

Introduction

'The Architect is responsible to create a spirit of thought. And to translate through whatever medium is available a sense of place, whether it be in a text, in a drawing, in a model, in a building, in a photograph, or in a film. The architect concerns himself/herself with the mysteries of space and form, and is also obliged to invent new programs. It is essential that the architect creates works that are thought provoking, sense provoking, and ultimately life, provoking, or more precisely life giving, to what appears to be at first inanimate materials. The architect enters into the social contract in the deepest sense. To search for qualities and human values which give spirit.'

John Hejduk, Architect
Berlin Night

The situation

An unnamed 'developer' has requested your services. This developer is the owner of a small plot of land in the Fort Point Channel district of Boston. At the moment the site is used as a parking lot, a marginally profitable endeavor. However the developer, as a fervid promoter of the arts and as well a keen businessperson wishes to explore other possibilities within the site. You, the architect with a passion for perfection in form, have been placed among the *Caramogi* to determine a use for the site. The developer, wealthy but not frivolous, realizes the economic potential as well as the artistic vitality within the situation that the area now faces.

The approach to this semester's work will be a rigorous exploration within the imaginal potential of *archetypes*. With an understanding that the archetype may still hold the capacity to reveal the *invisible within the visible*, we shall explore the making of architecture based in the *recognition* of our own experience. Remembering, however, the meaning of our experience cannot simply be understood as a symptom to be diagnosed and deciphered, but rather as something to be understood for its own sake - as a genesis and not as an effect.

The semester will begin with a series of exercises and readings aimed at fleshing out issues of *metaphor*, *imagination* and *interpretation*, and how these may help to articulate a non-trivial architecture. You will choose a *topic* and determine a program based on that *topic*. These include, but are not limited to:

water, womb, shell, earth, labyrinth, angel, forest, air, fire, shadow.

The programs through which these archetypal topics may be explored include, but again are not limited to the museum, the library, the church, the music hall, the rail station, the town hall, the courthouse, the school, the theatre, the cemetery. The relationship of the topic to the type should not be literal, for example the archetype of *house* should not lead you to design condominium. However, the exploration of *house* may lead you to an understanding of *dwelling*, possibly essential to the design of a museum. The *type* of program will not be the initial point of inquiry, however it will be essential that you do come to terms with the specificity of your project. While a library may be spiritual, it is *not* a church. You must be prepared to understand and explain that which makes your project distinct. Issues of technology—the *techne* of *logos* as well as the *logos* of *techne*—shall be central to the development of ideas, and shall be expressed through the semester in various projects.

Procedure

Program

You are expected to select, and develop the program according to your chosen topic. The projects shall be no larger than 30,000 sq. ft., and no less than 15,000 sq.ft. including all required spaces. The program is open to the previously mentioned 'types' and also to any other program and interests you may have. It is essential however that you determine the project early on in the semester (let's say by 29 Sept) so as to ensure adequate time to develop ideas in a focused manner. It is intended that the specifics of each program will be developed through the semester.

Site

The site for the semester's project is located on the corner of Congress St. and Farnsworth St. in Fort Point Channel. This area is home to an amazing mix of intentions, and what has been described as the "best unknown community of artists on the East Coast." The area is also the focus of a massive effort of public and private development, including a proposed subway line, Federal Courthouse, Convention Centre, as well as a slew of corporate towers and hotels.

Evaluation

All projects shall be ADA compliant and meet all relevant Building Codes. Variants shall be granted through discussions with the design instructor. Projects shall be technically competent, understanding that issues of structure and environmental systems are issues of design.

As there is only one major project for the semester, the focus of evaluation will be upon the Final Review. As such you shall prepare labeled presentation quality documents (including all necessary models and drawings) for the Final Review. This should not be seen as a fashion show, but as a stopping point along a thoughtful design process.

Projects shall be evaluated according to the following:

- demonstration of imaginative and critical thinking skills
- ability to communicate intentions verbally and graphically
- understanding of cultural, architectural, technical, and historical ramifications of projects
- completion of all requirements in a timely manner
- participation in group meetings
- demonstration of technical knowledge essential to the making of architecture

Late Work

All work is due at 1:00 pm on the day it is due. Late work shall be downgraded at the discretion of the design Instructor. It is always more appropriate to present incomplete work as opposed to no work.

Attendance

It is mandatory that you attend *and* participate in each of the scheduled classes. Failure to do both shall result in grade reductions per the Institute standard. If for any reason you will not be able to attend a scheduled class it is your responsibility to contact your design Instructor via email (nevulous@aol.com) or phone (via the architecture receptionist 989-4450).

Schedule

All meetings will be held in the studio unless otherwise noted. Due to the shortened class day on Friday, there will be a film series. Each Friday studio will meet in Beaty Hall Rm. 421 to watch and discuss a film. Attendance and participation in the discussion is mandatory. See attached film list.

- 1 Sept** school wide charrette, details will be presented on the first
- 3 Sept** charette review
- 6 Sept** Holiday – Labor Day
- 8 Sept** *Introduction to Studio*
Review class procedures.
Assign Project One: Collage
You are asked to describe the archetype you have chosen through the medium of collage. Remember that there is not one 'right' answer to this assignment and that the meaning of the archetype may vary greatly; the angel for Rilke means something much different than it does for Disney. What does it mean for you?
The collage is not simply a pastiche of elements, it should be viewed as the intuitive bringing together of similarities within dissimilar elements, proposing a meaningful reconfiguration. It should be displayed on a 21" x 21" board.
due 15 Sept
- 13 Sept** *Field Trip.*
Please meet at the kiosk in Harvard Square promptly at 1:30. We will be walking through the Harvard Campus focusing our discussion on materials, please bring sketchbooks. We will be looking to Sever Hall and the Carpenter Center specifically.
- 15 Sept** *Project One Due.*
Please pin up by 1:00, prepared to *discuss* your project as well as the others.
Assign Project Two: built Collage
Building on the discussions of the previous project, translate your collage into a built object. Again thinking *mimetically* about how this is meaningful to you, and to an *other*. This is essentially an interpretive exercise, focusing on your experiences, and the translation of those experiences into a built form.
The objects should not be literal reproductions of the collages.
due 22 Sept
- 20 Sept** *Site Visit.*
Please meet at the entrance to City Hall promptly at 1:30. We will be walking to and through the site. You will each be responsible for a site model due at the beginning of schematic design (29 Sept) for use as a design tool. Information as well as impressions should now be recorded. Additional site visits will be necessary.

- 22 Sept** *Project Two Due.*
Please have your objects placed in the crit room by 1:00 pm. Topics for the semester will be discussed and chosen.
Assign Project Three: Reading
It is now time to do a bit of reading. You are asked to present one of the essays in the collection provided to you at the beginning of the semester. Please read the essay, outline the main ideas (in written form), and then present these as well as your own critical view. This does not mean you are to simply read your notes. You will also be asked to present a critical opinion on at least one other essay. The focus of this class will be on discussion, please arrive ready to speak.
due 27 Sept
- 27 Sept** *Project Three Due*, meet in architecture office conference room
- 29 Sept** *Schematic Design*
You are asked to present the program and topic you have chosen to focus upon. These will be individual reviews.
- 6 Oct** **Review.**
This review should be open, with many models and drawings, but focused on bringing the semester's earlier discussions to an architectural form. At this point the program shall be specific, allowing for all necessary spaces including toilet rooms, and mechanical spaces. You should begin to discuss details, materials, and specific situations within the design.
- 20 Oct** **Review.**
Scaled drawings and models should now be presented, integrating issues of structure, environmental systems, and code issues.
- 17 Nov** **Review.**
Developed drawings and models presenting a mature and complete design will be discussed.
- 24 Nov** No class - Thanksgiving Break
- 29 Nov** All efforts after the Thanksgiving break should be directed towards final presentation
- 10 Dec** **Final Review.**
All work is due, construed in a meaningful and professional manner.

Film List

- 24 sept 99 *Wings of Desire*
Wim Wenders, 1987 German
- 1 oct 99 *Nostalghia*
Andrei Tarkovsky, 1983 USSR
- 8 oct 99 *Dreams*
Akira Kurosawa, 1990 Japanese
- 15 oct 99 *Prospero's Books*
Peter Greenaway, 1991 Welsh
- 22 oct 99 *L'avventura*
Michelangelo Antonioni, 1960 Italian
- 29 oct 99 *Bladerunner*
Ridely Scott, 2019 American
- 5 nov 99 *Metropolis*
Fritz Lang, 1927 German / American
- 12 nov 99 *North by Northwest*
Alfred Hitchcock, 1959 English
- 19 nov 99 *Orphee*
Jean Cocteau, 1949 French

Reading List

The following readings appear in the class reader, which has been provided. Each student is to choose two readings. One shall be presented; the other should be understood to be able to provide for discussion. Further reading is encouraged.

- 1 Calvino, Italo. *Six Memos for the Next Millennium*. New York, 1988.
- 2 Benjamin, Walter. "The Work of Art in the age of Mechanical Representation." *Illuminations*. New York, 1968.
- 3 Gadamer, Hans-George. "The Relevance of the Beautiful." *Relevance of the Beautiful*. Cambridge, 1986.
- 4 Kearney, Richard. "the Post Modern Imagination." *Poetics of Imagining*. New York 1998.
- 5 Heidegger, Martin. "the Origin of the Work of Art." *Poetry, Language, Thought*. Toronto, 1987.
Heidegger, Martin. "the Thing." *Poetry, Language, Thought*. Toronto, 1987.
- 6 Nietzsche, Friedrich. "On the Uses and Disadvantages of History for Life." *Untimely Meditations*. Cambridge, 1983.
- 7 Ricoeur, Paul. "On Interpretation." *Philosophy in France Today*. Cambridge, 1983.
- 8 Ricoeur, Paul. "Architecture and Narrative." 19th Triennale di Milano, 1996.
- 9 Merleau-Ponty, Maurice. "the Intertwining - The Chiasm." *Visible and the Invisible*. Chicago, 1968.
- 10 Ricoeur, Paul. "Metaphor and the Central Problem of Hermeneutics." *Hermeneutics and the Human Sciences*. Cambridge, 1982.
- 11 Vesely, Dalibor. "Architecture and the Conflict of Representation." AA Files 8.
- 12 Perez-Gomez, Alberto and Pelletier, Louise. "Coda." *Architectural Representation and the Perspective Hinge*. Cambridge, 1997.