

***"Architecture is the skillful, exact and magnificent interplay of volumes assembled in light."***

*.....LeCorbusier*

***"Architecture is space"***

*.....Bruno Zevi*

ARCH 5591 Architecture Design Studio I  
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## **SYLLABUS**

### **Introduction**

ARCH 5591 will focus on the development and awareness of basic architectural principles and ideas through analysis, abstract design exercises and drawing. As graduate students entering architecture from non-architectural backgrounds, it is to be expected that much of your worldview has been formulated around verbal logic and verbal thinking. Architecture exists as both verbal *and* visual logic. The activities of this studio will focus heavily on cultivating a "new set of eyes," that are architectural and will rely intensely on the development of visual and spatial thinking.

The idea that architecture is space – i.e. a deliberate and consciously defined reality – will be central to all discussions, analyses and design problems. Much as infants gain their first awareness of the physical world by crawling around and exploring territory two dimensionally, the studio will emphasize the idea of space as volume and the idea of the plan – a two dimensional abstract representation of architectural space - as the principal "generator" of an architectural organization.

Also highly emphasized is the idea that architecture is a "knowledge-based" activity. Similar to how law and medicine possess their own lore and core knowledge, works in architecture thrive on the architect's literacy and facility in architecture as a basis for the production of new works. Throughout the semester, examples of seminal architecture will be introduced in lectures, discussions and analyses project. These begin the process of constructing an architectural literacy of references and the ideas they represent.

### **Pedagogical Goals of the Studio**

- The recognition and understanding of architectural ideas
- Understanding architecture as space
- Familiarity with basic tectonics
- Understanding the different types of space
- Introduction to architectural principles
- The value of studying seminal architectural precedents
- Understanding visual and verbal thinking
- Understanding the importance of craft and rigor

### **Techniques**

- Drawing as a tool for architectural representation
- The conventions of architectural conceptualization and representation will be heavily utilized.
  - Plan
  - Section
  - Elevation and/or Transect
  - Axonometric
  - Perspective
- Model Building will be utilized as part of the process of architectural conceptualization and as an artifact to present and convey the ideas of a finished works.

### **General Activities in the Studio**

The principal lessons of the studio will be accomplished through design and analytical projects. Lectures, slides shows and readings will be introduced during the semester studio coursework. Some readings will be assigned, as research, and it will be the responsibility of the student to seek out and attain the assigned information and accomplish the assigned task.

### **Course Structure**

Design projects in the studio will be organized in an alternating pattern of analysis and design. Each analytical exercise will introduce the specific issues of the forthcoming design project by using a seminal demonstration from premodern and modern architectural history. A design project will be introduced at the end of each analysis project allowing the architectural student the opportunity to synthesize the lessons into a design solution that will be represented by drawings and models.

The design problems will be organized around a midterm project and the studio will conclude with a significant design exercise – a “Final Project” – that will give the student the opportunity to comprehensively test through synthesis the cumulative lessons learned over the course of the semester.

### **Field Trips**

The Dallas Fort/Worth area is replete with buildings and sites that the studio will use for instruction in situ. Locations will be announced in advanced and inserted in the course curriculum at key points to emphasize the lessons introduced. Travel arrangements to the sites will be the responsibility of the student.

### **Expectations**

Attendance is mandatory for each studio unless specified otherwise by Professor Sloan. Communications due to illness should be accomplished via e-mail per contact information provided.

Deadlines are final. Missing a deadline will significantly affect the individual's grade. Each project will receive a grade and will be calibrated in accordance with standard university policies for academic grading and evaluation.

### **Materials & Equipment**

The studio will almost explicitly work with hand drawings and hand made artifacts. At the beginning of each semester, the architectural student should form a habit of "setting up" his/her studio desk by organizing the space and preparing the work surface. As preparation for serious study, this kind of preparatory activity is an aid to settling in and preparing for work.

### **Required for the studio**

#### Desktop

"Borco" synthetic covering attached to your selected desk with double stick tape or other manufacture recommended techniques.

As a surface alternative, hot press museum board may be used which may need to be replaced periodically during the semester - generally 36" x 48" or as required by the desk.

#### Equipment

Adjustable Triangle (large)  
30/60/90 degree triangle  
45-degree triangle

#### Drafting Pencils

"Claw-type" lead holder (two)  
Leads in 4H, 2H, H, HB, B, 2B,

Scales

Architectural and Engineering (plastic)

Drafting Tape

1/2" roll type or a box of drafting "dots"

Freehand Drawing

Wood drawing pencils in H, 2B, 3B, 4B,

Sketchbook

Size – As demonstrated by Instructor Sloan

Newsprint Drawing Pad

17" x 22"

Erasing

Pink Pearl or standard white

Erasing Shield

X-acto knife

Box of disposable blades (pointed not curved)

Vendors

Asel Art Store, Arlington and Dallas, Texas

Graphics DFW in the Dallas West End Brewery

Vandenburg Architectural Drafting Supplies, Dallas, Texas

Online Sources; Charrette Inc.

## Reading Lists and References

Developing a personal architectural library is an important activity in cultivating the architects intellectual apparatus and worldview. In a discipline with its own core knowledge that assimilates both art and science, both the built and the natural world, building a repository of architectural references and resources is an ongoing project that has the capacity to renew and invigorate architectural ideas. It does not end and the ongoing contributions one makes should be conscious to avoid substituting materials on architecture with books and materials on the "practice of architecture," as so often happens in some professional settings.

Libraries are projects always in a state of becoming. Towards that end, the following list is provided as a beginning. This studio does not necessarily expect the student to buy these all at once. However, several will be specifically used as part of the course reading list and will be appropriately noted.

## **Architecture**

Architecture as Space, Bruno Zevi

Architecture of Good Intentions, Colin Rowe

Court and Garden, Michael Dennis

Farewell to an Idea, T.J. Clark

Modern Architecture, Kenneth Frampton

Towards a New Architecture, LeCorbursier

## **Cities, Urban Design, Science and Contemporary Culture**

Art and Physics, Leonard Shlain

The Architecture of the City, Aldo Rossi

A Brief History of Time; Steven Hawking

Collage City, Colin Rowe and Fred Koetter

The Country and the City, Raymond Williams

Delirious New York, Rem Koolhaas

Faster, James Gleick

Good City Form, Kevin Lynch

Guns, Germs and Steel, Jared Diamond

The City in History, Lewis Mumford

The City of Collective Memory, M. Christine Boyer

The Design of Cities, Edmund N. Bacon

The History of Urban Form, A.E.J Morriss

The Idea of a Town, Joseph Rykwert

Invisible Cities, Italo Calvino

Urban Utopias in the Twentieth Century, Robert Fishman

### **Landscape Architecture**

Goodbye to a River, John Graves

Hard Scrabble, John Graves

Italian Gardens of the Renaissance, Shepard and Jellicoe

Landscape and Memory, Simon Schama

Landscapes, J.B. Jackson

The Poetics of Gardens, Charles Moore

Second Nature, Michael Pollan

Traces on the Rhodian Shore, Clarence J. Glacken

Wilderness & the American Mind, Roderick Frazier Nash

The Villa, James Ackerman

### **Art and Drawing**

The Art of Responsive Drawing, Nathan Goldstein

Drawing and Perceiving, Douglas Cooper

A Fine Disregard: What makes Modern Art Modern?, Kurt Varnedot

Image – Music – Text, Roland Barthes

The Shock of the New, Robert Hughes

The Interaction of Color, Josef Albers

The Notebooks of Leonardo da Vinci, Kenneth Clarke

Michelangelo, Howard Hibbard

The Natural Way to Draw, Kimon Nicolaides

Pedagogical Sketchbooks, Paul Klee

Visual Notes, Norman Crowe and Paul Laseau

What Makes a Masterpiece?, Kenneth Clarke