

EXPLORATION OF MATERIALS THROUGH A RIGOROUS PROCESS LEADING TO CONSCIOUSLY DESIGNED + WELL-CRAFTED CONSTRUCTIONS AT SCALE...

INTENTION

Architecture, since it gives shape to an environment where human activities are made possible, has a responsibility to respond imaginatively to the ongoing drama of human existence, engaging with the mundane detail of everyday life at the same time that it addresses the difficult questions of who and what we are as individuals and as communities.

As such, architecture is never merely the production of buildings; the manufacture of large useless objects. Architecture is a medium for the creation of cultural meaning, it is a special form of knowledge, a unique means of making inventive propositions that challenge the status quo, that throw new light on familiar situations, and offer opportunities to generate original insights about how we might live a good and fulfilling life.

Our study of architecture is primarily the study of spatial exploration and formation through material processes. As an introduction to these core concepts, this first course in the PSU.ARC.280/281 sequence shall explore **making**; or more descriptively the morphological transformation and juxtaposition of primary materials through focused physical effort into constructivist fabrications for empathic response. All explorations are not to be considered mere 'objects' but rather opportunities to study at scale the **context** of anatomical nature, parasitic and hybrid interconnectivity, and sociological culture in relation to physical and sensory interaction.

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

- To become aware of the potential nature of two-dimensional media as an explorative device for dynamics and conceptual formulations in the third and fourth dimensions;
- 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 for material manipulation and composite construction with 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.

You will be encouraged to experiment with material and form through physical modeling, while using hybrid drawings through-out the process for design exploration and presentation. You will be encouraged to gain an intuitive knowledge of different materials, their physical properties; and how and when they should be used in the design and construction process. It is tantamount to the material process to not only understand the tactile material itself, but also its cultural history and methods for fabrication.

You will be encouraged to look beyond the obvious and visible shape of architecture, to unearth the hidden, invisible background of meanings and interpretations, to look for the extraordinary in the ordinary things and the phenomena. You will be encouraged to see architecture anew, to understand its potential as an artistic and poetic medium productively involved in the networks of myths and stories that coalesce into the identity of a culture, and to begin to make an architecture that is fascinating, challenging, moving, and enriching to those who might use and experience it.

Above all else, **this introductory studio sequence is designed to stimulate creativity.**



Image: Tatlin, Vladimir
"Letatlin" 1928-1932.

SCHEDULE

There shall be a directed sequence of projects, which shall lead all students through a cumulative process for design exploration. Detailed schedules will be distributed at the beginning of each project. Schedule may be modified by instructor as required.

Martin Luther King Jr. Holiday: **Monday, 19 January 2004**
University Closed, No Studio

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

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.

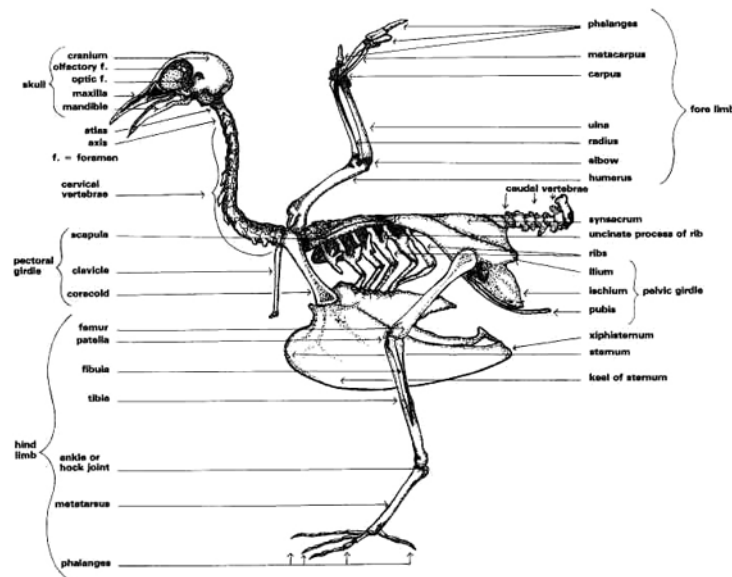


Image: Zuk, William. "Kinetic Architecture" 1970.



EVALUATION CRITERIA

65%	Well Crafted + Intentionally Designed Projects
25%	Studio Participation and Attendance
10%	Process Sketchbook + Archive

Grading Standards for Architectural Studio Classes

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

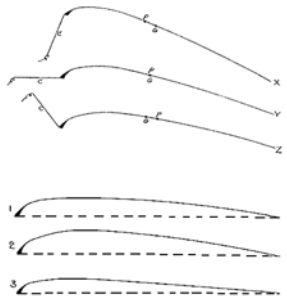
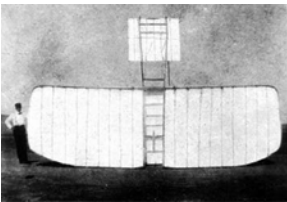
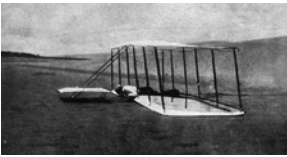
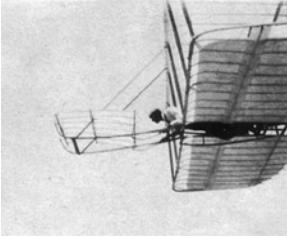
Letter grade description:

- 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:
daVinci, Leonardo c1500.



Images:
Wright, Orville + Wilber,
Kitty Hawk, N.Carolina, 1901.
and Camp d'Auvours
09-21-1908 for 1h31m25s.

MATERIALS + TOOLS

Required

Process Sketchbook
25-foot tape measure
Rolls of tracing paper
Ink Pens, Mechanical Graphites, Wide Stick Charcoal, Berol "Draughting" #314
Drafting tape / drafting dots
T-Pins [one box, min.]
Sobo or Tacky Glue [Do not use Elmers!]
Wood + Plastic Glues [Zap-a-gap recommended]
Rubber Cement and rubber cement pick-up
Large Stick Hot Glue Gun
Soldering Iron + Solder / Flux
Mat/X-acto Knife and blades [Ulfa + snap blades recommended]
Cutting board (translucent recommended)
Drafting Board- 30" x 42" with Borco / Vyco cover
42" parallel bar with transparent edges
12" triangular engraved Architect's scale [imperial + scientific]
24" Metal ruler with cork backing
Plastic Triangles- 30/60, 45, and adjustable [all three types]
Metal Triangles
Adjustable Compass with extension bar
Flexible Curve
Drafting Brush, Dust bag, Perforated erasing shield, Erasers
Large Synthetic Drop Cloth / Tarp

Papers, Woods, Metals, Plastics, Resin, Plaster and other materials as required.

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

Dremel Tool with cut-off discs
Steam Chamber
Hot Knife attachment for soldering iron
Quick-Grips, Clamps, Jigs
Various Hand Tools
Various Power Tools
Speed Square
Minature Triangle[s]

Art Media

902 SW Yamhill Street
503.223.3724x2

Columbia Art & Drafting Supply

1515 E. Burnside St.
503.232.2216

Home Depot

1728 Jantzen Beach Ctr
503.289.9200

Metro Metals N.W.

5611 NE Columbia Blvd.
503.287.8861

Multi-craft Plastics inc

240 N. Broadway St.
503.281.5157

Parr Lumber Co.

1320 NW 19th Avenue
503.223.8141

PSU Bookstore

1715 SW 5th Avenue
503.226.2631

Tap Plastics inc

2842 NE Sandy Blvd.
503.230.0770

Utrecht Art Supply

1122 NW Everett Street
503.417.8024

Vic's Hobby Supply

606 NE Broadway
503.281.1032

Wacky Willy's

2374 NW Vaughn Street
503.234.6864

W.C. Winks Hardware

200 SE Stark
503.227.5536