

---

## JUNIOR SEMINAR in Spring 2021 (AR3090)

|                       |                         |                         |                  |
|-----------------------|-------------------------|-------------------------|------------------|
| <b>Course Code</b>    | AR3090                  | <b>Professor(s)</b>     | Jonathan Shimony |
| <b>Prerequisites</b>  | None                    | <b>Office Number</b>    | C-503            |
| <b>Class Schedule</b> | T: 16:55-19:50 in C-501 | <b>Office Hours</b>     | By Appointment   |
| <b>Credits</b>        | 4                       | <b>Email</b>            | jshimony@aup.edu |
| <b>Semester</b>       | Spring 2021             | <b>Office Tel. Ext.</b> | 06 85 74 59 31   |

## Course Description

---

This studio course provides an introduction to the basic ideas and techniques needed for the comprehension and construction of the built environment. Starting with elemental drawing and design concerns, students will be asked to use what they learn in order to create ever larger and more complex entities. Site specific assignments making use of Paris and its history will make evident the connections to HI1091 .

## Course Learning Outcomes

---

To understand the philosophical underpinnings, origins, and arguments of contemporary art.  
To learn who is active in today's contemporary art world.  
To assimilate the discursive methodologies of contemporary art by writing about today's artworks and their venues in a documented, clear and critical manner.  
To become accustomed to collaborating with others for the professional presentation of works of art in a gallery setting.  
To learn how to write applications for artists' grants, residencies, and exhibitions.  
To learn how to identify and investigate possible career paths available to Fine Arts graduates.  
To improve digital skills for effective communication of personal works of art and writings.

## General Education

---

The general education program at AUP consists of four requirements: Speaking the World, Modeling the World, Mapping the World, and Comparing Worlds Past and Present.

This course can be used to fulfill the Modeling the World requirement and as such has the

---

following learning outcomes:

1. Learn basic concepts and rules for 2-D documentation.
2. Learn the basic vocabulary for 3-D construction and its application.
3. Consider the relationship of beauty to function, to structure.
4. Gain a better understanding of how the city is built and functions, and why it looks the way it does.

As well as GLACC -

This course can be used to fulfill the \_\_\_\_\_CCR\_\_\_\_\_ requirement and as such has the following learning outcomes (Learning Outcomes for GLACC components are defined on the AUP GLACC Website):

- \_\_\_\_\_ formulate coherent, independent, well-informed critical arguments and present and defend them orally and in writing, both under time pressure and with research content;
- \_\_\_\_\_ improve your reading through the consolidation and development of critical reading skills while analyzing stylistic and generic differences; and
- \_\_\_\_\_ use a variety of resources to conduct research and present your findings through writing while respecting the principle of academic integrity.

## Course Outline

---

***Please note that this schedule is subject to change.***

### **A. Basic Construction and Placement of Forms into a Larger Context.**

#### ***Week I – 21st – 25th***

##### Course Introduction

Students draw a « scientific map” and then an “emotional map” of path from home to school.

Single and two point perspective presented. Drawing and model building in scale presented.

Homework: Draw the central alley of Les Jardins des Plantes and sketch animal architecture in

---

the Natural History Museum (web, hive, or nest).

**January 27th – last day to drop/add courses online**

***Week II – 28th – 1st (February)***

Linear construction and Triangulation studied in small groups:

Spaghetti Tower or Spaghetti Bridge built and tested for strength in class.

Students must propose a location for their constructions.

Homework: Draw three exposed metal structures in Paris and describe their respective placement in regards to the city.

***February***

***Week III - 4th – 8th***

Volume studied individually – 2-D to 3-D.

Students make spatial structures using a maximum of twenty note cards each.

Once structures are completed, students create an urban center by pooling their structures. Proportion, functionality, and circulation must be considered.

Homework: Document three of Bernard Tschumi's folies in the Parc de la Villette.

***Week IV - 11th - 15th***

Solids and Voids/ Light and Darkness

Sculpt a single 20cm long organic form in Styrofoam and plaster. Once completed, cut the form randomly three times. Reassemble the pieces to obtain a new sculpture that exploits negative space.

Homework: Choose a site for the sculpture. Build a topologically correct maquette and place the sculpture into the site with indication of scale.

---

## **B. Building with Consideration to Pre-existing Structures.**

### ***Week V - 18th – 22nd***

Fitting the New into the Old: 2-D.

Study trip to Crescents and Row Houses near the Parc Montsouris.

Students must draw and photograph a section of their choice.

Homework: Design a façade of a new house within the chosen row and begin maquette of the altered row.

### ***Week VI - 25th –1st (March)***

**February 26th, - Faculty Retreat (no classes)**

### ***March***

### ***Week VII – 4th –8***

***March 4th – 15th, spring break (no classes)***

### ***Week VIII –11th - 15th***

Fitting the New into the Old – 3-D.

Students finish and present their maquettes in class.

Roof-line study of 15th Arrondissement.

Homework: Choose an apartment building you know. Using Google Earth, print out a view the roof and then build a maquette of a studio for a poet on the printout. Consider what visual impact your construction will have from the street.

### ***Week IX - 18th -22nd***

Fitting the New into the Old on an Urban Scale.

Poet's Studio Critique.

---

Begin Le Rafle du Vélodrome d'Hiver Memorial.

The movie concerning the round-up of the 16th and 17th of July, 1942 will be viewed and discussed and there will be an on-site visit.

Homework: Begin lay-out and propose three small-scale maquettes.

**March 22nd Mid-semester grades due**

***Week X - 25th – 29th***

Memorial Working Session.

Homework: Continue the Memorial project.

***April***

**C. Building New Structures.**

***Week XI – 1st -5th***

Highlighting History.

Review Memorial Project with Outside Guest.

Preparation for the final group museum projects. Students must form groups and together choose a topic covered in HI1091. The agreed upon topic will be used for the creation of a new, site-specific museum.

Homework: set up time table and begin working as a group.

***April 5th, last day to withdraw from a course /no credit option***

***Week XII – 8th – 12th***

Class visit to a selected Parisian museum.

***Week XIII – 14th – 19th***

---

Working Session

Homework: Prepare preliminary maquettes,.

***Week XiV – 22nd – 26th***

In class each group will create a flow chart, a design statement, and circulation plan for their museum.

Homework: Each group will put together a material sample board.

***Week XV– 29th – 3rd (May)***

***May 1st, Holiday, no classes library closed***

***May***

***Week XVI– 6th – 10th***

Museum Projects - working session.

Homework: Complete final maquette and write design brief for a final presentation in lieu of an exam during finals' week.

**May 8th, last day of classes,**

**May 9th - 12th, reading days**

**May 13th – 17th, Final Exams**

---

## Textbooks

| Title                    | Author                     | Publisher                                             | ISBN          | Required |
|--------------------------|----------------------------|-------------------------------------------------------|---------------|----------|
| The Methodologies of Art | Adams, Laurie<br>Schhieder | Westview Press -<br>Not Available at<br>the Bookstore | 9780813344508 | Yes      |

## Attendance Policy

Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

Attendance at all exams is mandatory.

IN ALL CASES OF MISSED COURSE MEETINGS, THE RESPONSIBILITY FOR COMMUNICATION WITH THE PROFESSOR, AND FOR ARRANGING TO MAKE UP MISSED WORK, RESTS SOLELY WITH THE STUDENT.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an "F" for the course. An instructor may recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and especially during the Drop/Add and Exam Periods.

---

## Grading Policy

---

Participation: (Attendance, short writing assignments, discussion) 30%

Projects: Documentation, drawings, photographs, maquettes: 40%

Final Presentation: 30%

## Other

---