

APPENDIX 1

POSTLUDE ON SELECTED PROJECTS

The following are excerpts from letters accompanying the problem statements. In some cases the comments explain details of the problems. Typically, however, they are by way of a commentary on the successes or failures of the project.

University of Illinois at Urbana-Champaign
PERMUTATION & TRANSFORMATION
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(See APPENDIX 3)

Drexel University
RHYTHM, TEXTURE & LIGHT
page 10

"This exercise is a great success, and usually a revelation to the designers. Because light is such an elusive quality in architecture, the problem allows students to experiment with many different quantities and qualities of light in their designs. The final presentation is always animated and interesting. One possible modification might be to use color to enhance the desired spatial quality. Maybe next time!" -- Joseph Scanlon, FRIDAY Architects and Planners

University of Michigan
AN ARCHITECTURAL FUGUE
page 13

"In giving this assignment in subsequent semesters, I have made three major changes which have served to improve student output. One is that of having groups of four or five students work together to analyze one fugue rather than having each student select a different fugue. This limits the time and effort required for analysis and provides a basis for objectively comparing solutions in a jury. Another change is that of focusing the students on the proportioning of the fugue as well as its thematic development. The number of measures dedicated to each section of the fugue in relation to the complexity of that section gives a valuable perspective on the form/texture relationships found in architecture. Finally, focusing students on the constructability and functionality of their projects somewhere toward the end of the assignment has resulted in less sculptural, more architectonic results." -- Dr. Sharon E. Sutton, AIA

Lawrence Institute of Technology
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"The intent of each project is clearly stated at the outset of each project description. Our degree programs in architecture and interior architecture/design have achieved a certain success through very consistent collaborations and team-teaching efforts of the freshman faculty. We have fifteen first year faculty and an annual freshman class of approximately 150-175 day and evening degree students. We have all shared in the creation of projects and teaching methods effective in the first year program. It has been through the coordination of individual efforts and ideas equally shared throughout our group that our first year program achieves its purpose of imparting a strong foundation in design principles and elements. Our purpose has been, and continues to be, to communicate an understanding of the observation, analysis, and application

of visual imagery and the principles and elements of design in the creation of two- and three-dimensional composition."--Harold Linton, Professor, Director of Freshman Studies

Pennsylvania State University
EXPLORATIONS
page 31

"My approach to teaching is roughly based, though never certain, on my belief that

1. students, before attending a formal program that teaches architecture, know much more about culture (ritual, symbol) and the institutions that sponsor architecture, than they realize; they need only to think about what they have already seen, so that their view of the past and present will be discerning and their work in the future will mean something;
2. students must develop a strong attitude about the significance of architecture and the profound implications of their work when they give it up to society and history;
3. students must break the constraints of stereotypes, vogue, preconceptions; - spirits that visit in the middle of the night bearing the answer and social acceptance that lead to dead-end, 'I THOU/MY' architecture;
4. students become the teachers, and the teachers become the students.

"This grocery list is not conveyed to imply some "fundie" formula for success, but is mentioned to suggest that beginning projects are a very serious matter that cannot be viewed lightly. The trust that students place in us, as their mentors, demands that we make the beginning experience one that is exciting, experimental, and responsive to their personal abilities. This means that abrupt changes on any given day are often necessary in order to redirect or sharpen the educational goal. We are the keepers of historical and theoretical knowledge; the students will form their own interpretation of this experience and this knowledge. It is a delightfully dangerous format that propels our work into the future.

"One last mention regarding my studio modus operandi. There was a time when I wrote a tight syllabus and very complete programs for my studio that covered an entire academic year. I discovered that such a strategy was antithetical (for me) to the spirit of chance encounters and personal student agendas that could launch a studio project into several sidebar studies that, in essence, restated the certain joy of the one room schoolhouse experience. Presently (1987-1988) my programs for study are, I hope, sufficiently defined to avoid stream of consciousness yet sufficiently open to encourage personal interest and dedication. It appears to be working since every student is participating and actively involved in each other's work. One explanation might be that I never give the same studio project twice.--Don Alvaro Leon, Architect, Associate Professor, First Year Coordinator

University of Colorado at Denver
SECTIONAL SEQUENCE TOWNHOUSE
page 46

"The projects shown were given to first year students of the 3-1/2 year first professional masters degree program ... fall semester 1987. The beginning design studio consists of three coordinated sections, with each section doing similar problems under the direction and interpretation of the individual instructor. The theme for the semester was 'slot sites.' The work submitted here represents the work of one of the sections. This was the last project of three semester projects representing approximately 6 weeks of work."--Bennett Neiman, Assistant Professor.

Florida A & M
CONTEMPLATIONS ON A CUBE
page 52

"This project was given to the first year architecture student in the first semester of undergraduate studies. The intent was to explore the three-dimensional aspects of architectural space by the use of sketch concept drawings and rough models, and then the presentation of those ideas through presentation drawings and models, dealing with sections, elevations and plans. By working with a 16-foot square folding format, they were forced to deal with modularity and the exploration of 'left-over' and interrelated spaces and forms. The projects showed an excellent and successful exploration of ideas. By placing all the projects together in the unfolded format, we formed a small 'city of stage sets.'"—Elizabeth Lewis Hagan, AIA.

Auburn University
DESIGN & THE LANDSCAPE-LAND/PLACE
page 73

"The project was well received by all year-level students and faculty while on display. (Charles Moore, visiting the school at that time, asked for a copy of the project to use with his [graduate] students in Texas). I do intend to re-use the project and don't presently plan any changes."--Veronica Burns Lucas.

Universite Laval
SITE, MEMORY & ARCHITECTURE
page 76

"Generally speaking, the students have reacted favorably to this exercise because it answers their need for personal expression by calling on their own private experiences. Their knowledge of the principal characteristics of the site and of the way it is inhabited and used, help them assimilate more rapidly and more efficiently the ... notions [mentioned in the problem statement]."—Alexis Ligoune, Associate Professor.

University of Arizona
EGALITARIAN ESCAPE
page 84

"The early days of the project were rich with dialogue, learning and discarding of preconceptions. Much of the dialogue centered on the issue of "equality." Some designers pressed for total equality for all the Egalitarians who had escaped to Constellation 5, but others struggled with the pressures within the program limits that tended to force architectural compromises, like unequal views, circulation distances and such realities. The image of the vacation cabin had to be confronted, and redefined or 'unlearned.' We pressed them to think in new and independent ways, with some success.

"It was a particular success to have them begin designing at 3/4" [scale] immediately. The design process entered a three-dimensional mode very rapidly, to everyone's benefit. If there were failures in the program or the pedagogic process, we seem to have forgotten them. This year we modeled another project on the Egalitarian Escape type of exercise, but making it a more formal non-dwelling program and limiting the final model to an all-white presentation, to focus on basic design issues."—Robert E. McConnell, FAIA, Professor for the "Second Year Design Team."

Washington State University
A SEQUENCE OF SPACES
page 87

"Both faculty and students were pleased with the results of this problem and we intend to issue the problem without revision again" In our opinion the abstract nature in which the spaces defined in the program allowed the students to generate visually interesting spaces and resulting architectural forms. This is in contrast to problem solutions generated from programs in which spaces are defined utilizing conventional labels (bedroom, living room, etc.). It appears that when the title of the space is familiar, the visual image/architectural form generated by the student is generally familiar."--Douglas V. Menzies, Associate Professor.

University of Arizona
CHUP KI RUINS VISITORS' CENTER
page 94

"The results were excellent, and remarkable for students just beginning their design education. In the project they saw their first chance for doing 'real architecture,' in the sense that it was a real program on a site they could visualize for a situation they understood from experience. While it was demanding, it also gave them an important early opportunity for conceptual thinking and self-expression. Beginning students need that pleasure along with a parallel struggle with the many limitations that must be addressed. The successes were found in the students' pride in having synthesized a project, in their demonstrated ability to meld basic design principles and quantitative requirements, and in the terrific diversity of the solutions, which ranged from the pragmatic to the lyrical.

"We recognize now that we should have allowed one more week for the project. Another cycle of dialogue and response would have improved both the process and the product. We chose to limit the models to gray chipboard, in the interest of economy and to direct attention to pure spatial relationship considerations without the added complexities and distractions of color and detail. The designs developed to a level at which the final models could have been more 'finished.' That might have increased the students' perceptions and pride even more. For several years the last project in Fundamentals of Architectural Design has been of the nature of this one, although the programs and the contexts have varied. We find them positive and effective vehicles in every way."--Robert E. McConnell.

University of Buffalo, State University of New York
THE ALABAMA INSPECTION HOUSE
page 103

"The Alabama Inspection House is the first synthetic building design experience for these students. The scope is purposefully limited: in siting (a marsh--a phenomenal quality but not complex); in program (provocative and metaphysical, but immediately accessible to students); in semantics (introduction of questions of object/nature; monument; ritual; function); and in techniques (limiting construction type, engaging questions of architectonics, framing, environmental controls, mechanisms of representation). The Alabama Inspection House is purposefully circumscribed, but hopefully not simplistic, and represents a full measure of universal architectural problems. Yet the focus of student work in on design."

The project was quite successful in channeling the student's inquiry into design in the context of larger architectural issues. As always, there were some excellent projects, but, perhaps more importantly, almost all of the students were able to engage this exercise and do competent work."--Lynda H. Schneekloth, Director, First Year Design Studio.

University of Oregon

SIX DINING ROOMS FOR THE VALLEE FLATTS, ALICE IN RISER, POSTCARD
TO AN ARCHITECT AND GUEST HOUSE, CAFE AND TAVERN

page 134

"The sequence of projects we developed set out to supplement sustained architectural projects with short basic design exercises that share common goals and assumptions. In order to integrate the two we established several principles, the most critical of which were: First, all projects shared common design themes that were in our opinion fundamental to architecture and could be reiterated in a variety of contexts. Each of the two ten week terms for example had a theme that focused one or two sustained projects and several basic ones on a general category or agenda of design content. Second, they had to be cumulative and incrementally built on one another. Each project for example would introduce new skills and content that would be reapplied in subsequent projects. Over the course of the two terms, similar themes were introduced several times with increasing complexity acknowledging that design is learned through reiterative as well as cumulative experience. To be more specific, last year's themes and projects were as follows: Of the three projects submitted with the letter, Six Dining Rooms for the Vallee Flatts was the lead problem of the first term; Alice in Riser was the lead problem of the second term; Postcard to an Architect was a preamble to a sustained project; and Guesthouse, Cafe and Tavern was the longest, most comprehensive problem of the two term sequence. all three were substantially successful and representative of the intentions, methods and results of our effort."--Ron Kellett.