Knowlton School of Architecture
ARCH 6410, Autumn 2014 Accelerated Architectural Design I
Instructor: Stephen Turk (turk.1@osu.edu) Office hours 9:30 11:30 Tuesdays
Class time: M, W, F 1:50-5:15 **Location:** Graduate Studio Floor

1st Year Graduate Architecture Studio

Course and Sequence Overview

Architecture 6410 is a graduate design studio, open only to students who have been admitted to the 1st year graduate program. It is designed to be the first part of a two semester sequence dealing with the foundations of graduate level architectural design. The aim of the 1st year graduate design studio sequence is to impart the basic intellectual tools of architectural thinking required by a student embarking on an architectural education and to provide the environment for students to gain technical skills and representational ability in the art of communicating complex architectural ideas and positions. The focus of the sequence will be on the development of a nuanced appreciation and understanding of the conventions of architectural abstraction and representation as methods of design development and expression with an emphasis on the development of a critical awareness of architecture as a type of cultural discourse.

In general the course will be structured around a series of relatively brief exercises culminating in a more complex project toward the end of the semester. Specifically, projects will begin with a translation/ notational exercise emphasizing systems of abstraction and the limits and opportunities of representational technique and then move to exercises which translate these abstract systems into three dimensional architectonic constructions. The course will then transition to a final larger project set in an abstract landscape that deals with issues of program, site and context in an incrementally more advanced fashion. The course will prepare the ground for students to develop an understanding of basic formal organizations and how they can be manipulated with respect to issues of material and meaning. Traditional questions of path, sequence, hierarchy, scale, and articulation will be addressed relative to the concepts developed in the ongoing sequence of exercises. The skills developed in these projects will then be the springboard for more advanced architectural projects undertaken in the Spring Semester.

Both the course Architecture 6410 and the sequence Architecture 6410-6420 will proceed by focusing on problems of increasing scalar magnitude and will move from issues surrounding the body of the individual subject to the choreography and performative narration of collective experiences. Architecturally, the focus will move from the development of aggregated and transforming component assemblies to their extension and development into envelopes and structures. Later these systems will then be deployed into broader architectural contexts opening the way for the introduction of more complex formal, analytical and compositional issues. In general the first semester concentrates on the following:

Autumn Semester:
Individual Subject / Figure
Envelope / Domain
Body furnishing and body activities
Performative characteristics of individual bodies in space
Questions of the subject: perception, apperception, affect, effect
Nature of architectural symbolism
Perception and Spatial Sequencing
Perceptual and Projective systems: articulation of representational phenomena
Notational and Figural Abstraction
Component, assemblies and aggregations
Furnishing/ Individual structure / Private Garden

Generally the studio will be handled as an informal workshop with times set aside on specific days for group discussions (particularly early in the quarter) and some basic software training. There is a significant amount of software to master in the Architecture design sequence and it is encouraged that each student take advantage of the representation sequence offered by the program (and which is available as an elective for grad students) but more importantly that individuals make every effort to aggressively acquire software skills on their own. At a minimum, students should quickly become familiar with Photoshop, Illustrator, Rhino, SketchUp and 3D Studio Max.

Studio Culture

Architecture is a highly synthetic pursuit. Indeed, it is one of the last remaining disciplines that is exceptionally expansive rather than restrictive in scope. Incorporating as it does a complex mix of social and cultural awareness and aesthetic sensibility, interconnected with a mastery of all forms of communication, and a large amount of technical knowledge dealing with building technologies, materials, systems and methods of organization, few disciplinary pursuits can match its broad horizon. This is architecture's great draw but also its great challenge. It is a profession which demands much. Within the dizzying array of global communication culture we now inhabit where we are used to acquiring information quickly and directly at the click of a button, how do we understand the pursuit of a discipline which demands so many years of focused and laborious study?

There is no simple answer to this rhetorical question, but we ask that you enter this year with an open mind. Architectural culture is different from that which you may have encountered in previous academic settings. This is not a culture of fact regurgitation and enumeration but rather a complex synthetic pursuit based on creative development, aesthetic sensibility and reasoned argumentation. Quite simply you are rewarded for having your own well reasoned ideas backed up by an ever increasing set of abilities to express yourself graphically and materially. Verbal communication and the ability to argue your own positions is also rewarded but not unless it is backed up by highly developed drawings, models and a well thought out set of intentions.

In the end much of the upcoming year will be about expanding your intellectual horizon. This will of course occur in tandem with other support courses such as history, representation, and building technologies, but it is important to stress the centrality of the studio experience within this educational framework. It is the place to which all this other knowledge flows and gets synthesized, where you discuss ideas with your instructors but also more importantly with your peers. It is where you practice technique and gain knowledge through the actual act of making projects not in isolation but in constant dialogue with those around you. Studio is an arena of ideas, one that is simultaneously visual and tactile but also intellectual. The things you make speak back to you and often surprise you – this is why we have studio – exactly because it is a form of practice; an act of doing that allows for a complex dialogue between you and your project.

As a faculty we can't stress enough the importance of your commitment to studio culture and the practice that it entails. It is through that culture itself that you will emerge as an architect.

Policies and Requirements

GENERAL POLICIES Attendance is mandatory for all scheduled class meetings including reading discussions, software training workshops and reviews. Three unexcused absences will result in dismissal. A student is considered present only if he or she presents sufficient work to the instructor. You are expected to be on time. For pin-ups and for reviews, you should be ready to pin up a few minutes before class. If you leave class early, you will be counted as absent. You are expected to participate for the entire class period and to work in studio during class on studio assignments only.

A design education requires intensive interaction with your studio critic and your peers. You are encouraged to share ideas with and offer assistance to your studio mates. Working at home during non studio hours will cause your work to suffer. You are strongly advised to discontinue use of ipods and mp3 players during studio hours so that you might listen to the criticism offered to your classmates. The student next to you is likely struggling with similar design issues.

You are REQUIRED to check your OSU email regularly. Mass mailings from the school may not forward to other accounts. Important information--for which you will be held responsible--will be disseminated via email.

All scheduled department lectures are required: Attendance will affect grades.

Students who miss deadlines for valid reasons may submit work on a date agreed upon with the instructor. University regulations limit such circumstances to serious personal illness and death in the immediate family.

EVALUATION AND GRADING Grading is based on a comparison with current and previous student work, and with the instructors' expectations relative to the objectives of the course. Grades will be awarded in accordance with University Rule 35.07.

A cumulative assessment, agreed on by all critics, will based upon the following criteria:
(1) strength of the concept (2) consistent and rigorous articulation and development of the concept (3) technical competency, clarity, precision, craft and timely completeness of the work submitted (4) verbal and graphic presentation, of the work during formal juries. (5) makeup (passion, commitment, dedication and intensity of work ethic, i.e. the intangible factors which go beyond talent or gifted physical/mental abilities)

Studio Conduct

Students are responsible for keeping their areas clean and complying with fire regulations. Liquor, smoking, spray painting, welding and bicycles are not permitted. Cell phones and amplified music are forbidden during studio hours. Cell phones must be turned off. Graffiti and vandalism of any kind will not be tolerated and is grounds for expulsion.

The intensive environment of a design studio requires that you develop respect for others: consciousness of and sensitivity to the rights of others in relation to belief, privacy, and property, and behavior consistent with that consciousness. Disregard of School and University rules and regulations concerning these issues will result in course failure.

"In accordance with the code of student conduct, 3335-23-04 sections B, D, E, G, I, J, and K, the studio laboratory classroom has restrictions on its use. Students are responsible for keeping their assigned equipment in proper condition, reporting any damage, spill, or mishap in the classroom immediately, and for maintaining a safe and secure environment. Weapons, hazardous materials, illegal drugs, and alcohol can not be used, stored, or possessed inside the building at any time. Access to the building outside of scheduled classroom hours is a privilege and not a right: Studios are to be considered as classroom spaces, for academic use only. a respectful environment befitting a classroom space shall be maintained at all times and no unauthorized persons are allowed in the studios at any time."

Documentation

Students must submit documentation of all materials presented at all reviews before grading each semester in the form of digital reproductions. Additional materials may be required at the instructor's discretion. Work must be submitted in both native file format and pdf on one CD/DVD per student. Files must be organized by project and clearly identified by file name. Students must submit their work by the final Thursday of the semester, or they will receive a grade of incomplete.

Readings

NA1 .A665 v.67no.5-8 : Allen, Stan. *"From Object to Field," AD: Architecture after Geometry*, Vol.67, 5/6. New York: John Wiley and Sons, Inc., 1997, p. 24-31.

NA1 .P4 K. Michael Hays. "*Critical Architecture: Between Culture and Form," Perspecta, Vol. 21 1984, pp. 14-29.*

NA1 .P4 Somol, R.E. and Whiting, Sarah. "Notes around the Doppler Effect and Other Moods of Modernism." Perspecta 33 (2002): 72-77

NX1O28 Rosalind Krauss. *"Sculpture in the Expanded Field," October, Vol. 8 1979, pp. 30-44.*

NA2500 .A454 2000 Selections from: Allen, Stan. *Practice: Architecture, Technique and Representation*, G+B Arts, 2000.

NA737.L97 A4 1999 Lynn, Greg. *Introduction from Animate Form,* New York : Princeton Architectural Press, 1999

General Suggested Reading

NA2700 .E82 1997 Evans, Robin. *Translations from Drawing to Building.* Cambridge: MIT Press, 1997. (especially "Translations from Drawing to Building" and "Figures, Doors and Passages."

NA680 .A758 1998 Hays, Michael, (ed) *Architecture Theory Since 1968* (New York: Columbia Books of Architecture, 1998).

HC79.C6 C677 2003   De Certeau, Michel. *The Practice of Everyday Life.* Los Angeles: The University of California Press, 1984.

NA680 .A758 1998 Tschumi, Bernard, The *Manhattan Transcripts: Theoretical Projects*, Editor, Nicoletta Barberini, "Architectural Design", Academy Editions.

BD632 .V571 1991 Virilio, Paul. *"The Overexposed City," The Lost Dimension*. New York: Semiotext(e), 1991, p. 9-28

6410 Studio Schedule: Autumn 2014

Week 1	Wed Aug 27		Introduction to studio and Project 1 – General discussion
	Fri Aug 29	**Furniture Project**	Technology Demonstration – beginning of Research/ Exploration
Week 2	Mon Sept 1		**Labor Day: No Class**
	Wed Sept 3		**Discussion of** Part 1 – Technology workshop
	Fri Set 5		Software Demonstration/ Reading discussion and/or Shop Orientation
Week 3	Mon Sept 8		Studio Work session/ technology demonstration
	Wed Sept 10		**Project 1, part 2 due: In studio review and discussion**
	Fri Sept 12	**Envelope Project**	Studio Crits
Week 4	Mon Sept 15		Studio Crits
	Wed Sept 17		Technology workshop
	Fri Sept 19		Studio Crits
Week 5	Mon Sept 22		Progress discussion
	Wed Sept 24		Studio Crits
	Fri Sept 26		Studio Crits
Week 6	Mon Sept 29		**Review: Project 1 part 3 Introduction: Project 2**
	Wed Oct 1	**House/Garden Project**	Studio Crits
	Fri Oct 3		Studio Work session/ technology demonstration
Week 7	Mon Oct 6		Studio Crits
	Wed Oct 8		Progress discussion
	Fri Oct 10		Studio Work session/ technology demonstration
Week 8	Mon Oct 13		Studio Crits
	Wed Oct 15		Studio Crits
	Fri Oct 17		Studio Crits
Week 9	Mon Oct 20		**Review: Project 2 Introduction: Project 3**
	Wed Oct 22	**Artist Pavilion Project**	Studio Crits
	Fri Oct 24		Studio Crits
Week 10	Mon Oct 27		Studio Crits
	Wed Oct 29		Studio Crits
	Fri Oct 31		Studio Crits
Week 11	Mon Nov 3		**Review: Project 3 Introduction: Project 4**

		Museum Project	Studio Crits
	Wed Nov 5		Studio Crits
	Fri Nov 7		Studio Work session/ technology demonstration
Week 12	Mon Nov 10		Studio Crits
	Wed Nov 12		Studio Crits
	Fri Nov 14		Studio Crits
Week 13	Mon Nov 17		**Veteran's Day: No Class**
	Wed Nov 19		Studio Crits
	Fri Nov 21		Studio Crits
Week 14	Mon Nov 24		Studio Crits
	Wed Nov 26		**Thanksgiving Break: No Class**
	Fri Nov 28		**Thanksgiving Break: No Class (Columbus Day Observed)**
Week 15	Mon Dec 1		**FINAL STUDIO REVIEWS TBA**
	Wed Dec 3		**FINAL STUDIO REVIEWS TBA**
	Fri Dec 5		**FINAL STUDIO REVIEWS TBA**
Week 16	Mon Dec 8	No Studio	
	Wed Dec 10		
	Fri Dec 12		**Final Exams**
Week 17	Mon Dec 15		**Final Exams**
	Wed Dec 17		**Final Exams** Documentation Due, 5pm