

Teaching Portfolio

2019

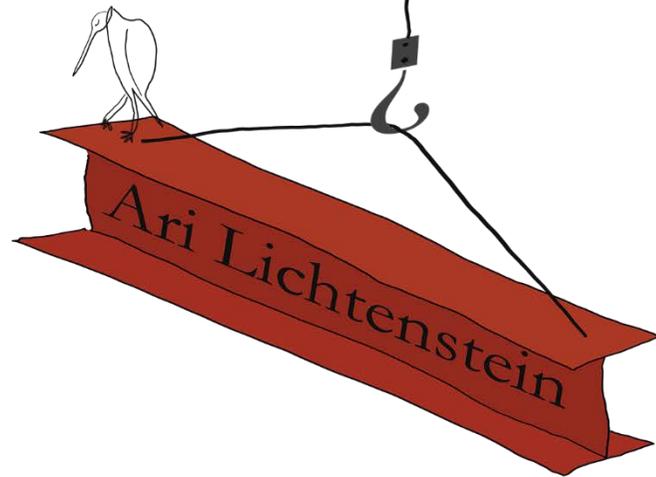
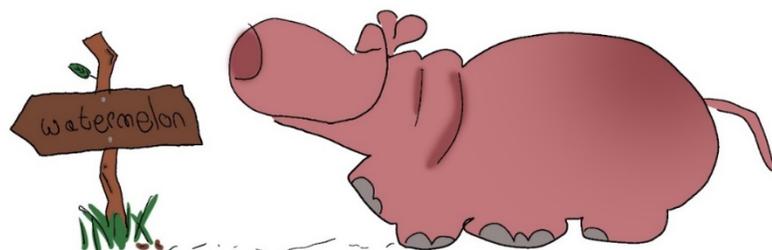


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TEACHING PHILOSOPHY

In an age when information about everything is seconds away, sitting in your pocket, costing hardly anything at all, it seems to me that the reason we attend institutions of learning is not for the raw information to be ingested but rather for the knowledge to be learned. This requires human presence. It is through the skilled delivery of a teacher that data is transformed from its un-collated and discrete state into the web of meaning we call wisdom. It is this that marks the essential difference between *facts* and the *theories* that unite them.

“Although honors are not bestowed for the outstanding morals and teachings of writers, their minds, looking up on their own accord to higher things, and raised up to heaven on the staircase of human recollection, ensure that not only their thoughts but also their likenesses are known to succeeding generations for eternity.”

– Vitruvius
On Architecture
Book IX:16

Understanding how to do this lies at the heart of what it means 'to learn,' and the giving over of the knowledge-of-knowledge is therefore an instructor's primary undertaking. At its essence, even the youngest of students is ever learning how to become a teacher, and the continuity of wisdom is neatly assured. With the passing of generations this knowledge becomes increasingly specialized; it seems to me that a teacher's most treasured hope is to become a footnote populating their student's oeuvre.

Unlike objective, quantitative subjects, this type of learning can only be indirectly measured. Knowledge is a shy, modest thing. The student who is progressing shows a willingness to depart from preconceived, often treasured ideas and to embrace the new and uncharted through iterative work. Perfectionism breeds insipid mediocrity and is the aegis of shame, while playfulness, abstraction, and imperfection are key to exploring our existence as ephemeral beings in an entropic world. The student who can be excited to develop this desire for the pursuit of knowledge will implicitly strive for skillful mastery, will become a lifelong, transformational learner, and will be ever-honed towards critical thinking.

“Indeed, the authority of those who profess to teach is often a positive hindrance to those who desire to learn”

– Cicero
On the Nature of the Gods
trans. H. Rackham

“Gödel destroyed the hopes of those who believed that mathematical thinking is capturable by the rigidity of axiomatic systems, and he thereby forced mathematicians, logicians, and philosophers to explore the mysterious, newly-found chasm irrevocably separating provability from truth.”

– Douglas Hofstadter
Gödel's Proof
Forward

From experience I have observed two issues that destroy a studio's environment and productivity: an instructor's dogmatic agenda and the lack of a clearly defined and objective learning framework. In the former instance, the student senses and is frustrated by the dogma lurking about the curriculum and comes to resent it. In the latter, the student becomes paralyzed, since, in absence of measureable outcomes, the benchmark for work becomes work itself; I have seen students slaving away into the early hours of the morn, in desperate imitation of the archetypal genius's nocturnal schedule, but producing the saddest and most meager of results. Paradoxically, it seems that while the axioms of knowledge cannot be measured or proven, the outcomes of a successful curriculum must be clear, objective, and readily digestible. From the security of this objective learning framework the student is empowered to take a quantum leap into the subjective and magical world of the unknown that is waiting to be discovered.

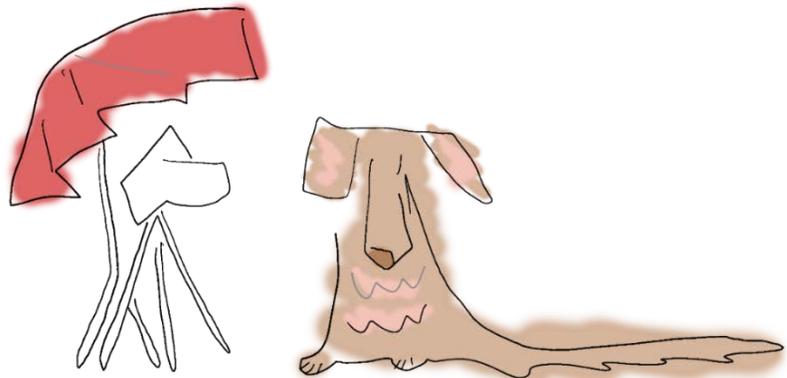
A truly pedagogical curriculum begins with immediately recognizing the unavoidable bias of its own existence: why is this subject important? Discussing this selection bias is especially pertinent for required, core studios since the student has no say in choosing the topic: it has been deemed important to the field of study. The instructor must therefore constantly ask the students to think about how they find this topic personally relevant, and provide them with historical examples and theoretical frameworks so that they can chart a path of informed study. By presenting a wide range of views and remaining open to multiple outcomes, the instructor ensures that they do not replace the wider world with themselves as the sole audience of the student, and that they are not sucking their students down a predetermined, teleological path. By clearly stating a course's learning outcomes – that is, the

“But we are also an integral part of the world that we perceive; we are not external observers ... We are made up of the same atoms and the same light signals as are exchanged between pine trees in the mountains and stars in the galaxies.”

– Carlo Rovelli
Seven Brief Lessons on Physics

corpus of information, skills, and project deliverables that are expected from the students, the instructor further ensures that a large part of the course’s grade is measurable and predictable for the students.

These principles hold true at the macro level of the studio assignment, at all levels of academic instruction. Students must be encouraged to question why the project is relevant, and should be provided with enough context so that they can place themselves knowledgeably within the parameters of the problem at hand, and so that the instructor is reminded not to impose personal beliefs or interests upon the students. By delineating clear learning outcomes, the students are ensured that most of their grade is predicated on quantifiable information and predictable standards. All that is then required of the student is their interest and good faith in exploring the world from our provincial home in the universe, Earth....



INCLUSIVITY STATEMENT

“We are a social species. We gather in communities far denser than any termite nest or beehive, and we depend much more on each other for individual survival than any troupe of army ants. We are compulsively, biologically, obsessively social. And we are the way we are because of language.”

– Lewis Thomas
The Fragile Species

“I put forward ... not to establish the truth, but to seek it.”

– Michel de Montaigne
Essays
trans. Donald Frame

If you think that the huge selection of mustard condiments at the grocery makes for an overwhelming shopping experience, try people: we come in seemingly endless varieties. These include differences of wealth, position, background, race, sex, gender, and ability.

The only certain commonality in a gathering of human beings is exactly that - their humanness. Willingness to depart from this shared core and welcome all sorts of identity differentiation is especially important in the learning environment, a place sacred to the broadening of one's horizons. An assembly of the homogeneous can only draw in monotone - and what a meager color palate that is!

It is my belief that an inclusive curriculum and classroom setting must try to fully engage and activate the wealth that is the multiplicity of human being. For a curriculum this means challenging established canons, engaging multiple viewpoints, avoiding hard-and-fast objective truths, and allowing for the unexpected and surprising to bubble forth.

The goal of an inclusive environment is to get students to share what is uniquely their own. I believe that this starts with clearly differentiating between disrespect and disagreement, a nuance that I have personally found lost in today's classrooms. This convolution shuts down conversation and leads to widespread affirmative head-bobbing. Disagreement is wonderful! It is what makes us so vibrantly different and interesting, it allows us to identify self and other, and it is in difference that we come most intimately face-to-face with our own selves. I think that students should be encouraged to state their values and

“We are all sprung from
heavenly seed,
All from the same one
father, him from whom
Life-giving mother, kindly
earth, receives
Sweet showers of
moisture, by which
fertilized
She brings forth shining
crops and joyful trees,
Brings forth mankind and
all the breed of beasts....”

– Lucretius
*On the Nature of the
Universe*
trans. Ronald Melville

vociferously disagree with one another, and, as a helpful exercise, should be asked to swap positions with their peers and try to defend positions with which they disagree.

The greater the allowance for non-biased exploration, the greater potential for new paradigms of thought to be discovered. An inclusive environment means one that fundamentally embraces humility. We all come with our biases and preconceptions - this could hardly be otherwise: stereotyping (such as the out-of-group-homogeneity effect) seems built-in to our primitive suite of survival mechanisms. But considering that 'humble' and 'human' are ancient cognates, perhaps it is not impossible to overcome such limitations of perspective, and gather together to create an environment of genuine learning.



CANON, ANTI-CANON:
*AN INTRODUCTION
TO ARCHITECTURE*

Course Type: Lecture

Instructor: Ari Lichtenstein

Open to: Undergraduates, Graduates

Duration: 13 weeks

Credits: 3

Open to Major and Non-Majors

Type: Elective

Estimated Cost of Materials: \$25

Your smartphone is very new and almost obsolete, but the built environment is quite old and changes on a slow, generational timescale. Since architecture physically manifests cultural beliefs, its history is a record through which we can begin to understand human aspirations of the past and gain perspective on our own hopes for building the future. During this fast-paced survey course, we examine key works of sacred, secular, public, and domestic architecture on a global scale from prehistory to the present. We will use the Western canon as a framework and non-Western architectures as a foil for examining established notions of architecture. The goal of this class is for students from all fields of study to learn how to critically analyze and describe the claims architecture makes about itself, its patrons, and ultimately, about our place in the wider world. Students will be asked to visit and analyze six historically-important buildings in Providence through hand drawings that examine the structure at various levels of scale. No previous knowledge about architecture, physics, or drawing is expected.

THE CLASSICAL LANGUAGE
OF POSTMODERN
ARCHITECTURE STUDIO

Course Type: Colloquium

Open to: Graduates, Undergraduates with permission of instructor

Instructor: Ari Lichtenstein

Duration: 13 weeks

Credits: 4

Open to School of Architecture Only

Type: Elective

Estimated Cost of Materials: \$50

“We architects, shut up in our art ... present only hieroglyphics to the public, which does not understand us, and which leaves us to dispute in our isolation.”

–Viollet-le-Duc
Lectures on Architecture
Dover Publications

From the topography of croissants to the movement of a person showering, it seems that anything and everything is now fodder for generating architecture. With such wild variety of subject matter, has the often-incestuous specialty of architecture finally embraced the wider world or ... is there some structural commonality lurking behind all this supposed heterogeneity? This course examines contemporary architecture studio in context of studio curricula ranging from the École des Beaux-Arts to the Bauhaus to the Deconstructivist programs of the 1980's, as well as in the larger context of the history of written architecture theory, the treatise and manifesto genres. What do past architectural beliefs say about present-day practices? How are they the same? How are they different? What claims, stated or implied, do current studios make about the nature of architecture? And, crucially, is the time ripe for a new type of studio? Students are expected to be intimate with architecture studio culture, be familiar with major architectural works, and have general knowledge of major architecture treatises and manifestoes. Students will work towards creating their own studio curriculum as a final project.

BUILDING YOUR FOREVER HOME

Instructors: Christina Truwit and Ari Lichtenstein

Course Type: Lecture/Studio

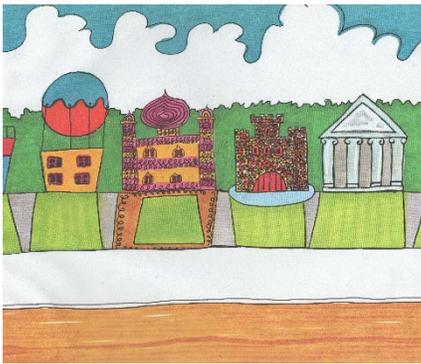
Duration: 13 weeks

Credits: 4

Open to: Undergraduates & Graduates

Type: Elective

Estimated Cost of Materials: \$250



Daniel Manus Pinkwater
The Big Orange Spot

It may be set on a beach to the crashing of waves or look down upon a busy city, but most of us can conjure up the ideal space in which we'd like to settle down and call a place home. What would be in your forever home bucket list? Does it inhabit an Eden-like paradise, a temporal and spatial island, or does it adjust to the passage of time and relate to its border environment? This course uses the 'forever home' as an artifice for examining the notion of permanence. Because of its large scale, architecture gives a steadfast impression of human-made permanence in both time and space: things like the ancient pyramids (which gave humans permanence after death) and the modern cityscape (which gives us familiarity to landscape) demonstrate how architecture roots us to the Earth, helping us call it home. But since everything dies and nothing is truly static, how can our embrace of the ephemeral inform the design process? How are initial, perfect ideals and dreams translated into a real and flawed world? In this dual studio and lecture course, students will iteratively design and model their personal forever home. From Tolkien's Hobbit holes to Phillip Johnston's hermeneutic glass house, students will become familiar with the different typologies of the *domus* and what those spatial strategies say about the lived experience of space. Students will learn the physical characteristics of architectural elements, such as post-and-lintel and arch construction, and the basics of architectural

representation including plan, section, and elevation. Using these tools we will explore how awareness of the transitory can generate anthropocentric spaces that become the stage for the drama of our lives.

COURSE GOALS

- To challenge the notion of permanence across design disciplines.
- To understand the role your personal design aspirations play in the broader context of a slowly changing and delicate environment
- To generate spaces that are dramatic and anthropocentric yet humbly aware of their place in the wider world
- To translate an incipient design idea into a visionary plan, showing an iterative process through study models



Elrod House (1968)
by John Lautner
featured in the
James Bond film
Diamonds Are Forever
(1971)
Photo: M. Mace & M. Recuay

COURSE LEARNING OUTCOMES

Knowledge of domestic typologies	20%
Ability to describe spatial strategies	20%
Adeptness w/ modes of architectural representation	20%
Participation in critique sessions	10%
Synthesis of ideas into final project	30%

CRITIQUE STATEMENT & GUIDELINE

It is the belief of this course that students who are allowed to develop their projects without dogmatic imposition will be genuinely excited about their work, and that this enthusiasm will trickle into the classroom setting and help electrify the learning environment. Under this premise, critique is an essential element of the course. Although it can be painful, a crucial part of translating an idea into reality is the ability to talk about it intelligently. There is also



Ryan Peltier
D Magazine
rpeli.com

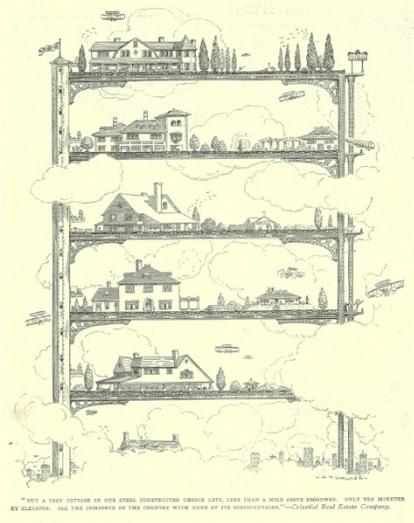
much to be learned in the way of feedback from RISD's fabulously talented student body! It is hoped that students will bring their own unique point of view to the table, and be open to challenging and be challenged by others. It is understood that not all students are comfortable talking up in the heat of the moment, and that there are many ways of sharing, including active listening and side-conversation peer-support. Anything goes, and indeed is encouraged, in a critique – so long as the distinction between disagreement and disrespect is never crossed. Critique will take a variety of forms. The most common will be regular, informal discussions around the table where students present their work and talk about it together. In an effort to help students engage one another, more structured critique exercises will occur as well. This includes students presenting other student's work, students breaking up into smaller groups to collaborate together, and one-on-one desk critiques. Lastly, a formal final review with visiting critics will be held.

COURSE METHODS

This course is structured so that each class includes the practice of multiple learning methods. Each typical class will include an auditory and visual learning aspect – usually a lecture. We will then present a tactile and visual learning aspect, typically demonstrations preparing students for what will be required in the studio portion of the class and in the weekly assignments. Each class will include contemplation and critique of a student's own and their peer's work. Lastly, the assignment following each class will allow students to continue to pursue what they have begun during studio.

COURSE POLICY

Students are asked to attend as many classes as possible. Students are allowed up to a single unexcused absence, following which each unexcused absence will drop a student's grade by one letter. Lateness of more than 30 minutes will count as half an absence. Please do not be late as we will begin each class promptly. Assignments are due the following class from when they are assigned, unless otherwise noted. Assignments that are turned in late will have 10% of the grade deducted for each day that it is late. Have your work ready to present at each class, and show a consistent, forward movement of your work. Please let your instructors know if you cannot attend class, if you must come late, or if you are struggling with your work! We are on your side, and approaching us before something becomes a crisis will help ensure a smooth semester.



A.B. Walker
Life Magazine
1909

MATERIALS

Materials needed will range from student to student, as each will decide their own working method. Expect to spend around \$50-\$100 dollars on sketch model material and printing. Sketch model materials and supplies include but are not limited to:

- Cardboard
- Chipboard
- Sobo Glue
- Blue tape
- X-acto knife
- Cutting mat

DOCUMENTATION AND SHARED FILES

There will be a shared Google Drive folder that everyone will have access to. This will contain the syllabus, all required

readings in convenient PDFs, and project assignments. Any demonstrations done during class will NOT be videotaped and uploaded. It is assumed that you will be present in class to learn from the demonstrations.

WEEKLY PLAN

Components of typical class:

(Class #)

Class Topic

Class Description

Readings:	To be completed prior to class
Lecture:	History & Theory
Demonstration (1):	Physics characteristics of some architectural element
Demonstration (2):	Architecture representation and related spatial ramifications
Critique:	Informal round-the-table, critique exercise, or formal pin-up
Studio:	In-class exercise or in-class studio work time
Assignment:	Out of class work

EMERGING LEARNING OUTCOMES

- A basic understanding of the role that the domestic house plays qua its inhabitants
- The recognition of the relationship of the *domus* to temple and mortuary architecture types
- The ability to describe a space using the architectural plan, section, and elevation drawings
- The ability to label different spatial strategies as they are experienced by the human

(1)

What Is Architecture?

This class sets the stage by placing the domestic house within the broader discipline of architecture, in the most general terms. We ask 'what is architecture?' We look at the ways in which domestic, temple, mortuary, public and private architectures have influenced and continue to influence society.

[Class begins by asking students to quickly create a Forever Home (FH) bucket list, which is sealed until end of semester.]

Readings:	- <i>A History of Architecture</i> . Spiro Kostof. Oxford University Press, 1995. Pages 3-19.
Lecture	
Studio:	Create a concrete and binding FH bucket list & make sketches of your FH
Assignment #1:	Refine sketches of FH

(2)

Primitivism – First Societies, Origins, & the Primitive Hut Trope

In Western thought, primitivism = Eden = purity; just think about the hugely influential 'man's fall from grace' trope in the Western canon of art. With architecture, the idealized primitive hut becomes the model designers look to during the first stages of Modernism's move towards the pure and unadorned. Western views of contemporary societies living 'primitive' lives have been patronizing, approving, and disparaging. What are we to make of the problem of progress? Are we more advanced and therefore less

primitive than our parents? And as designers, how do we deal with an idea as it first pops into our heads, pure and unsullied, and its translation and compromise into a less-than-ideal world?

Readings:

- *An Essay On Architecture*. Marc-Antoine Laugier. First published 1753. Translated by Wolfgang and Anni Herrmann. Hennessey & Ingalls, Los Angeles, 1977. Pages 11-38.
- *Lectures on Architecture*. Eugène Emmanuel Viollet-le-Duc. First published in 1877. Translated by Benjamin Bucknall. Dover Publications, New York, 1987. Pages 9-33.
- *On Adam's House in Paradise*. Joseph Rykwert. The Museum of Modern Art, New York, 1972. Pages 13-28.

Lecture

Demo (1):

Post-and-lintel, corbel arch

Demo (2):

What is an elevation? How does the façade act as a screen? What does it communicate? Facadism of contemporary architecture.

Critique:

Round-the-table class discussion of assignment #1

Studio:

Create elevation/facade drawing of FH

Assignment #2:

Refine elevation/facade drawing of FH

(3)

Shared Origins: *The House & the Temple*

This class looks at the origins of the domus. We look at early overlap between the domus and temple and mortuary architectures, and at contemporary examples of First Society homes that continue to blur these categories. What exactly is a sacred space? With the increasing secularization of society, we look at museums and interactive art installations as the possible successor to these temple and mortuary

drives, and wonder how these overlooked aspects might feature in our FH projects.

Readings:

- *The Dome: A Study in the History of Ideas*. E. Baldwin Smith. Princeton University Press, 1971. Pages 3-10 & 61-81.
- *A History of Architecture*. Spiro Kostof. Oxford University Press, 1995. Pages 21-37
- Excerpts from: *Don't Sleep, There Are Snakes: Life and Language in the Amazonian Jungle*. Daniel L. Everett. Pantheon, 2008.
- *Frank Lloyd Wright: Between Principle and Form*. Paul Lasseau & James Tice. Van Nostrand Reinhold: New York, 1992. Pages 27-46.

Lecture

Demo (1):

The Dome (cognate of *domus*); the flying buttress & the pointed arch.

Demo (2):

The architectural plan. Plan Typologies/Taxonomies

Critique:

The Neighbor Swap: take five minutes to discuss assignment #2 with the person sitting to your right. You will then present their project, and they yours.

Assignment #3:

Create FH plan

(4)

Pattern Books & Instagram Looks

This class examines how architectural ideas are transmitted. We look at early examples of pattern books and examine how these images either inspired architects to create something novel or led them to copy-and-paste projects. We ask, 'what is the divide between imitation and innovation?' With contemporary computer programs and hardware it is easy to produce superbly realistic renderings of a project, ready for the viewer's consumption. The internet, too, is awash with images of built projects

gloriously Photoshopped to look hyper-realistic. This digital arms race raises the bar on what is considered real and beautiful, forcing others to similarly edit their media. An architect's realized project, however, does not have the luxury of an Instagram filter. How are we to design in such an idealized, artificial world of the 'real?'

Readings:

- *The Big Orange Splot*. Daniel Manus Pinkwater. 1977. New York: Scholastic Inc.
- *European Architecture. 1750-1890*. Barry Bergdoll. Oxford University Press, 2000. Pages 139-172.

Lecture

Demo (1):

Harsh (but grounding) realities: designing a buildable home

Demo (2):

The Section, and its unique ability to place the human in space

Critique:

Round-the-table class discussion of assignments #3

Assignment #4:

Create a section highlighting different spatial moments of your FH

DEVELOPING LEARNING OUTCOMES

- An understanding of the relationship of the *domus* to ecology & environment
- The ability to design a space that strategically accounts for ecology & environment
- The ability to distinguish between homely and unhomely spaces
- The recognition of the importance of human drama to architecture

(5)

What Is The Environment? From Holocene to Anthropocene

This class looks at the human relationship to – and impact on – the environment. Are we other than nature or are we a part of it, and how can we best design for these beliefs? We will look at examples of contemporary Leed-certified architecture and at the architectures of First Societies and compare-contrast. We will ask, 'how are they the same?' and 'how are they different?' in their approaches to environmental design from a clinical, scientific, low-energy point of view as well as from the point of view of the human inhabitant: their ability to place the human in the wider world. Remember: 'ecology' stems from the Greek, 'oikos' or 'house'....

Readings:

- *Seven Brief Lessons on Physics*. Carlo Rovelli. Translated by Simone Carnell & Erica Serge. Riverhead Books, New York, 2016. Pages 65-81.
- *Sun, Rhythm, Form*. Ralph Knowles. MIT Press, 1981. Pages 3-15, 52-65.

Lecture:

Demo (1):

Environmental strategies for designing in different climates: sun, wind, & temperature

Demo (2):

Designing with the seasons and the sun in mind

Critique:

Students briefly present sectional spatial moments discovered in assignment #4. These are taxonomised on the blackboard. Students then vote to rank favorite moments.

Assignment #5:

Diagram vignettes of environmental spatial strategies employed in FH

(6)

Materiality & Magic: The Architectural [Un]Heimlich

This class looks at 'homeliness,' and a house's ability to root – and unroot – its inhabitants.

Readings:

- *Das Unheimliche*. Sigmund Freud. First published in, Bd. V., 1919; reprinted in Sammlung, Fünfte Folge. Translated by Alix Strachey. Access via

<https://web.mit.edu/allanmc/www/freud1.pdf>

- *The Architectural Uncanny: Essays in the Modern Unhomely*. Anthony Vidler. Pages 3-63.

Lecture

Demo (1):

The physical characteristics of wood, concrete and steel

Demo (2):

Models as representative art: the dollhouse vs. the architectural model

Critique:

Class discussion of previous HW

Assignment #6:

Create vignette sketch model a specific spatial moment

(7)

Theatre and Set Design: *Designing For Human Drama*

If architecture aspires to permanence, set design is temporary. If the former is 3D, the latter works in 2-dimensional illusions. But both revolve around human drama. What can set-design tell us about architecture?

Note: this class will take place at Trinity Repertory Theatre

Readings:

- *The Empty Space*. Peter Brook. Touchstone: New York, 1968. Pages 65-83.

- *Book of Architecture: Containing The General Principles of The Art and The Plans, Elevations and Sections of Some of The Edifices Built in France and In Foreign Countries*.

Germain Boffrand. Ed. and Intro by Caroline Van Eck, Trans. by David Britt. Ashgate: 2002. Pages 1-17.

Critique: Round-table review of assignment #6 with set-designer Michael McGartey, and tour of a set at Trinity Repertory Theatre

Assignment #7: Begin a sketch model of FH

(8)

Field Trip to Neighborhood

This class explores the fabulously rich architectural city that is Providence. Using the tools we have so far acquired, we will visit key buildings and critically analyze their architectural aspirations.

Critique: In-class studio work time

Assignment #7: Continue constructing sketch model

ADVANCED LEARNING OUTCOMES

- The ability to integrate lecture material and personal research into a cohesive project
- The ability to articulate an integrated set of spatial concepts as a single, unified project

(9)

Critique With Ijlal Muzaffar

In this class we check our progress with the help of an external observer – RISD's Ijlal Muzaffar.

Lecture: Guest lecture by Ijlal Muzaffar

Critique: Formal pin-up of sketch models and drawings with individual student presentations

Assignment #8: Research a home and present the spatial strategies employed by its architect.

(10)

The Modern *Domus*

This short class examines something closer to home – the contemporary house. We will examine current trends in domestic architecture, wonder how these are different from past house expectations and if we are managing to do something different.

Lecture

Critique:

Assignment #9:

Student research presentations of assignment #8

Begin final model and drawings

(11, 12)

In-class Work Time & Desk-Critiques

These two classes are geared towards producing deliverables for the final review. Desk critiques with instructors are intended to troubleshoot, brainstorm, and ensure that students are on track for the final presentation.

(13)

Final Review

The final review celebrates what we have created and discovered over the course of the semester. It should not be a focal point of stress, a day followed by a full night's work. Rather, it is a chance to demonstrate that your workload was measured and thought out, and, even if not everything went according to plan, it is the moment that we lay down our tools and look back and reflect upon what we have accomplished.

THE ARCHITECTURAL SECTION



The section is perhaps the most distinctly architectural means of representation, because it places the human inside the building. It is human interaction that completes a work of architecture, and that separates the profession from that of painting (2D) and sculpting (3D, but viewed only from the outside). Through the discipline of architecture, the sectional drawing connects the arts with the sciences, since it finds corollary in anatomical and engineering drawings. With the section, human and humus begin to anchor the project, and this is the moment that the project truly becomes a thing of architecture.

The extent of an architect's understanding of space is demonstrated through their command of the section. It is only in section that movement in all four directions (up, down, right, & left) is possible, and this means that the relationship between both floors and the x-y axis is best clarified through the section. It is for this reason that early computer games (think Super Mario) chose a pseudo-sectional world-view representation.

So far we have explored plan and elevation drawings. We have seen how each drawing type gives the architect strategies for creating space; the former allows us to weight neutral space by creating plans that are bi-nuclear, introverted or extroverted, centripetal or centrifugal, etcetera, while the latter allows us think about what a façade communicates to the outside and how it can begin to function as a cell membrane or screen between the project and its environment. When these strategies are thought about in section an entire new and robust world begins to open up....

In this exercise, we will take the plans and elevations so far developed and translate a moment of your choosing into a section cut. The section cut should extend

across not just the building but through the site, and should even hint at the conditions of the extended environment as well. These three scales should challenge you to ask different questions:

At the level of the building you should pay attention to:

- Ceiling and floor heights. Are your spaces grand or intimate? How are they lit?
- Staircases – how does one circulate vertically through the building?
- Axial procession through the section: can you walk straight through? Are you blocked or screened?
- Axial views through the section: is there a spatial hierarchy that adds depth to or emphasizes a view?

The scale of the building segues into the scale of the site:

- What happens at the liminal space of this transformation?
- Can you see through the building and into the site or is the view somehow manipulated or framed?
- How is the building itself situated with the site? Does it work with the topography of the site or against it?

And finally, consider how building and site relate to the broader environment:

- Does the building capture views into the beyond or does it look only into the site?
- How is the site approached? Are there any social or environmental conditions that the site addresses?

GOALS

- To understand how the section integrates human with building, building with site, and site with environment.
- To use the section as a means for synthesizing plan and elevation.
- To use the section as a means for creating robust processional spaces across the project's axes.

LEARNING OUTCOMES

- The ability to graphically relate a sectional cut in relation to plan and elevation drawings.

- The ability to construct a sectional elevation, using a hierarchy of lineweights, linetypes, and poché to account for planar depth.
- The addition of new, strategic 'spatial moment' strategies derived from thinking sectionally.

BASIC COMPETENCY

- Student demonstrates the ability to relate a sectional cut to plan & elevation drawings, with arrows indicating the sectional plane.
- Student is able to construct a sectional elevation through one moment of their project that accounts for building and site.
- Student employs a hierarchy of lineweight and linetypes to indicate planar depth.

ADVANCED COMPETENCY

- Student demonstrates how a section can be strategically employed to create a more robust space through the use of 'spatial moments' unique to the section.
- Student demonstrates an interrelationship between building and site and how those relate to the broader environment.

READINGS

Bruno Zevi, *Architecture as Space*, 15-32

Francis D.K. Ching, *Architectural Graphics*, 63-73

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Midterm Feedback Form

Course Goals

- To challenge the notion of permanence across design disciplines.
- To embrace the ephemeral, ensuring that ideas are translated into projects through messy, iterative work.
- To create spaces that are anthropocentric but humble and aware.

1) I am interested in the work I am producing.

Disagree 1 2 3 4 5 Agree

2) This course has challenged me to consider new ideas, concepts or ways of thinking.

Disagree 1 2 3 4 5 Agree

3) Discussions & critiques in this class have been engaging and effective.

Disagree 1 2 3 4 5 Agree

4) Material covered in lecture has been helpful to me.

Disagree 1 2 3 4 5 Agree

5) I expect to get an _____ in this course.

6) Do you feel that this course has provided you with a framework conducive to learning?

7) If you were to delete an elements of this course, what would it be?

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Grading Rubric

	Emerging	Developing	Mastering
Knowledge	Is attentive during lecture; is engaged in the course readings	Applies lecture material to projects; comes back with further questions and insights	Integrates lecture material and personal research into projects to create cohesive space
Craft	Craft is too neat: preconceived idea directly translated into project. Drawing conventions are adequately accurate	Craft is messy, ideas developed over iterative exploration. Drawing conventions used to help explore spatial ideas	Craft & conventions manage to articulate an integrated set of spatial concepts as a single, unified project
Class Participation	Is attentive at critiques	Asks questions or is otherwise positively involved in discussions	Is empathetic with peer work, offers critique and suggestions