



## EXPLORATION OF SPACE THROUGH A RIGOROUS PROCESS LEADING TO CONSCIOUS AND DELIBERATE INTENTION OF MEDIA SYNTHESIS AT SCALE.

### INTENTION

This course shall be considered the first in a series of three foundation-level design studio courses. In this course, students will begin exploring the ways in which the dynamics of a two-dimensional composition can act as a communicative device for specific ideological intents. The primary vehicle for this endeavor shall be the observation of various formal, spatial and temporal compositions.

The objectives of this course for each student shall be as follows:

- To become aware of the nature of two-dimensional composition as a communicative and explorative device for architectural dynamics and its conceptual foundations;
- The development of a thorough, humble and confident process of analysis and questioning, and the ability to critically examine one's own work;
- The introduction and refinement of various skills of basic, graphic communication, and the necessary sensitivity to a high level of craft.

### METHODOLOGY

Students will be required to set aside any and all preconceived notions regarding the reading of architectural space and the process of it's design, and open their minds to a thorough and sensitive rhythm of questioning and making.

The course will begin with the introduction of basic representational techniques, and will progress through a series of analyses and abstractions in which each student will be required to establish an intent and rigorously work to convey it graphically.

### EXPECTATION

Architecture students are intensely involved in their work and the commitment of time cannot be underestimated. The material covered, pace of assignments, and project reviews will produce an intense but exciting learning atmosphere unlike anything experienced before.

This is a studio-based class, the ultimate goal of which is the development of heightened perceptual senses, and various abilities in exploring the relationships between ideas and formal compositions. Studio explorations, discussions, and critical reviews will take place in class, and attendance with all equipment is expected. Critiques are a privilege, not a right. **New thoughtful work must be completed by the beginning of each studio session, or student(s) will not allowed to participate and considered absent.**

Each project will contain at least three general levels of content that may be described as knowledge, skill and judgment.

- Knowledge involves the formal learning of design concepts and theories such as the definition and organization of space expressed in an architectural language;
- Skill involves learned dexterity and abilities such as graphic communication, model building and a commitment to craftsmanship;
- Judgment is seen in each student's ability to critically reflect on design within their projects to make intelligent choices.



## EVALUATION CRITERIA

65%	Projects
25%	Studio Participation and Attendance
10%	Sketchbook + Archive

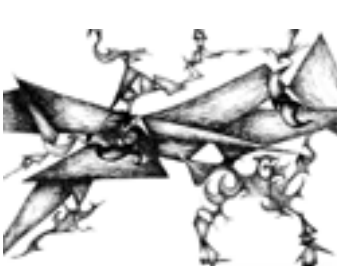
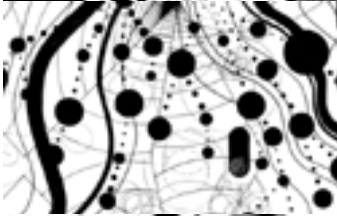
## Grading Standards for Architectural Studio Classes

The following standards supplement the grading system for undergraduates as listed in the current PSU bulletin.

Letter grade description:

- A** represents comprehensive excellence. Not only does the work to fulfill all requirements in an excellent and professional manner, but goes beyond the given requirements aiming at standards higher than requested. Excellence is defined not only in terms of the Portland State University community, but in terms of the wider design community.
- B** represents work, which can be distinguished as being of truly 'good' quality. This work is of quality that has been instructive to the teacher and exemplary to the rest of the class.
- C** represents satisfactory and average performance. The work is free of significant fault and is recognizable as coherent architectural investigation. The student and instructor can take 'satisfaction' in the average resolution to the exercises.
- D** represents 'passable work', which fills requirements, is completed on time, and is a minimally reasonable effort to the exercise. The quality of the work is however inferior and undistinguishable.
- F** represents substandard work that is not passable.
- X** three (3) absences will yield a grade of X, receiving no credit for the course.
- I** is only given in exceptional cases where there was a serious excusable reason for not completing assignments.

- It is understood that many, if not most students at PSU have commitments outside of their program of study. Extra-curricular work and other commitments are no excuse for late or incomplete assignments. Deadlines will be strictly enforced for work in class, as well as pin-ups and reviews. Penalties for late work will be assessed and enforced.
- Architectural design studios require a great deal of time and effort both during and between studio meeting times, and students will be expected to make the appropriate commitment to the course. High quality craftsmanship will be required for each piece developed. Carelessness and inferior quality is not acceptable.
- Work must be handed in on time and late work will lose 1 grade [i.e., b+ becomes c+] per day past specified due date. Work must be pinned-up by the beginning of class or it will be considered late. Incomplete work will not be discussed during individual or group discussions. **Critiques are a privilege, not a right.** New thoughtful work must be completed by the beginning of each studio session, or student(s) will not allowed to participate and considered absent.
- You are required to keep a visual journal/sketchbook throughout the course. This will be reviewed at desk crits during class and will be submitted at the end of the term along with your compiled archive and portfolio of work for grading.
- More than one (1) unexcused absence will result in an automatic letter grade reduction.
- Attendance and notes from a minimum of three (3) lectures shall be required during the term. A listing of such AIA, Praxis and other format lectures shall be posted as they come available.
- Grades shall be withheld for not cleaning the studio at the end of the term. Key deposits shall not be returned if damage to the studio occurs.



Images: Hockney, Mother  
PSU.ARC, Plass, Luebke, Bagwell,  
O'Brian, Preble, Medina, 2002

**SCHEDULE**

The following is the overall course schedule. Detailed schedules will be distributed at the beginning of each project. Schedule may be modified by instructor as required.



**September** M 29

Course Introduction  
**Introduction of Project One**  
**Conceptual Representation**  
**Project One complete**

**October** W 01

**Introduction of Project Two**  
**Compositional Analysis Abstraction**  
 Group Pinup / Work Session [J. W-D.]  
 Group Pinup / Work Session [J. W-D.]  
 Group Pinup / Work Session  
**Project Two complete**

M 06  
 W 08  
 M 13  
 W 15

**Introduction of Project Three**  
**Formal Representation**  
 Group Pinup / Work Session  
**Project Three complete**

M 20  
 W 22

**Introduction of Project Four**  
**Event Analysis Abstraction**  
 Group Pinup / Work Session  
 Group Pinup / Work Session  
 Group Pinup / Work Session  
 Group Pinup / Work Session  
**Project Four complete**

**November**

M 27  
 W 29  
 M 03  
 W 05  
 M 10

**Introduction of Project Five**  
**Architectonic Analysis Abstraction**  
 Group Pinup / Work Session  
 Group Pinup / Work Session  
 Group Pinup / Work Session  
 Group Pinup / Work Session  
 Group Pinup / Work Session  
 Group Pinup / Work Session  
**Project Five complete**  
**FINAL REVIEW**

**December**

W 12  
 M 17  
 W 19  
 M 24  
 W 26  
 M 01  
 W 03

**Portfolio submission: time and location T.B.A.**  
**Mandatory studio clean-up: time T.B.A.**

Images: Diller + Scofidio, Dissident Ironing, 1993-1998

**MATERIALS****By the 2nd Day of the First Week: Wednesday, 01 October 2003**

Sketchbook

Sheets of high quality, smooth, white, heavy drawing paper - 24" x 36" (not sketch paper)

Roll(s) of inexpensive tracing paper (12" or 18", yellow, canary or white)

Pens: Pigma Micron or Staedtler Pigment Liner, black ink, No's .005, .01, .03, and .07/.08.

Wide Stick Charcoal (black and white)

Pencils- Berol "Draughting" #314, Derwent Graphic or equivalent [2h, hb, 2b, 4b]

Mechanical Drafting Leadholder(s)

Mechanical Leads- 2b, hb, 2h, 4h

Mechanical Lead Pointer

Pencil Sharpener (Pocket size)

Metal rule with cork backing- 24"

Drafting tape / drafting dots

Eraser(s)- Pink Pearl, Mars Plastic, kneaded

Metal Erasing Shield

Mat/X-acto Knife and blades (Ulfa + snap blades recommended)

Sobo or Tacky Glue (Do not use Elmers!)

Rubber Cement and rubber cement pick-up

Push Pins and/or T-Pins (one box, min.)

Spray Fixative (non-odor)

Spray Adhesive (non-odor)

**By the 1st Day of the Second Week: Monday, 06 October 2003**

Drawing Board- 30" x 42" (or light box)

42" parallel bar with transparent edges (You only buy one of these in your life, wider is better!)

Board Cover- "Vyco" or "Borco" vinyl (If you are mounting to a light box, use clear vinyl.)

Architect's Scale- 12" triangular w/engraved scale (be sure not to purchase metric or engineer's scale)

Triangles- 30/60, 45, and adjustable (get all three types)

Adjustable Compass (reasonable quality w/ removable lead)

Plastic circle and oval templates

Drafting Brush

Cutting board (translucent recommended)

Portfolio- red-brown envelope, 24"x36" min.

Cardboard, Foam-Core, Black/Gray opaque paper, drawing paper, etc. as required for drawings and/or models.

There are many supplemental tools, which will be shown and/or demonstrated throughout the term.

**Some local stores have put together packages for the class- this will be discussed at the first meeting.**

Art Media

902 SW Yamhill Street

503.223.3724

Columbia Art & Drafting Supply

1515 E. Burnside Steet

503.232.2216

PSU Bookstore

1715 SW 5th Avenue

503.226.2631

Utrecht

1122 NW Everett Street

503.417.8024



Images: Form:uLA, MECHudzu  
Hybrid Drawings, 2003