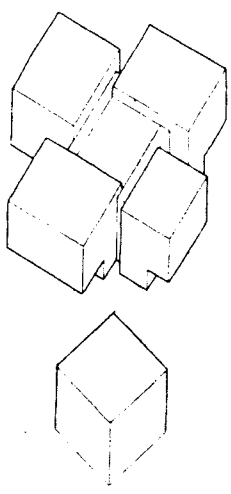


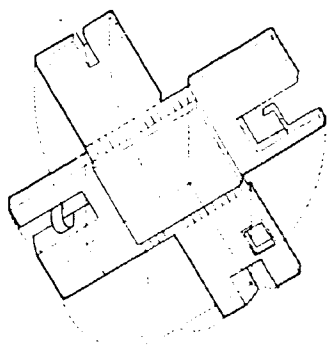


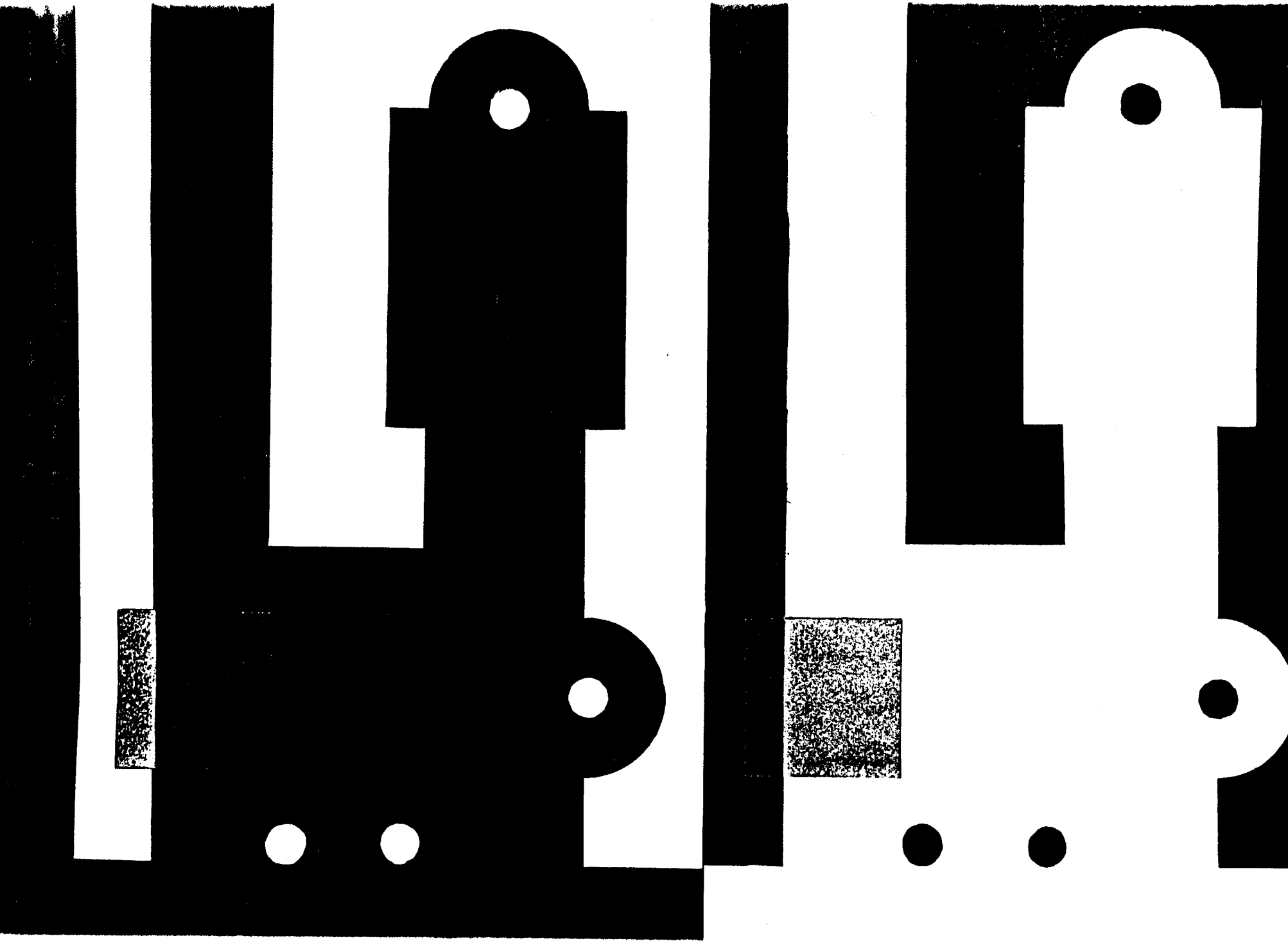


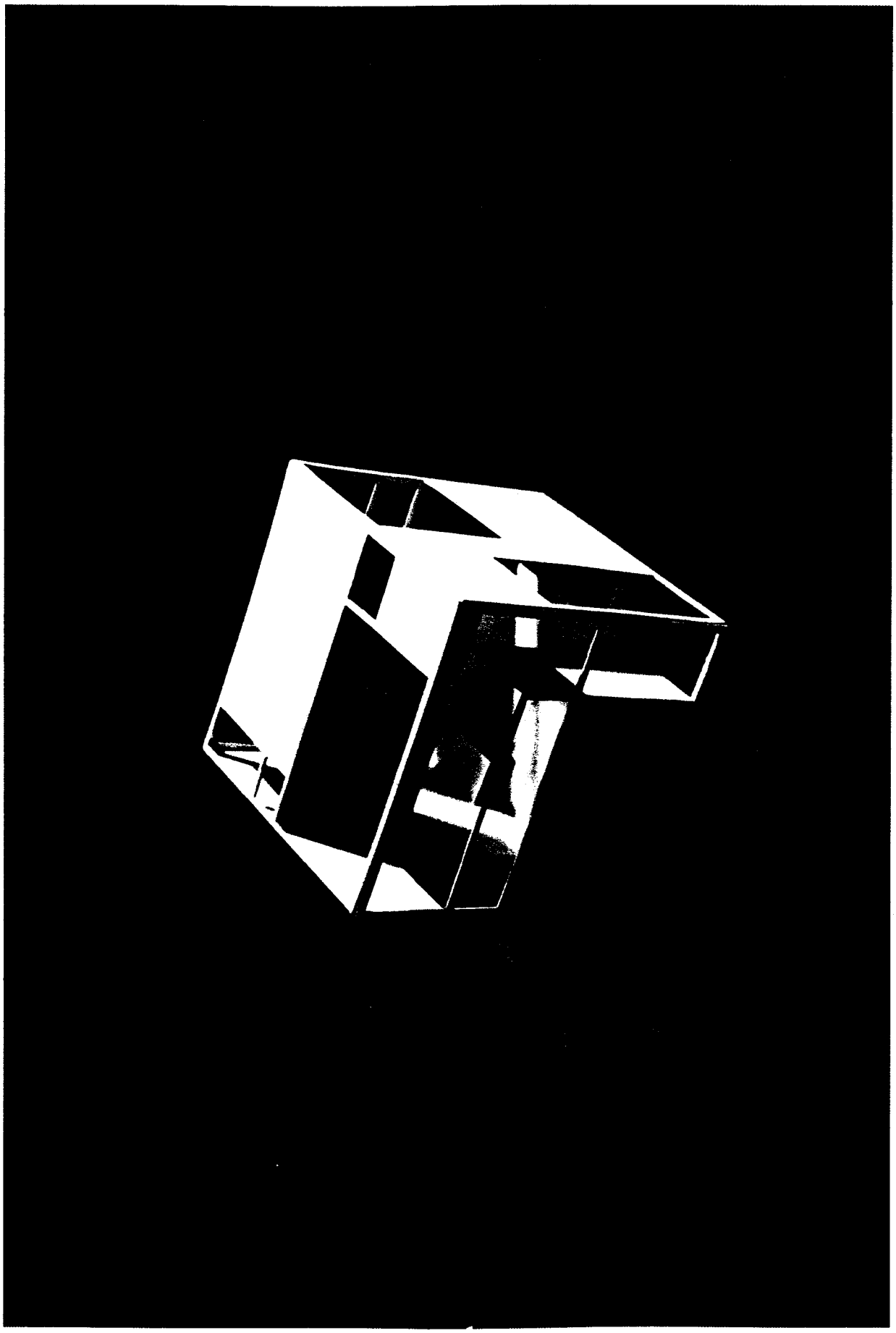


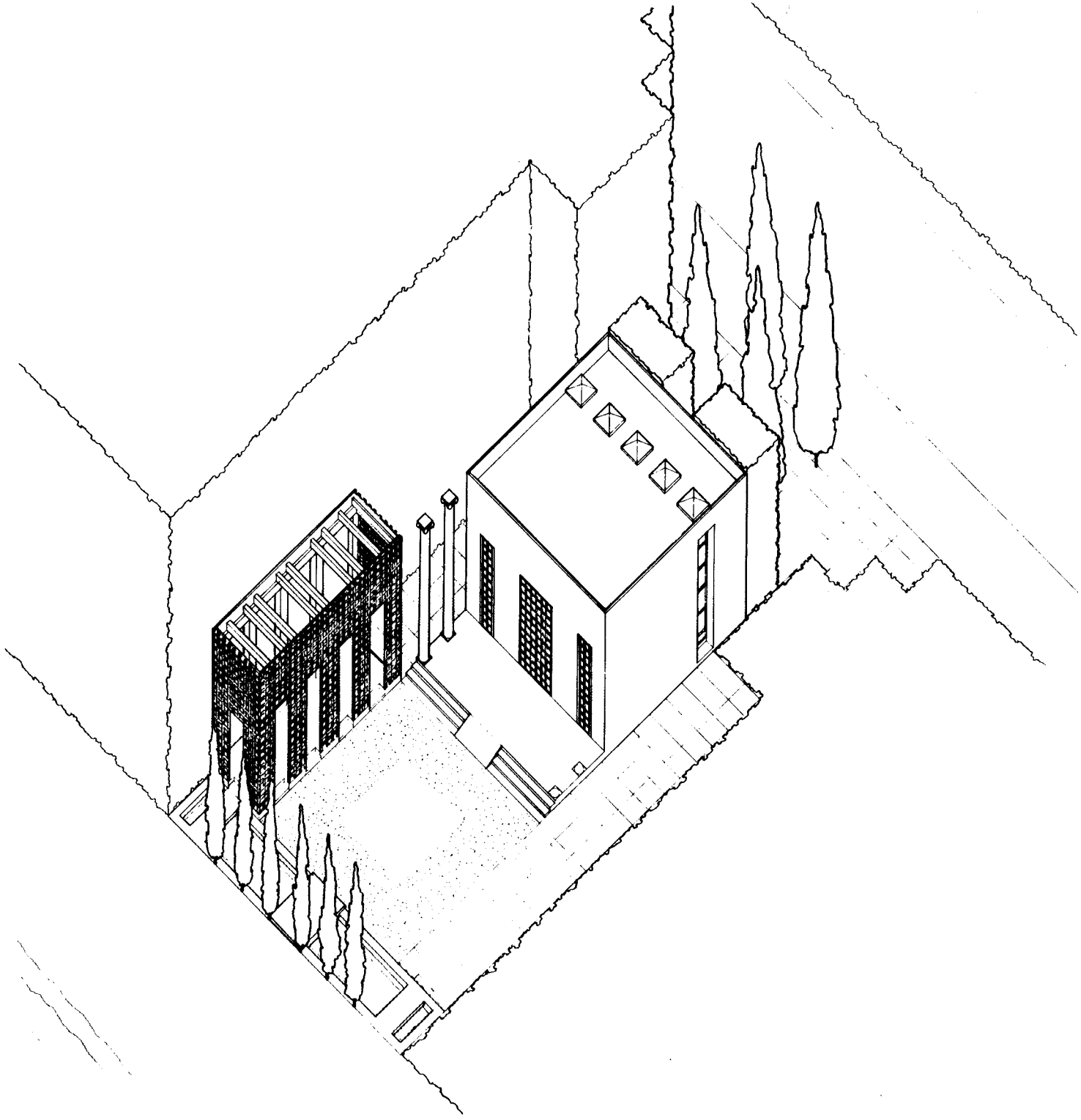


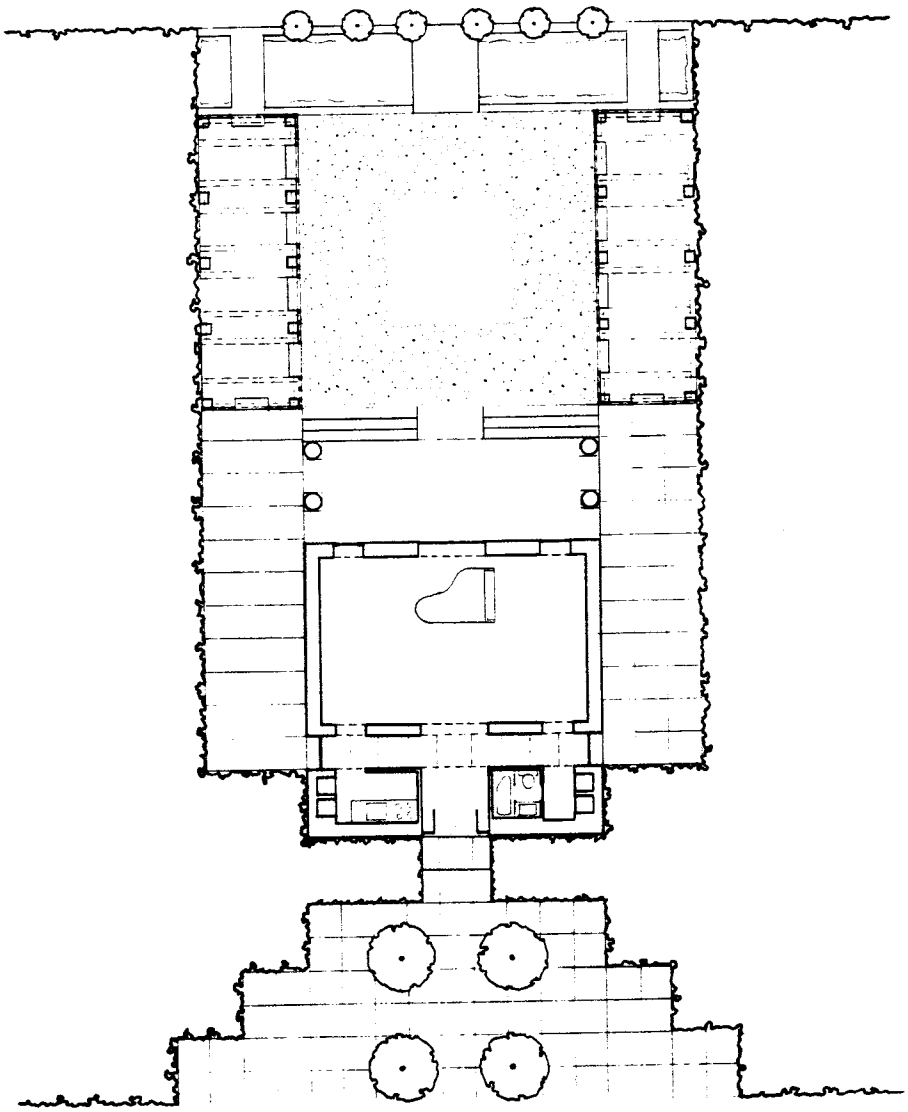


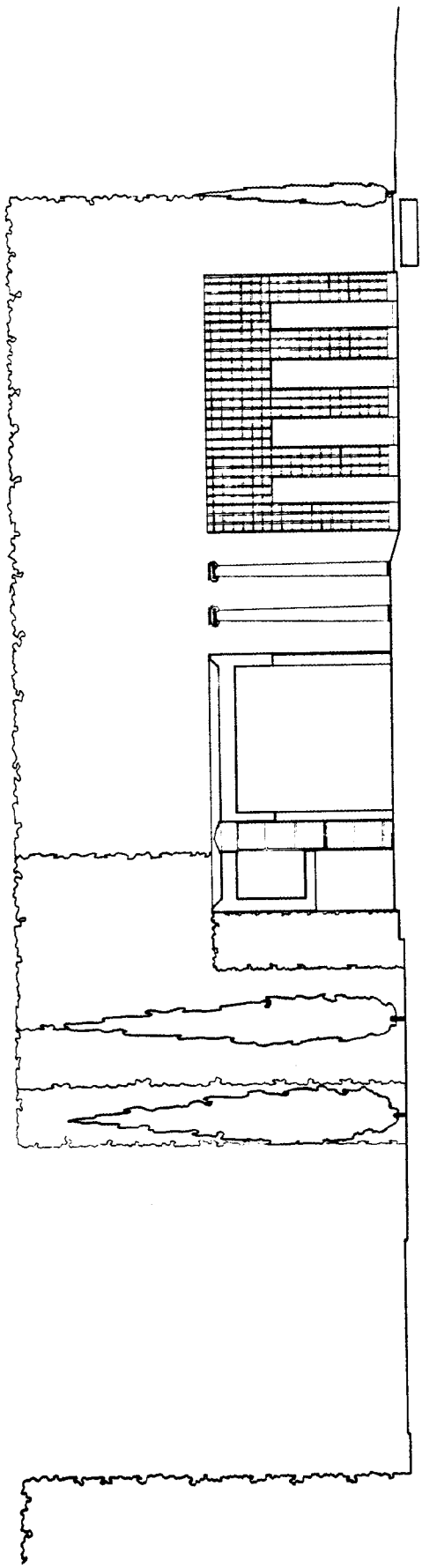


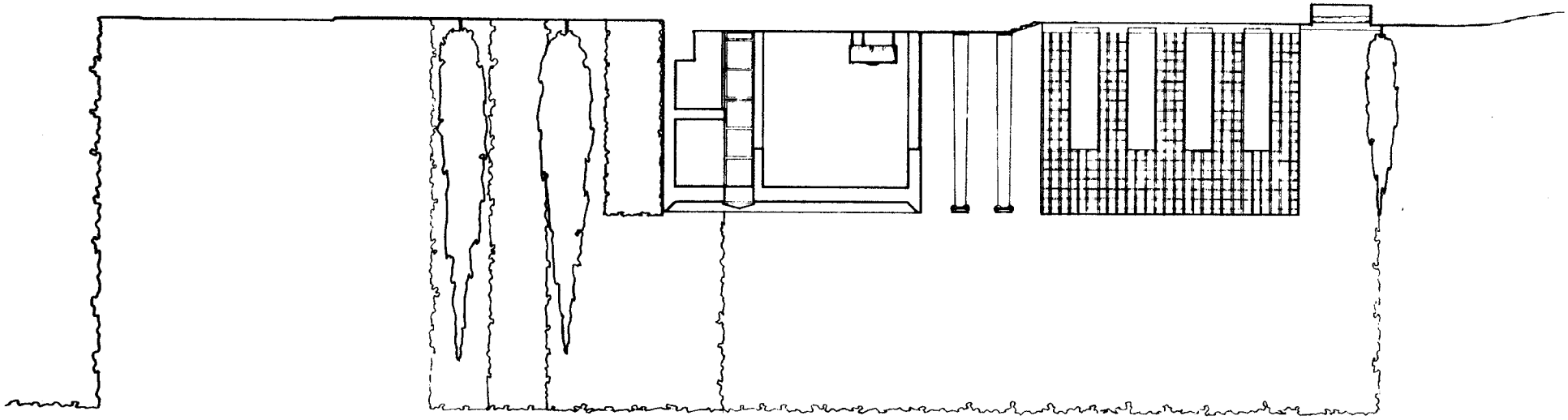


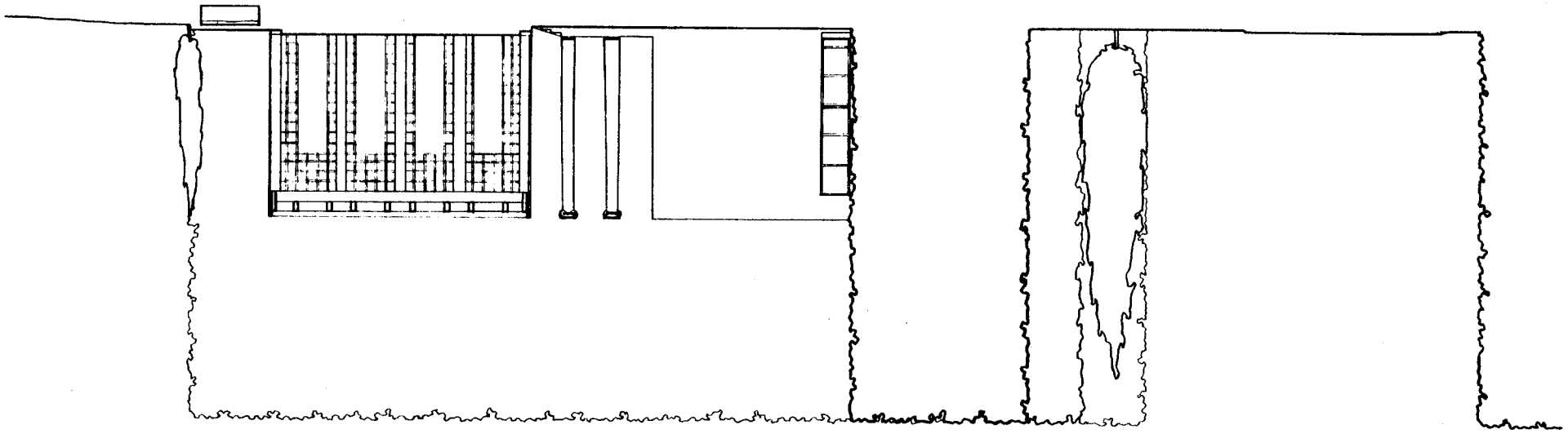


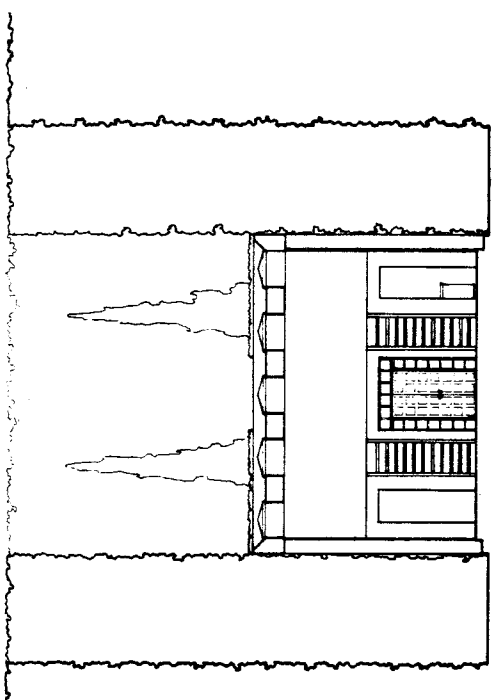


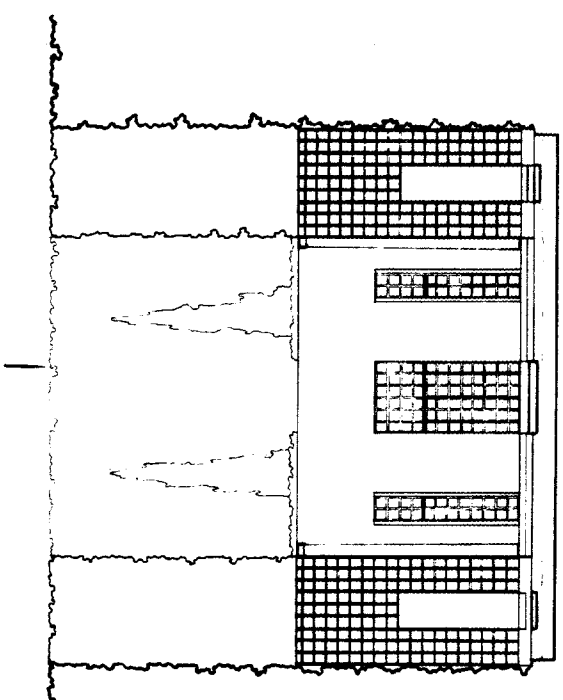


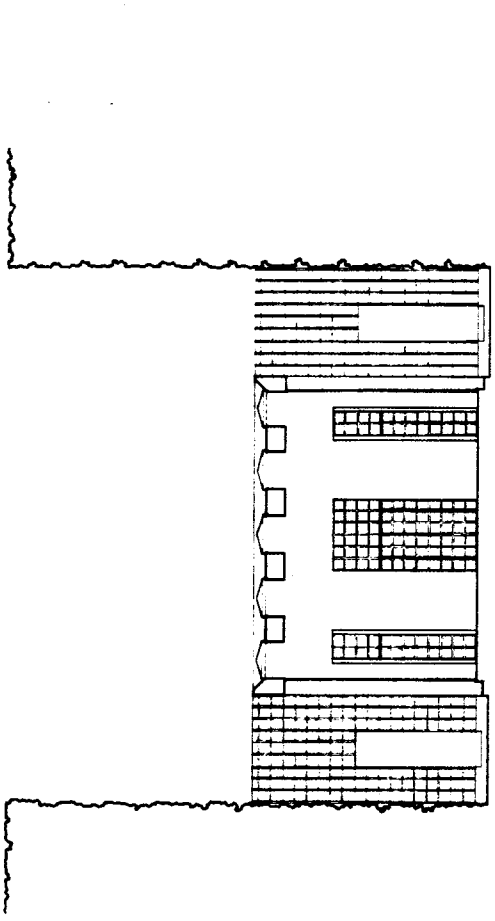


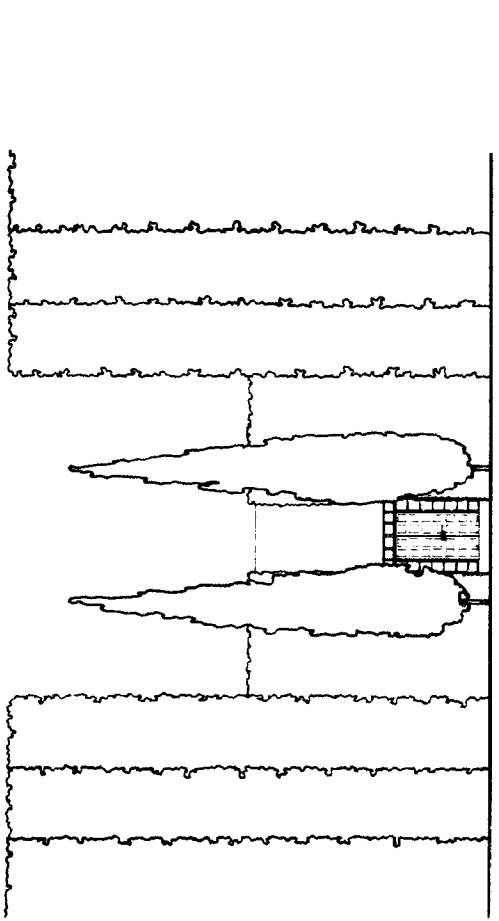


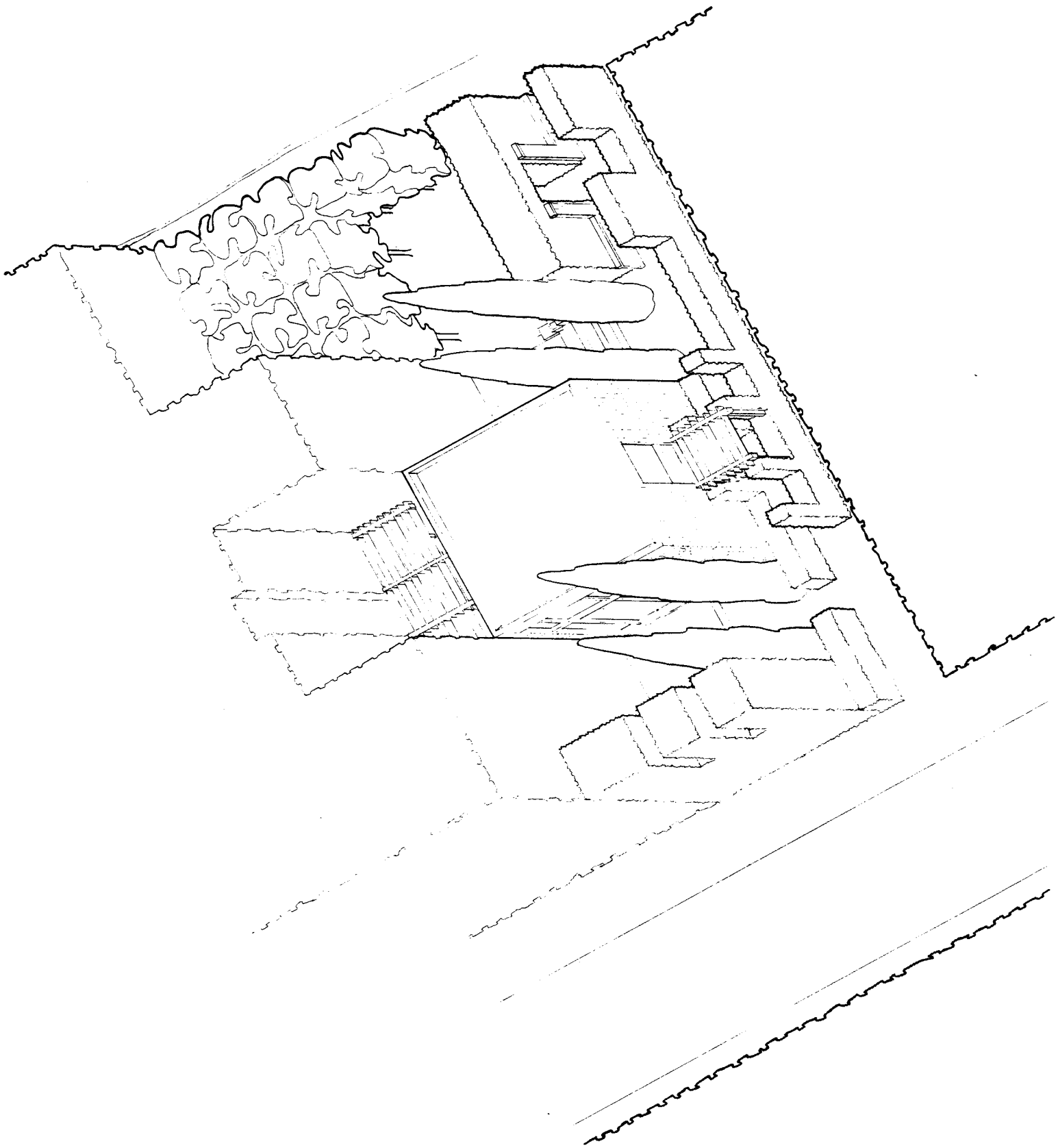


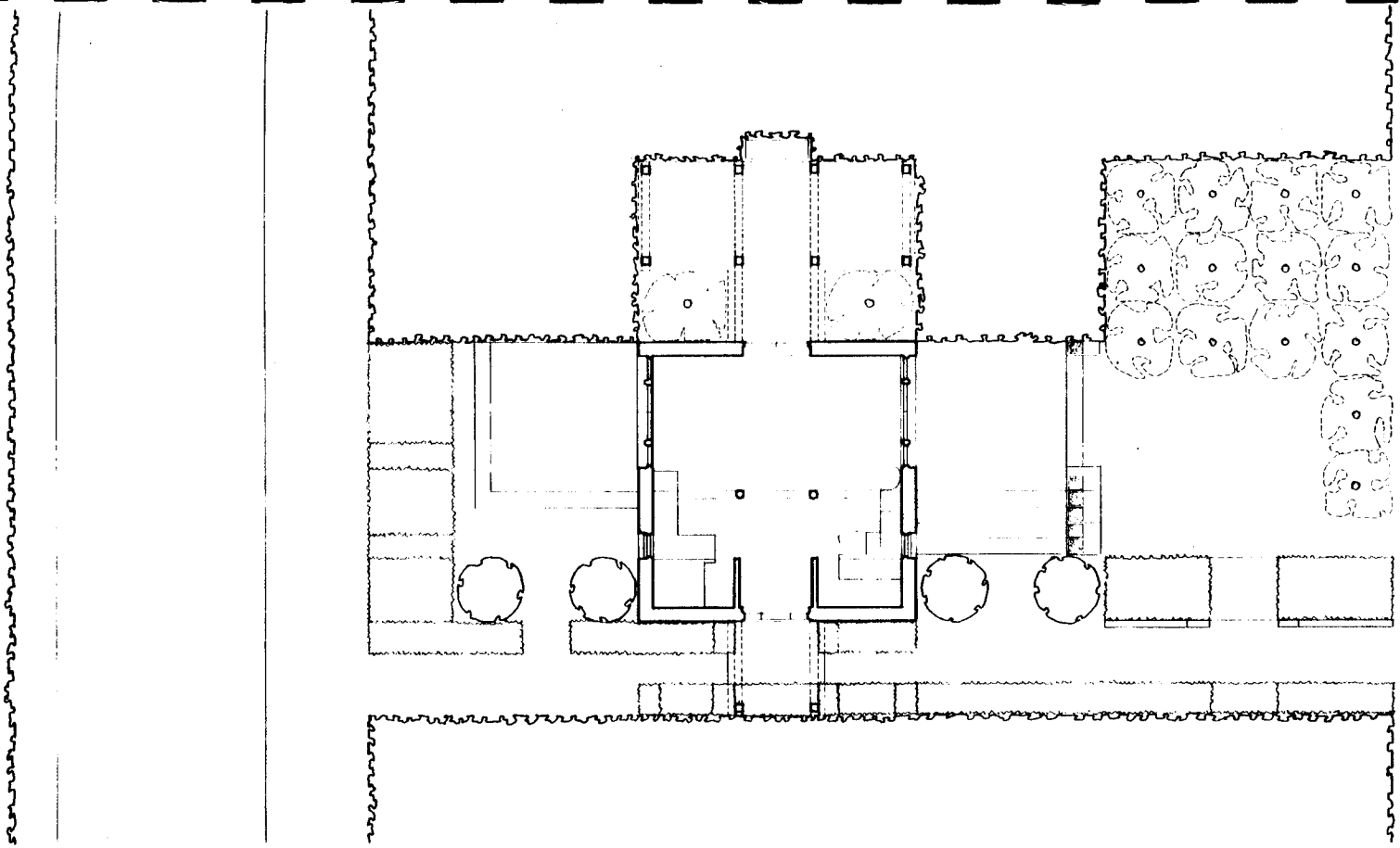


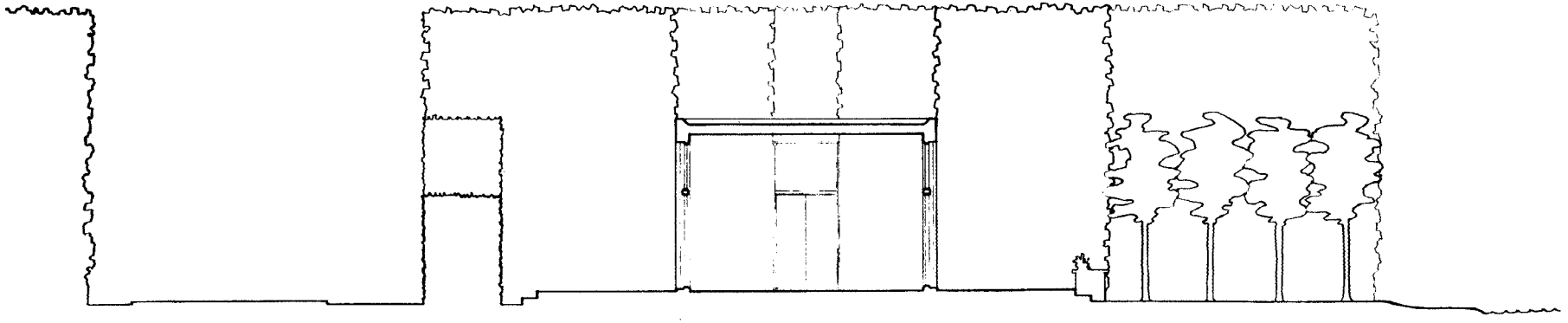


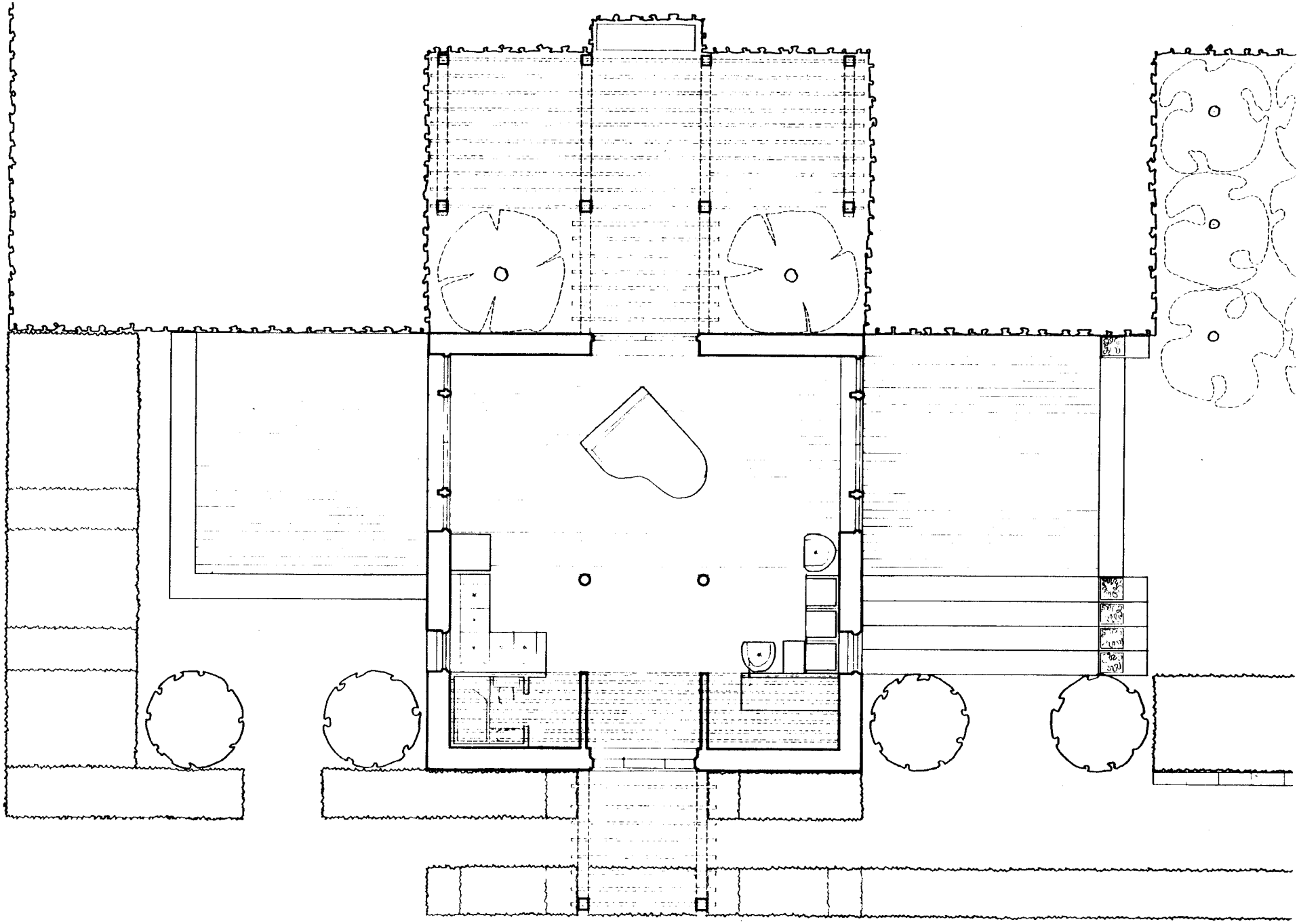


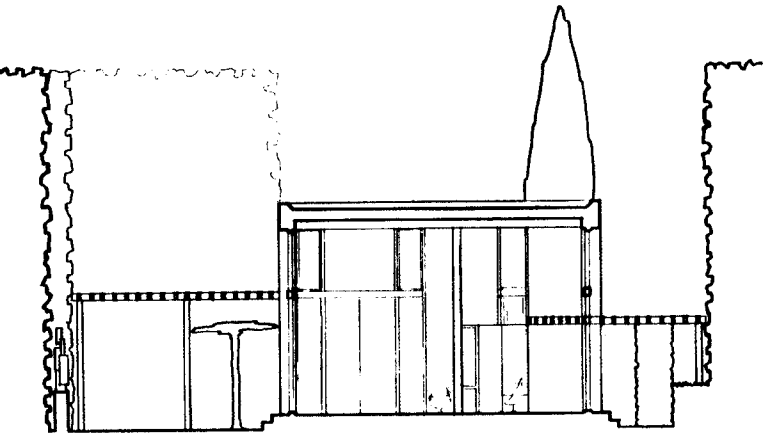


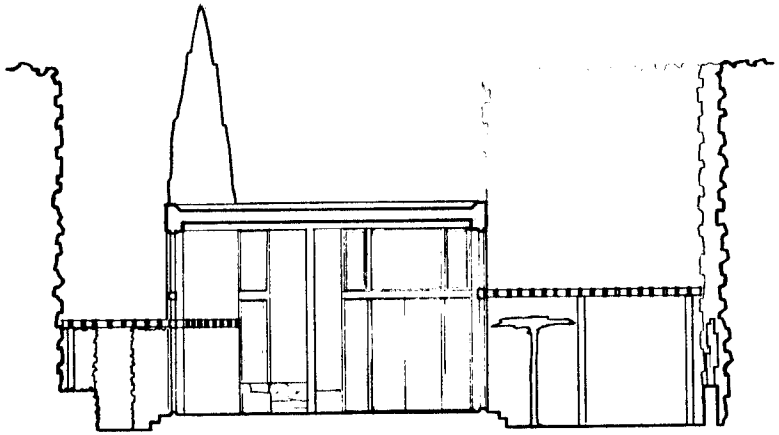


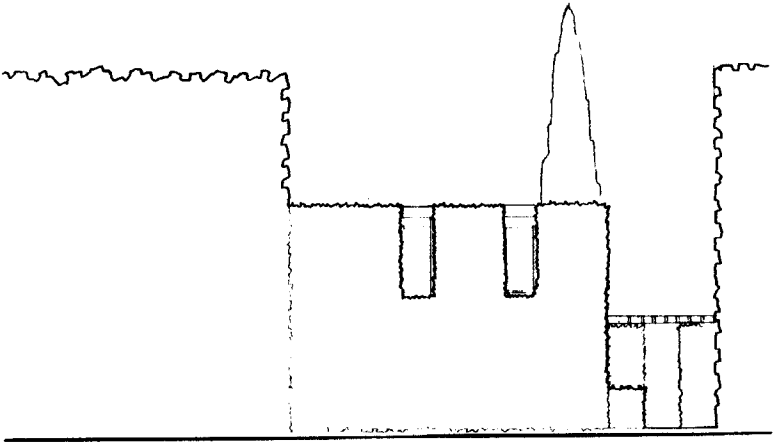


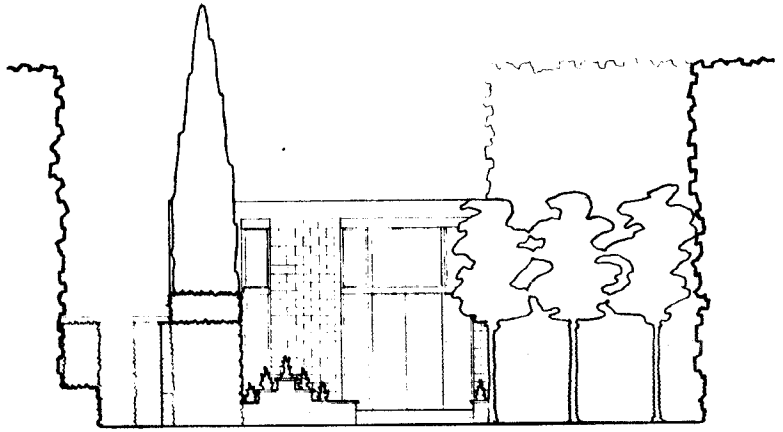


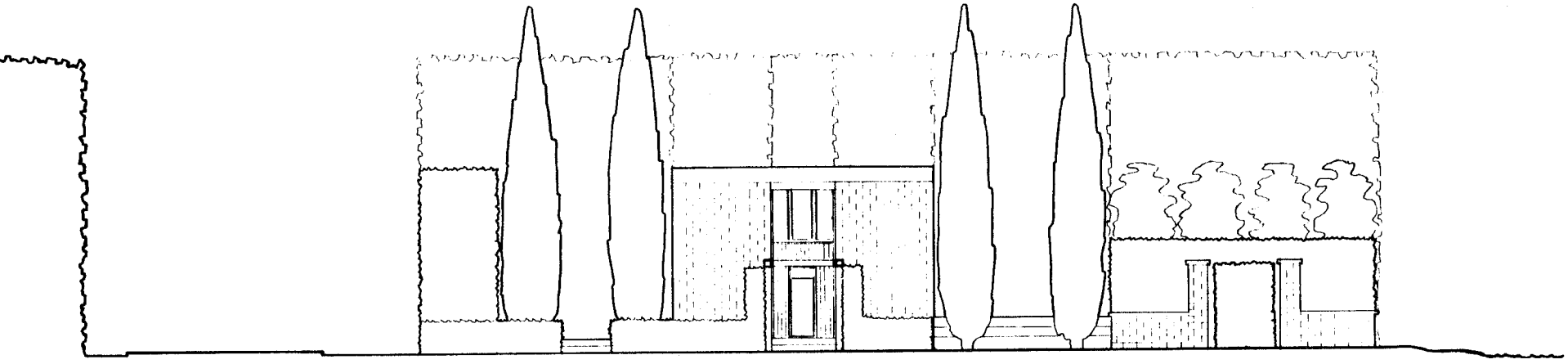


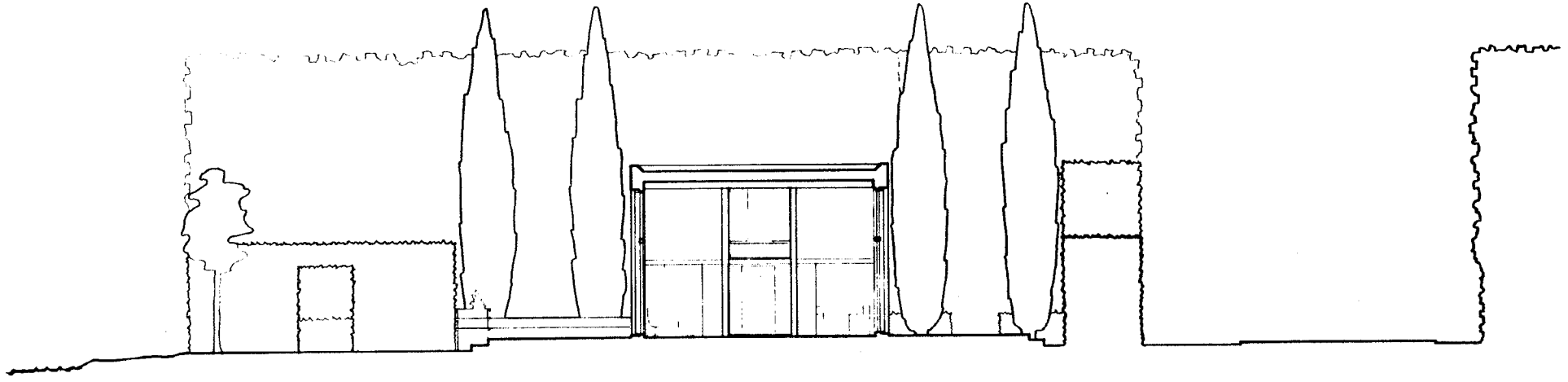












SPRING 1982

PROBLEM STATEMENTS

SYRACUSE UNIVERSITY
SCHOOL OF ARCHITECTURE

ARC 108 SPRING 1982
PROBLEM ONE

Seligmann		Issued:	15 January
Verley	Schwartz		2:00 pm
Ungers	Davis	Due:	15 January
Trimble	Alaskewicz		4:30 pm

PROBLEM ONE: CAMPUS ANALYSIS REVISITED

Architecturally describe (diagram) all seven buildings analysed last fall, using one side of one 8 1/2 x 11 for two buildings. With the building which you were assigned to analyze extensively last fall, do a series of concise analysis drawings on 8 1/2 x 11.

All drawings should be freehand. Place your name and design section on each drawing. It is important to complete the entire assignment, rather than spending too much time on a few drawings.

SYRACUSE UNIVERSITY
SCHOOL OF ARCHITECTURE

ARC 108 SPRING 1982
PROBLEM TWO

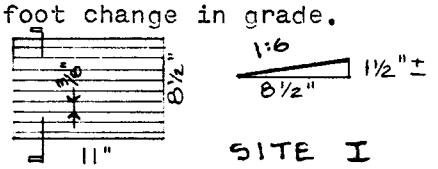
Seligmann		Issued:	15 January
Verley	Schwartz		5:00 pm
Ungers	Davis	Due:	18 January
Trimble	Alaskewicz		2:00 pm

PROBLEM TWO: ARCHITECTURAL IMPLICATIONS OF TOPOGRAPHY

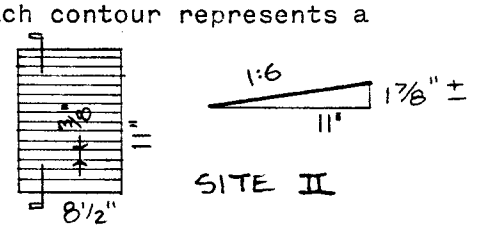
Regrade a sloping hillside to include the four elements shown below. Link the bottom of the hill, the top of the hill, and the four elements using ramps and/or stairs. The regrading of the topography will be shown by means of manipulation of contour lines.

SITE

Select one of the two sites shown. In both sites, the slope of the hill is the same at 1:6 or 18%. Each contour line represents one thickness of 2 ply chipboard of approximately 1/16". The contour lines are at 3/8" spacing. The scale of the site is 1/16" = 1'0". Thus, each contour represents a one foot change in grade.



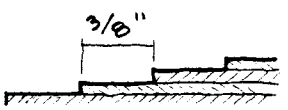
SITE I



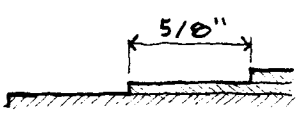
SITE II

GRADING GUIDELINES

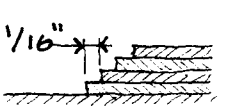
Each contour line represents one thickness of chipboard at 1/16". The site can be regraded in any way to be as flat or as steep (to the maximum practical steepness shown) as the designer desires. However, regrading cannot occur beyond the property lines. Retaining walls are not possible.



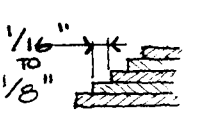
SLOPE OF HILL
1:6 18%



SLOPE OF RAMP
1:10 10%



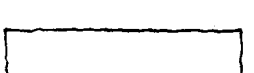
MAXIMUM SLOPE
1:1 100%



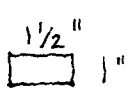
STAIRS

ELEMENTS TO BE INCLUDED

SEMICIRCLE: FLAT
2" diameter



FLAT TERRACE
1¼" x 5"

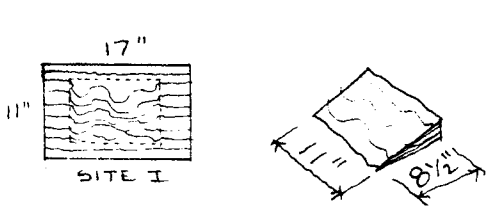


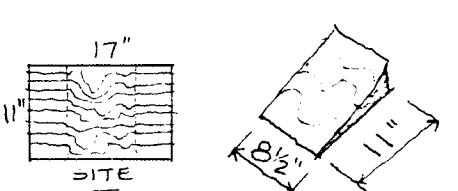
"HOLE"
3/8" deep

4 COLUMNS defining a cube of space, 1"x1"x1"

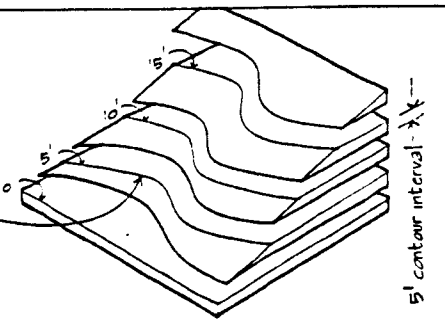
PRESENTATION REQUIREMENTS: MODEL AND DRAWING

A site model will be made of 2 ply chipboard which can be approximated as 1/16" thick for the purposes of this problem. (Actual thickness is .08") Use the dimensions shown below; place your name and section on all submissions. Make a single freehand ink drawing on white vellum, showing only the NEW contours within the site and the existing contours on the adjacent hillside





5' elevation (every point along this line is 5' above a common measuring point)



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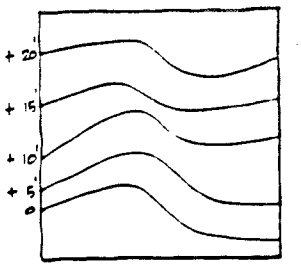
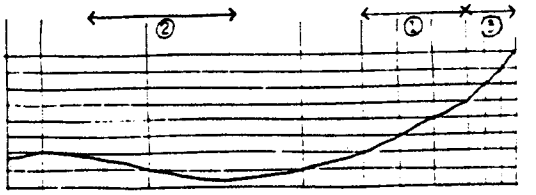


Contours represent changes in topography in orthographic plan drawings by lines of common elevation. With an understanding of contour lines, the viewer can get a relatively accurate idea of the lay of the land from a two-dimensional site plan.



① equally spaced contours indicate a constant slope
② widely spaced contours indicate relatively flat or very gently sloped land
③ closely spaced contours indicate steeper slopes

The contour interval is determined by the scale of the drawing, the size of the site, and the nature of the topography. The larger the area and the steeper the slopes, the greater the contour interval must be; conversely, for a small site or one with a relatively flat slope, a 5', 2' or even 1' contour may be used.

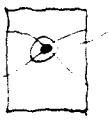
contour lines are continuous and never cross one another - they coincide only when they indicate a vertical surface

THREE RULES FOR CONTOUR LINES

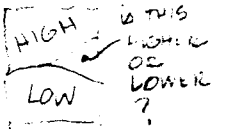
1) ELEVATION OF THE CONTOUR LINE IS CONSTANT

   CONTOUR LINE IS CONTINOUS -OR- CLOSES IN ON ITSELF

2) CONTOUR LINES NEVER CROSS OR BRANCH



THIS POINT CANNOT HAVE TWO DIFFERENT ELEVATIONS SIMULTANEOUSLY



3) AT VERTICAL SURFACES, CONTOURS CAN BE INTERRUPTED OR BECOME CONTIGUOUS

SYRACUSE UNIVERSITY
SCHOOL OF ARCHITECTURE

Problem #3

Seligmann
Verley
Ungers
Trimble

Schwartz
Davis
Alaskewicz

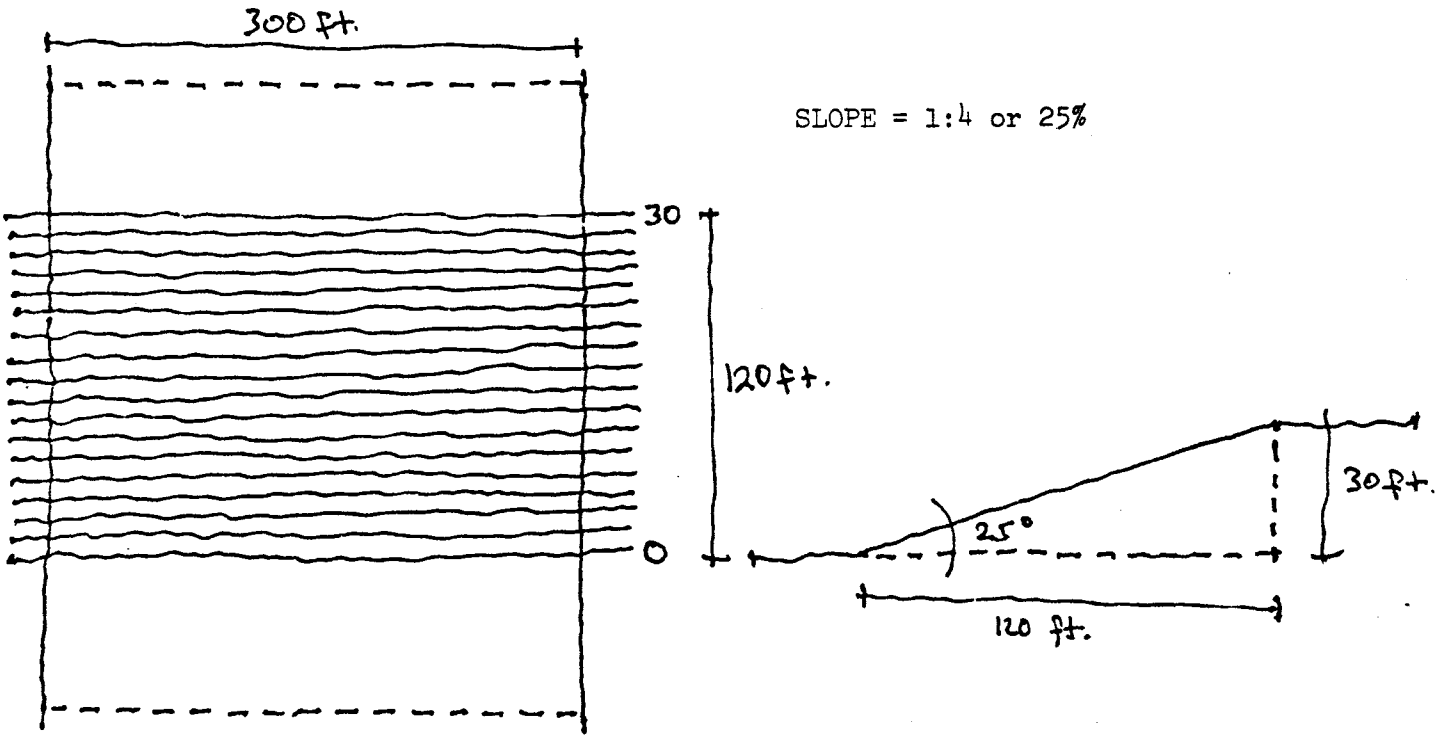
Issued: January 18, 1982
Due: January 22, 4:00 p.m.

PROBLEM THREE (PHASE I): Alternative Studies for a Sloping Site

Given the studio residence from last semester (24' x 24' x 16') using the same program components and the same structural system (but not necessarily the same scheme) explore various alternatives for its placement on a sloping site at the top, middle or bottom. Introducing stairs, ramps and any other appropriate elements, develop a comprehensive strategy for each alternative. A very important consideration in your design must be the extension of the interior of the studio to the exterior.

SITE

Access to the site is possible from either the bottom or the top of the slope. The studio is to be placed on a flat surface built up or carved out of the slope. The sloped part of the site has to be engaged if the studio is located at the top or bottom of the site.



REQUIREMENTS FOR STAIRS, RAMPS & GRADING

The presentation will consist of ARCHITECTURAL sketches (sections, perspectives and birds' eye views) neatly executed on yellow tracing paper.

Sheet must be trimmed neatly and be of equal size or compose to a simple rectangle. Try to draw as beautifully as Leonardo Da Vinci. Beautiful drawing, well composed on the sheets will be specially rewarded in grading.

REQUIREMENTS FOR STAIRS, RAMPS & GRADING

Maximum slope for stairs = 35°
Maximum slope for ramps = 15°

SYRACUSE UNIVERSITY
SCHOOL OF ARCHITECTURE

ARC [illegible]8 SPRING 1982
PROB[illegible]M THREE, PART TWO

Seligmann		ISSUE:	25 January
Verley	Schwartz		3:00 pm
Ungers	Davis	DUE:	29 January
Trimble	Alaskewicz		2:00 pm

PROBLEM THREE, PART TWO

A PAINTING STUDIO AND DISPLAY PAVILION ON A SLOPING SITE IN NEW YORK

Using the same program components and the same structural system as used in the Venticello studio residence, you are going to develop your best scheme from Problem Three, Part one. Your client is a well known contemporary canvas painter; he frequently works with large canvases, up to 8'-0" x 12'-0".

The program requirements are similar to those of the Venticello studio. Some minor modifications inside the 24' x 24' x 16' space are as follows:

- -A minimum open space of 250 sf and 16' high is required as a work area for the painter, with views to the valley.
- -A small vestibule for entry.
- -A loft space/mezzanine is to be provided to allow possible viewing of the paintings. This space may also be used as a sleeping area or as an entry.
- -Due to the nature of his work, the painter has requested that sufficient wall surfaces be provided.
- -The painter prefers to work with North light: this can be introduced through north facing windows, clear-story windows, or skylights.
- -The bathroom will also serve as a dressing room for a model.
- -Provide access to an outdoor studio area.

The site requirements are similar to that of Problem Three, Part one. Select one of the three possible locations and develop it with the following clarifications:

- -The flat area at the top and bottom of the site is 60'-0" wide. The total site dimensions are thus 300' x 240'. In this flat area, a 40' easement exists; no building or parking can occur within the easement.
- -The view down to the valley is to the ~~South~~ West.
- -An access road (20'-0") will be located at either the top or bottom of the site; the location is at the designer's discretion.
- -All adjacent sites are open wheat fields.

Optional elements to be considered for the site could include:

- -Parking on site for up to three cars (8' x 20')
- -Driveway width 12' minimum, maximum slope is 8%.
- -Provide access, walk, ramp, stairs or bridge to connect the parking to the pavilion and create a "sense of entry"
- -Swimming pool(s)
- -Small cabana (250sf) and/or gazebo
- -Decks, terraces, etc.

Retaining wall (maximum 10'-0" high) may be used.
Maximum slope for grading is 1:1 or 45°.
At least one small cabana of 250 square feet must be provided on the site.

DEVELOP A STRONG ARCHITECTURAL COMPOSITION (PARTI).

Presentation

The presentation will consist of ARCHITECTURAL freehand sketches neatly executed on yellow tracing paper, 14" x17" trimmed.

Include site, section, perspectives, and bird's eye views.
Site plan and site sections (2 minimum) to be at 1" = 30'-0"
Plans, sections, elevations of studio and surrounding area at 1/8" = 1'-0"
Perspectives and bird's eye views to sell your ideas.

Draw as well as the Masters and show us that you have understood line weight and profiles.

If you use pencil, use a "F" or "H" or "HB" soft lead.

SYRACUSE UNIVERSITY
SCHOOL OF ARCHITECTURE

ARC 108 - First Year
Problem #4

Professors: Seligmann, Verley, Ungers, Trimble, Schwartz, Davis, Alaskewicz

Issued: 2/1/82 2:00PM
Due: 2/26/82 6:00PM

Gallery and Residence on an Urban Slot Site

An eccentric architect has found a set of six sites as possible locations for his Gallery/Residence program. Plan and sectional diagrams of the various possibilities are included in this package, and you are to develop a scheme using one of the sites. In addition, you must satisfy the client's unique requirements which are described below. You should further realize that this client is a highly respected member of the architectural profession as well as a distinguished academician. In this context, he is quite specifically interested in seeing the spatial possibilities that exist on each of these sites, and at a general level he promises to be a critically astute observer of your work.

The Residence actually functions as an urban 'pied-a-terre' for the architect and he might entertain in his residence; his parties are either large affairs which extend into the early morning hours, extending out to his courtyard or terrace in the sultry summer months, or discreet and private functions on a small scale. Your client will use the Studio for working on architectural projects while he is staying in town, as well as the continuing experimentations in abstract painting and sculpture. Therefore, lighting and spatial interconnection may become important issues.

The Gallery will be used for all public receptions, openings, etc., and should have a separate entrance. Your client owns a wide ranging collection of objets d'art which includes the following items:

- Frank Lloyd Wright windows (5)
- Josef Albers paintings (2 and very large)
- 18th and 19th century architectural models
- An extensive collection of his own paintings and sculpture

PROGRAM

1.	Gallery	3,500 sf
2.	Reception Area	150 sf
3.	Assistant's Office	100 sf
4.	Proprietress' Office	100 sf
5.	Bar/kitchen	100 sf
6.	Janitorial/mechanical	100 sf
7.	Gallery storage	300 sf
8.	Living Room	400 sf
9.	Dining	250 sf
10.	Foyer (bath & closet)	150 sf
11.	Studio	300 sf
12.	Kitchen (pantry,laundry,etc.)	200 sf
13.	Master Bedroom (wardrobe, bath)	250 sf
14.	Guest Suite (bathroom, closet)	250 sf
	Outdoor courts, terraces, etc.	
	Circulation	
	TOTAL	6,250 sf

Structure:

Structure must be concrete. You have the option of using either a masonry load-bearing wall or post and beam structural system, or a combination of these two systems.

Masonry: Bearing walls of 12" concrete masonry units (CMU), filled and reinforced. End walls of 8" CMU with 2" rigid insulation and 4" veneer material to the exterior. Openings are limited to a max. span of 12' (18 CMU) and a min. of 8" (1 CMU). Heights are limited by the placement of floors, and openings must be separated by a min. pier width of 24" (3 CMU). Interior partitions of masonry 8" thickness. All other interior partitions - 4".

Post & Beam
- Columns - min. 120 sq.in. or 12" diameter concrete.
  - assume 16" min. diameter at the ground floor.
- Beams - assume 1/2 span in inches.
- Floors - for max. 12' x 12' bays = 4 1/2"
  for max. 16' x 16' bays = 7"
  - maximum bay size 16' x 16'
  - maximum floor/roof span for both structural systems = 16' - 0"

Code Information:

Two separate fire stairs are required by Code and must exit at grade. Instead of two fire stairs, one interior fire stair plus one exterior may be used. Scissor type stairs are permitted, as long as they exit at grade without leading through other spaces. Lobby exit permitted. Further stair information - see attached sheet.

Ramp slope - maximum 1'-6" in 10'-0" (15%)

Elevator - see attached sheets

Ceiling heights -
- 7'-6" min. in non-habitable spaces
- 7'-6" min. below and above mezzanine
- 8'-0" min. in habitable spaces

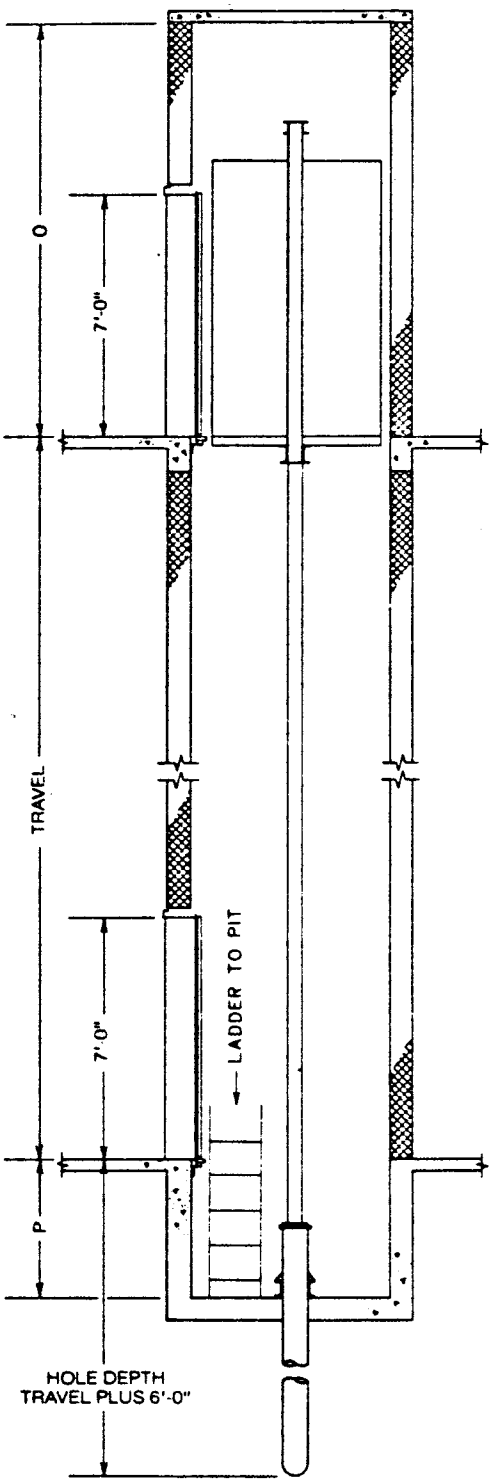
PRESENTATION REQUIREMENTS

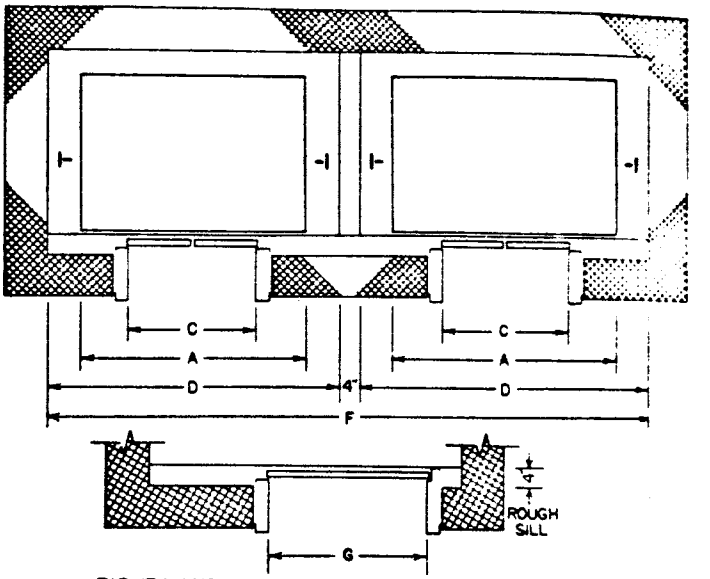
Plans at 1/4" = 1'-0"
Sections and study models at 1/4" = 1'-0"
Perspectives (freehand) of primary spaces and spatial sequences.

DOVER Pre-engineered Passenger Elevators

OILDRAULIC FOR LOW-RISE BUILDINGS

For custom engineered elevators contact your Dover representative.





RIGHT HAND DOOR SHOWN. LEFT HAND AVAILABLE

RECOMMENDED SIZES AND CAPACITIES

TYPE BUILDING	APART-MENT	SMALL OFFICE	AVERAGE OFFICE/HOTEL		LARGE OFFICE, ST
	CAPACITY (IN POUNDS)				
DIMENSIONS	1500	2100 H	2500	3000	35
A*	4'-11"	5'-8"	6'-8"	6'-8"	6
B*	3'-5"	4'-3"	4'-3"	4'-9"	5
C	–	–	3'-6"	3'-6"	3
D**	6'-7"	7'-4"	8'-4"	8'-4"	8
E	4'-10"	5'-9"	5'-9"	6'-3"	6
F	13'-6"	15'-0"	17'-0"	17'-0"	17
G	2'-8"	3'-0"	3'-6"	3'-6"	3

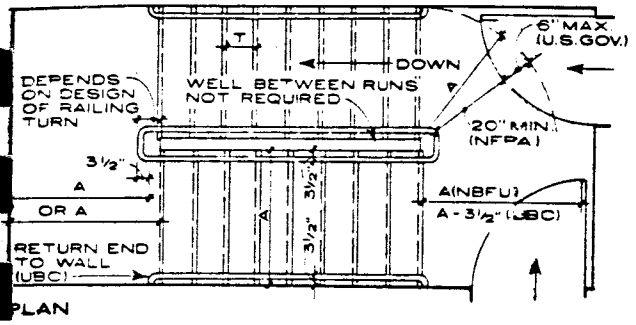
* INSIDE DIMENSIONS
** SINGLE CAR DIMENSIONS

NOTE "H" designates those models which m... minimum size recommended for handicapped

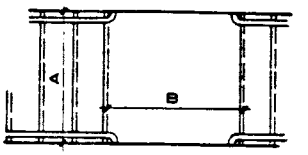
MINIMUM PIT AND OVERHEAD DIMENSIONS

CAPACITY (IN LBS.)	DIMEN-SIONS	SPEED (FEET PER MINUTE)			
		75	100	125	150
1500	O	11'-8"	11'-8"	11'-8"	11'-8"
	P	3'-6"	3'-6"	3'-6"	3'-6"
2100 H	O	12'-0"	12'-0"	12'-0"	12'-0"
	P	3'-6"	3'-6"	3'-6"	3'-6"
2500	O	12'-0"	12'-0"	12'-0"	12'-0"
	P	4'-0"	4'-0"	4'-0"	4'-0"
3000	O	12'-0"	12'-0"	12'-0"	12'-0"
	P	4'-0"	4'-0"	4'-0"	4'-0"
3500	O	12'-0"	12'-0"	12'-0"	12'-0"
	P	4'-0"	4'-0"	4'-0"	4'-0"

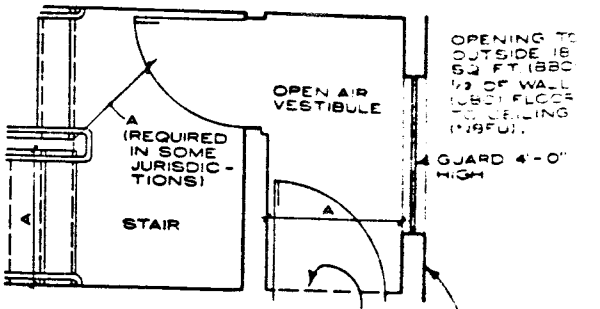
POWER UNIT (MACHINE) LOCATION: Machine room can be located rem... from shaft, preferably on lowest floor. Size for one-car installation 6'-... 5'-0" x 7'-0" high; for two cars: 10'-9" x 6'-2" x 7'-0" high. Enclosure to me... local code requirements must be provided. A sound isolated machine room... recommended for quietest operation. Adequate heating and ventilation ... machine spaces must be provided.



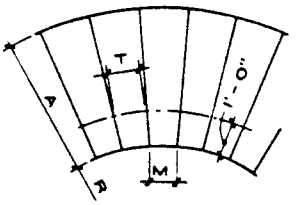
PLAN



STRAIGHT RUN LANDING
B = A UP TO 4'-0" (UBC, NBFU)
B = 44" MIN. (NFPA)



STEP PERMITTED BY NFPA, BBC, WHERE ICE & SNOW ARE A PROBLEM; NOT PERMITTED BY NBFU, UBC.



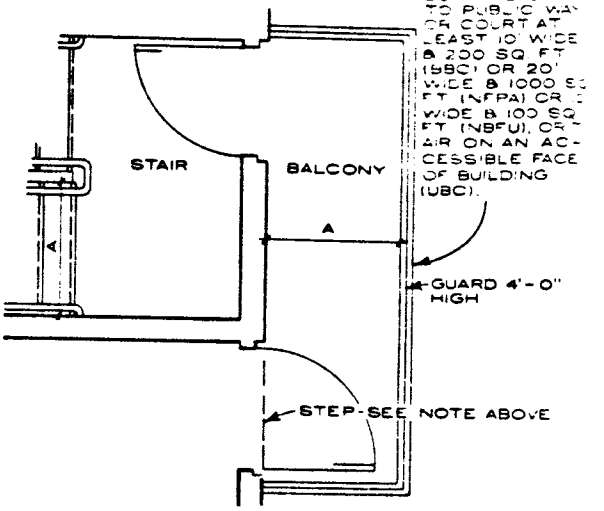
R = 2A MIN. (UBC)
R = 25'-0" MIN. (NFPA)

CURVED STAIRS

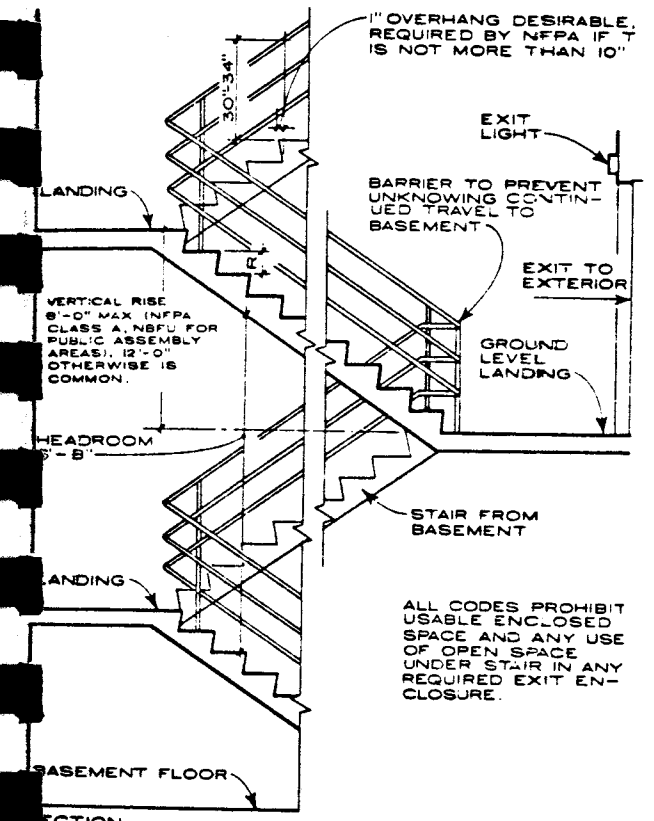
Winders and curved stairs are permitted by most codes for residences and for monumental stairs between 2 floors if not required exit stairways, T is req'd tread, and M = 6".

UBC permits curved stair as required stair if inside radius is 2 times width and M is 10".

NFPA permits curved stair if requirements are met including enclosures, min. tread width, and inside radius is at least 25'-0". Many other codes prohibit use as required stairs.



OPEN AIR VESTIBULE & BALCONY



ECTION

ENCLOSED STAIR DIMENSIONS

O DETERMINE REQUIRED WIDTH "A"

termine occupancy load from tables of allowed area per person for various occupancies for floor under consideration. (UBC requires adding occupancy load from floor under consideration + 50% of occupancy load from floor xt above + 25% of occupancy load from second floor ove.)

One unit of width = 22"

NUMBER OF PERSONS PER UNIT OF IDTH FOR VARIOUS TYPES OF CCUPANCY

	NFPA	NBFU	BBC
PLACES OF ASSEMBLY	100	60	60
EDUCATIONAL, MERCANTILE, OFFICE, DUSTRIAL	60	60	50
SIDENTIAL	45	30	25
INSTITUTIONAL	22	30	25

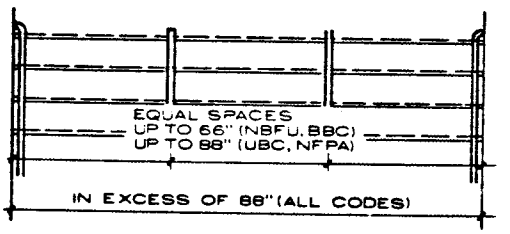
C "A" IN FT. = no. of persons divided by 50.

NIMUM WIDTHS:

codes set 44" as the minimum except for residential or light occupancy, service access, or private use, usually 36" for less than 50 persons. (NBFU says 42" for less than 40 sons; BBC says 36" for 40 or less below grade or 75 ove.)

NOTE:

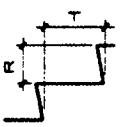
Widest "A", determined as above, must extend to discharge at ground level.



INTERMEDIATE RAILS FOR WIDE STAIRS

TREAD AND RISER

CODES	MIN. "T"	MAX "R"
NFPA, UBC	10"	7½"
BBC	9½"	7½"
NBFU	9½"	7¾"



Variations for residential and existing buildings.

Maximum variation in "R" for any run is $^3/_{16}$".

SEE STAIR CHART DESIGN.

NOTE:

The minimum number of risers in any run of stairs is 3 (NFPA).

SMOKEPROOF ENCLOSURES (FIRE TOWERS, SMOKEPROOF TOWERS, ETC.)

One required for buildings of more than 6 stories (NBFU and BBC) or 5 stories (UBC).

Some local codes have deleted the requirement for smokeproof enclosures.

CONSTRUCTION REQUIREMENTS

Requirements of the codes cited vary, but typically stairs and stair enclosures for buildings of 4 or more stories are required to be of 2 hour incombustible construction, 3 stories and less, 1 hour.

Smokeproof enclosures and stairs therein must be of 2 hour construction.

These requirements are relaxed in varying ways for residential occupancies.

BUILDING CODES CITED

NFPA–National Fire Protection Association
NBFU–National Board of Fire Underwriters, now American Insurance Association
BBC–Basic Building Code, Building Officials Conference of America
UBC–Uniform Building Code, International Conference of Building Officials

THE BUILDING CODE IN FORCE

in any jurisdiction should always be consulted to determine exact requirements, as it governs in all points of conflict.

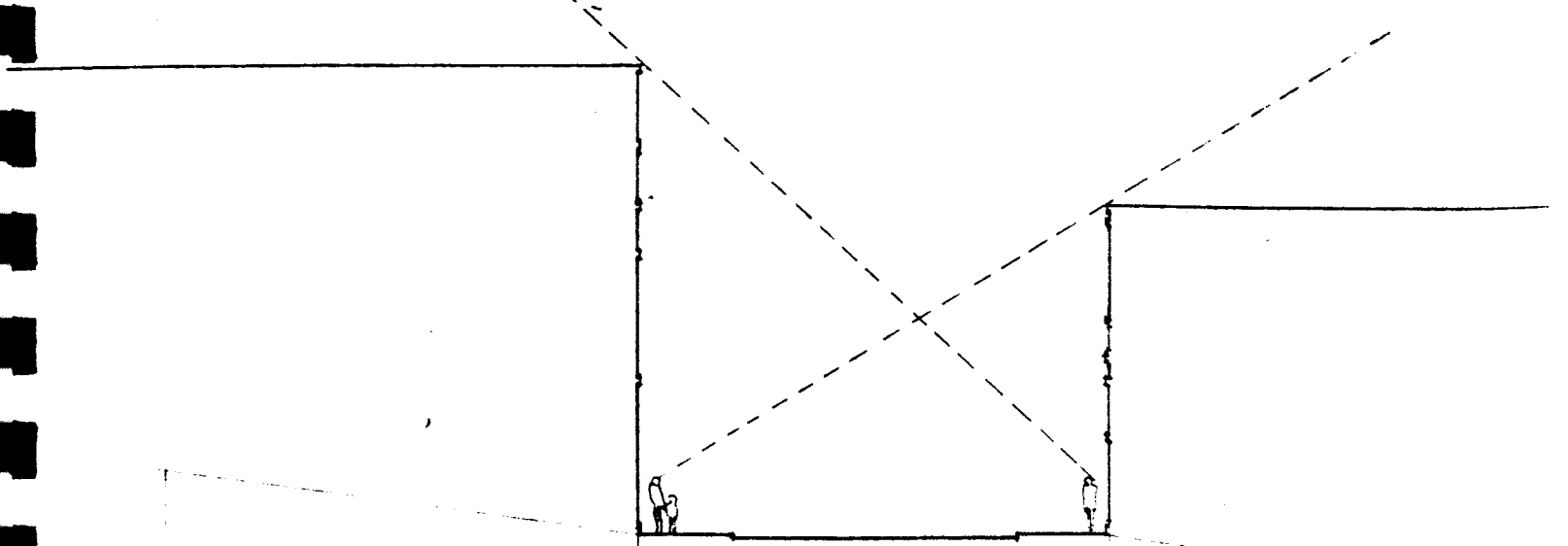
SYRACUSE UNIVERSITY
SCHOOL OF ARCHITECTURE

ARC 108, Spring 1982
Problem 4, addendum 1

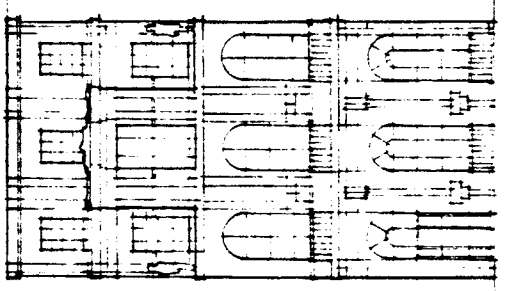
Professors: Seligmann, Verley, Ungers, Trimble, Schwartz, Davis, Alaskewicz

Façade Context for Urban Slot Sites

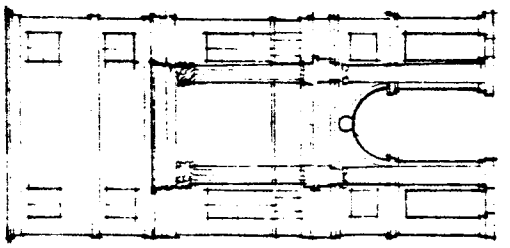
Assume that these façades exist to either side of your site, and across the street. Study and abstract the compositional devices, horizontal and vertical, to develop façade, section, and plan ideas for your building.

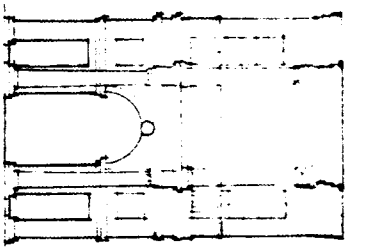


street section

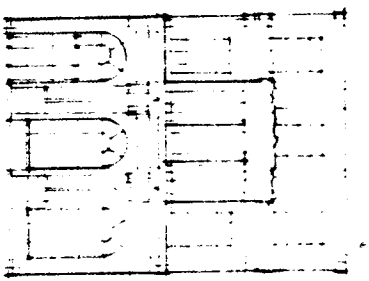


sites IA, IIA, IIIA

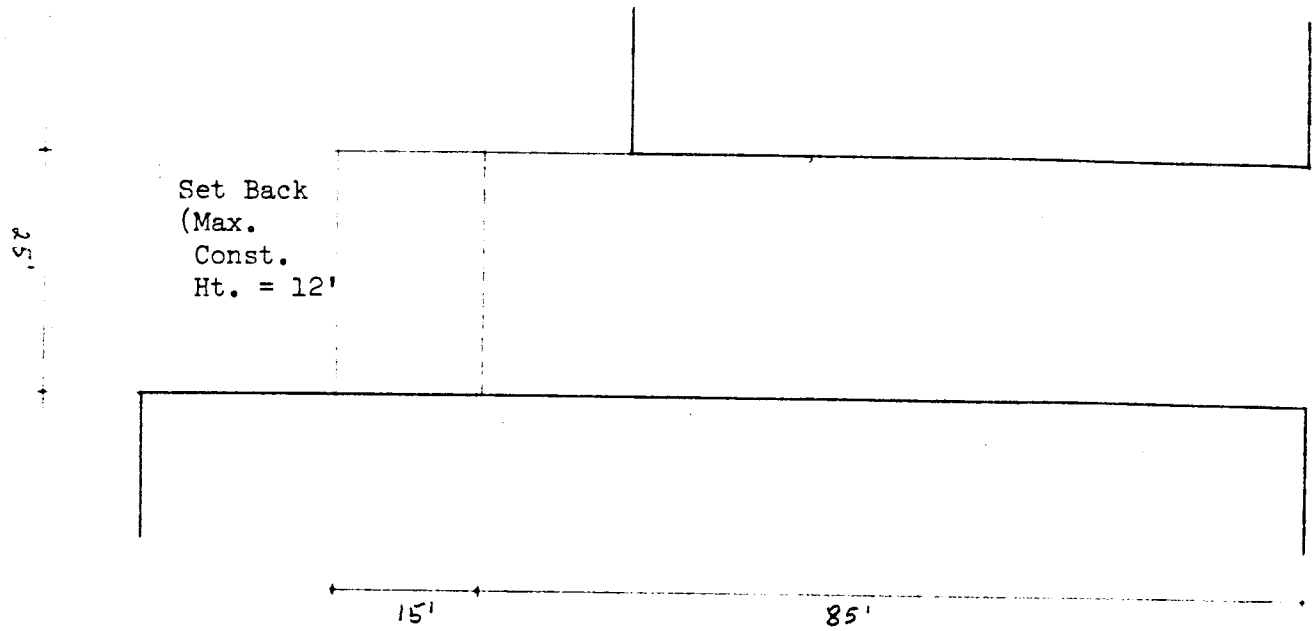


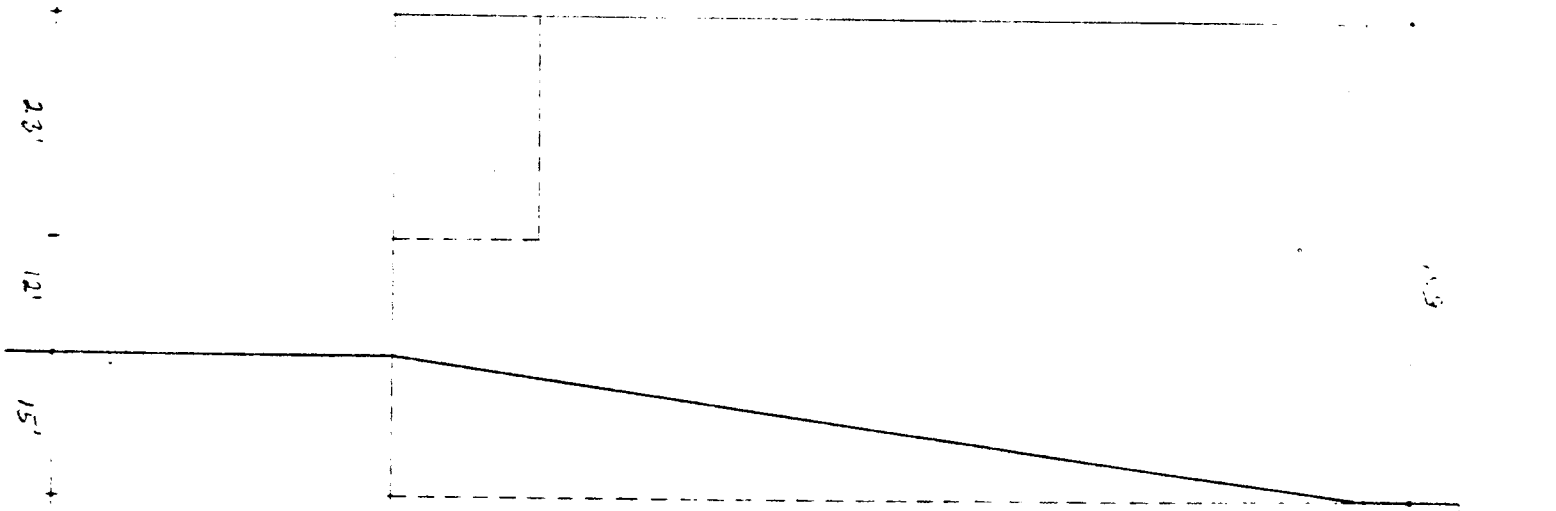


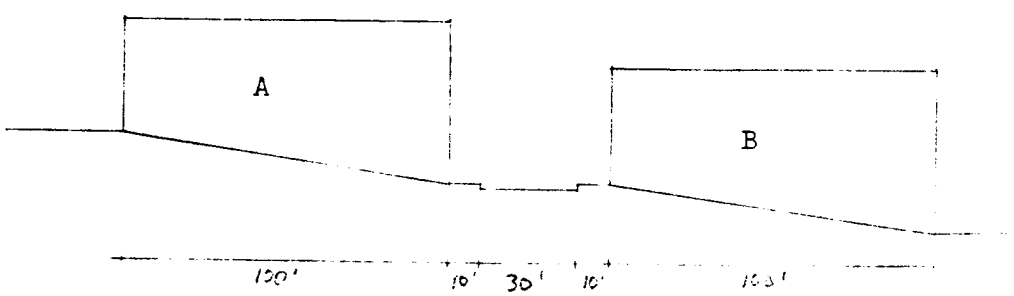
sites IB, IIB, IIIB



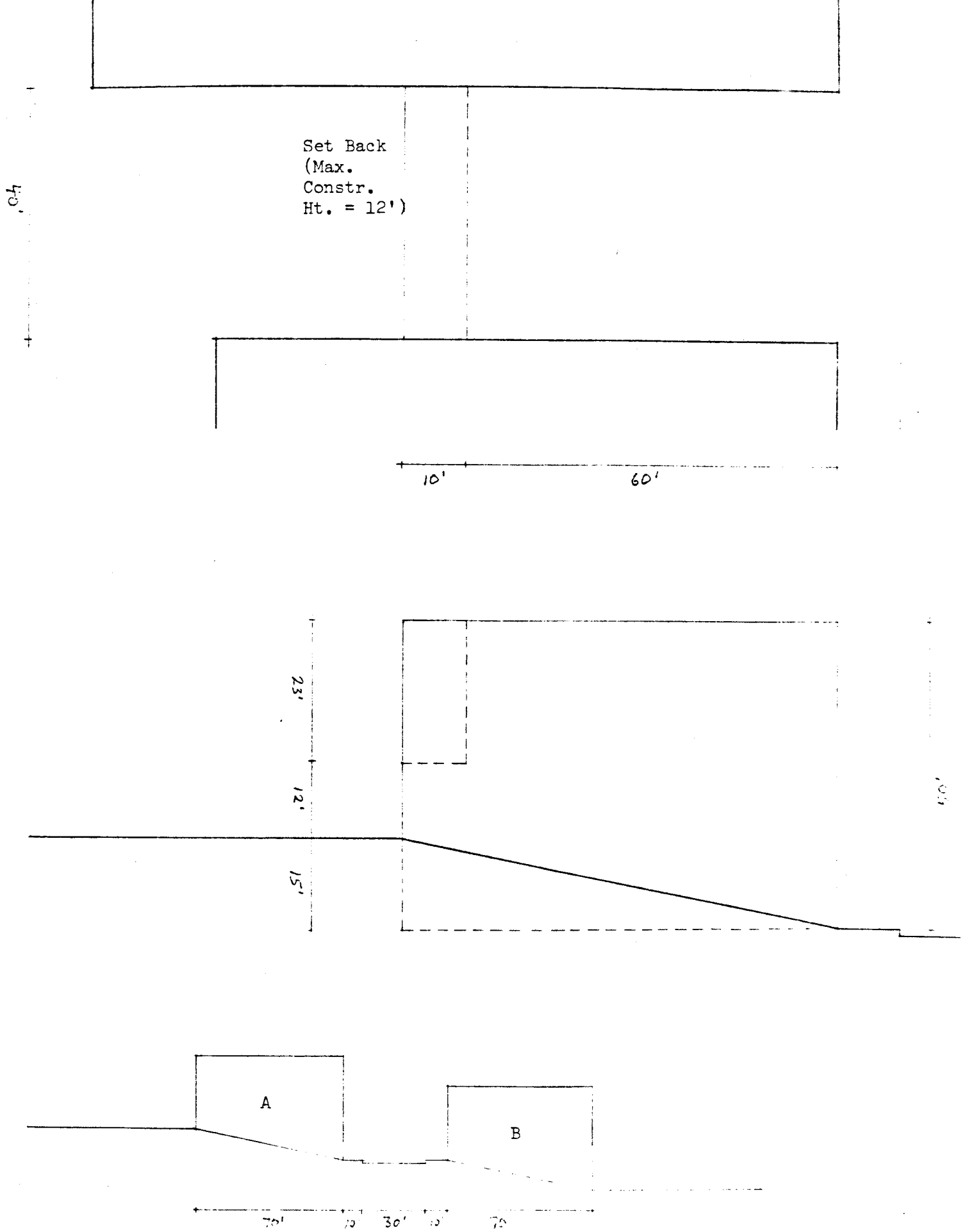
scale 1" = 20 '





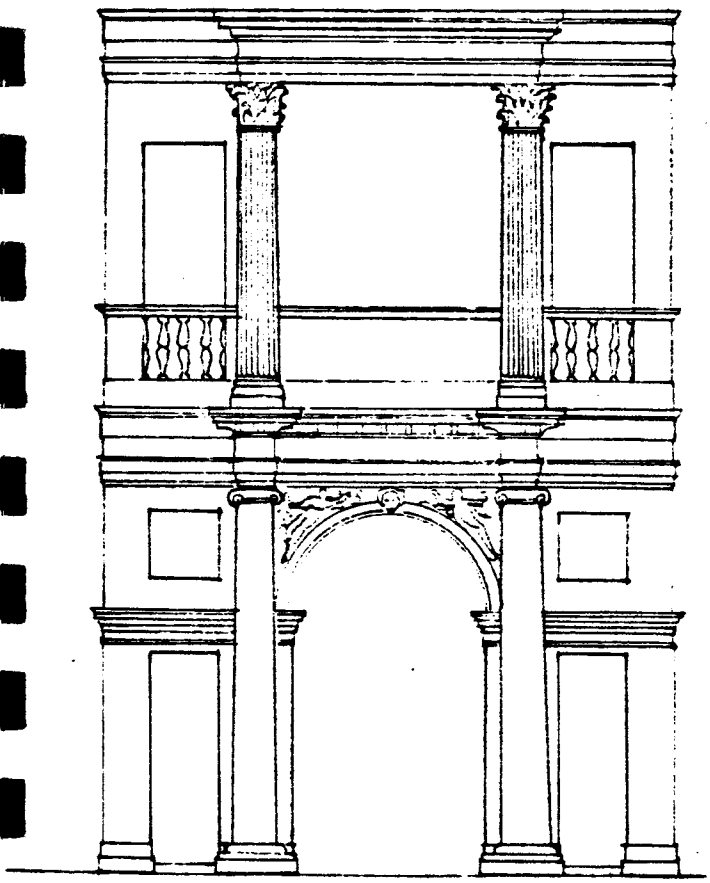


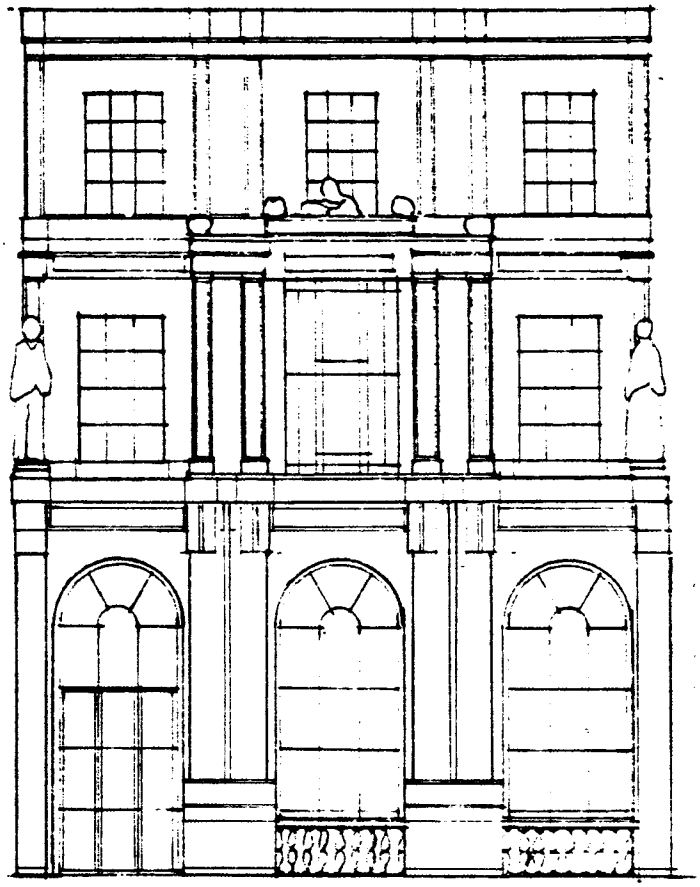
SITE II SECTION A SCALE 1" = 20'



SITE III SECTION A 1" = 20'

ARC 108
ROWHOUSE
FEB. 1982

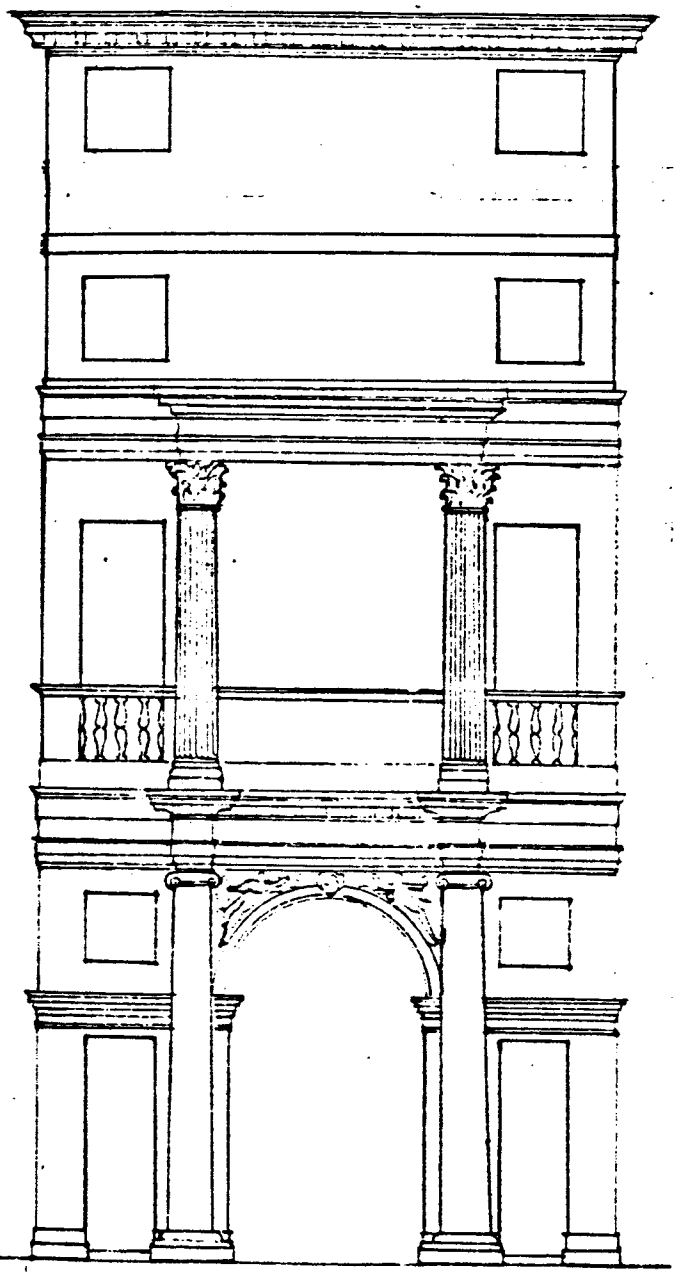


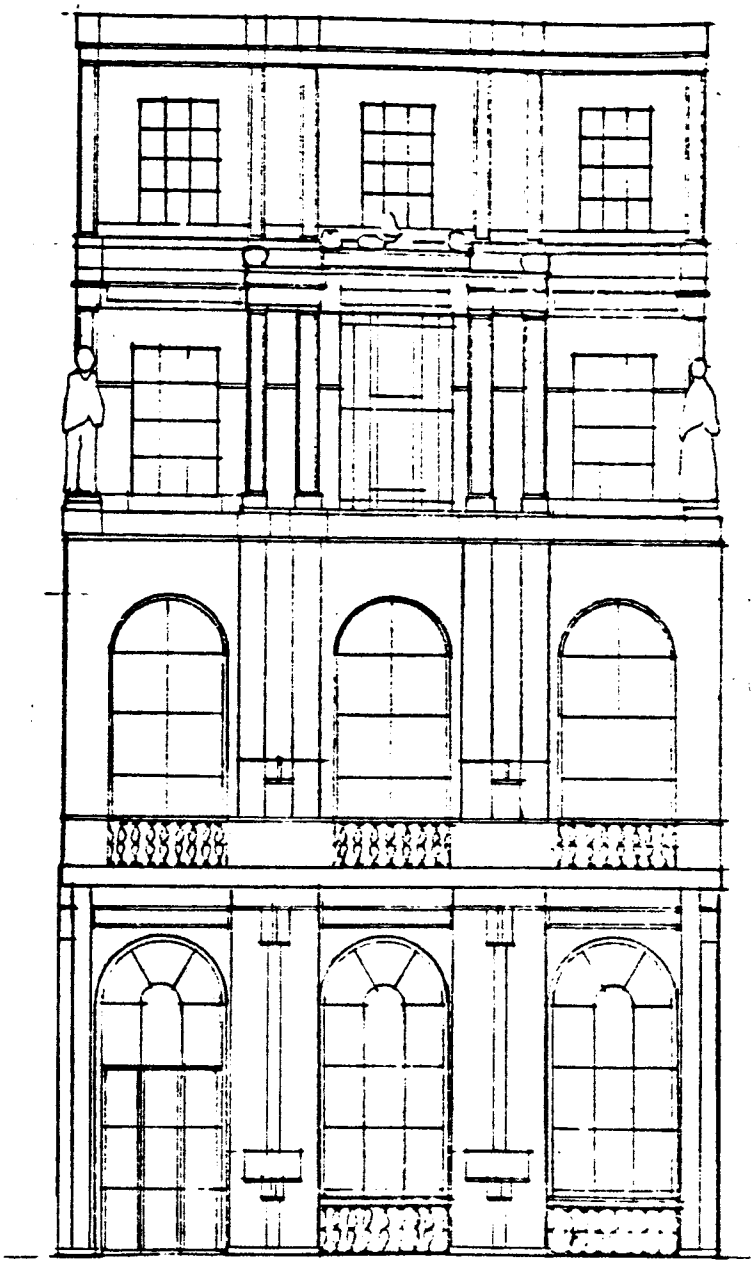


FAÇADES ADJOINING
SITES IB, IIB, IIIB

SCALE 1/8" - 1'

ARC 108
ROWHOUSE
FEB. 1982





FAÇADES ADJOINING
SITES IA, IIA, IIIA

SCALE ⅛" - 1'

SYRACUSE UNIVERSITY
SCHOOL OF ARCHITECTURE

ARC 108 SPRING 1982
DAVIS SECTION

PRELIMINARY REVIEW — WEDNESDAY, FEBRUARY 17

REQUIRED PRESENTATION:

Site plan, site section, and other site information
Longitudinal sections (2 minimum) 1/8" = 1'-0"
Cross sections (2 minimum) 1/8" = 1'-0"
sections should clearly show street condition
Building plans (including roof) 1/8" = 1'-0"
indicate buildings adjacent to the site
Interior perspective views (4 minimum)
show primary spaces and views
show circulation sequence
Rough study model 1/4 or 1/8" = 1'-0"

SUGGESTED ADDITIONAL INFORMATION

Elevation studies, front and rear
Longitudinal section 1/4" = 1'-0"

COMMENTS

The purpose of the preliminary review is to discuss the strengths and weaknesses of the various strategies and to discuss possibilities for improving the design.

All drawings must clearly convey the major ideas of each scheme. Alternatives or reinterpretations of the same idea might also be presented.

Drawing quality is important. All drawings must be freehand, with lineweight. It is recommended that drawings be trimmed to a consistent size and that the format (horizontal or vertical) be consistent.

FRIDAY, FEBRUARY 19

Entire project must be shown at 1/4" = 1'-0" scale.

MONDAY, FEBRUARY 22

Study model at 1/4" = 1'-0" scale for all students

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ARC 108: SPRING 1982
PROBLEM FOUR

Seligmann
Verley Trimble Davis
Ungers Schwartz Alaskewicz

Problem Four
Gallery and Residence
Presentation Requirements

FINAL REVIEW: PROBLEM FOUR MARCH 1, 1982

REQUIRED PRESENTATION:

Building plans (including roof) 1/8" =1'-0"
indicate buildings adjacent to site

Longitudinal sections(2 minimum) 1/8" = 1'-0"
clearly show street and hill condition

Cross sections (2 minimum) 1/8" = 1'-0"

Elevations, front and rear 1/8" = 1'-0"

Longitudinal section 1/4" = 1'-0"
A larger scale drawing is not simply an enlargement of the 1/8" scale section. Additional information must be shown which reveals more of the architectural quality of the space. Different information is appropriate at different scales.

Perspective views (4 minimum)
show primary spaces and views
show spatial sequence

Study model 1/4" = 1'-0"

COMMENTS Drawing quality is important. All drawings must be freehand, with lineweight, on yellow trace. It is strongly recommended that drawings be trimmed to a consistent size, and that the format (horizontal or vertical) be consistent.

The presentation should clearly convey the major ideas of each design. Drawings must be visible from a distance.

FRIDAY, FEBRUARY 26, 1982
2:00pm Announcement in Room 104
6:00pm All projects due

MONDAY, MARCH 1, 1982
1:00pm All projects will be returned to students for Projects must be hung in assigned locations.
2:00pm Jury commences.

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ARC 108 SPRING 1982
SKETCH PROBLEM #1

Seligmann
Verley
Ungers
Trimble

Schwartz
Davis
Alaskewicz

ISSUED: 12 FEBRUARY, 2:00 p.m.
DUE: 12 FEBRUARY, 9:00 p.m.

SKETCH PROBLEM #1

A letter arrived in the Dean's office this morning from your client. He has been asked to chair a conference at the Institute for Palladian Studies in Vicenza, Italy. The conference will debate whether Palladio can conclusively be proven to be the architect for the Palazzo Cogollo, a Renaissance Palazzo also in Vicenza.

While the conference is not for another six weeks, there is a vast amount of work to be done, coordinating speakers and arranging seminars. While he will be very busy abroad, your client's interest on the project you are designing is still keen. Unable to attend a formal architect-client meeting, he has requested an update on your progress.

PROBLEM STATEMENT: You are to prepare a letter to your client outlining the progress you have made on the project. It is to be a thorough report, describing the building from a general discussion of your ideas to specific recommendations for the development of individual spaces. Both written and graphic descriptions should be used. Minimally you should include:

1. Diagrammatic generalization of the spatial organization of your scheme.
2. A summation of your ideas, concepts; including a discussion of the advantages of your approach to the site and program.
3. A description, using written narrative and perspective sketches, of the sequence(s) of spaces through your building.

Remember, this is a preliminary presentation to the client. Use this opportunity to promote your scheme to the client, but do not miss the opportunity to clarify your scheme in your own mind. Decide how you are going to organize your presentation; what drawings and what ideas you will present in what order; before you begin your letter.

You can assume that your client needs no elaborate description of your particular site.

FORMAT: A) All letters are to be written and drawn on 8½ X 11 inch 'stationery', using either a horizontal or vertical format. When a sheet combines drawing and words, it should be as thoughtfully composed as a sheet with only drawings. A scale mock up of each page is helpful for such composition.

B) Your client is "hard of reading"; therefore, your lettering must be exquisitely precise and legible.

C) Any of your drawings may be seen by the noted architects and scholar studying at the Institute. Therefore, only examples of your best freehand sketching should be included.

Your client particularly resents perspective drawings that distort depth and

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ARC 108 SPRING 1982
PROBLEM FIVE

Seligmann	
Verley	Schwartz
Ungers	Davis
Trimble	Alaskewicz

Issued: 15 March 2:00 pm
Due: 15 March 4:00 pm

PROBLEM FIVE: ANALYSIS REVISITED

Complete all of the following. All drawings should be freehand line drawings on 8 1/2 x 11 format. Place your name and section on the lower right corner of each page. Clearly label all drawings. If necessary, you may refer to your notes.

VILLA GARCHES:
Draw Villa Garches by Le Corbusier and include the first floor plan, the second floor plan, the section through the terraces, and the elevations.

LE CORBUSIER:
Compare Villa Garches with another project by Le Corbusier which was discussed on Friday, March 5, before spring break.

FRANK LLOYD WRIGHT:
Diagram the plan(s) of the Robie House or the Jester House.

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ARC 108 SPRING 1982
PROBLEM SIX

Seligmann	
Verley	Schwartz
Ungers	Davis
Trimble	Alaskewicz

Issued: 15 March 4:00 pm
Due: 17 March 5:00 pm

PROBLEM SIX:

LIBRARY AND READING ROOM PRECEDENTS — COMPARATIVE ANALYSIS

The study and analysis of historical precedents is always an invaluable aid to an architect: understanding the past can only increase one's understanding of similar spatial problems in the present.

In preparation for the next design problem, you will explore precedents for libraries and reading rooms. Relevant precedents can be chosen from historical buildings, as well as from unrealized architectural projects, and even from paintings which reflect architectural attitudes.

After the invention of the printing press, the need for storing an increasing number of printed books resulted in the evolution of "library" as an architectural type of space. The concept of a "public library" is relatively new: until the 19th century, most libraries were private collections of wealthy individuals (kings, popes, noblemen) or of institutions (schools and monasteries). Yet the criteria for storing and reading of books have remained relatively constant over the centuries. The comparative analysis of library precedents throughout history can deal with some of the following criteria:

- -how the books are stored
- -how the books are read
- -access to the books
- -lighting
- -spatial qualities

As was demonstrated in the recent analysis problems, the primary goal of an architectural analysis is to reveal the qualities of space unique to and characteristic of a given project. Thus, the approach to an analysis will vary considerably from project to project.

Assignment:
Two students must compare two separate library spaces. In particular, the similarities and differences of spatial qualities must be explored. Each student will mutually select his/her partner. The section critic will then assign the pair of building types to be analysed from the following list.

LIBRARY AND READING ROOM PRECEDENTS COMPARATIVE ANALYSIS

Submission:
For each student and each building, the following is required:
-ONE- 8 1/2 x 11 xerox or collection of smaller xeroxes
-THREE MAXIMUM- 8 1/2 x 11 analytical drawings
freehand line drawings, annoted as required.
vertical format, assembled in horizontal leporello.
Each pair must be hung together, the comparison of the two projects must be obvious.
Clearly label the library project, the architect, location, and date
On the lower right of the last page, label your name and section

Precedent Study

Renaissance
-Rome
-Venice
-Florence

Baroque
-Italy/France
-Germany/Austria/Switzerland
-Great Britain

Neo-Classical
-France/Great Britain
-Germany/Austria

Nineteenth Century
-France
-Great Britain
-United States

Twentieth Century
-1900 to 1920
-1920 to 1940
-1940 to present

Saint Jerome in His Study: (Renaissance Painting)
explore the spatial qualities exhibited in various paintings based on this common Renaissance theme.

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ARC 108 SPRING 1982
PROBLEM SEVEN

Seligmann	
Verley	Schwartz
Ungers	Davis
Trimble	Alaskewicz

Issued: 17 March 5:00 pm
Due: 24 March 2:00 pm

PROBLEM SEVEN: IDEAL SPACE FOR THE WITTKOWER COLLECTION

Margot Wittkower, the widow of the eminent architectural historian Rudolf Wittkower, has commissioned a number of young architects to design an "ideal space" for her husband's personal library. It was his wish that his personal library and personal notes should remain intact as a collection and that they should be made available to select scholars. His unique collection reflected his diverse interests and contains a number of irreplaceable books and folios.

Before his death, Wittkower frequently discussed his desire for an "ideal" library with spaces designed for contemplative study and review of the collection which he so loved. He enjoyed comparing his own ideas with features of libraries he was familiar with through his extensive travels and studies. After reviewing the designs, Margot Wittkower will select the architect who will design the actual library.

Presentation Requirements:

Drawings as required:
- -plan(s) and section(s) at 1/4" = 1'-0" scale minimum
- -perspective views and sketches

Freehand drawings on trace, with lineweight.
Uniform format, consistent size of drawings.
Study model at 1/4" = 1'-0" scale, foamcore board recommended.

Schedule:

Monday, March 22: Random Review at 2:00
- -preliminary review conducted by the Deam
- -twenty projects, selected at random, will be reviewed.
- -all of the above requirements should be met.

Wednesday, March 24: Final Review at 2:00

IDEAL SPACE FOR THE WITTKOWER COLLECTION: PROGRAM

Bookshelves

- -The collection is a combination of commonly used reference books, limited editions, and a number of rare books.
- -1000 linear feet of shelving required.
- -All shelves are 1'-0" deep.
- -The average shelf height is approximately 1'-0".

Folio Cases

- -Most of Wittkower's large format books and folios are extremely rare and irreplaceable.
- -The folios must be stored flat and connot be stacked.
- -Glass cases are recommended for protection from dust, humidity, and ultraviolet light.
- -Folios cannot be stored higher than 4'-6" abover the floor: they are awkward to handle and tend to be dropped.
- -Basic folio case dimensions:
  - depth: 2'-6" minimum
  - front width: 3'-0" approximately
  - case height: 3' to 4'
- -7 cases required.
- -Provide surface area for folio viewing in a convenient location

Filing Cabinets

- -Wittkower's personal notes, letters, and manuscripts
- -480 linear "file inches" (40') required.
  - "file inch" = total required depth of letter size drawers
  - All of Wittkower's notes would fit into a single drawer, 40' long (480 linear file inches).
- -Actual cabinets may be custommade, but one may want to refer to Sweets Catalogs for standard configurations.

Scholars: Twelve

- -Minumum desk area: 2'-6" x 4'-0"
- -Shelving for the personal use of the scholar near his desk is optional.

SYRACUSE UNIVERSITY
SCHOOL OF ARCHITECTURE

ARC 108 SPRING 1982
PROBLEM EIGHT

Seligmann	
Verley	Schwartz
Ungers	Davis
Trimble	Alaskewicz

Issued: 26 March 5:00 pm
Due: 23 April 6:00 pm

PROBLEM EIGHT: WITTKOWER LIBRARY

Margot Wittkower, the widow of the eminent architectural historian, Rudolf Wittkower, has reviewed the various design proposals for an "ideal space" for her husband's personal library. She has chosen a young architect to design the actual library. It was Wittkower's desire that his personal library and personal notes should remain intact as a collection and that they should be made available to select scholars. His unique collection reflected his diverse interests and contains a number of irreplaceable books and folios.

For this library project, Margot Wittkower has managed to acquire significant financial support. Donations will cover the construction cost of the building as well as the operating expenses. Prestigious universities and a handful of private foundations have offered fellowships for the selected scholars. Such enthusiastic support demonstrates an international commitment to the continuation of the work and research initiated by Wittkower.

The site chosen for the library is on a secluded area of an extensive estate in Italy. At present, the estate is a world renowned research Institute devoted to the study of Renaissance and Baroque architecture. The Wittkower Library will significantly enhance the resources of this Institute. However, the Wittkower Library is not meant to be an "addition" to the main estate building; rather, it is envisioned as a separate facility in a more remote location.

Direct vehicular access to the library is not required. Scholars and visitors to the library must first register at the estate and walk from there to the library. Service access is minimal and will most likely be accommodated by the estate maintenance cart, similar to a type of "golf cart."

Margot Wittkower hopes that the design of the library will reflect many of her husband's ideas on the "ideal space" for contemplative study. The unique qualities of the chosen site could also enhance the design of the library. Furthermore, the appearance (image) of the building on the site is important in conveying attitudes about the library before one even enters the space itself. It is Margot Wittkower's sincere desire that the young architect will intelligently resolve these issues in the design of the Wittkower Library.

SYRACUSE UNIVERSITY
SCHOOL OF ARCHITECTURE

ARC 108 SPRING 1982
PROBLEM EIGHT

WITTKOWER LIBRARY — PROGRAM

Bookshelves

1000 linear feet of shelving required.
All shelves are 1'-0" deep.
The average shelf height is approximately 1'-0".
The collection is a combination of commonly used reference books, limited editions, and a number of rare books.

Folio Cases

Most of Wittkower's large format books and folios are extremely rare and irreplaceable.
The folios must be stored flat and cannot be stacked.
Glass cases are recommended as protection from dust, humidity, and ultraviolet light.
Folios cannot be stored higher than 4'-6" above the floor: they are awkward to handle and tend to be dropped.
Basic folio case dimensions:
- depth: 2'-6" minimum
- front width: 3'-0" approximately
- case height: 3' to 4'

7 cases required.
Provide surface area for folio viewing in a convenient location.

Filing Cabinets

Wittkower's personal notes, letters, and manuscripts.
480 linear "file inches" (40') required.
"file inch" = total required depth of letter size drawer
All of Wittkower's notes would fit into a single drawer, 40' long (480 linear file inches).

Scholars: Twelve

Minimum desk area: 2'-6" x 4'-0"
Shelving for the personal use of the scholar is optional.

Curator's Office

Two desks required. (work desk and reference desk)
Shelving, file cabinets, seating for 2-3 visitors are desirable.

Miscellaneous

Minimal storage of supplies, stationery, etc
Coat closet
Water closet
Two exits from building required by code.

Seminar Room

Conference table for eight
Slide viewing facilities: screen and projection

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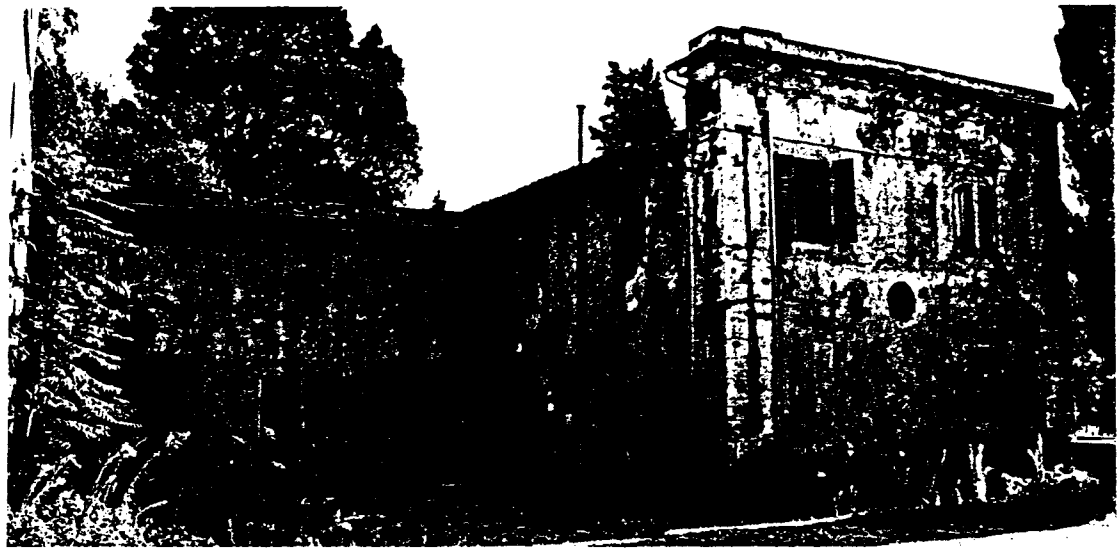
ARC 108 SPRING 1982
PROBLEM EIGHT

WITTKOWER LIBRARY

STROZZI SITE



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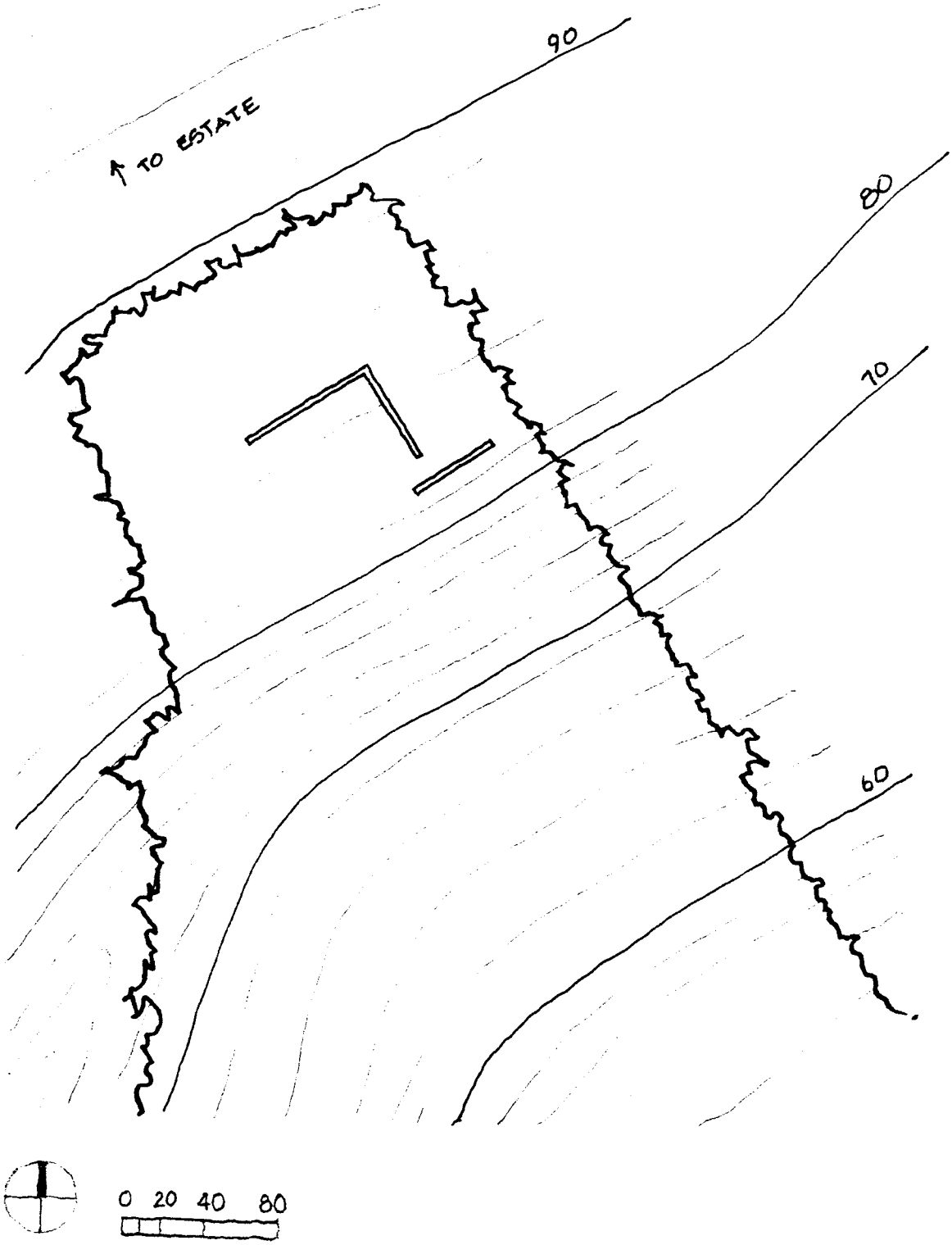
ARC 108 SPRING 1982
PROBLEM EIGHT

WITTKOWER LIBRARY

STROZZI SITE



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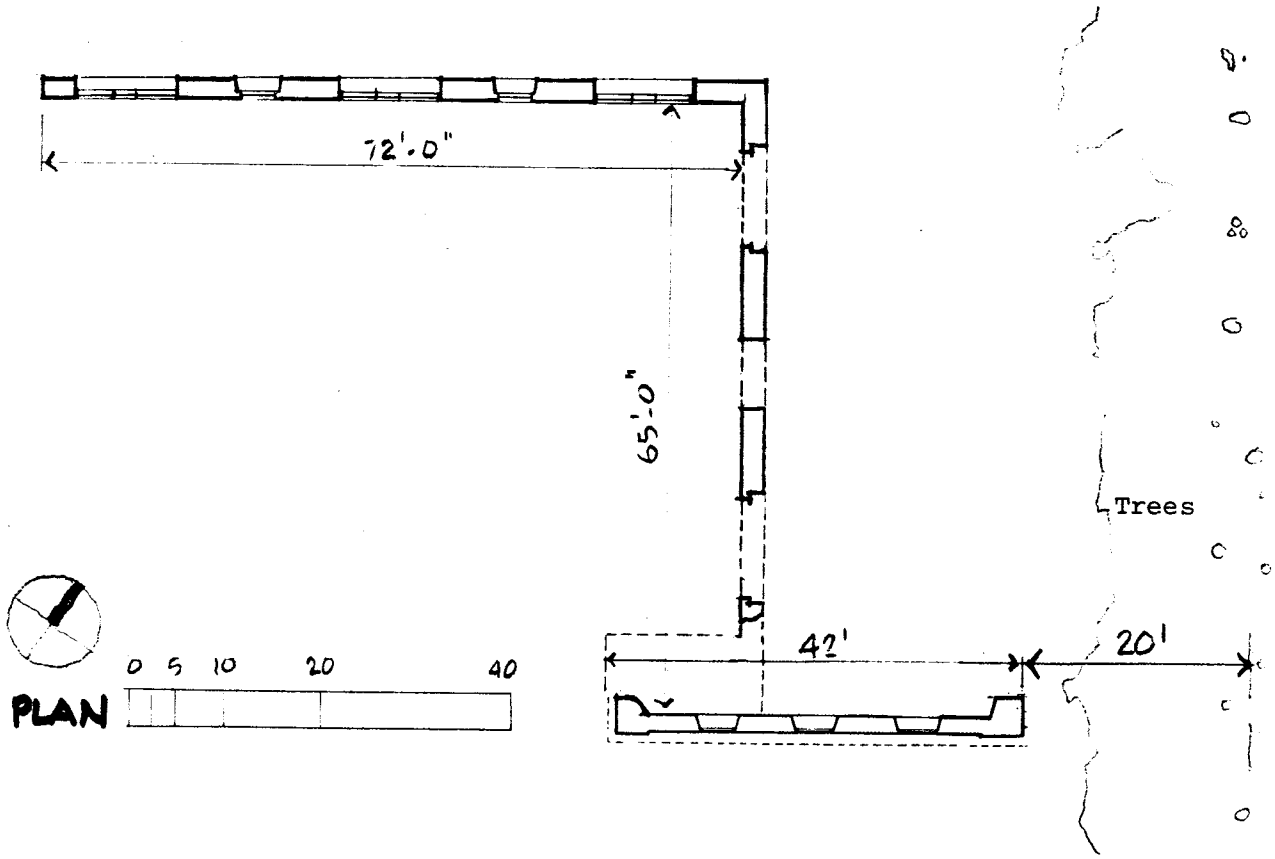
SCHOOL OF ARCHITECTURE

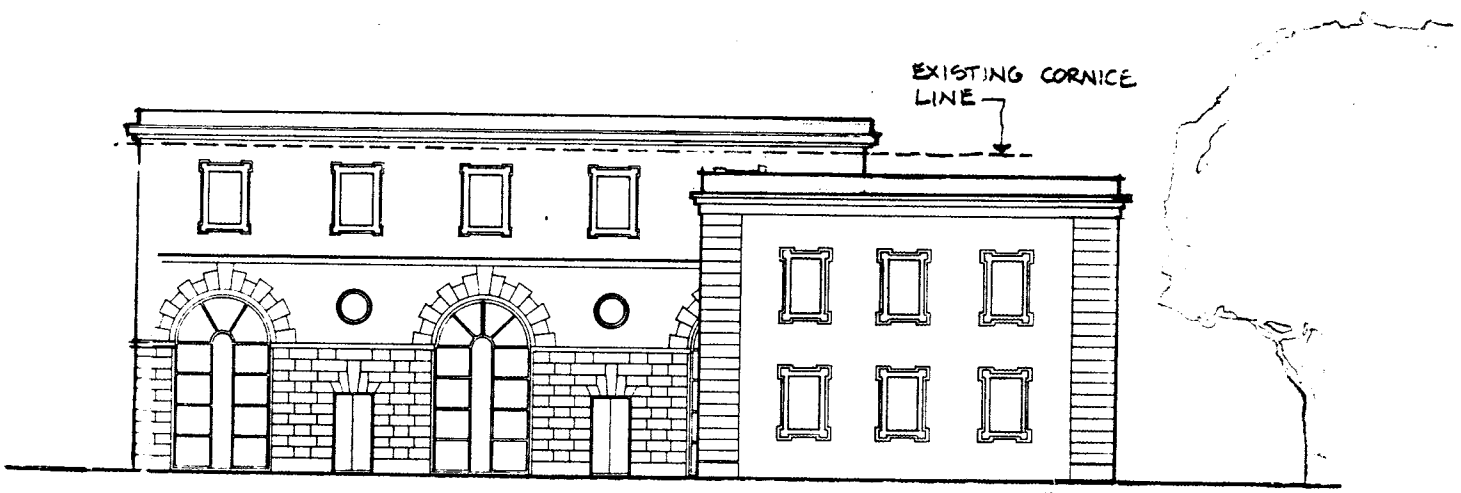
ARC 108 SPRING 1982
PROBLEM EIGHT

WITTKOWER LIBRARY

STROZZI SITE



PLAN



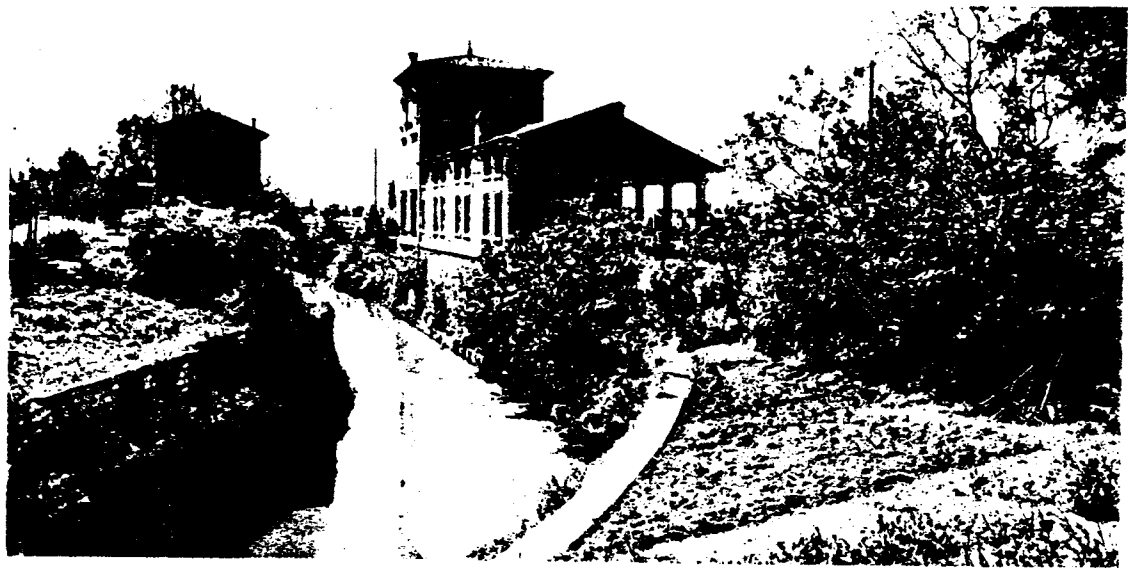
ELEVATION

SYRACUSE UNIVERSITY
SCHOOL OF ARCHITECTURE

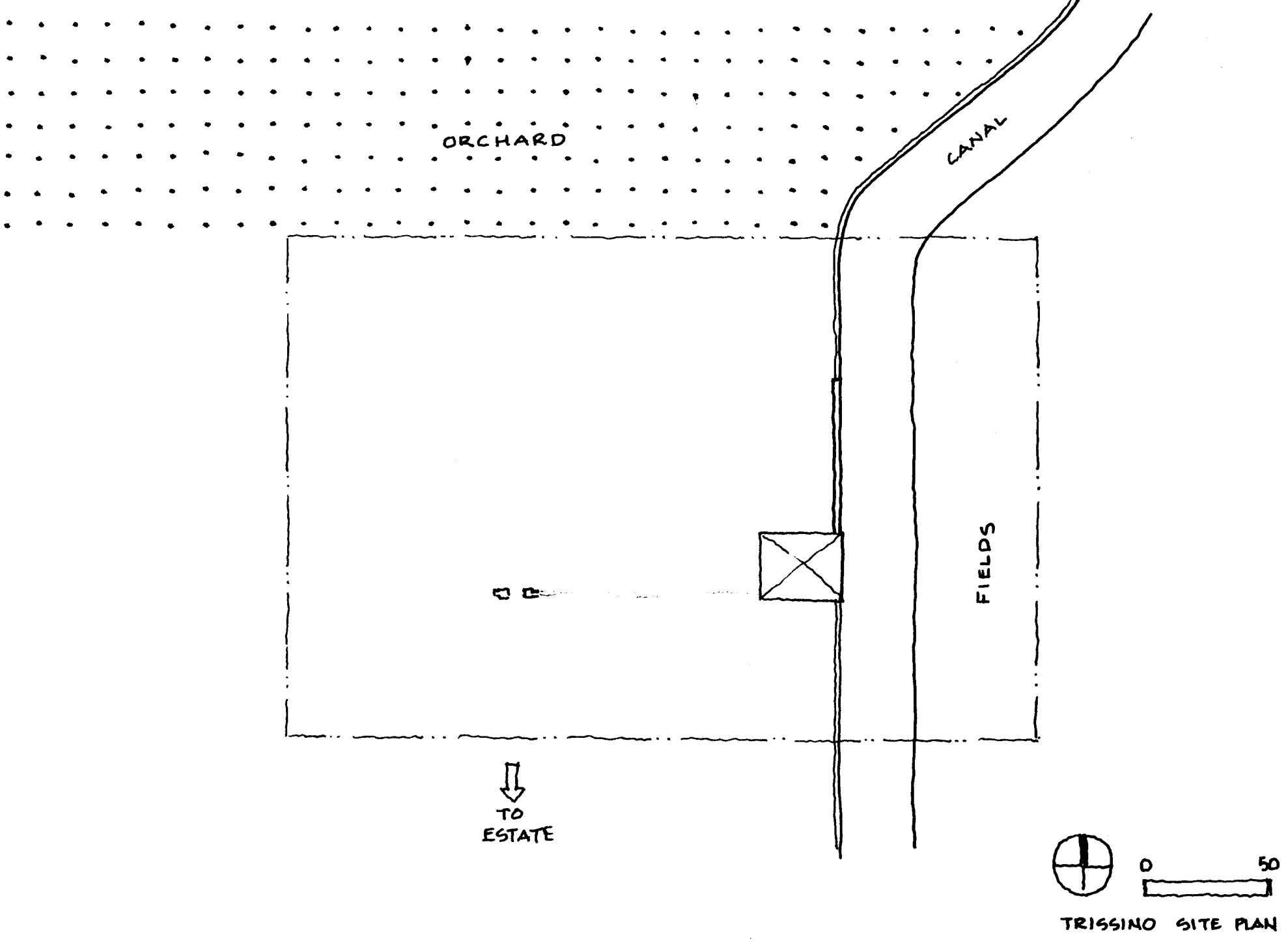
ARC 108 SPRING 1982
PROBLEM EIGHT

WITTKOWER LIBRARY

TRISSINO SITE



Views of site in 1936. During the war, many of the structures shown were totally or partially destroyed. At present, the area is not inhabited; the remaining walls and structures are masonry.



TRISSINO SITE PLAN

SYRACUSE UNIVERSITY
SCHOOL OF ARCHITECTURE

ARC 108 SPRING 1982
PROBLEM EIGHT

Seligmann
Verley — Schwartz
Ungers — Davis
Trimble — Alaskewicz

Due: 23 April 10:00 pm
Jury: 24 April 9:30 am

PROBLEM EIGHT: WITTKOWER LIBRARY — PRESENTATION

Minimum Presentation Requirements:

6 panels, minimum: horizontal format, white vellum, 24" x 30"
Freehand ink line drawings, with lineweight.

Individual presentations will vary significantly depending on individual designs; the following criteria are offered as minimal guidelines.

1: MAJOR EVALUATION OR SITE SECTION at 1/8" = 1'-0" SCALE.
- Show as much site context as possible (and existing buildings).
- One might use two adjacent panels (24" x 60").
- Remember an evaluation is a site section, looking at the building.

2: ADDITIONAL ELEVATION(S) AND SECTION(S) at 1/8" = 1'-0" SCALE.
- All elevations and sections should show context when appropriate (especially existing buildings).
- If double panel is used for major site section, the additional elevations and sections might also be included on the double panel.

3: SITE PLAN and SITE SECTION at 1" = 30' SCALE.
- Roof plain.
- Use layout indicated.

4: BUILDING PLAN(S) AS REQUIRED at 1/8" = 1'-0" SCALE.
- Plans must have same orientation as site plan.
- Roof plan not required.

5: PERSPECTIVE SKETCHES.
- Compose a panel which includes many of the sketches made throughout the design process.
- Include at least one exterior and one interior perspectives.
- Can be traced onto vellum or mounted carefully on foam core board, 24" x 30".

6: DESIGN SKETCHES.
- Include miscellaneous design sketches which show the development of the design.
- Yellow/white trace drawings and sketches may be xeroxed and carefully mounted on foam core board, 24" x 30".

Recommendations for Panel Compostition:

1. Maintain consistent borders (3" minimum)
   - -it is NOT necessary to draw border lines
   - -perspective sketches may have borders

Recommendations for Panel Composition con't:

2. Do not crowd drawings onto panel.

3. Allign plans, sections, elevations so that their relationship to each other is clear.

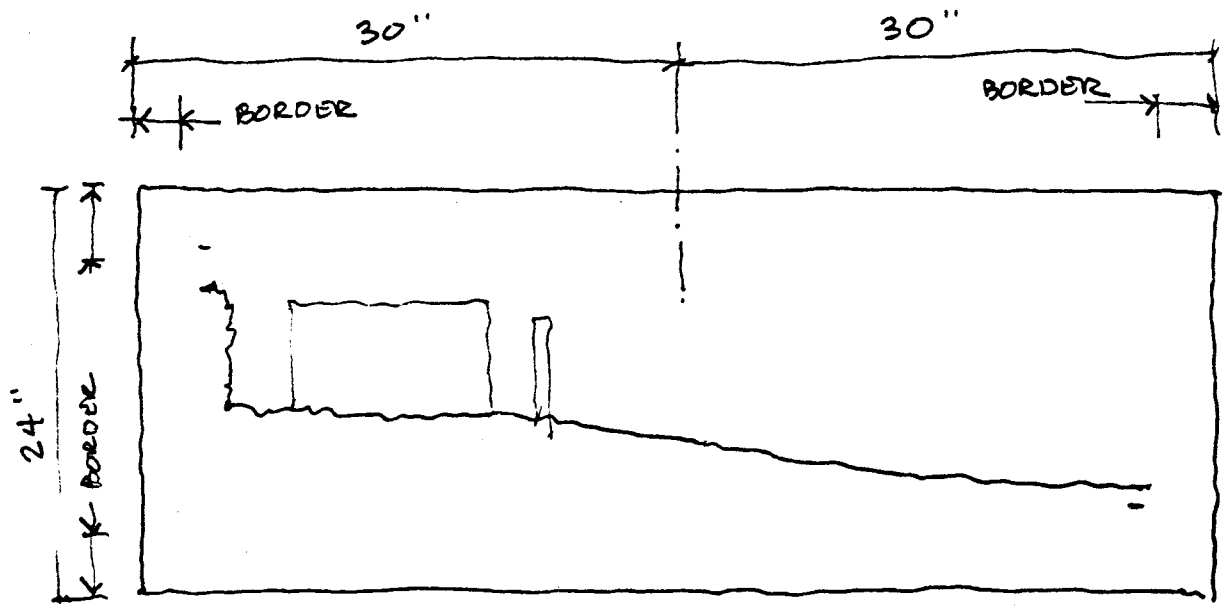
Schedule

Monday April 19: Pencil base drawings, reviewed by critic
Half size diagrams of all six presentation panels.

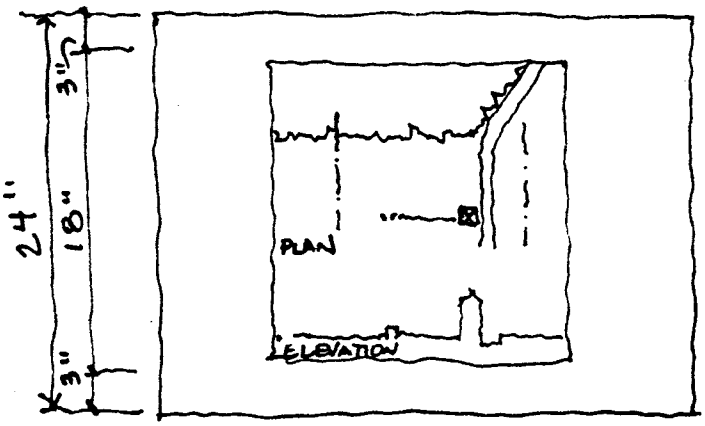
Wednesday, April 21: Last minute araphic questions.

Friday, April 23: 10:00 pm deadline.

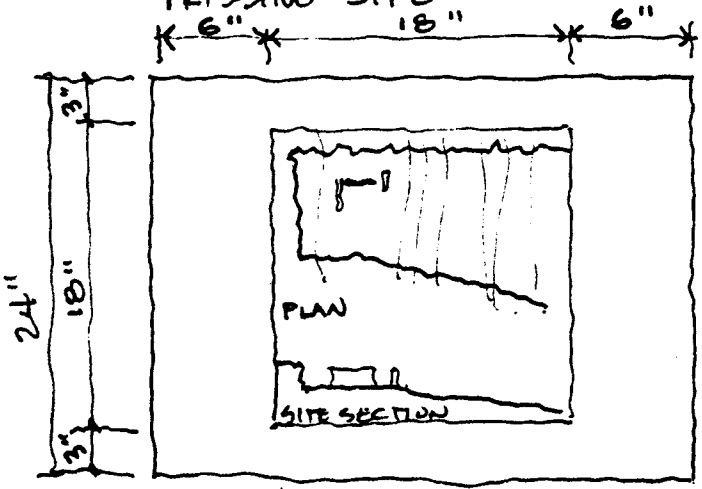
Saturday, April 24: 9:30 am jury.



DOUBLE PANEL - MAJOR SITE SECTION.



SITE PLAN & SITE SECTION (ELEVATION)
TRISSINO SITE



SITE PLAN & SITE SECTION (ELEVATION)
STROZZI SITE

SYRACUSE UNIVERSITY
SCHOOL OF ARCHITECTURE

ARC 108 SPRING 1982
DAVIS SECTION

PORTFOLIO

Contents

Record all projects worked on
As the portfolio grows, some projects may be eliminated
Different purposes (job hunting, grad school)
will have different portfolio compositions

Format

8½ x 11 is the most convenient, xerox-able,
least expensive to photograph reproduce
Multiples of 8½ x 11: 11x 14, 11x17

Design Sketches

Xerox-reduce to 8½ x 11
Lynk Hall will xerox reduce to 8½x11 from any
original up to 18"x24"

Presentations

Xerox Reduce: A machine exists that will reduce
from any size original up to 48"
Advantage: inexpensive ($ 3-4.00)
Disadvantage: not always good quality
PMT or PPG: Photograph without negative "STAT"
Advantage: good quality, ($4.00-$6.00)
Disadvantage: no negative for additional copies
Photograph: Kodalith Negative
High contrast black and white, no gray shades
Advantage: best quality, negative
Disadvantage: cost: negative $5-6.00,
print $2.00
Color Drawings: most difficult to reproduce
Syracuse Blue has an experimental machine
that makes good copies, without negative
$10.00 for an 8½x11

Models

Photograph using a 35 mm camera
Black and white film: (good for contrast)
normal speed: asa 125,
high speed film: asa 400, high contrast, grainy
Photograph all models, especially study models
as soon as possible after completion
Use lighting and shadows carefully

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SCHOOL OF ARCHITECTURE
M.Alaskewicz

SITE CONSCIOUSNESS AND MANIPULATION
Slides

	Temples of Mentuhotep and Queen Hatshepsut, Deir-el-Bahari, Egypt	2000 B.C., 1500 B.C.
	Innsbruck, Austria, sketch by Alvar Aalto	
Le Corbusier	Assembly, Chandigarh	1961
	Agrigento, Sicily, sketch by Alvar Aalto	
Le Corbusier	Villa Savoye, Poissy	1929
	Acropolis, Athens	5th C. B.C.
	theater, Delphi, sketch by Alvar Aalto	
Alvar Aalto	cemetery, Lyngby, Denmark competition project	1952
Alvar Aalto	University of Technology, Otaniemi, Finland	1955-64
	Spanish landscape, sketch by Alvar Aalto	
	theater, Delphi, sketch by Alvar Aalto	
Alvar Aalto	art museum, Aalborg, Denmark	1958-73
	Piazza del Campo, Siena	Middle Ages
Alvar Aalto	cultural center, Siena competition proposal	1966
Donato Bramante	courtyard of the Belvedere, Vatican	early 16th C.
Michelangelo	Capitol (Piazza del Campidoglio) Rome	1546-
	Temple of Fortune, Praeneste	

Francesco de Sanctis	Spanish Steps, Rome	1723
	Churches of St, Francis, Assisi	Middle Ages
Alvar Aalto	town hall, Säynätsalo, Finland	1949-52
Alvar Aalto	civic center, Seinäjoki, Finland	1952-69
Michelozzo Michelozzi	Villa Medici, Fiesole	1458-61
Raphael, Giulio Romano et al.	Villa Madama, Rome	1516-20
	Villa Gamberaia, Settignano	1610
Alvar Aalto	University, Jyväskylä, Finland	1950-56
Francesco de Sanctis (attrib.)	Arcadian Academy, Rome	early 18th C.
Giacomo da Vignola	Villa Lante, Bagnaia	1564
	Villa Garzoni, Collodi	1652
Pirro Ligorio	gardens of Villa d'Este, Tivoli	1560-
Giacomo da Vignola	Farnese gardens, Rome	1549-
	garden of Palazzo Colonna, Rome	
Atelier 5	housing development, Halen, Switzerland	1959-61
Werner Seligmann	housing development, Ithaca, NY	
	Strada Nuova, Genoa, Italy	mid-16th C.
C.Bergamasco	Palazzo Podestà, Genoa	1563
Galeazzo Alessi	Palazzo Spinola, Genoa	155C's
	Palazzo Campanella, Genoa	1550's
R. Lurago	Palazzo Doria-Tursi, Genoa	1590
	Villa Imperiale, Genoa	1502
	Villa Imperiale-Casanova, Genoa	1560
	Villa Franzone, Genoa	16th C.
	Villa de Negro-Rosazza, Genoa	

SYRACUSE UNIVERSITY
SCHOOL OF ARCHITECTURE

ARC 108: SPRING 1982
LECTURE: PROF. DAVIS

DESIGN IN SECTION

INTRODUCTION:
The section is inherently more spatial than the plan because the section conveys more about spatial qualities: scale, height, visual relationship of spaces, nature of vertical surfaces, and light.

COURTYARD BUILDING TYPES COMPARISON
The plan (courtyard) might show organizational ideas, but the section reveals much more about the quality of spaces.

-Sangallo	PALAZZO FARNESE, Rome 1534
-Vignola	PALAZZO FARNESE, Caprarola 1547
	PALAZZO MIGNANELLI, Genova
-LeCorbusier	La TOURETTE, France 1956
-Terragni	CASA DEL FASCIO, Como, Italy
-LeCorbusier	LEGISLATIVE ASSEMBLY HALL, Chandigarh, India 1956
-Seligmann	ITHACA CENTER, Ithaca, New York 1979

PART ONE
MAJOR IDEA OF BUILDING EXPRESSED IN SECTION: SELECTED EXAMPLES

PLAN AND SECTION CONVEYING MAJOR IDEA:

-Hadrian	PANTHEON, Rome 120
-LeCorbusier	MUNDANEUM, Geneva Project 1929
-Bramante	TEMPIETTO, Rome 1508
-Bernini	SCALA REGIA, Vatican 1678
-Vignola	VILLA GIULIA, Rome 1550

INTERLOCKING, OVERLAPPING SPACES (TRANSPARENCY)

-Wright	Most private houses
-LeCorbusier	VILLA AT CARTHAGE, Project 1928
-LeCorbusier	SHODAN HOUSE, Ahmedabad, India 1956

ROWHOUSE AS AN INHERENTLY SECTIONAL PROBLEM

-LeCorbusier	MAISON GUIETTE, Anvers Project 1926
-LeCorbusier	MAISON PLAINEX, Paris 1927
-LeCorbusier	HOUSE FOR MmeX, Bruxelles Project 1929
-LeCorbusier	VILLA AT AUTEUIL, Project 1922
-LeCorbusier	MAISON COOK, Paris
-Chareau	MAISON DE VERRE, (House of Glass) Paris
-LeCorbusier	MAISON CURRUTCHET, LaPlata, Argentina 1947

INTERLOCKING SPACES USED TO ORGANIZE HOUSING: URBAN DESIGN

-LeCorbusier	IMMEUBLES-VILLAS, Project 1922 (Une Ville Contemporaine)
-LeCorbusier	IMMEUBLES-VILLAS, Project Geneva 1925
-LeCorbusier	PAVILLON DE L'ESPRIT NOUVEAU, Paris 1925 (Reconstructed in Bologna, Italy 1970±)
-LeCorbusier	UNITE at MARSEILLES, France 1946-52
-Sert	MARRIED STUDENT HOUSING, Cambridge, MA 1963

PART ONE: Continued

HILLSIDE HOUSING: TERRACE IN SECTION

-LeCorbusier	PERMANENT CITY, Project at La Sainte-Baume, 1948
-LeCorbusier	ROQ AND ROB HOUSING, Cap Martin Project 1949
-Aalto	TERRACED HOUSING, Kautta 1938
-Atelier 7	SEIDLUNG HALEN, Switzerland
-LeCorbusier	MUSEUM FOR CITY AND STATE, Paris Project 1935

SECTION AS EXTRUSION

-LeCorbusier	DURAND HOUSING, Algiers Project 1933
-Andrews	GUND HALL, Cambridge, Massachusetts
-Boullee	NATIONAL LIBRARY, Project 1785
-Andrews	SCARBOROUGH COLLEGE, Toronto, Canada 1964
-Vespasian	COLOSSEUM, Rome 70AD
-LeCorbusier	YOUTH CENTER, Firminy-Vert 1960-65
-Aalto	CHURCH, Bologna, Italy

ZONING OF FUNCTIONS BY SECTION

-Wright	JOHNSON WAX BUILDING, Racine, Wisconsin
-Kahn	SALK INSTITUTE, LaJolla, California 1965
-LeCorbusier	OLIVETTI COMPUTER CENTER, Milan Project 1962

ORIENTING SPACES UP RATHER THAN OUT

-LeCorbusier	CITY UNIVERSITY
-LeCorbusier	VENICE HOSPITAL, Project 1964-64
-Woods	FREE UNIVERSITY OF BERLIN, 1964

SPACE WITHIN OR UNDER A SPACE

-LeCorbusier	PAVILLON DES TEMPS NOUVEAU, 1936
-LeCorbusier	CENTER LECORBUSIER (HEIDI WEBER PAVILION) Zurich 1964

PART TWO:
SPATIAL QUALITIES INVESTIGATED IN SECTION

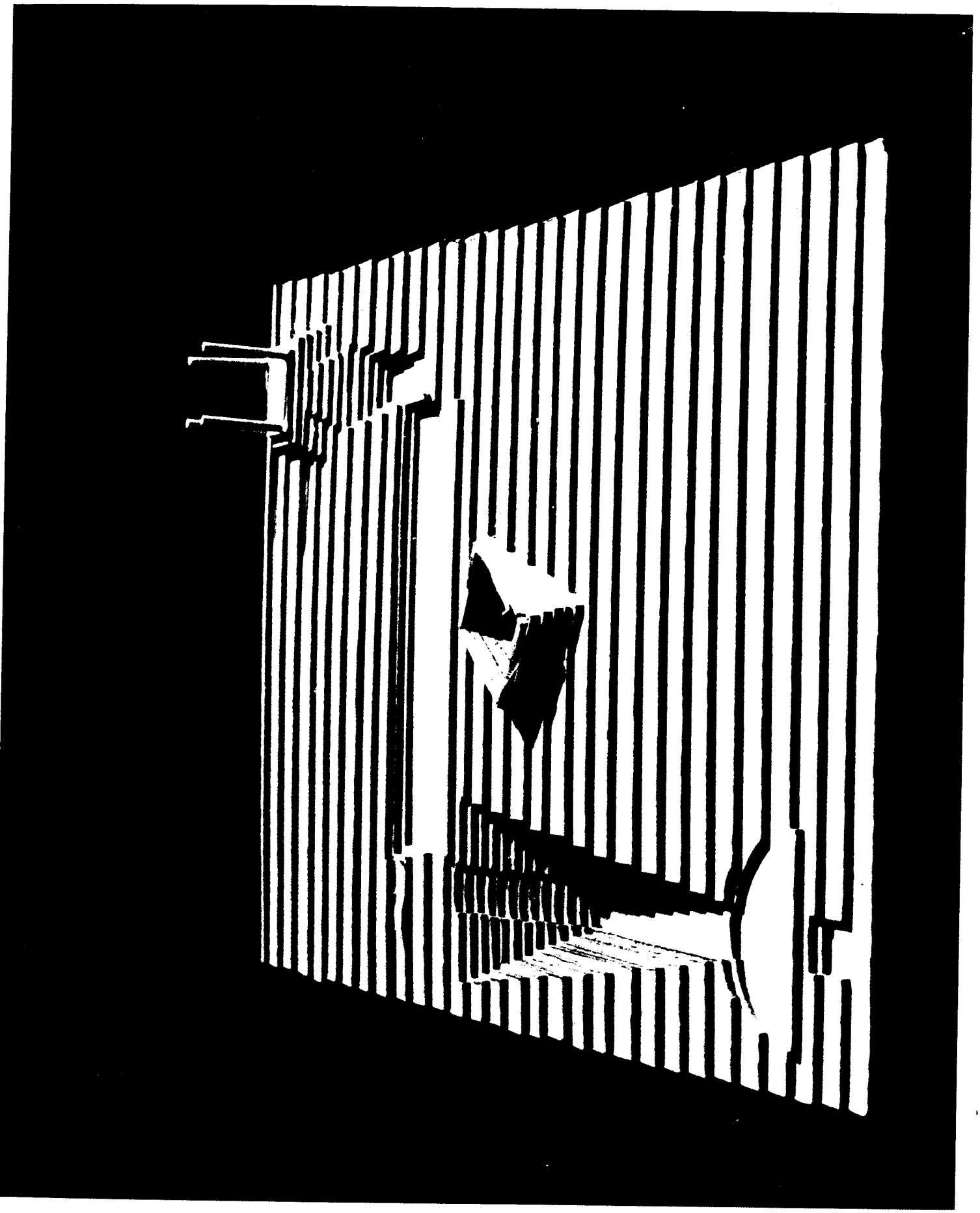
SCALE, SITE LINES, ACOUSTICS
Miscellaneous projects

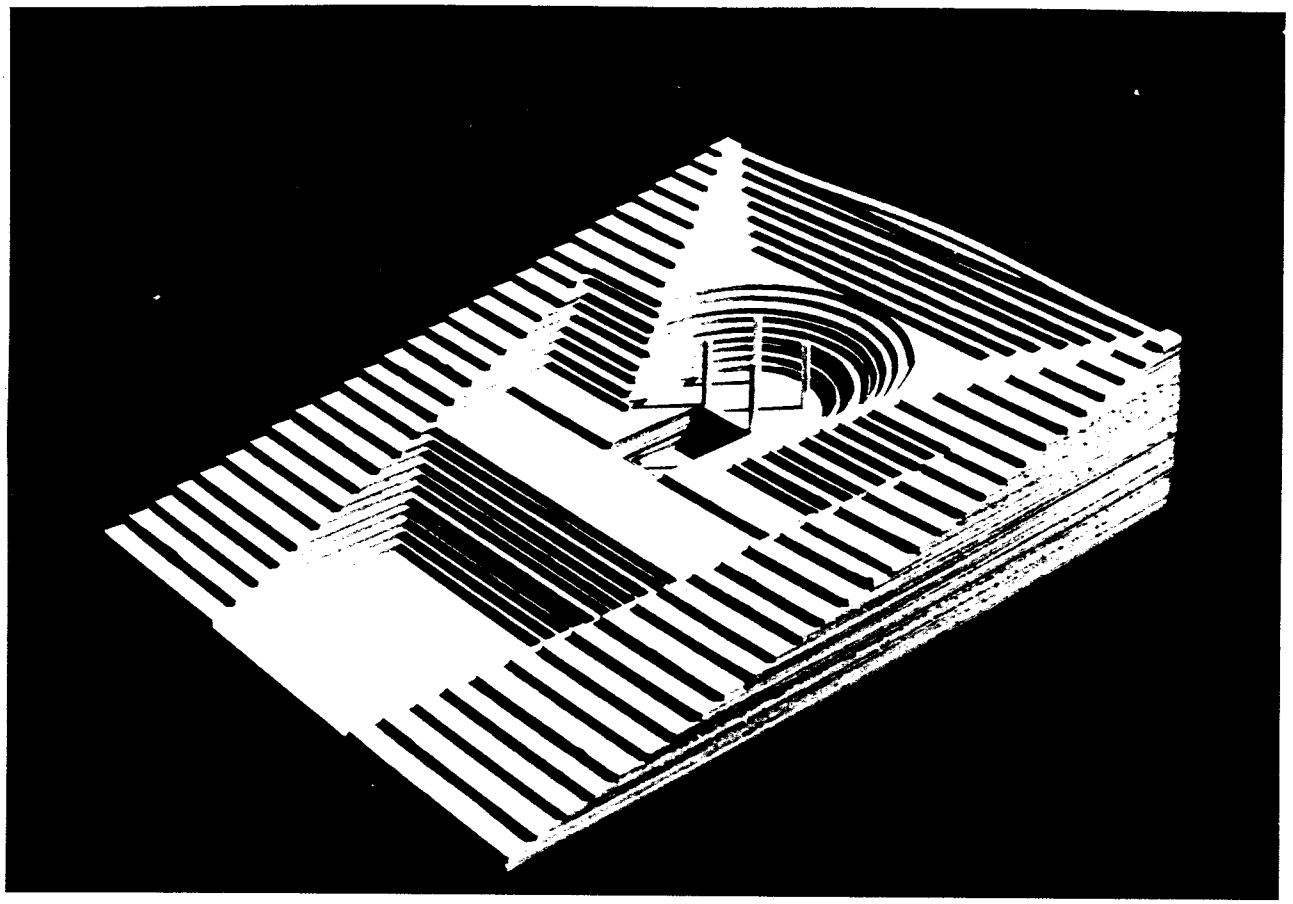
USE OF LIGHT SHOWN IN SECTION

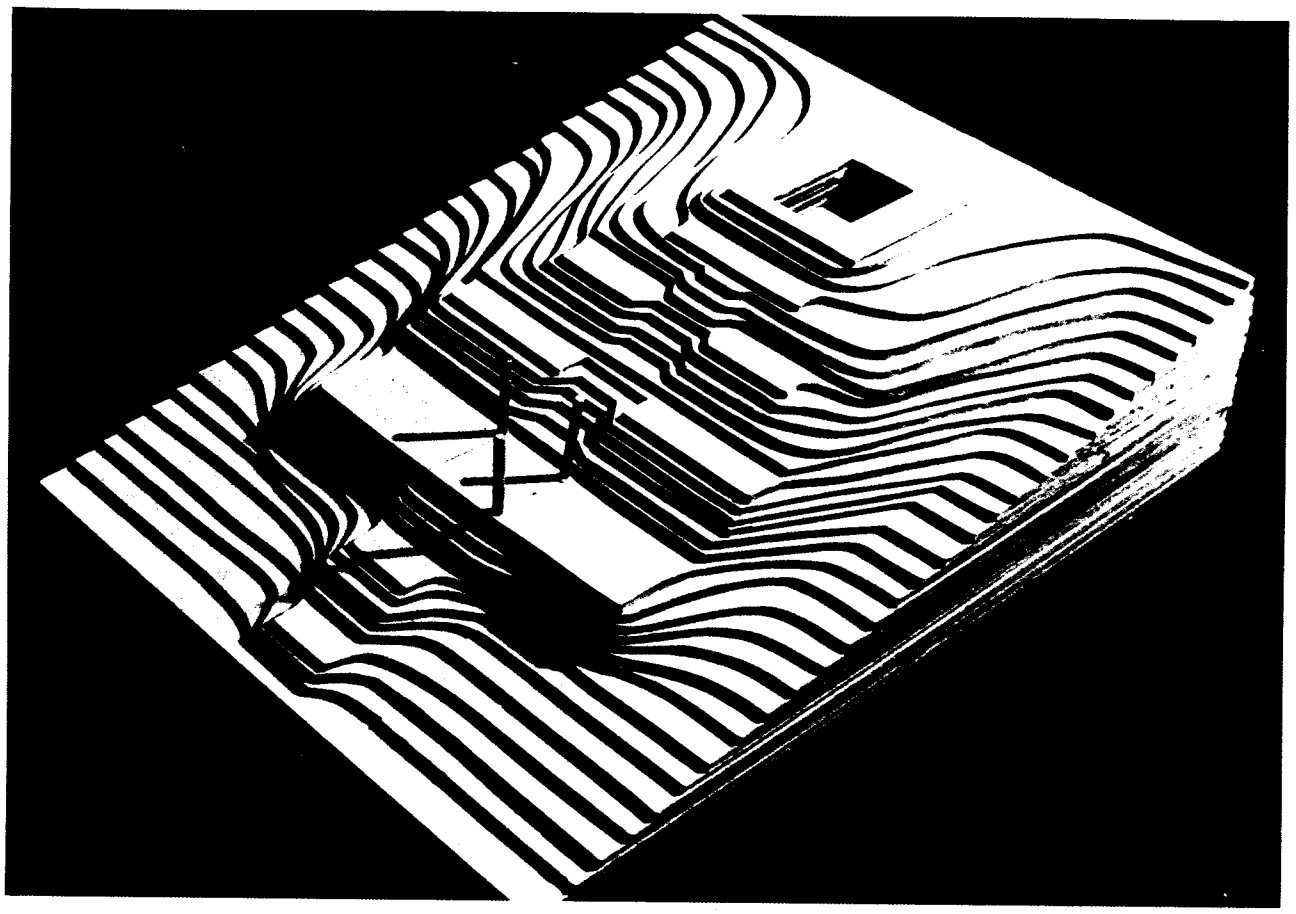
-Boullee	CENTOGRAPH TO NEWTON, Project 1784
-Aalto	CULTURAL CENTER, Wolfsburgh, 1958
-Soane	SOANE HOUSE, London 1827

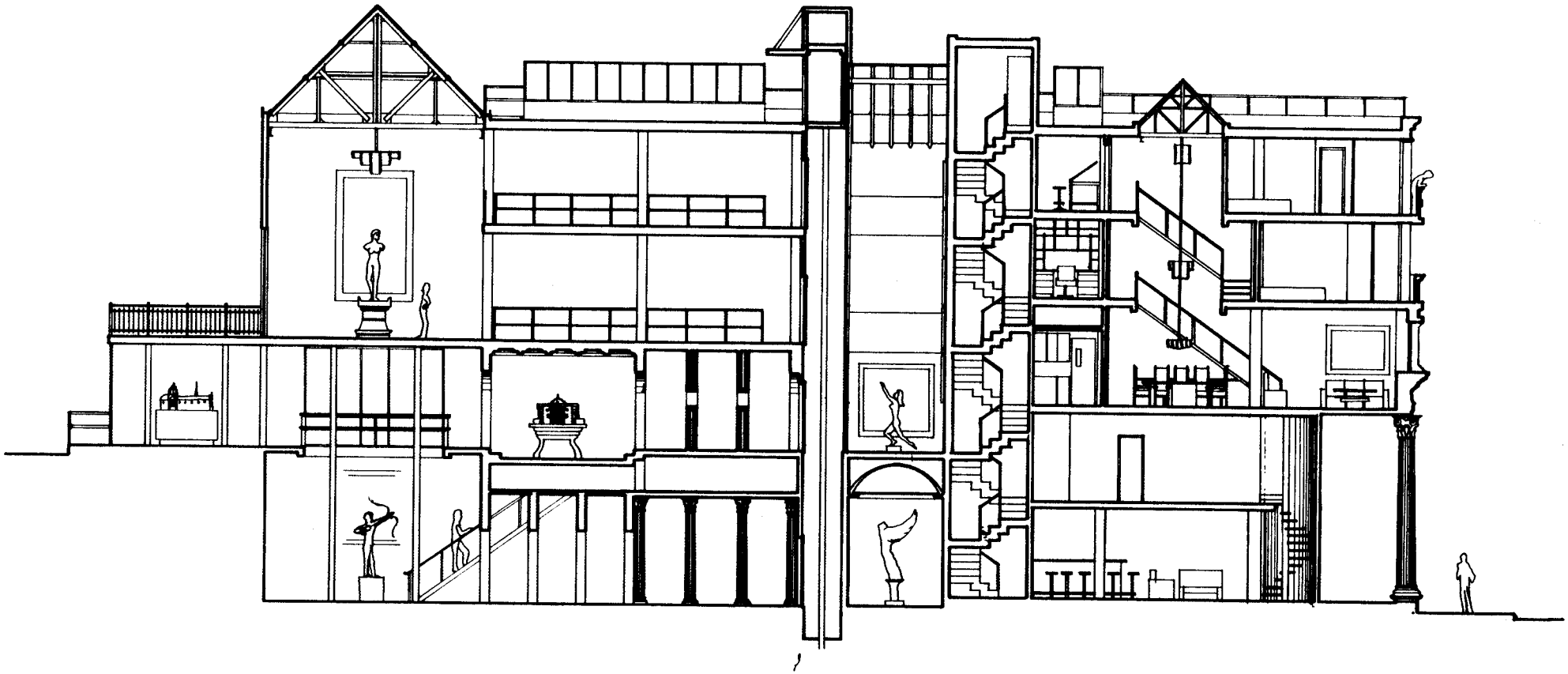
SPRING 1982

STUDENT WORK

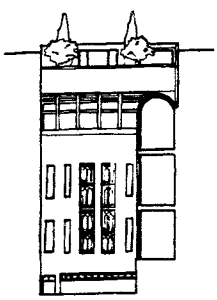


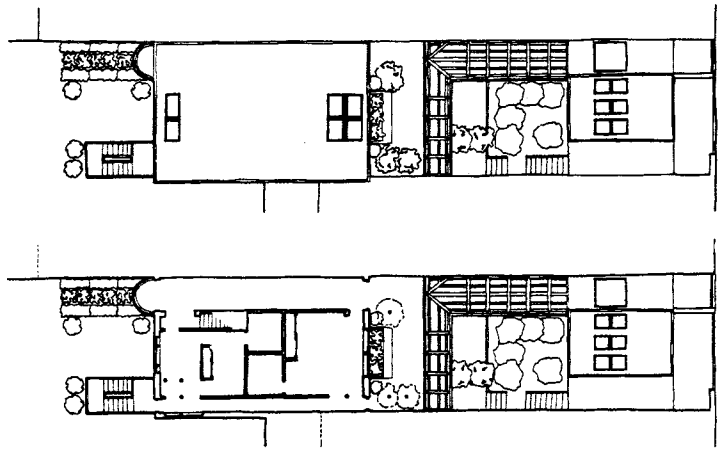


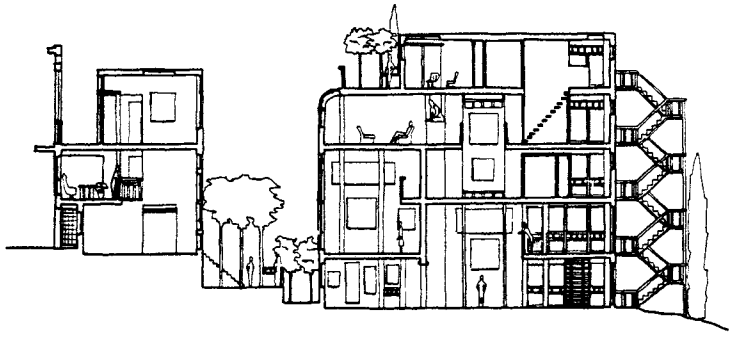


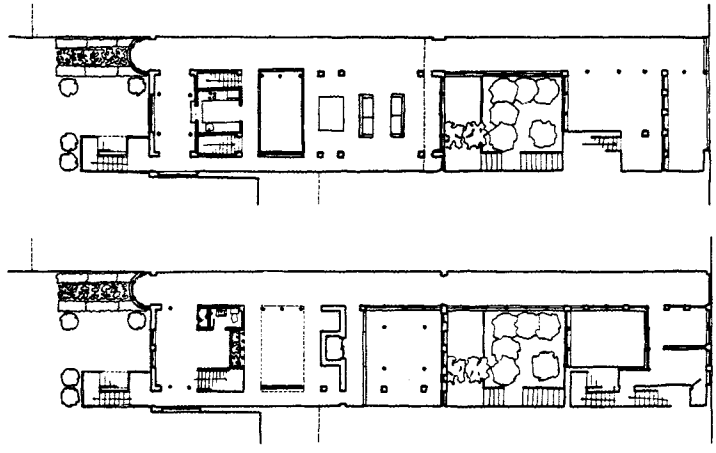


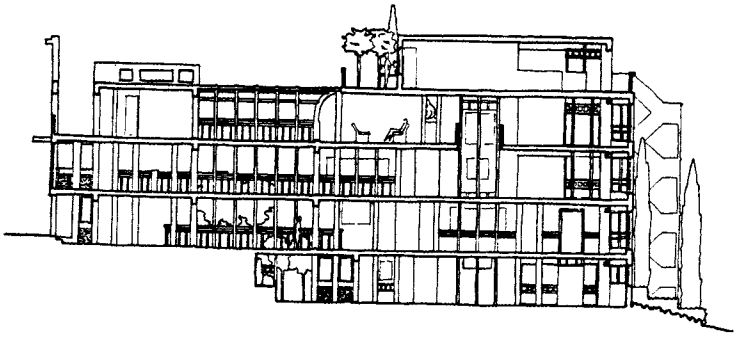
SECTION A-A

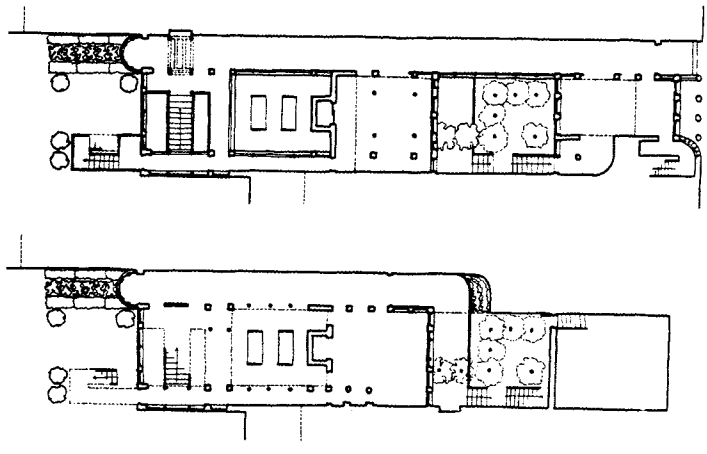








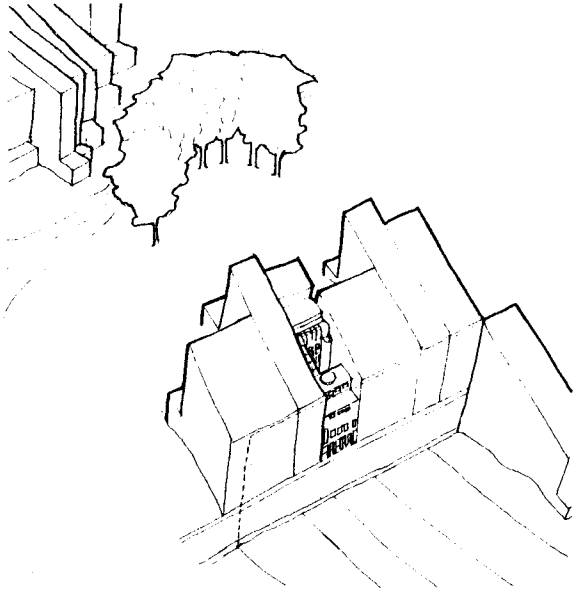




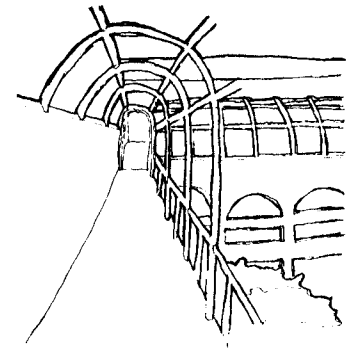
DEAR MONSIEUR X,

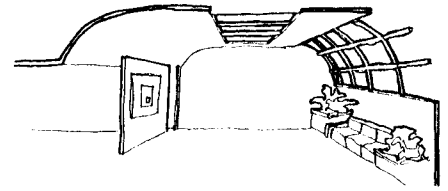
IN RESPONCE TO YOUR RECENT REQUEST, THIS LETTER WILL, I HOPE, HELP YOU TO UNDERSTAND MY PROGRESS. IN LOOKING AT YOUR PROGRAM A FEW ITEMS IMEDIATELY APPEARED IMPORTANT. I BEGAN WITH CIRCULATION, AND CREATED A MAJOR PATH THROUGH THE SITE WICH, AFTER PASSING THROUGH A SERIES OF EVENTS, ULTIMATELY ENDS WITH A VEIW INTO THE VALLEY, WHERE A GROVE OF TREES EXISTS. THE BACKROUND IS THE SKYLINE FROM THE CITY.

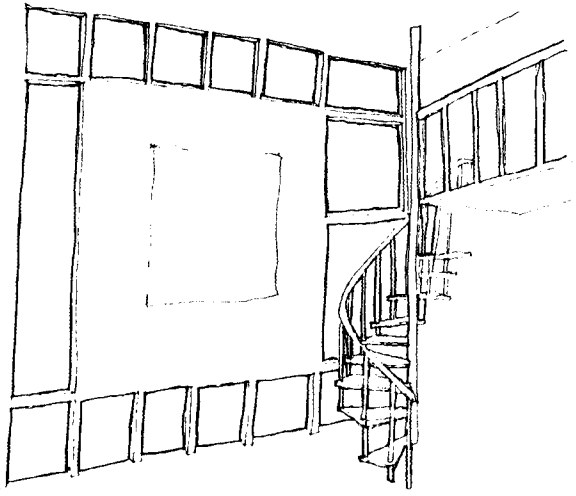
THE GALLERY SPACE IS DEVIDED INTO TWO PARTS ONE OPEN, AND THE OTHER CLOSED ALTHOUGH THE SPACE IS DEVIDED, AT THE SAME TIME IT IS INTEGRATED THROUGH A SERIES OF STAIR/PLATFORM SITUATIONS. THE PATH OF THESE ARE DEVIDED BY A WALL, AND ON THE OPEN SIDE THE VIEW IS A GARDEN SEEN THROUGH YOUR PRE-

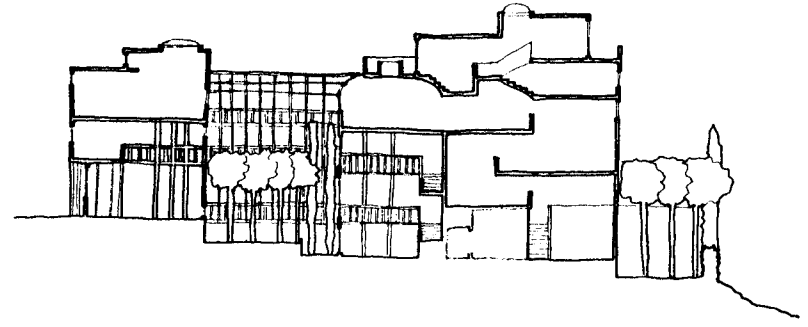


I HAVE PLACED THE STUDIO CONVIENIENTLY ABOVE THE OFFICE WITH A VIEW INTO THE GARDEN. A GLASS CATWALK OVER THE GARDEN LINKS THE STUDIO WITH THE LIVING AREA CREATING AN UPPER MORE PRIVATE AREA IN THE PROGRAM.

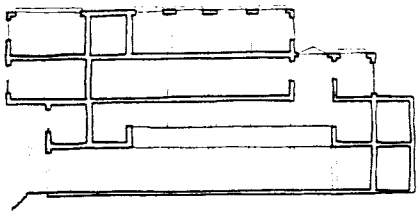






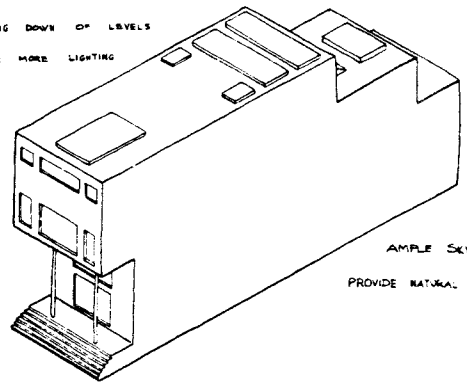


CIOUS FRANK LOYD WRIGHT WINDOWS. WHILE THE OPOSING SIDE IS A MORE CLOSED SPACE WITH INTERLOCKING OVER LOOKS.

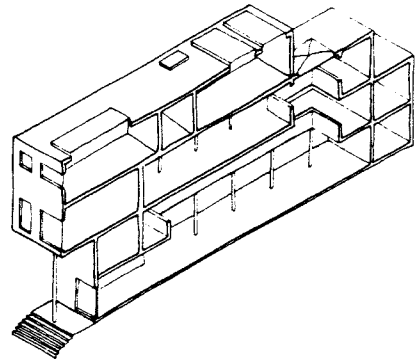


IN SECTION THE TOP TWO LEVELS ARE SHIFTED
[illegible] YARD OFF THE BOTTOM TWO LEVELS
THE DIVISIONS OCCUR CONSTANTLY EVERY 9 FEET
COLUMNS SET A RHYTHM AS ONE PROGRESSES
[illegible] THE SPACES. THE TWO STORY CENTER
SPACE PROVIDES AN AESTHETIC, SPATIAL AND
[illegible] ATMOSPHERE THROUGH WHICH PEOPLE CAN
[illegible] WITH EASE

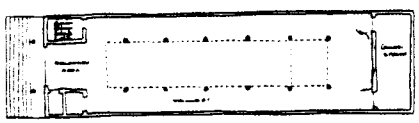
THE STEPPING DOWN OF LEVELS
ALLOWS FOR MORE LIGHTING



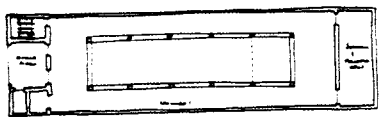
AMPLE SKYLIGHTS
PROVIDE NATURAL LIGHTING

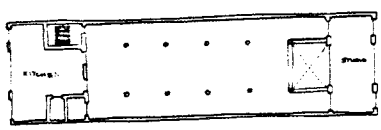


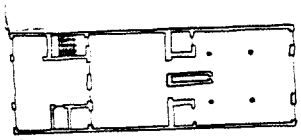
LAURA SILVERSTEIN
SKETCH PROBLEM #1 SECTION 2
FEBRUARY 12, 1982

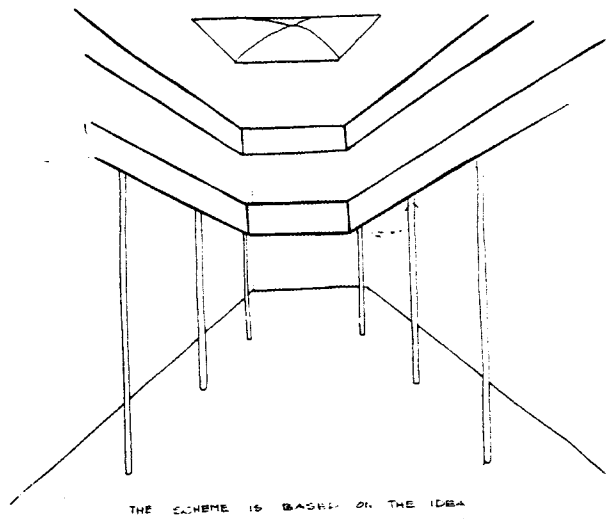


STREET LEVEL
COLUMNS DRAW THE EYE TOWARDS THE BACK
OF THE SPACE WHERE ONE FINDS THE THREE
STORY SKYLIT SPACE





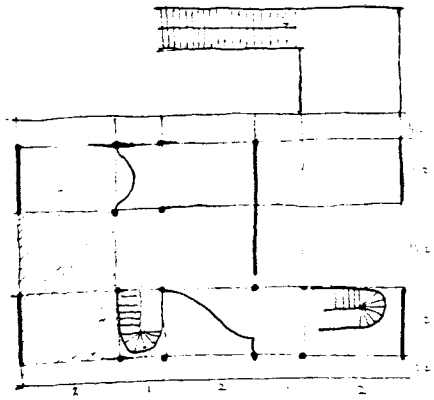


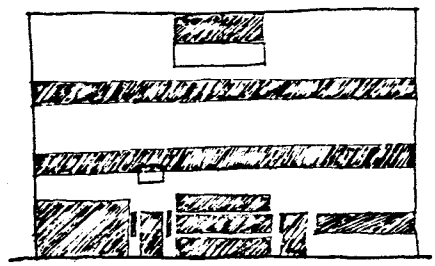


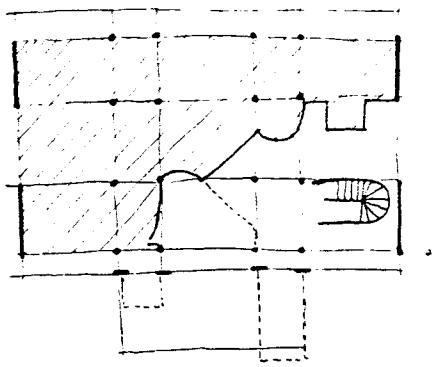
THE SCHEME IS BASED ON THE IDEA
OF A CHURCH THE LONG, NARROW SPACE
IS THROUGH THE CENTER AND THE GALLERY
CIRCULATES AROUND THAT SPACE THE THREE
STORY SPACE PROVIDES NATURAL LIGHTING THROUGHOUT
PLACES WERE WINDOWS ARE NOT POSSIBLE
THE LONG AND NARROW SITE IS AN ADVANTAGE, AS IT
PROVIDES DIRECTION AND MAGNITUDE FOR THE NAVE

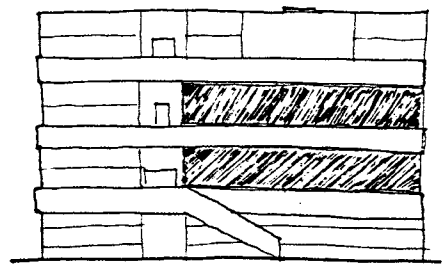
LAURA [illegible]STEIN

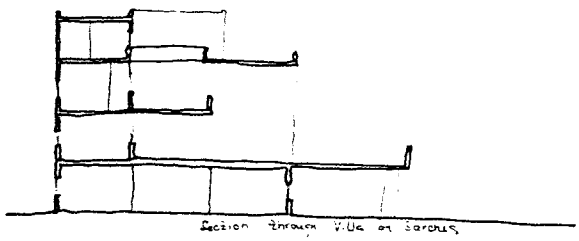
LAURA SILVERSTEIN

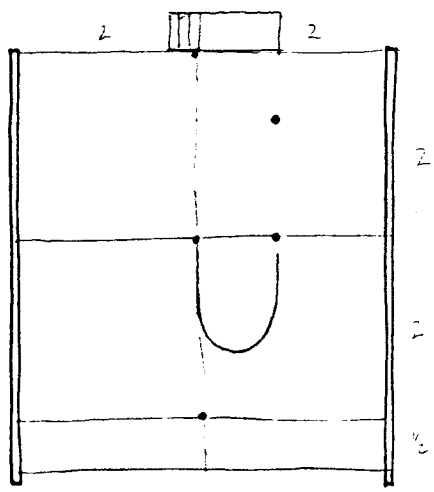


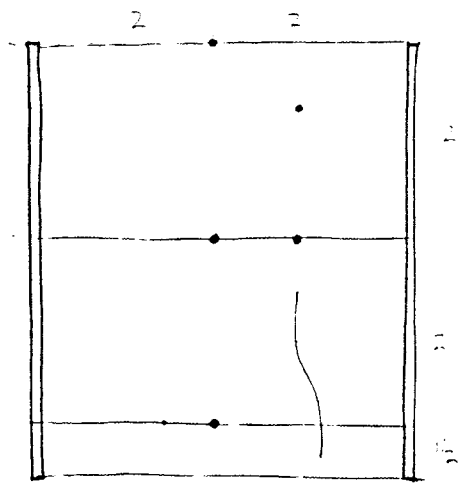








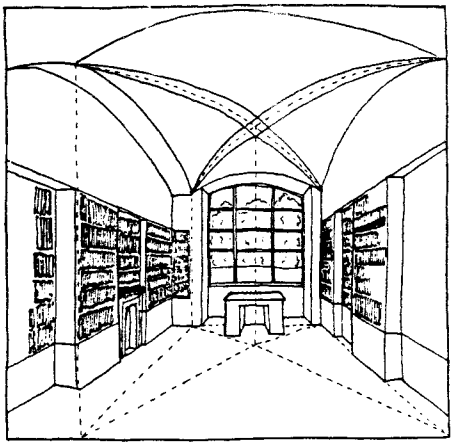




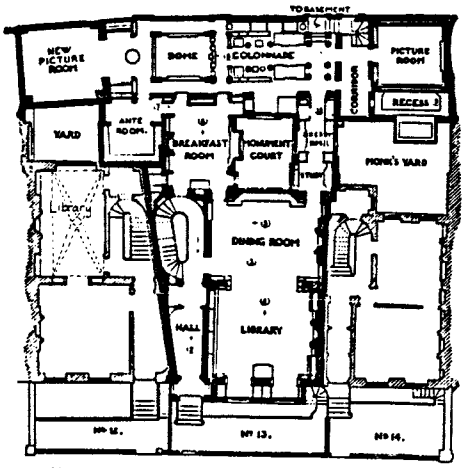
Master Door

(a) Sir John Soane. No. 12 Lincoln's Inn Fields. The Library, 1792

The Library
Sir John Soane's original house
Lincoln's Inn Fields, London
1792

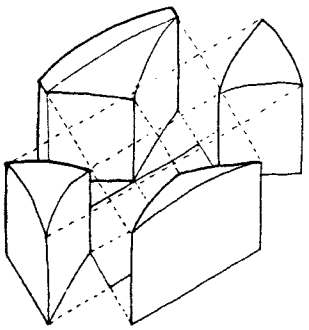


added to building later

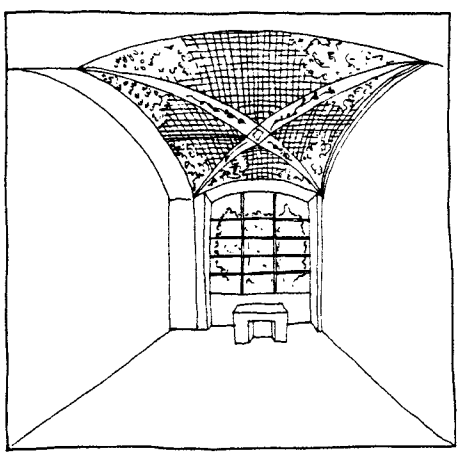


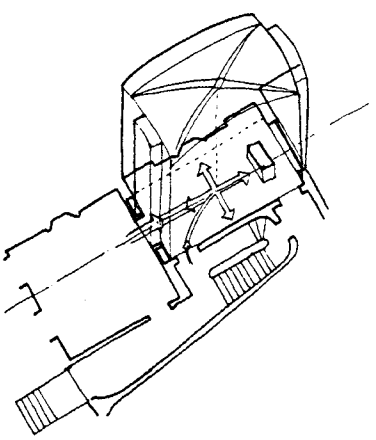
Plan of the ground floors of Nos. 12, 13 & 14 Lincoln's Inn Fields as existing

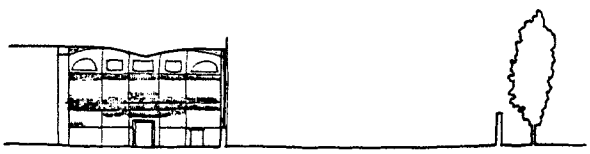
information from
A New Description of Sir John Soane's Museum



space sets off the books to either side

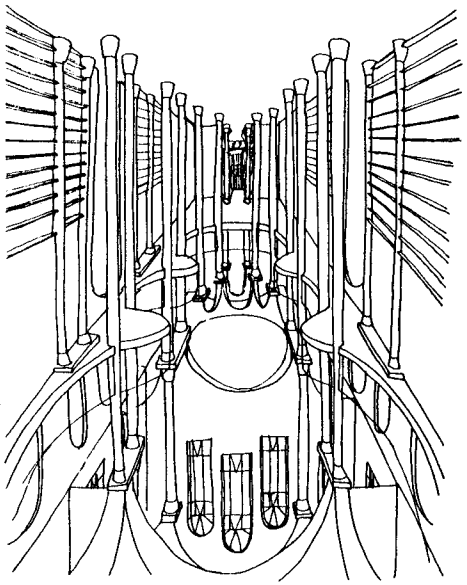


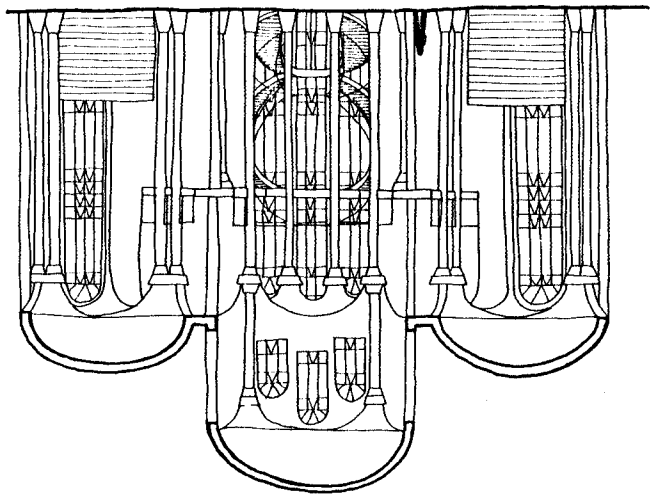


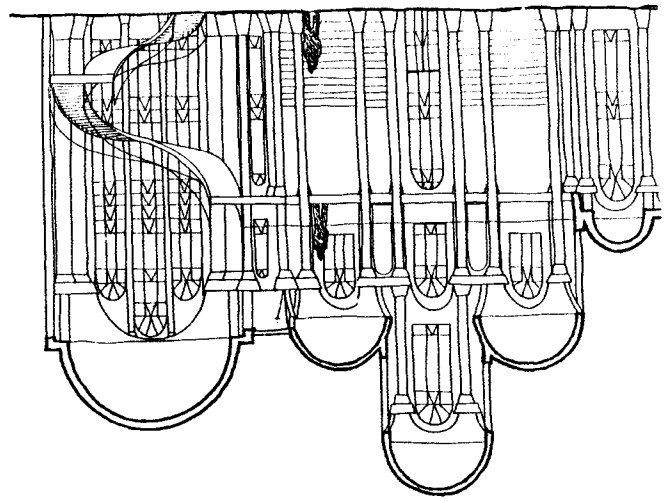


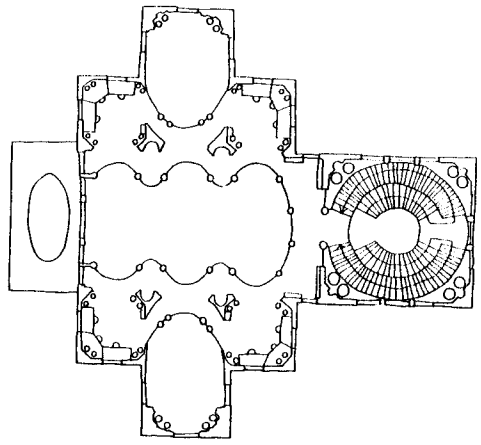
strong relationship between interior and exterior

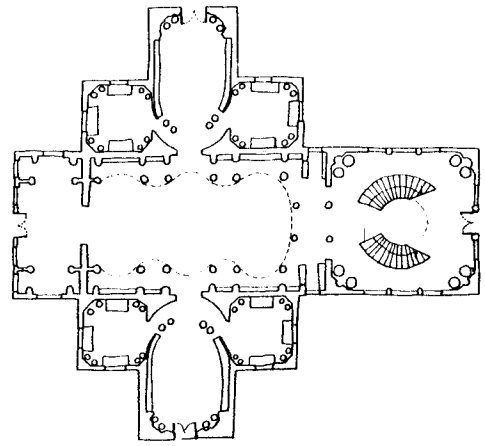
circulation consists of passing through the center of the room and then radiating outward with the final destination being the study desk

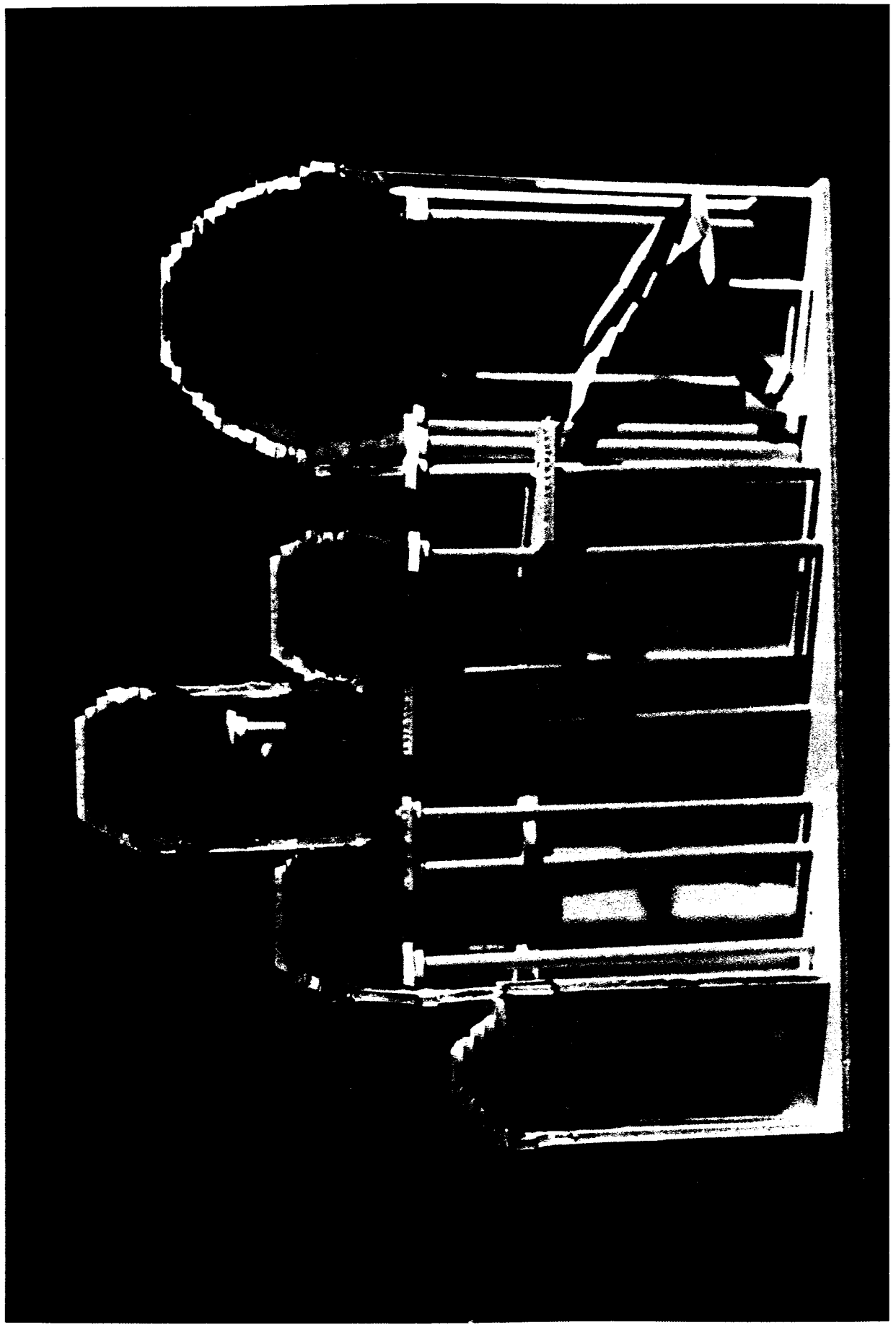


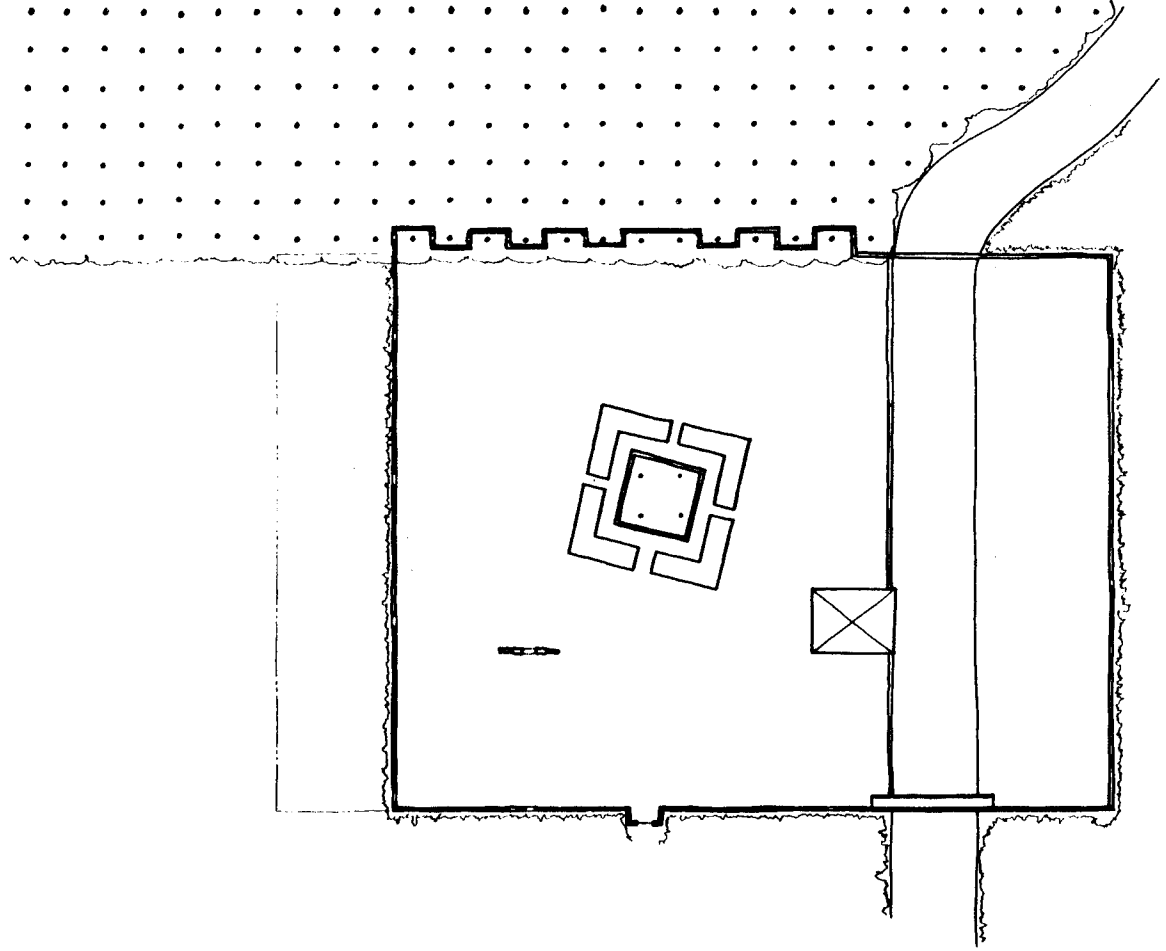


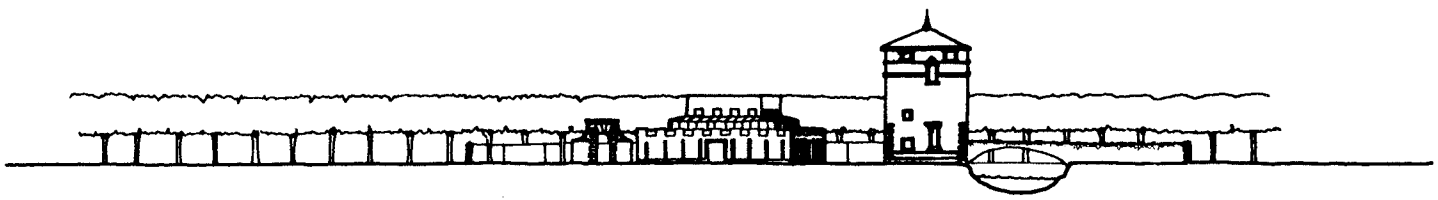


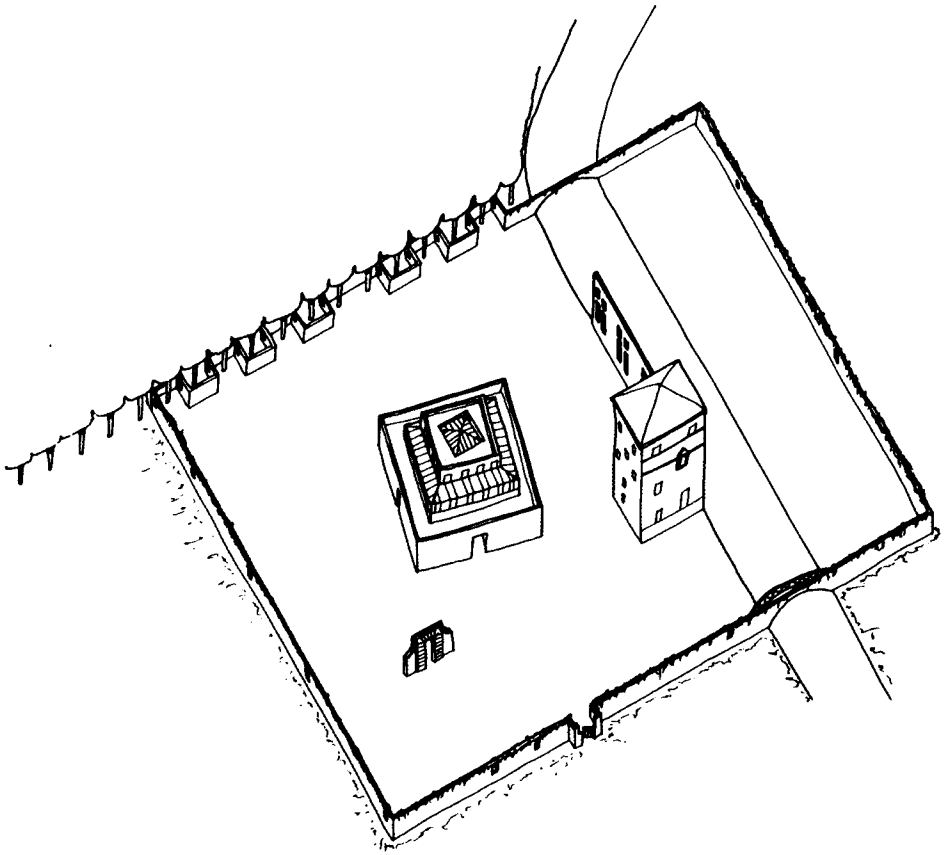


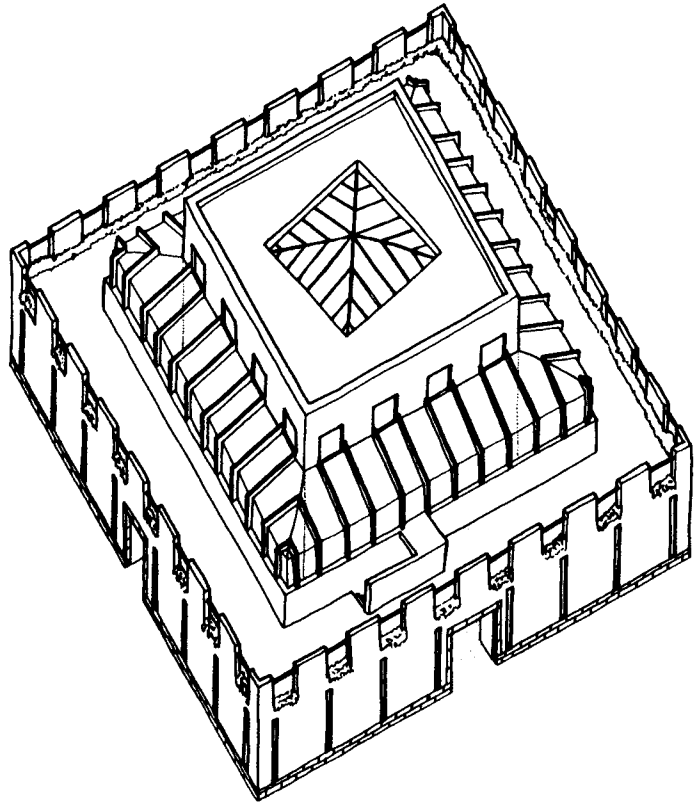


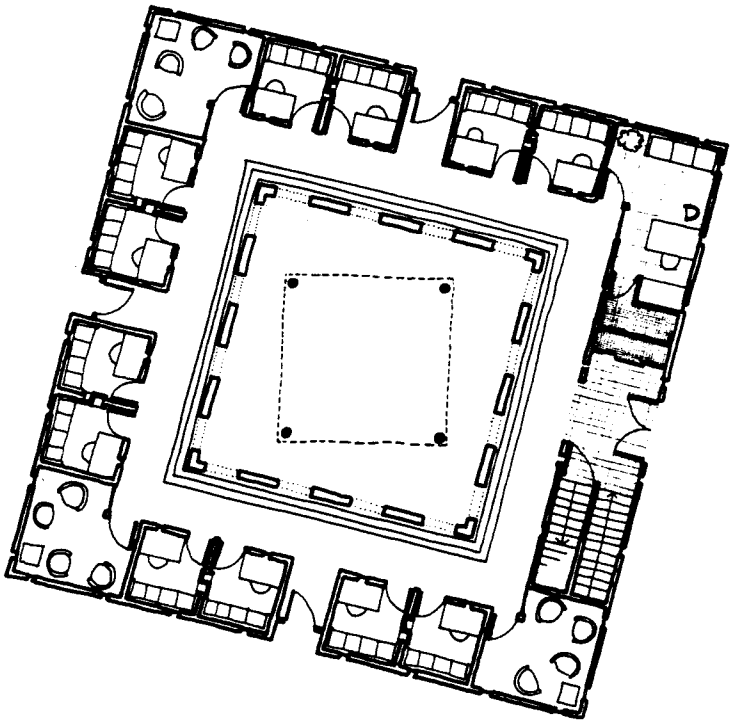


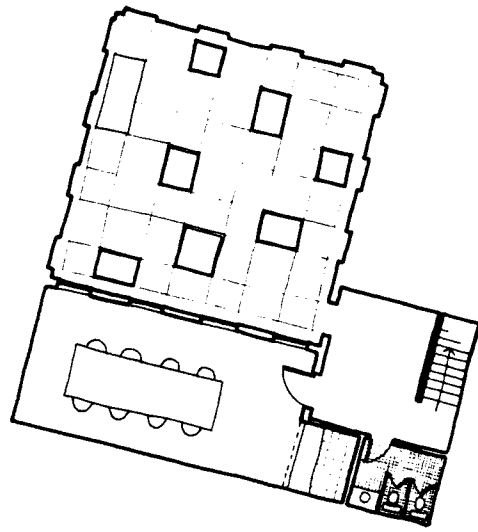


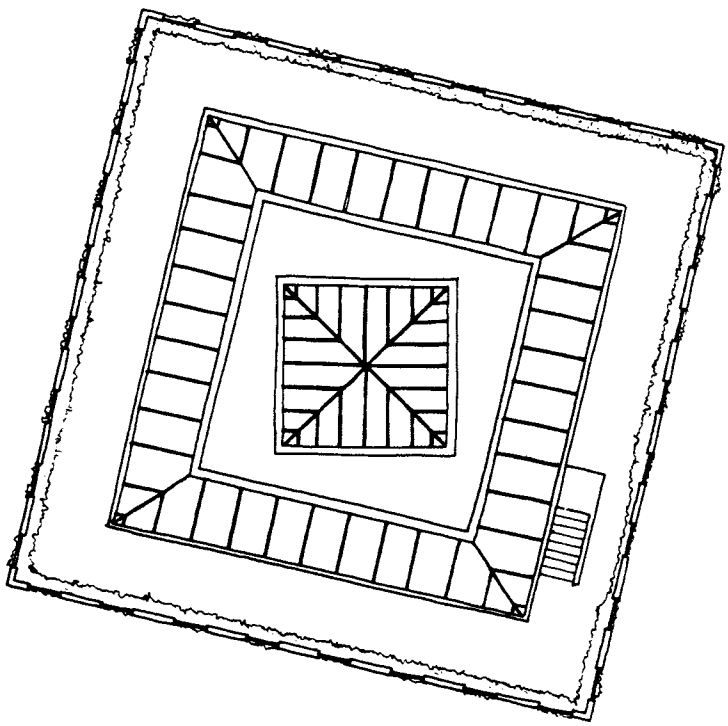


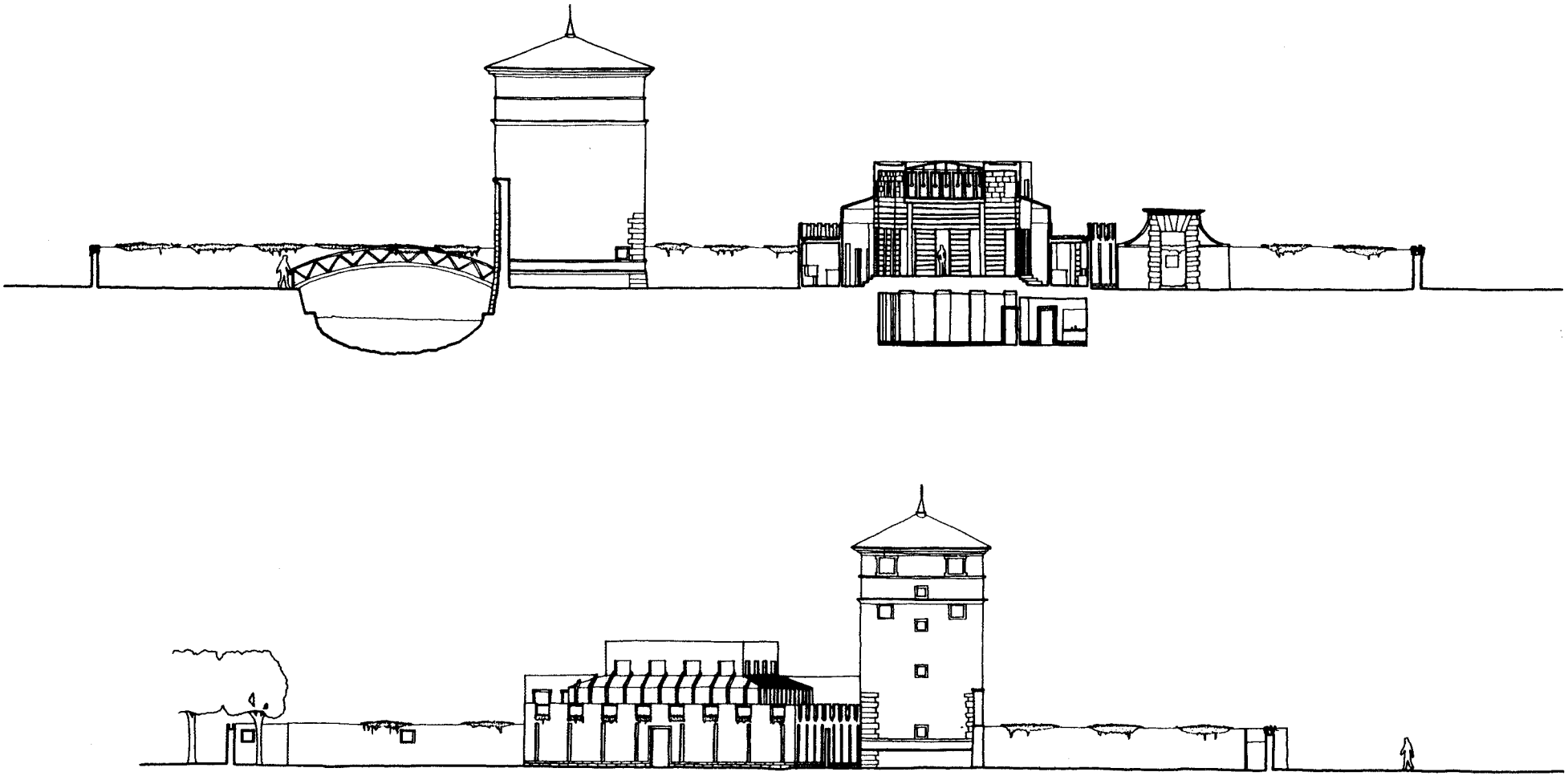


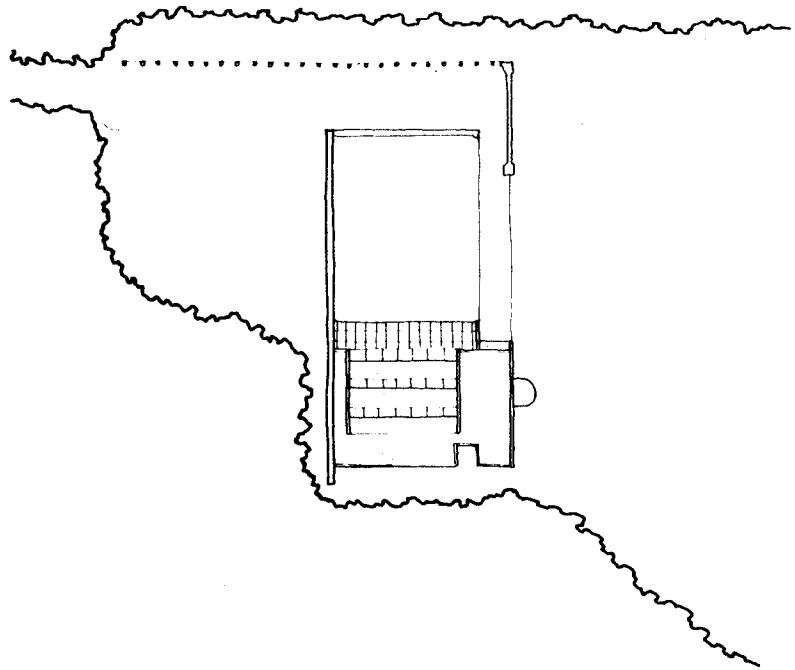


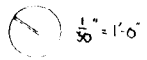








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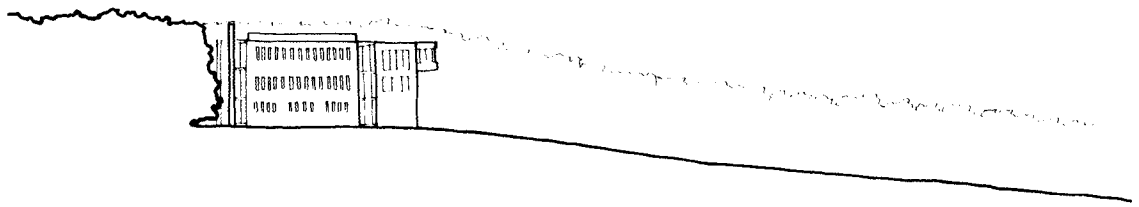
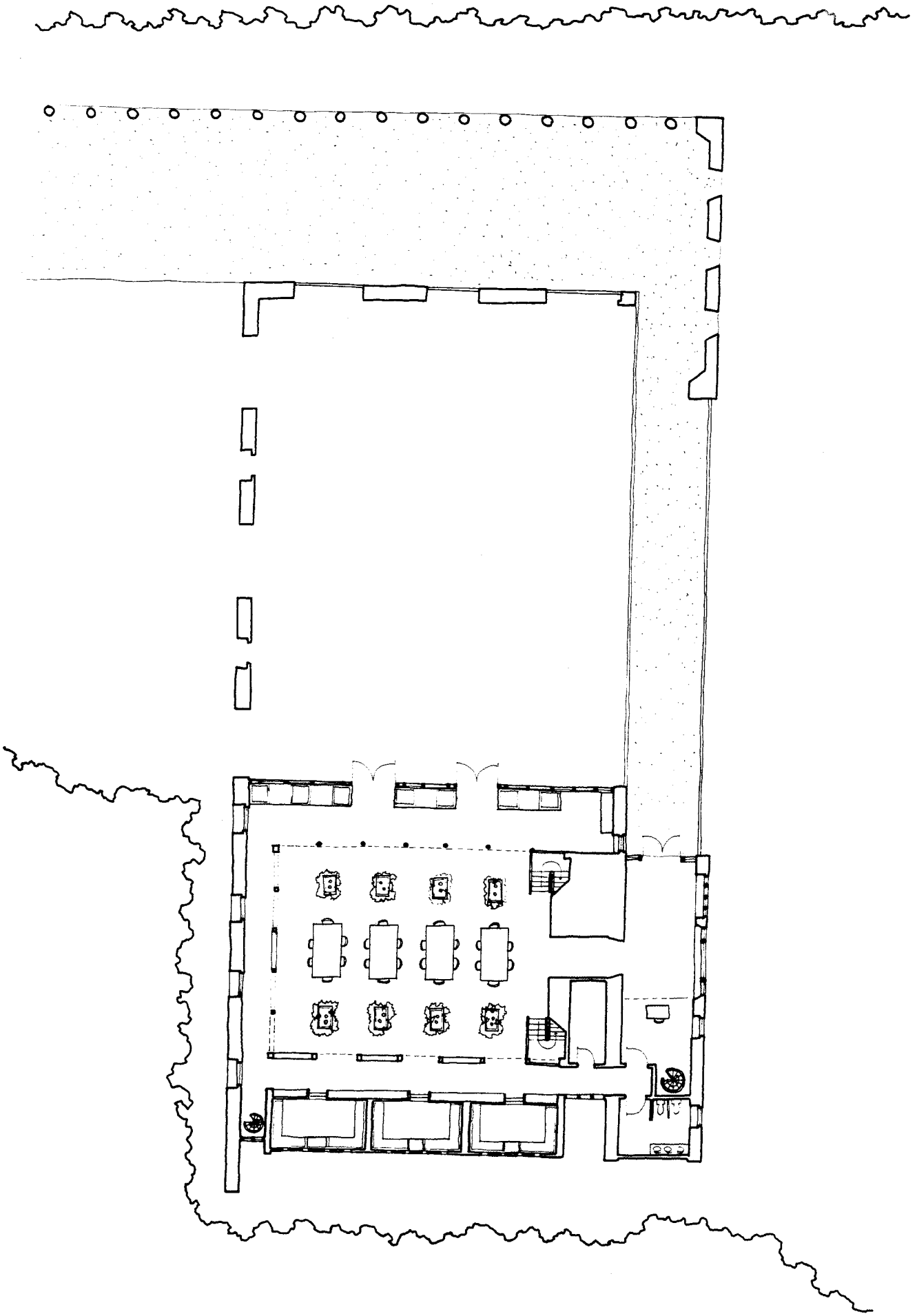
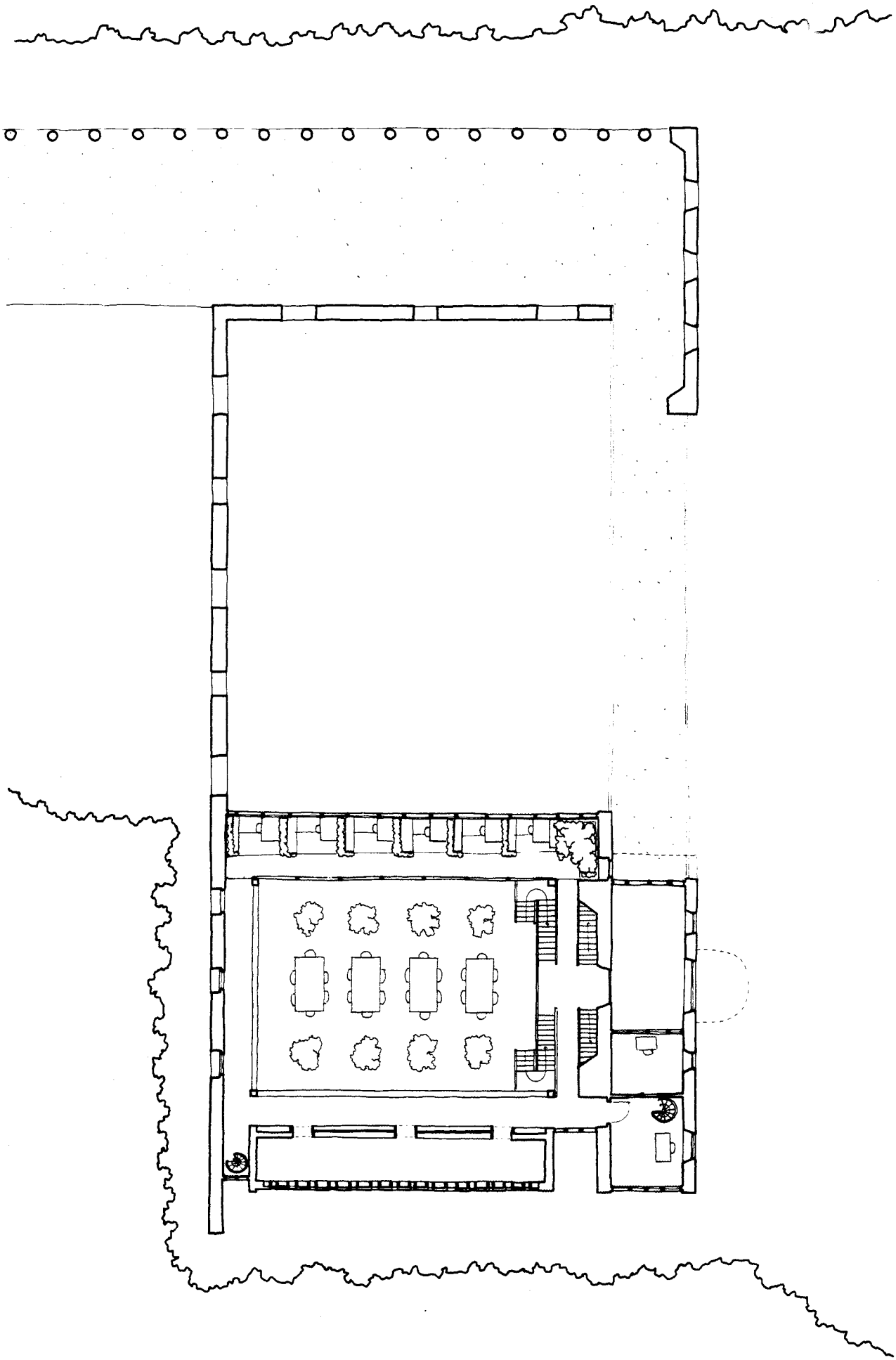
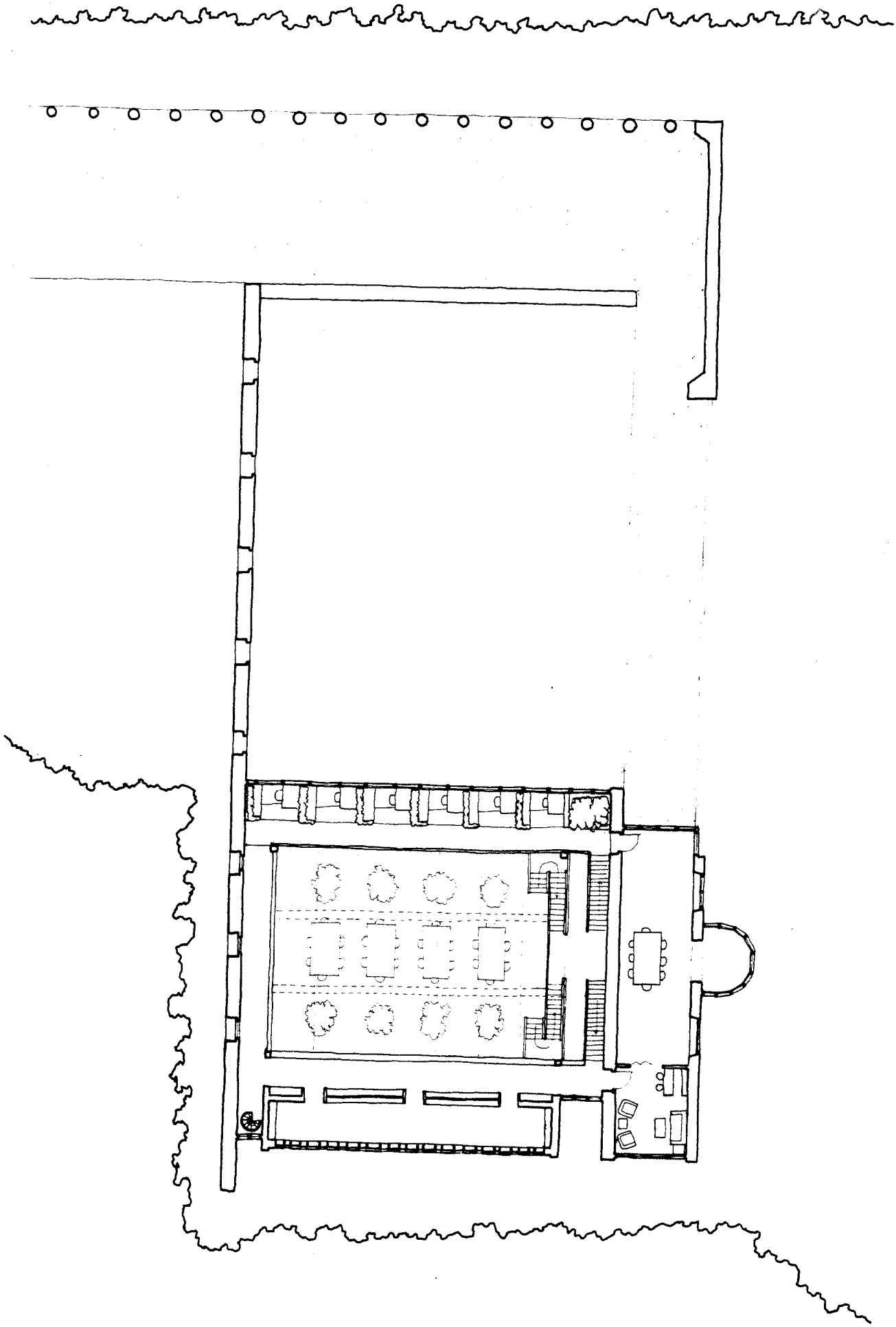
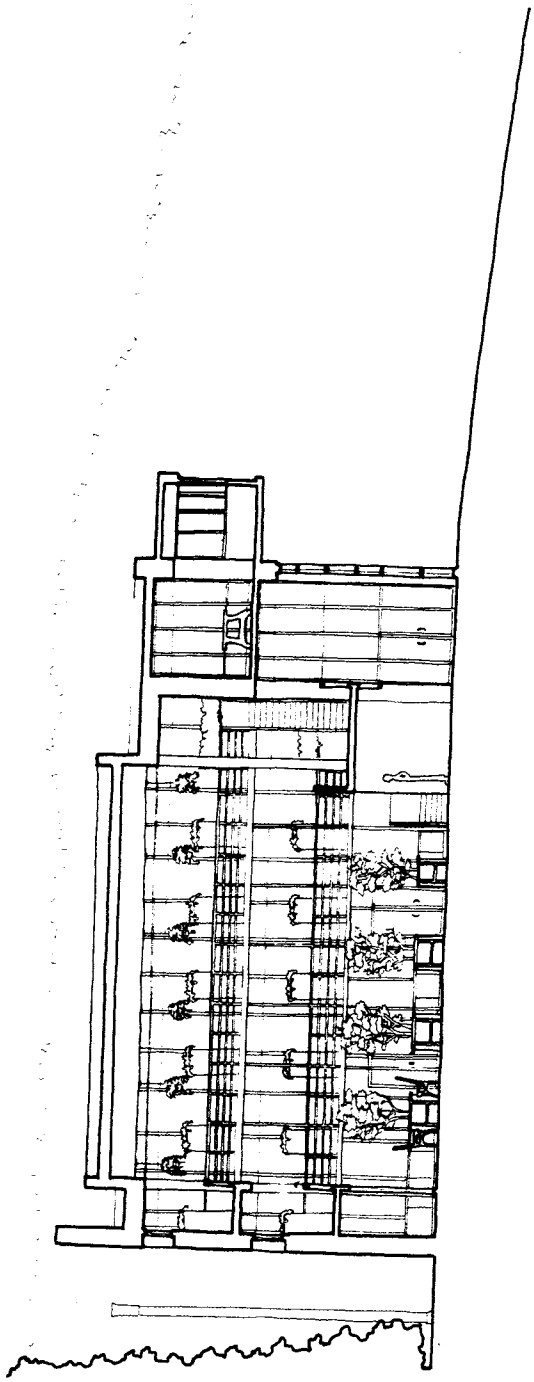
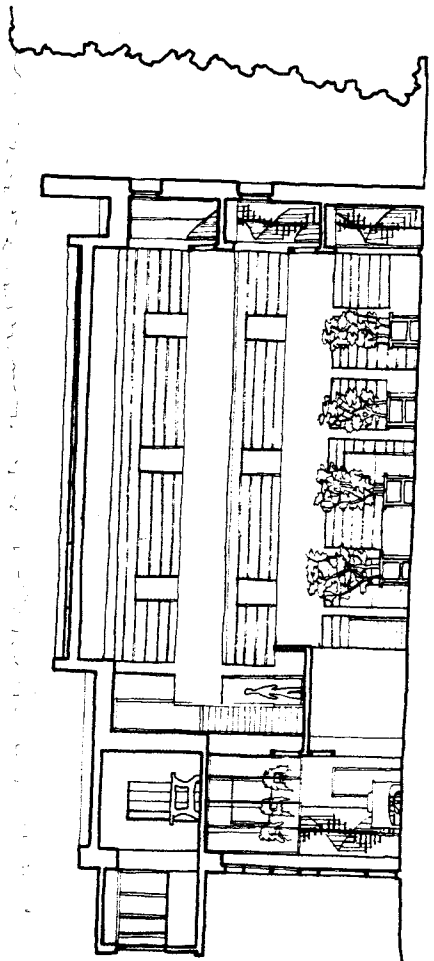


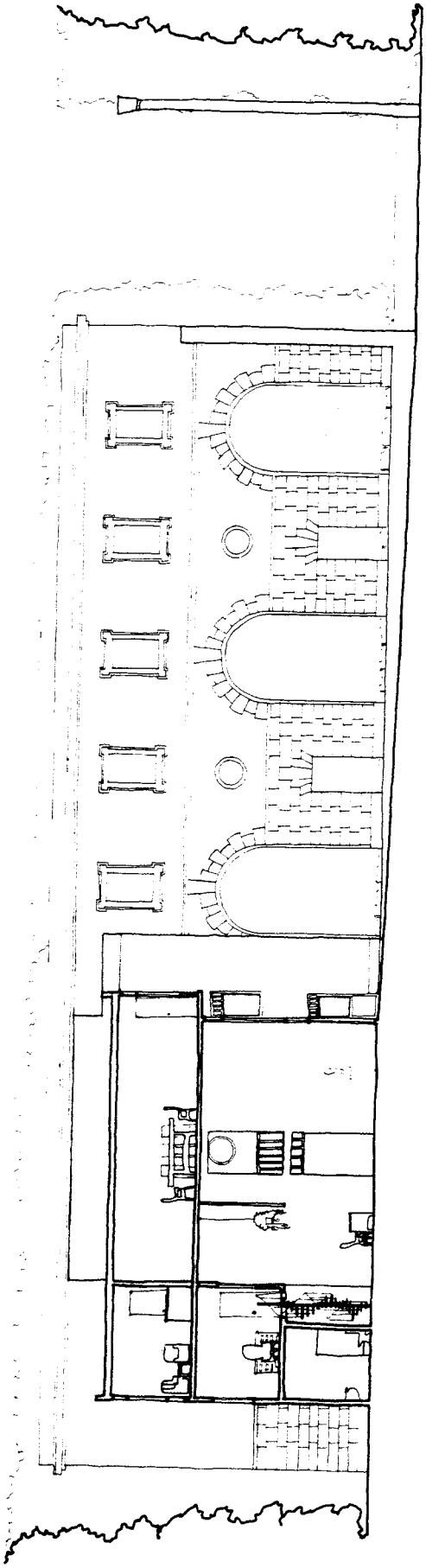


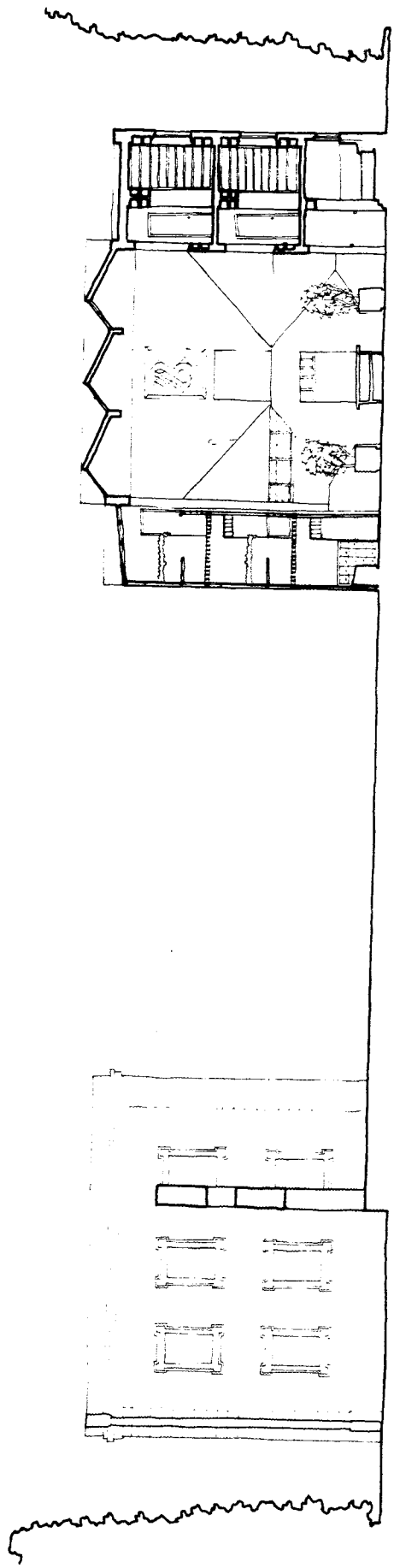


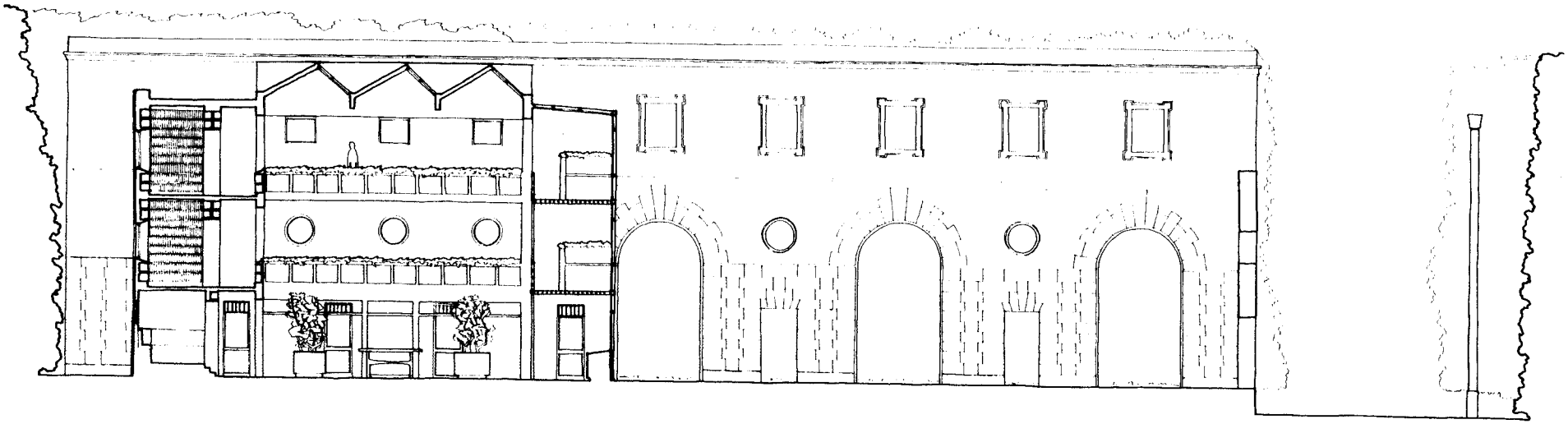


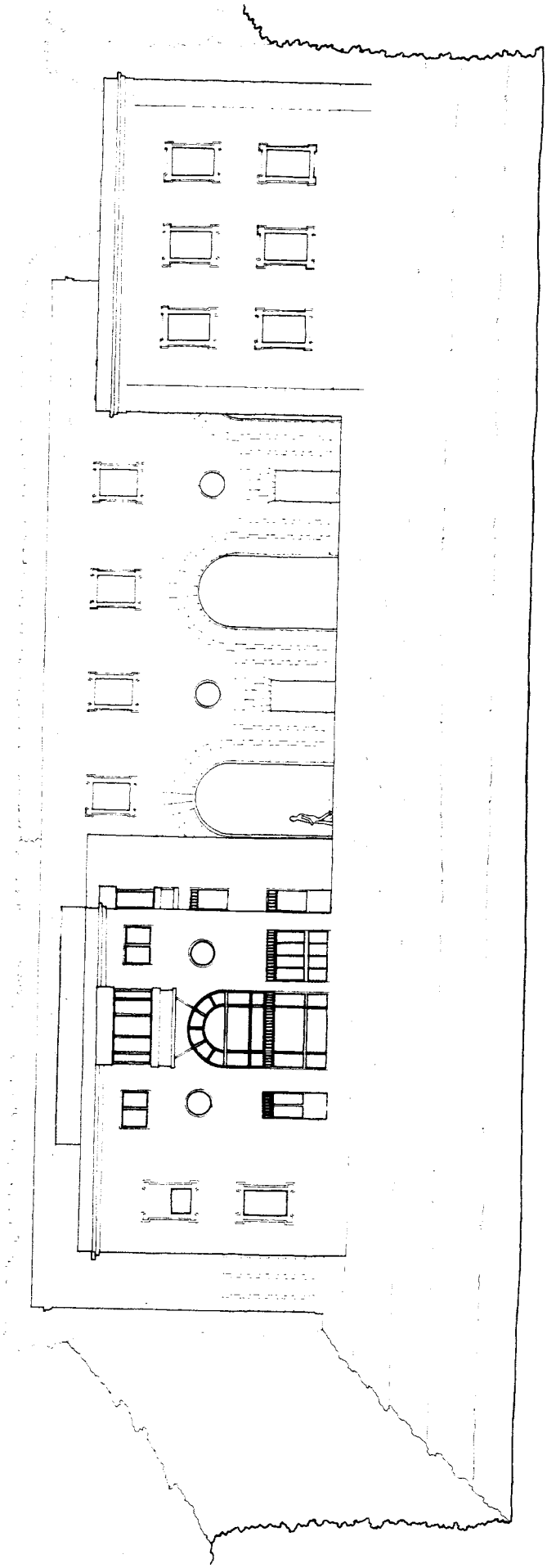


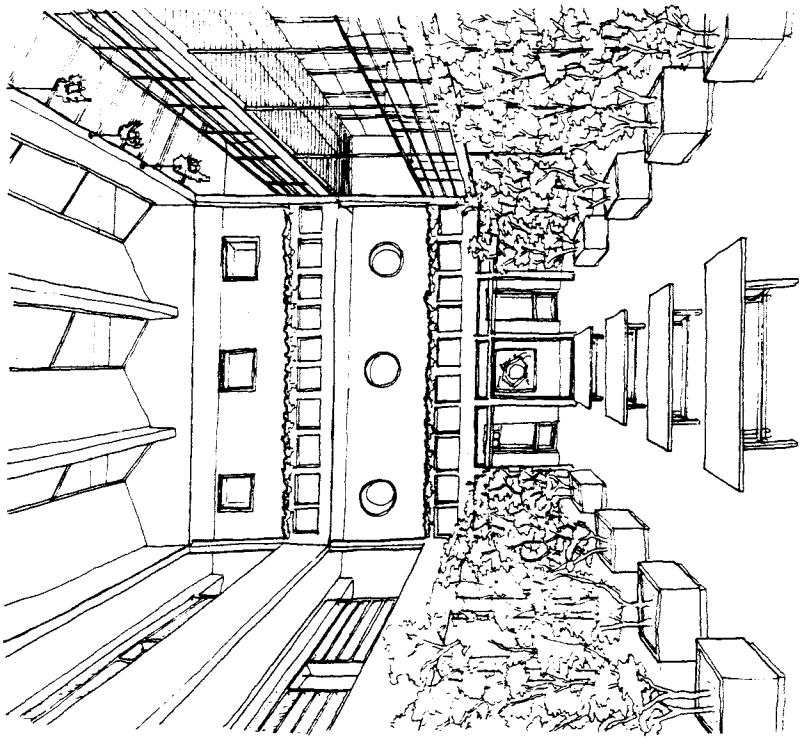


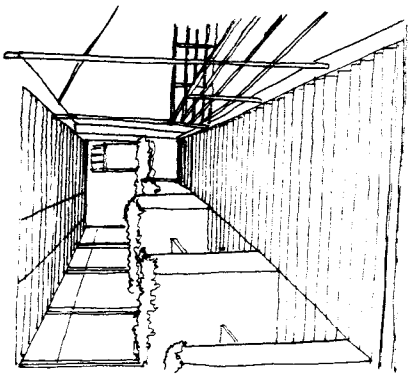


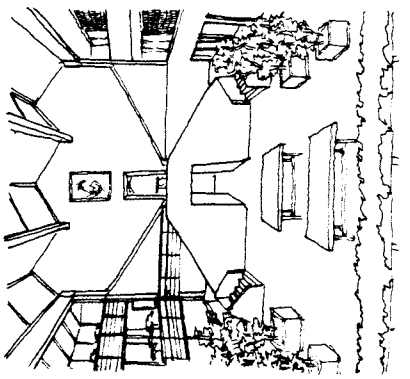


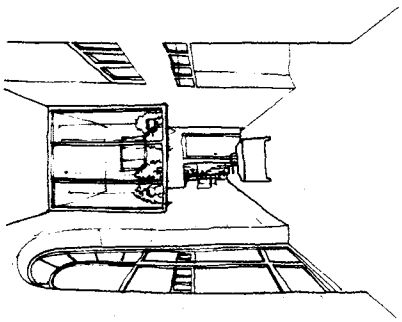


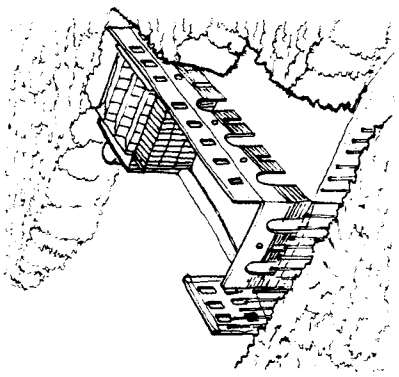


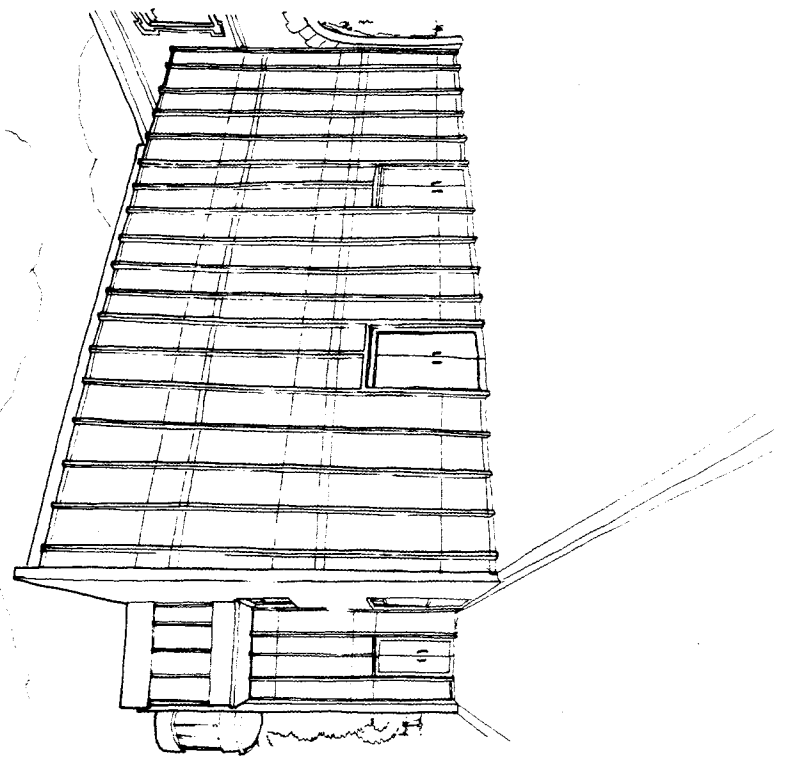


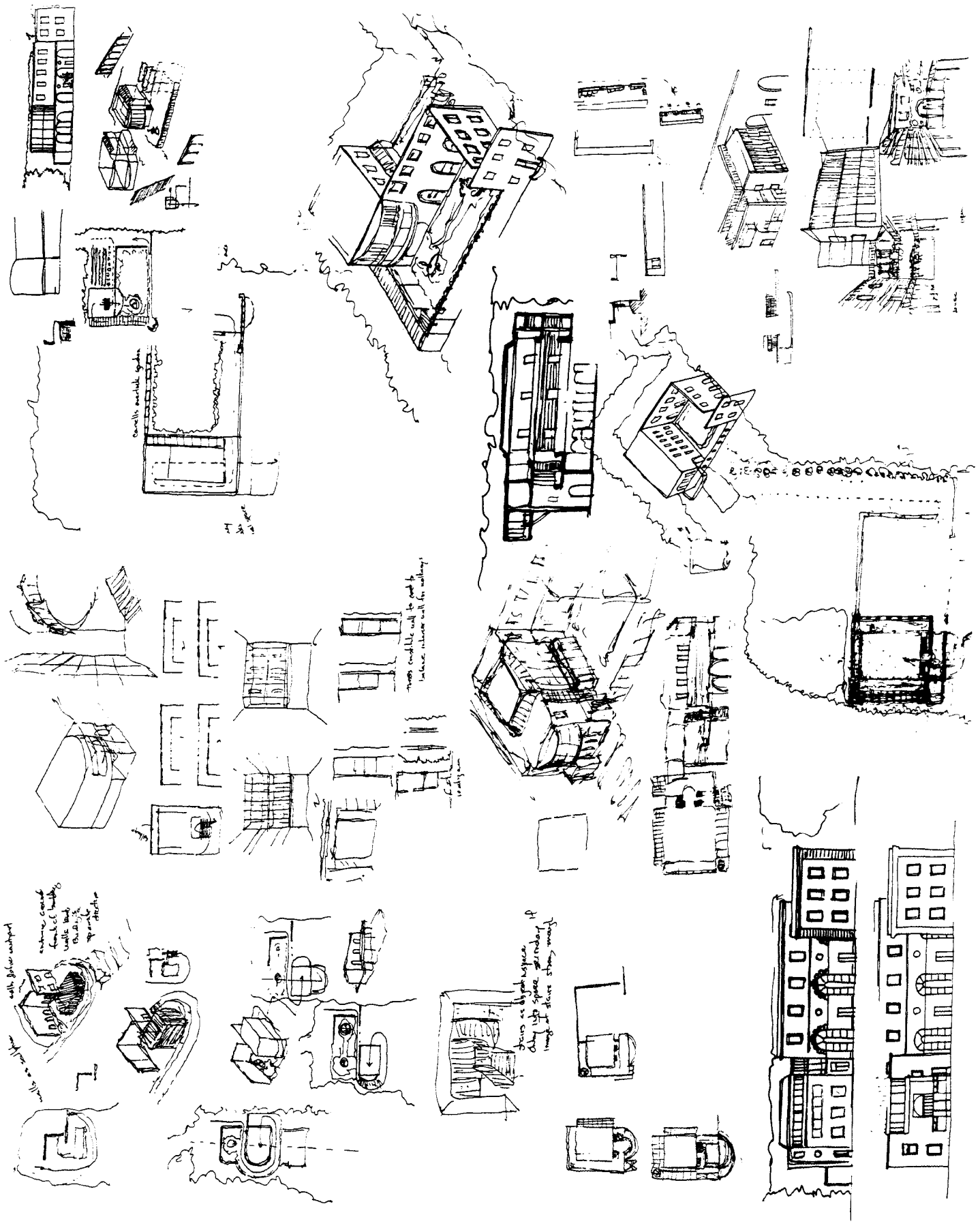


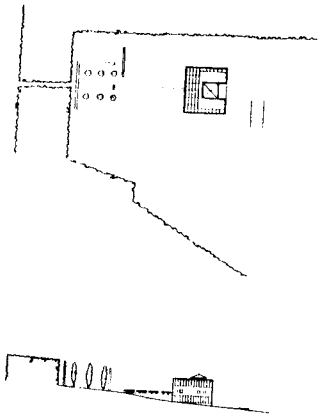


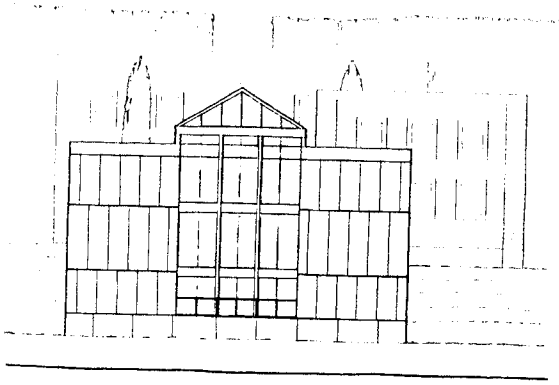


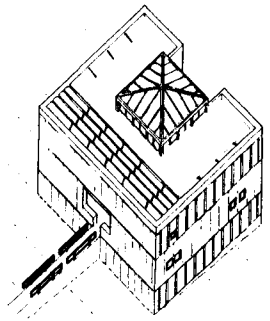


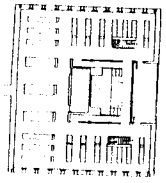


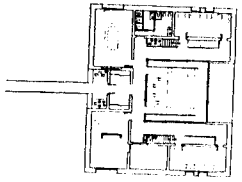


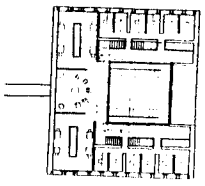


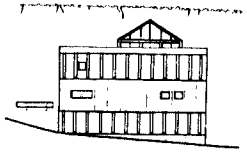


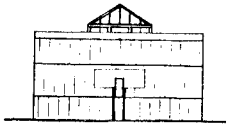


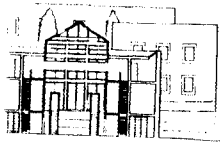


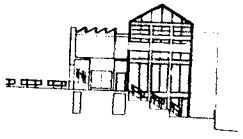


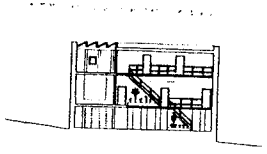


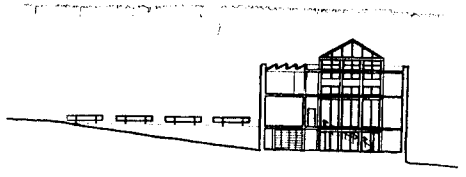


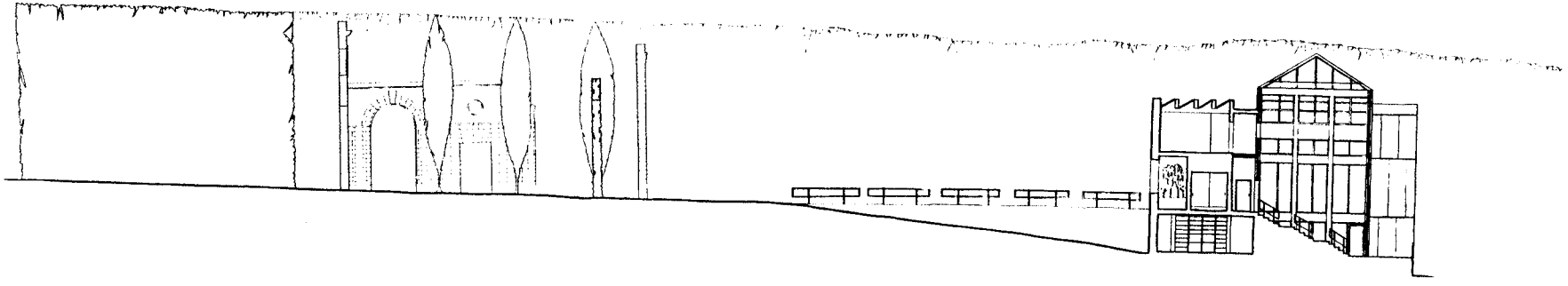


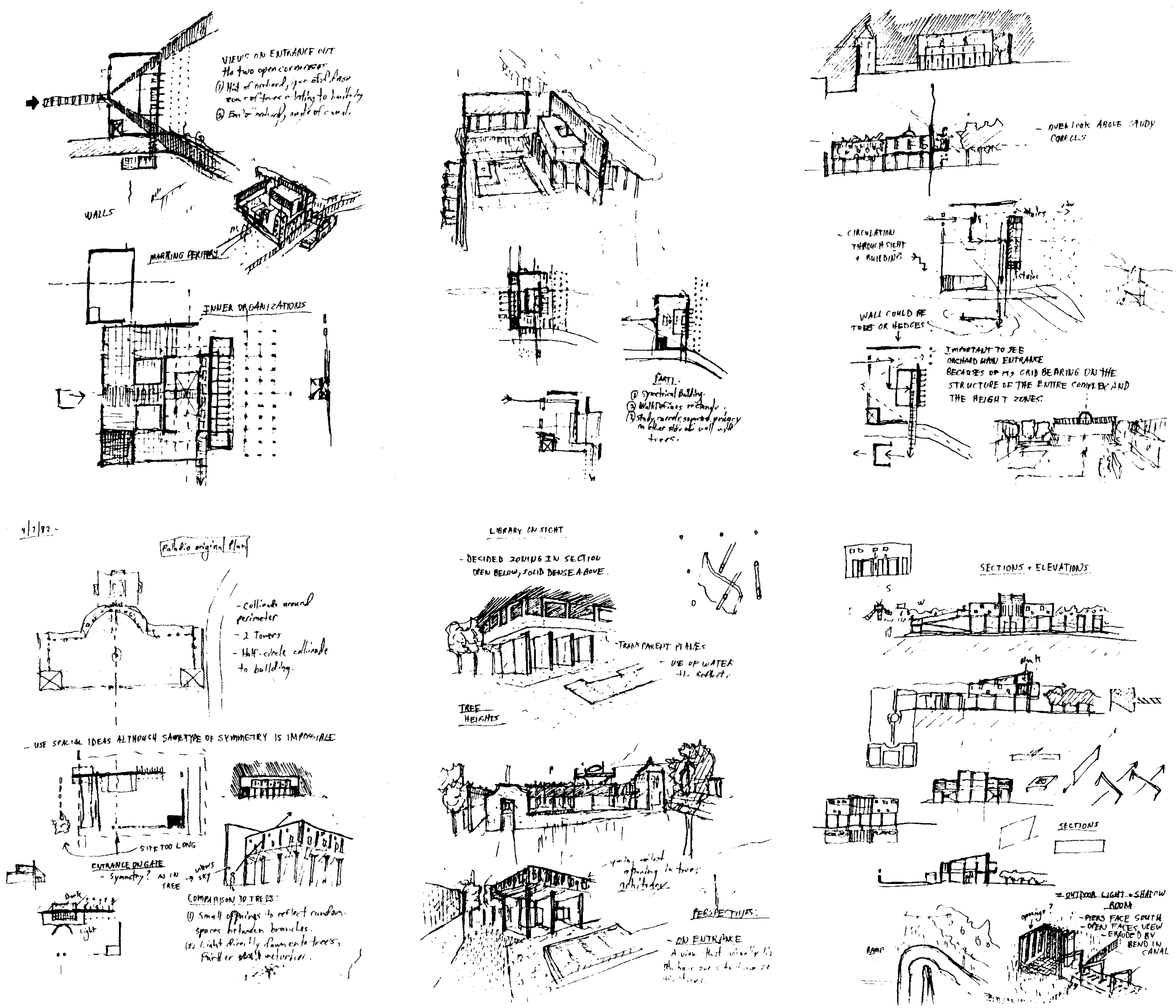











VIEWS ON ENTRANCE OUT
WALLS
MARKING PERIMETER
INNER ORGANIZATIONS
PARTI.
- OVERLOOK ABOVE STUDY CARRELS
- CIRCULATION THROUGH SIGHT + BUILDING
WALL COULD BE TREES OR HEDGES
IMPORTANT TO SEE ORCHARD UPON ENTRANCE BECAUSE OF ITS GRID BEARING ON THE STRUCTURE OF THE ENTIRE COMPLEX AND THE HEIGHT ZONES.
4/7/82 -
Palladio original Plan
- Collinade around perimeter
- 2 Towers
- Half-circle collinade to building.
- USE SPACIAL IDEAS ALTHOUGH SAME TYPE OF SYMMETRY IS IMPOSSIBLE
SITE TOO LONG
ENTRANCE ON GATE
- Symmetry?
COMPARISON TO TREES:
LIBRARY ON SIGHT
- DECIDED ZONING IN SECTION OPEN BELOW, SOLID DENSE ABOVE.
TRANSPARENT PLANES
- USE OF WATER
TREE HEIGHTS
PERSPECTIVES:
- ON ENTRANCE
SECTIONS + ELEVATIONS
SECTIONS
- OUTDOOR LIGHT + SHADOW ROOM
- PIERS FACE SOUTH
- OPEN FACES VIEW
- ERODED BY BEND IN CANAL
RAMP

ANALYSIS

SYRACUSE UNIVERSITY
SCHOOL OF ARCHITECTURE

ARC 108
Spring 1982

Issued: January 18, 1982

History provides the most important lesson to the creative architect. Connoisseurship and thorough understanding of important buildings of our architectural past set the true standards for our own work. You are, therefore, asked to carefully study and analyze the buildings assigned to you. Your studies plan must be freehand line drawings on white, unlined 8½ x 11 paper, (vertical format), carefully drawn. Drawings shall be annotated as required.

Sheets shall be carefully laid out and composed when seen together in a row or panel. Xeroxed plans or other information cannot form part of your information.

In order to understand your assigned buildings, you will have to conduct research. Please do not pretend to be helpless. The S.U. Library is a tremendously valuable resource. Learn to use it!

Do not confine your studies to the assigned building only. Try to understand the building in relationship to other projects by the same architect or in the context of the time, sets of architectural ideas or ideals. The buildings assigned have been carefully selected and you must assume that they contain rich layers of architectural information that can be extracted. Share and discuss your discoveries with your classmates and learn as much about the other projects in the class as you can. Include comparisons to other buildings in your notes on the project you are investigating.

Your studies, beyond the mere recording of basic information, must proceed from the most general to the specific. It obviously makes a difference where the project is located or when it was built. Can you reconstruct the program instructions that were issued to the architect? How did the architect arrange them? Is there a specific response to the program, to the site, etc.? Is there an architectural idea, constructional idea that informed the design solution?

There are innumberable other questions--all the way to proportions, the choice of materials and the knob on the doorbell.

Instead of a verbal presentation (the job of journalists, critcs, etc.), you are asked to respond as an architect, by drawing, diagramming, dissecting and discovering your building. Only drawings which look like they were drawn by an architect, even a beginning one, will be accepted. The composition and quality of your drawings will make up a major portion of your grade. Use a consistent medium. If you use pencil, all drawings should be in pencil. Use of line weight is important, but thinking before you draw, even more.

All drawings will be due Friday, March 5th at 2:00 p.m, followed by a review of your analys This project will run concurrently with your studio assignment and will be produced outside of class. This assignment will count as two weeks of your total studio grade.

LE CORBUSIER

1.	Maison La Roche	1923	Paris
2.	Maison Cook	1926	Paris
3.	Villa Meyer	1925	Paris
4.	Villa Savoye I	1930	Paris
5.	VILLA SAVOYE II	1931	Paris
6.	PAVILLON L'ESPRIT NOUVEAU	1925	Paris
7.	MAISON PLENAIX	1927	Paris
8.	APARTMENT DE BEISTEGUI	1931	Paris
9.	MAISON De M.X.	1929	Bruxelles
10.	MAISONS JAOUL	1952	Paris
11.	MAISON CURRUTCHET	1949	La Plata, Argentina
12.	VILLA SARABHAI	1955	Ahmedabad, India
13.	VILLA SHODHAN	1955	"
14.	MILLOWNER'S BUILDING	1955	"
15.	MAISON ERRAZURIS	1930	Chile
16.	MAISON AUX MATHES (Olean)	1935	Bordeaux
17.	MAISON DE WEEKEND	1935	Paris
18.	CENTRE LE CORBUSIER (Built Version)	1965	Zurich, Switzerland
19.	HOUSE, WEISSENHOF EXHIBITION	1927	Stuttgart, Germany

F. L. WRIGHT

1.	FALLING WATER	1936	Bear Run, Pa.
2.	PEW HOUSE	1939	Lake Mendota, Michigan
3.	SUNTOP HOMES I	1940	Ardmore, Pa
4.	ROBIE HOUSE	1909	Chicago, Illinois
5.	PAUSON HOUSE	1940	Phoenix, Arizona
6.	JESTER HOUSE	1938	Palos Verdes, California
7.	TALIESIN WEST	1938	Arizona

MIES VAN DER ROHE

1.	HOUSE, WERKBUND EXPOSITION	1931	Berlin
2.	TUGENDHAT HOUSE	1930	Brno, Czechoslovakia
3.	FARNSWORTH HOUSE	1951	
4.	50x50 HOUSE	1951	
5.	HOUSE WITH THREE COURTS	1934	
6.	SECOND ULRICH LANGE HOUSE	1935	Krefeld

PALLADIO

1.	VILLA EMO	Fanzolo
2.	VILLA MASER(BARBARO)	Maser
3.	VILLA MALCONTENTA (FOSCARI)	Foscari
4.	CASA PALLADIO (COGOLLA)	Vicensa
5.	CHAPEL AT MASER	

BRUNELLESCHI

1.	PAZZI CHAPEL	Florence

BORROMINI

1.	S. CARLO	Rome

MICHELLOZZO

1.	VILLA MEDICI	Fiesole

PERUZZI

1.	PALAZZO MASSIMO	Rome

VIGNOLA/AMMANATI

1.	VILLA GIULIA	Rome

RAPHAEL

1.	VILLA MADAMA	Rome

SAN MICHELE

1.	CAPELLA PELLIGRINI	Verona

SANSOVINO

1.	VILLA GARZONI	Ponte Casale/Veneto

JOHN SOANE

1.	HOUSE LINCOLN'S INN FIELDS	London

1.	PALAZZO PODESTA	Genova - Via Garibaldi (Strada Nuova)

PONZELLO

1.	PALAZZO DORIA	Genova - Via Garibaldi (Strada Nuova)

PHILIP JOHNSON

1.	JOHNSON HOUSE II	1949	New Canaan, Conn.

AALTO

1.	MAISON LOUIS CARRÉ	1956	Bazoches, Paris
2.	CEMETERY AT LYNGBY	1952	Denmark
3.	SUMMER HOUSE, MUURATSALO	1953	Finland

NEUTRA

1.	LOVELL HEALTH HOUSE	1929	Los Angeles

TERRAGNI

1.	DANTEUM	1938	Rome
2.	VILLA SUL LAGO	1936	
3.	CASA DEL FASCIO	1937	Como

CHAREAUX, BIJVOET

1.	MAISON DE VERRE	1930	Paris

LOOS

1.	HOUSE FOR MOSEPHINE BAKER	1928	Paris

GRAVES

1.	HANSELMAN HOUSE	1970	

BOTTA

1.	HOUSE RIVA SAN VITALE	1972	Switzerland
2.	HOUSE AT LIGNORETTO	1979	Switzerland

EILEEN GRAY

1.	HOUSE AT ROQ ET ROB	1928	

ALESSI

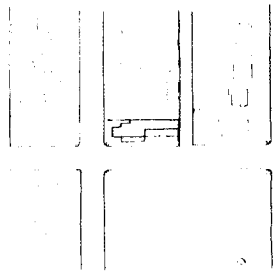
1. VILLA SAULI — Genova - Via Garibaldi (Strada Nuova)

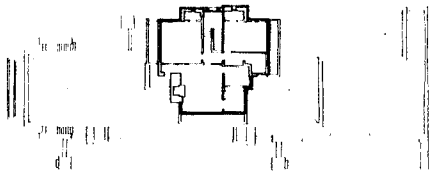
BIANCO

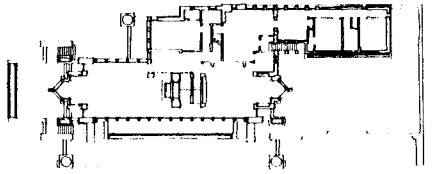
1. UNIVERSITY BLDG. — Via Balbi - Genova

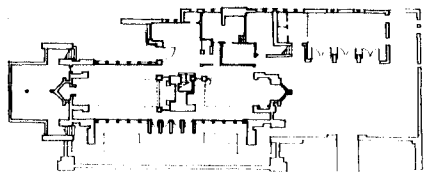
LIGORIO

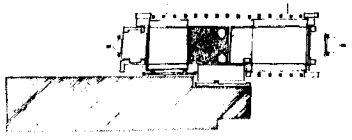
1. VILLA PIA

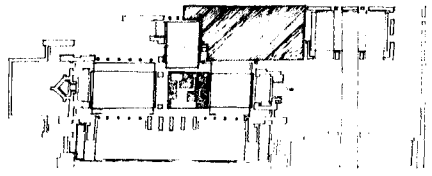


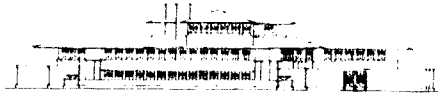


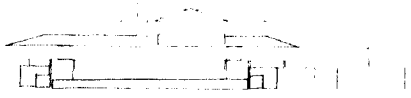


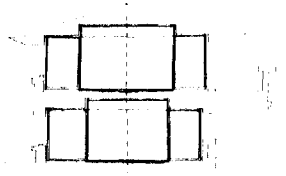


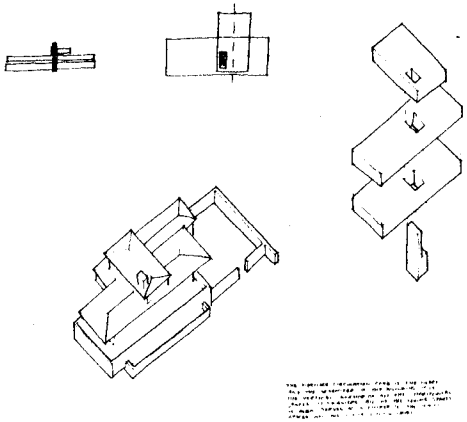


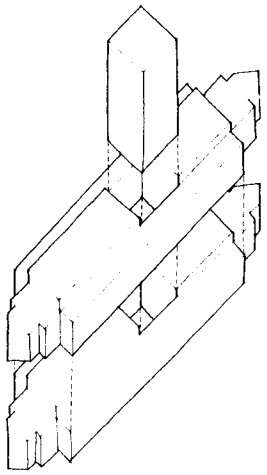


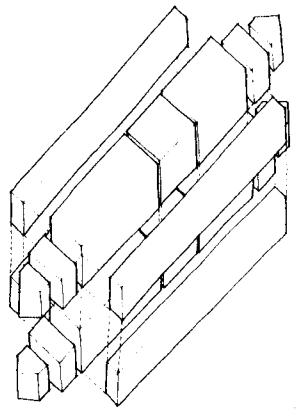


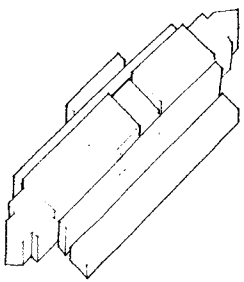


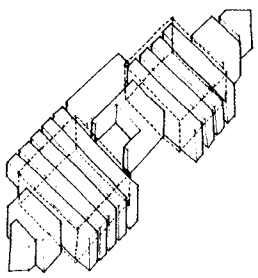


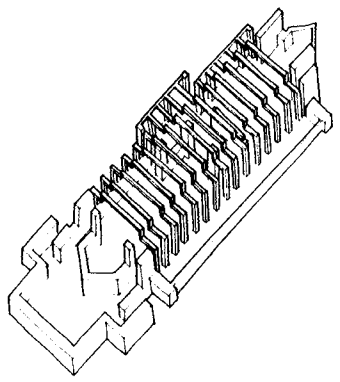


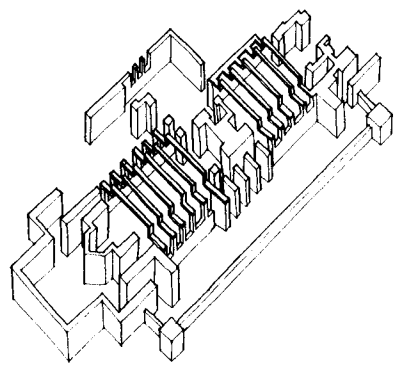


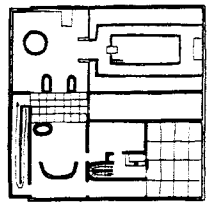




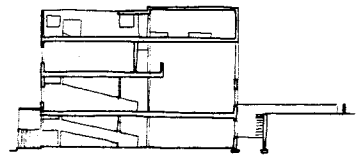




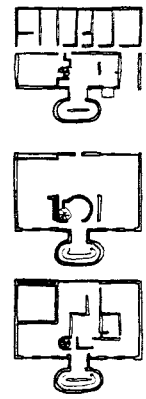




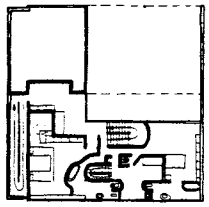
ROOF TERRACE



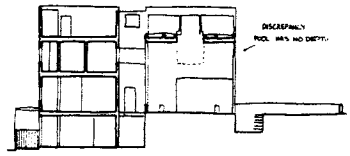
SECTION AA



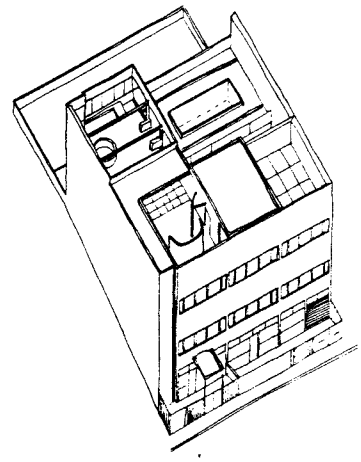
ORIGINAL IDEA FOR ...

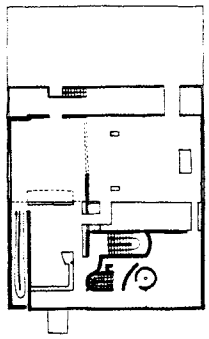


SECOND FLOOR

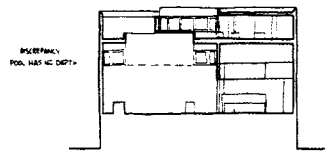


SECTION BB

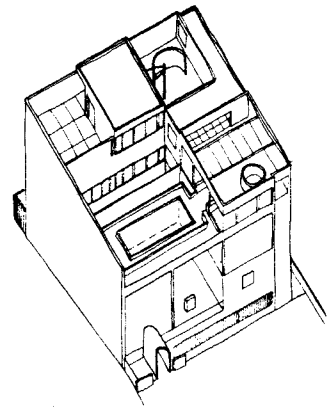




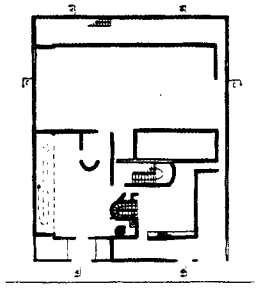
FIRST FLOOR

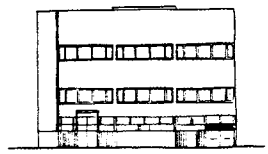


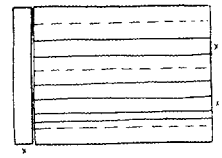
SECTION CC

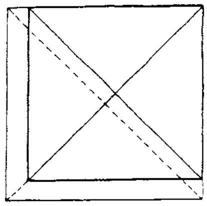


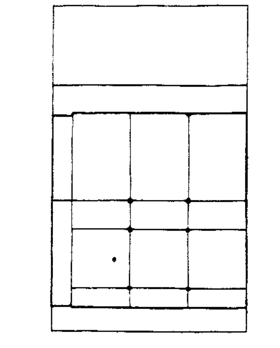
VILLA MEYER - LE CORBUSIER
PARIS 1925 (PROJECT)

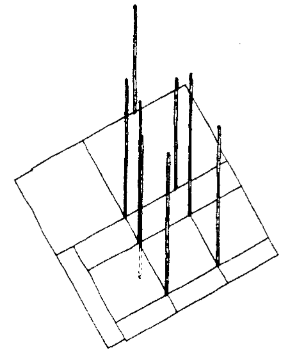








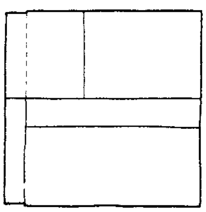


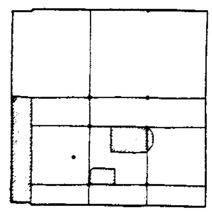


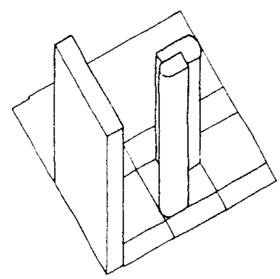
BASIC SQUARES OF PLAN

SITE

ONE COLUMN IS OFF GRID
IS NOT CARRIED THROUGH

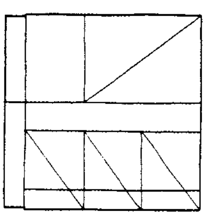


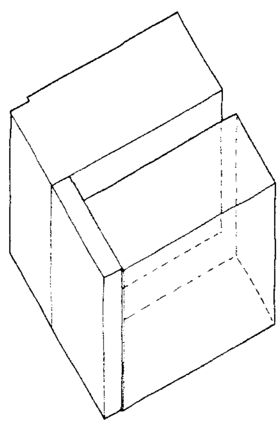


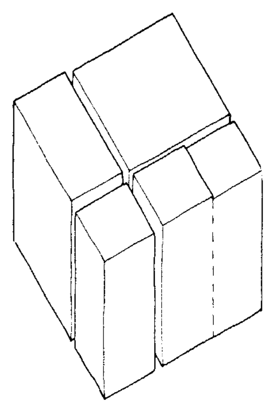


THE CONNECTION IS A RAMP BETWEEN THEM

CIRCULATION DOESN'T INTERFERE WITH STRUC

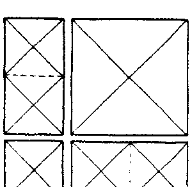


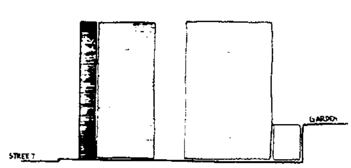


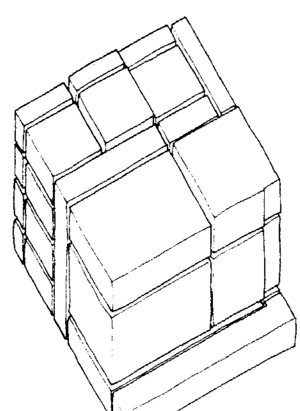


SEEMS TO BE DIVIDED INTO TWO BUILDINGS

SEEMS TO IMPLY FOUR BUILDINGS







PLAN DIVIDED INTO FOUR AREAS

"THICKNESS" OF ZONES DECREASE FROM STREET TO GARDEN