

*Architecture starts when you carefully put two bricks together. There it begins.”
Ludwig Mies van der Rohe*

statement:

Enduring architecture comes from a process that explores design at varying scales simultaneously. It must go beyond generating a form then figuring out how to build it. This studio will build on the skills learned from the past three semesters, but go beyond the conceptualization of architecture to the reality of architecture. The necessities of architecture should not detract from the ideal concept, but contribute to its overall significance.

This studio will apply this premise to the first project, a portable (or demountable) library that is constructed from or with a standard shipping container. For our purposes we will distinguish ourselves by limiting our material palette to **metal** and **wood**. These selections are derived out of the project statement; the container is a form of metal, books are a form of wood. In addition, these material families can be the structure, the skin, or the finish with numerous possibilities. However, students will be encouraged and expected to exploit the possibilities of expression through intuitive (inherent), rational (practical) and innovative (reinterpreted) integrations of these materials. The combinations of placing a natural (wood) material next to a man-made (metal) material will make for an interesting challenge to find a meaningful and intriguing solution.

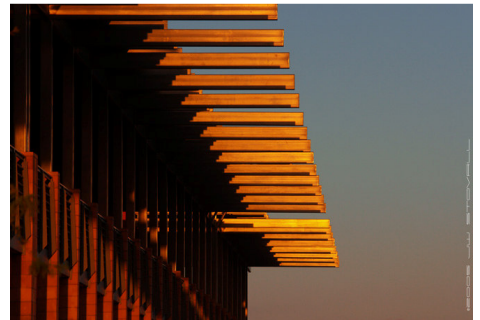
As projects proceed, students will be asked to consider how do materials influence and affect space, perception and experience. How does form suggest material and how can this be challenged? On the contrary, how do materials or program suggest form?

process:

We will seek to **understand** the problem we are solving and discern how the elements of its context may impact the solutions.

We will continually **test** multiple ideas through a combination of creation and discovery. A broad search within the given constraints will reveal the essential aspects of the problem and guide the editing out of the extraneous.

We will gain a **respect** for how the material (or tangible) aspects of construction can inform our conceptual ideas. Students will be expected to explore the size and scale of materials along with joints and assemblies, tactile and visual characteristics and how these qualities impact the space. Lastly, the process will encourage the graphic (and virtual) assembly and disassembly of our designs to expand our understanding for the relationship between structure and skin, surface and form.



We start with what is particular to a problem. ... Now it's true that all manufactured materials have some hand involved, but it's not always so visible. The challenge was to establish a direct relationship between what you see and how it was made, so you make a connection between the hand and the finished object. -Billie Tsien

...There is a notion these days that architecture is increasingly becoming lighter. But I don't believe it one bit. It's just an illusion of lightness. Buildings are heavy. I haven't met a building I could lift. -Tod Williams

