**Field / Threshold / Poché / Chamber**

*spatial sequences*

A justifiable exaggeration carries ideas to the level of extraordinary things, where the forms of ordinary language could not elevate our imagination.

-Quatremere de Quincy

This semester we will develop projects that will examine two critical aspects within the discipline of architecture: the creation of borders (edges, transitions, threshold, corners) and the creation of space (enclosure, volume, interiority). The semester will be organized to isolate, interrogate and exaggerate the potential of these aspects.

Building on last semester’s development of aggregated elements in a specific context in service of domesticity, this semester we will use assembly, relief and surface variation to design spatial sequences that will range from very abstract to radically specific. As a mode of operation, precision will be valued over vagueness in regards to representation and you will be asked to prioritize speculation over certainty in terms of design concept. The tasks will ask that you both exaggerate and edit initial concepts to develop innovative design solutions. While expanding your ability to negotiate with convention you will continue to build your arsenal of modeling and drawing techniques that you will increasingly be asked to deploy in support of your design intent. Representational clarity will be valued equal to design concepts. As a means to wrestle convention and challenge assumptions, the tasks intentionally offer ratios and extents in lieu of specific programs and typologies.

The first half of the semester will be an individual design project that relies heavily on conventional modes of representation (orthogonal drawings and physical models) of nontraditional concepts. We will design a field and an architecture for viewing with maximum exterior and minimal interior. The second half of the semester you will work in groups, focusing on the creation of space, while prioritizing poché and volume. The project will be represented by a large-scale volumetric model. The two main design projects, lasting 4-5 weeks each, will be introduced by a 2-3 week exercise. To help expand and develop innovative concepts we will gather inspiration from canonical built and unbuilt pieces of architecture as well as look to fields adjacent to architecture, such as painting, design, and fashion. The spring semester project completes technique’s cycle of abstraction and engagement and provides a bridge to the third year’s emphasis on material issues.

This term we will study architecture in relation to:

- Thickness
- Figure/Profile
- Corners
- Hierarchy
- Relationship to Ground
- Distinct Circulation
- Aperture
- Poché
- Volume
Exercise 01: Field Transformation
(2d, 2½ d, 3d)

The first exercise starts with the analysis of two distinct objects. You will extract the visual structure and spatial hierarchy inherent in each object and utilize abstraction and transformation to design a third object, a bas relief. To begin, select a 2D and a 3D precedent from the list below or an alternative under the guidance of your studio instructor and work to oscillate between 2D and 3D to generate new spatial interpretations/concepts. You should employ various tactics to overlap patterns, graft textures, vary density and amplify figuration to manipulate geometry and create form. The goal is to transform these qualities into a fictional field that emphasizes and exaggerates difference. The final output will require the precise representation of a single design object. You can think of this as an architectural prototype, the manifestation of an idea embodied with a broader notion of aesthetic organization.

Task

- Analyze the selected precedents using a series of diagrams (3-6) for each
- Draw the 3D object(s). Collapse the three dimensional information into a single image, including multiple views.
- Develop the 2D image into a three dimensional surface. Expand the implied three dimensional qualities of the image or painting. Digitally model the result.
- Transform, assemble and design a new 2.5D relief model by sampling and compiling the results of your analysis. The focus of this design task is to highlight the relationship of different levels, edges and transitions. The model has no scale. Final presentation requirements will be discussed with your studio instructor.

Precedent 2D:
Bridget Riley, Movement in Squares, 1961
Bridget Riley, Pause, 1964
David Reed, P492, 2001-03
Kwang-Young Chan, Aggregation 07-F005, 2007
Thomas Bayrle, Mr. Big, 1971
Gabriel Orozco, Moon Axel, 2005
Takashi Murakami, Kansei Gold, 2008
Julie Mehretu, Stadia Mehretu Series, 2004
Agnes Martin, Untitled, 1960
Arcimboldo, Rudolf II of Habsburg as Vertumnus, 1590
Alexander Ross, Untitled 2004
Manfred Mohr, P1011-L, 2004
Matthew Ritchie, Line Shot
James Rosenquist, Females and Flowers, 1984
Micromegas Project, Daniel Libeskind, 1979

Precedent 3D:
Lorenzo Bernini, Triton Fountain, 1643
Greg Lynn, Toy Furniture Fountain, 2011
David Flores, Bad and Evil Dunny, 2006
Ruth Asawa, Aurora Fountain, 1986
Olafur Eliasson , La situazionie antispettiva, 2003
Red Balloon Flower, Jeff Koons, 2011
Dominic Wilcox, War Bowl, 2002
Tony Cragg, Versus, 2010
Tony Cragg, Secretsions, 1998
Yayoi Kusama, Dots Obsessions, 1999
Richard Hutten, Cloud Chair, 2009
Antoine Pevsner, Torso, 1924-26
Matthew Ritchie/ Aranda-Lasch, Morning Line, 2007
Marc Fornes, NONLIN/LIN Pavilion, 2012
Alligator Chair, Campana Brothers, 2004

Reading List:
Schedule

January
01.06.14 mo No Class (brrrrrr)
01.08.14 we Kick Off / Exercise 01 Introduced
01.10.14 fr Studio Crit
01.13.14 mo Studio Crit
01.15.14 we Studio Crit Hernan Diaz-Alonso Lecture
01.17.14 fr Studio Crit
01.20.14 mo NO CLASS
01.22.14 we Studio Crit
01.24.14 fr Studio Crit
01.27.14 mo Studio Crit
01.29.14 we Exercise 01 DUE / Project 01 Introduced

February
02.01.14 fr Studio Crit
02.03.14 mo Studio Crit
02.05.14 we Studio Crit Ann Hamilton Lecture
02.07.14 fr Studio Crit
02.11.14 mo Studio Crit
02.14.14 we Studio Crit
02.15.14 fr Studio Crit
02.18.14 mo Studio Crit
02.20.14 we Studio Crit Neil Denari Lecture
02.22.14 fr Studio Crit
02.24.14 mo Studio Crit
02.26.14 we Studio Crit June Manning Thomas Lecture
02.28.14 fr Studio Crit

March
03.03.14 mo Project 01 Due // MIDterm (tentative)
03.05.14 we Exercise 02 Introduced Herman Hertzberger Lecture
03.07.14 fr Exercise 02 Pin-Up
03.09-03.16.14 Spring Break
03.14.14 mo Project 02 Introduced
03.17.14 we Studio Crit Todd Gannon Lecture + Jose Oubrerie Book Launch
03.19.14 fr Studio Crit
03.21.14 mo Studio Crit
03.24.14 we Studio Crit Michel Desvigne Lecture
03.26.14 fr Studio Crit
03.28.14 mo Studio Crit
03.31.14 we Studio Crit Sarah Cowles Lecture

April
04.02.14 we Studio Crit Michael Young Lecture + Possible Mediums Workshop
04.04.14 fr Studio Crit
04.07.14 mo Studio Crit
04.09.14 we Studio Crit Lise Anne Couture Lecture
04.11.14 fr Studio Crit
04.14 - 04.18 tbd Project 02 Due / FINAL REVIEW (tentative)

*Baumer Lecture Series 5:30pm unless otherwise indicated
General Course Information

Instructors/ Policies

Instructors
Kristy Balliet, balliet.5@osu.edu
Sarah Bongiorno, sbongiorno@gmail.com
Dow Kimbrell, dow.kimbrell@gmail.com
Sandhya Kocher, sandhvakocher@gmail.com
Zach Snyder, zedsnyder@gmail.com
Benjamin Wilke, wilkebenjamin@gmail.com

Introduction
Architecture 2420 is the second studio of the second year of the undergraduate architecture curriculum at the Knowlton School of Architecture. Following the preparatory first year of general education requirements, the second year begins the architecture curriculum in earnest. The curriculum can be summarized as follows: second year studios focus on issues of technique with support courses in graphics and architectural history, third year studios focus on issues of materiality with support courses in construction and structures, and fourth year studios focus on issues of organization with support seminars in technology and history / theory.

Policies
Format: Studio meetings will generally be of two types: collective pin-ups, smaller group discussions, individual desk critiques. Students should be prepared to be in studio for the entirety of class time and must be ready to present at the beginning of class. Studios are based upon ongoing research. Successful completion of assignments and requirements are subject to the discoveries of previous work. All communication with the studio instructor should be carefully considered, as it will be critical to evolving directions and assignments. Students must check their university email daily.

Deadlines: Students who miss deadlines due to valid extenuating circumstances may submit the required work at a date agreed upon with the instructor. University regulations limit such circumstances to serious personal illness and death in the immediate family, and both cases require written documentation: a doctor’s note or a newspaper obituary. Unexcused late projects are not accepted, incomplete projects are evaluated in relation to their degree of completion, and a student is present only if he or she presents sufficient work to the instructor. A student’s grade will drop one letter grade after the second unexcused absence; and a student with three unexcused absences will be immediately dismissed and given an “F.”

Documentation: Students must provide digital reproductions of all final projects and submit to the school archive is requested to do so. Digital reproductions of both models (as jpegs) and drawings (as PDFs) will be stored on CD’s, one CD per student. Students must place documentation in their instructor’s KSA office mailboxes prior to a grading. Failure to meet deadlines will result in a grade of “incomplete.”

Evaluation: Studio work is both individual and collective. Criteria of evaluation include not only individual design excellence, but also a student’s contributions to the studio through collective research, documentation and discussions. Grading is based on a comparison with other students in the course, with students who have taken the course previously, and with the instructors’ expectations relative to the objectives of the course. Projects are reviewed by a jury including instructors from other courses, other academic institutions, and architectural firms. For an "A", the student must satisfy the course objectives excellently; for a "B", in an above average manner; for a "C" in an average manner; for a "D" in the lowest acceptable manner; and an "F" denotes that the student has not satisfied the course objectives.

Sexual Harassment: O.S.U.’s Sexual Harassment policy, which applies to all faculty, staff, and students, includes lewd remarks and inappropriate comments made in the studio environment, classroom, and computer labs as well as the "display of inappropriate sexually oriented materials in a location where others can see it." Students can file a complaint by contacting Student Judicial Affairs at 292-0748. Sanctions include reprimand, suspension, and dismissal from the University.

Students with Disabilities: If a student requires accommodation for a disability, he or she should immediately arrange an appointment with the professors and the Office for Disability Services. At the appointment, the professors, disability counselors, and student can discuss the course format, anticipate needs and decide upon accommodations. Professors rely on the Office for Disability Services for assistance in verifying the need for accommodations and developing accommodation strategies.

Student Safety: University escort service provides safe transportation 7:30AM-3AM. Call 614 292-3322.

Studio Behavior: Students must work in the studio, because of the collaborative nature of research and the shared development of techniques. Students are responsible for keeping their areas clean, their floors free from obstructions, and all studio furniture in good condition and original location. All presentation materials must be removed from review spaces following reviews and all studio materials must be removed from the building at the close of every semester. Students may, however, store material in their credenzas over winter and spring breaks.