"Architecture has little to do with solving problems. Problems are run-of-the-mill. . . .[T]here is nothing equal to the delight of coming to realizations about architecture itself. There's something that pulls on you as though you were reaching out to something primordial, something that existed before yourself. You realize when you are in the realm of architecture that you are touching the basic feelings of man and that architecture would never have been part of humanity if it weren't the truth to begin with."

Louis I. Kahn

PREMISE

• **Architecture is not created in a void.** The things we design take their place in preexisting physical, cultural and social systems, thus the building-to-site relationship is at the core of architecture.

• **Architecture is about human occupation.** If architecture is to maintain a vital role in society it must create a legible context for daily life that not only answers pragmatic needs but also touches the essence of human spirit and desire.

• **Design is a process of discovery, not invention.** Any sound design process begins with research and analysis that requires us to think across multiple realms – conceptual, material, spatial, etc. Our projects must be resolved in all of these realms if we are to create an architecture of firmness (conceptual and physical stability), commodity (the joy of occupation) and delight (wonderment).

• **We must translate our ideas into the language of architecture.** Based on your conceptual underpinnings what is your material palette? How does your building meet the ground, turn the corner, meet the sky? How does the sun enter? What leads you through the site and into the building?

OBJECTIVES

Students will explore a range of technical, analytical and intellectual skills. The physical and cultural aspects of site and an understanding of architectural programming are primary foci.

The objectives of the studio include the following:

• To develop a coherent and effective design process guided by a strong concept;

• To develop strong plan and section making abilities;

• To explore programming as it relates to order, hierarchy, circulation, space and form;

• To analyze exemplary buildings/sites to expand the architectural frame of reference;

• To explore the **expressive** potential of analog/digital drawing and modeling and the honing of craft, particularly in model form;

• To further an understanding of materials, structures, building systems, fundamental code issues, etc. learned in pre- and co-requisite courses;

• To hone written and verbal communication skills.

METHOD

• Both analog and digital model-making and section drawing will be privileged as generative design tools.

• The studio will engage multiple projects that will vary in duration and complexity. A longer project will engage the design of a multi-story building in an urban context.

• Site visits and field study both during and in addition to regular classroom hours will be required.