Syracuse University
School of Architecture

ARC 107
Problem #3

Fall 1992
Professors Abbey,
Griffin, de Noble,
Sloan, Damiani

Introduction:

A universal architectural value made manifest in the ideal/circumstantial formal dialogue is the identification of a particular place or places within a given domain. The means of finding that 'place' and the route or path taken becomes a central theme in strategies of spatial organization with the result that the resolution of the path into a clear spatial idea is the means by which orientation and understanding is achieved in a particular spatial continuum.

Goals and Methods:

A major objective of this problem is the exploration of additive and subtractive form making strategies which are a fundamental part of the architect's tools to form a coherent spatial construct. Up to this point you have designed a 'place' and analyzed two dimensional compositions that link places in a variety of ways. In this problem you are asked to combine the experiences gained in the first two problems in order to design a more complex world in which you are architect and spectator interacting with specific works of art in a context of your making. The development of craft and skills through model making and drawing will also be emphasized.

Program:

You have been given the commission to design an outdoor museum in the little town of Bella Figura, Italy, outside of Florence. The site is flat and 124' on a side, North is up. The town has been given three pieces of abstract sculpture of some distinction by the renown local artist Gian Lorenzo Ravioli (1943-) who has desired he be remembered in Bella Figura for his generosity if not his talent. The town, not wishing to appear ungrateful has decided to construct in a vacant lot in the 'compagna' a modest setting to display the gifts of the artist. Using local materials of white marble walls 8' high and a minimum of 1 foot thick, a red marble stair 8' high and 16' long and 4 ft. wide, you the architect, are to construct a suitable system of display for the art, that maximizes the use of the entire piece of land. The color of the soil is grey. The three pieces of sculpture are magnificent black cylinders 8 feet tall 2 feet, 4 feet and 6 feet in diameter. One of the sculptures is particularly well done from above and the stair shall lead to a viewing platform and/or place to observe this object of quality, the platform to be supported by walls and/or columns.

Besides displaying the sculpture, there are requirements for 3 enclosed study spaces 8' x 8' and 3 outdoor "rooms" 8' x 16' for contemplation as well as an entry space 12' x 24'. All are to be accommodated with a circulation system that narrates, unifies and explains the role of the visitor and the sculpture that they are to experience. On the site is a hedge of boxwood 8'-0" tall. You may subtract from the hedge any plant material that you wish, in order to create outdoor rooms! The plant material may be used elsewhere in the project.

Presentation:

The means of presentation to the city fathers for the competition will be by model constructed at 1/8"=1'-0" and ink drawings of the model also at the same scale. The drawings required are as follows:

site plan, plan, 2 sections at right angle to each other,
axonometric, 2 elevations and parti diagrams as necessary
to explain the scheme.

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Strategy:

To achieve the above stated goals, the implementation and manipulation of three design tools will be stressed:

1. The Analytic diagram: a simple line drawing isolating one constraint, force, issue or idea operating on the design. The compilation of analytic diagrams results in a 'readable' document informing the design process.

2. The Parti diagram: a simple line drawing interpreting the analytic diagrams and stating the theme of the building.

3. The Schematic solution: a simple line drawing indicating the initial form implications of the parti diagram.

The careful and consistent use of these tools provides a framework in which and by which an architectural idea may be discovered, formulated, developed and finalized.

DATES:			
	Issued	September 21	2:00 p.m.
	Preliminary Reviews	TBA	
	Due	October 13	11:00 p.m.
	Final Review	October 14	2:00 p.m.

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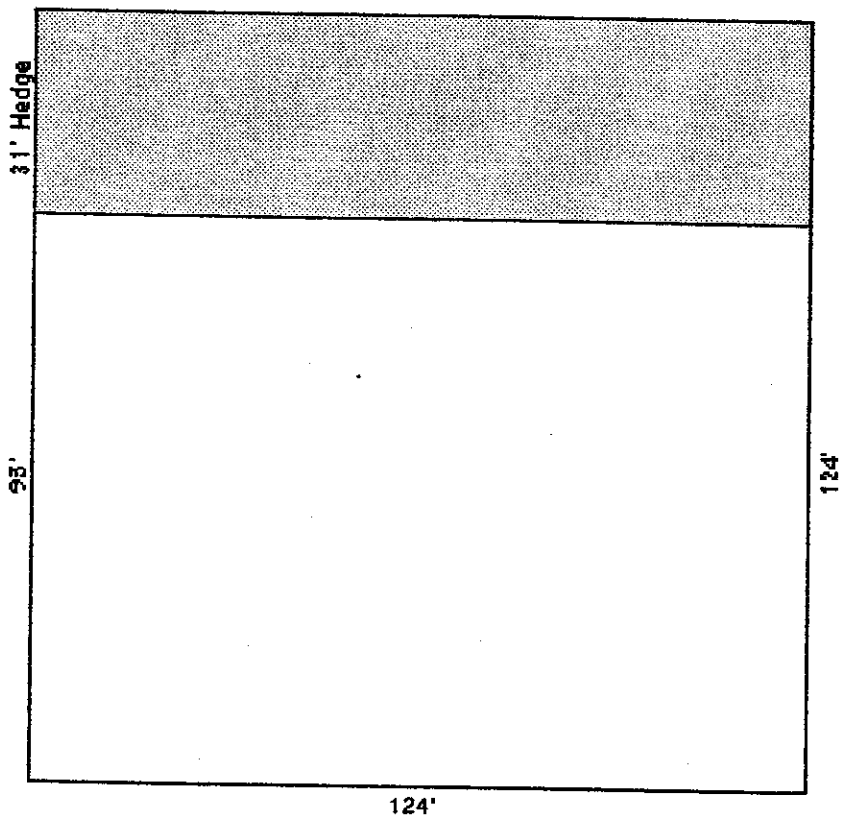
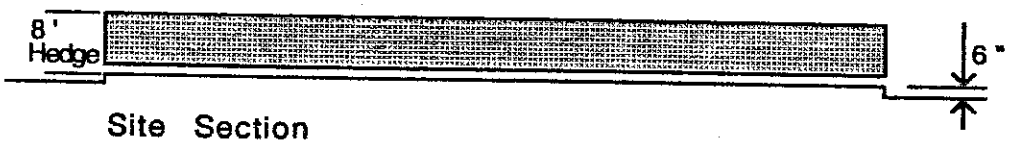


Site Plan- Near Bella Figura, Italy



Site Section

School of Architecture
Syracuse University

ARC 107
Problem #4

Fall 1992
Professors Abbey, de Noble, Damiani, Griffin, Sloan

Introduction:

The rigorous analysis of one's work must become a habit as part of the mature design process. New discovery and further understanding is possible, which may lead to future refinement and development of the work being analyzed.

Goals:

The development of means to test your work for spatial clarity and logic is therefore the goal of this exercise.

Problem:

On a piece of white illustration board held horizontally, you will construct a 16" square about the vertical and horizontal center lines. Using black and grey color-aid paper with the white field, you are to interpret your solution to the studio problem #3 in Bella Figura in two ways.

#1 Figure ground reversal:

Using the white board as a field you are to interpret your scheme by rendering the spaces in black and the landscape elements in grey. The white will denote the objects, walls, stairs, and columns of your ground floor.

#2 Transparency exercise:

Using the white board as a field you are to interpret your scheme by denoting the implied spatial overlaps using the white, black and grey tonalities of the color-aid.

Schedule:

Issued:	Friday, October 16, 2:00 p.m.
Due:	Friday, October 23, 5:00 p.m.
Review:	Monday, October 26, 2:00 p.m.

Readings:

See Arnhiem, Art and Visual Perception, for a discussion of the figure ground phenomenon.

See Rowe and Slutsky, Transparency I, for a discussion of the transparency phenomenon.