



THE CATHOLIC UNIVERSITY OF AMERICA
SCHOOL OF ARCHITECTURE + PLANNING

ARCHITECTURE 201
Fall 2007

Credit Hours 6
Prerequisites ARCH100, ARCH104
ARCH 201 is for undergraduate students and transfers who hold an AA degree. ARCH 104 is the prerequisite graphics course. Exemption from ARCH 104 is granted to transfers who hold an AA degree. ARCH 216 Design Thinking is to be taken concurrently.

Classroom Crough Center First Floor Studio
Schedule Monday, Wednesday, Friday_02:00pm – 06:00pm

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Course Description

This studio introduces the student to the Fundamental Language of Architecture. In conjunction with ARCH 216, Design Thinking, the course emphasizes the development of the individual student's ability to develop solutions to design problems through a process of observation, analysis and synthesis. It seeks to cultivate three dimensional thinking and basic visual literacy. Projects will be simple and abstract at the beginning and a bit more real and complex at the end. Prerequisite Arch. 100 and Arch. 104.

Required Text

All of these may be obtained from the university bookstore. Copies of the texts are also on reserve at the Engineering and Architecture Library on the 2nd floor of Pangborn Hall under the name "Gureckas".

Francis D. K. Ching. *Architecture: Form, Space and Order*, Wiley, 2nd edition.

Francis D. K. Ching. *Architectural Graphics*, Wiley, 4th edition.

Le Corbusier. *Towards a New Architecture*. New York: Dover, 1986 reprint.
(English translation 1931; originally published in Paris as *Vers Une Architecture* in 1923.)

Colin Rowe. *The Mathematics of the Ideal Villa and Other Essays*.
Cambridge, MA: MIT Press, 1976.

With each project you will have required readings not only from your text books but also from articles that have been put on reserve. There are two places where you can gain access to these articles:

photocopy reserve at the Engineering and Architecture Library, 2nd floor of Pangborn.

e-reserve

Using the Library You will be asked to research and analyze buildings during the course of the semester. **Do not limit yourself to the web or the reserve books only!** For the buildings we are going to research you will need to check magazines. Unfortunately the electronic search program on Aladdin for architectural periodicals, while worth checking, is very poor. YOU MUST use the ART INDEX to find periodicals! The index is in a series of books, not in electronic format.

Course Goals

The course introduces the student to **the fundamental language of architecture**. Emphasis is placed on the development of the student's ability to develop solutions to design problems. It will also stress the development of graphic and model making skills needed for both visual thinking and visual communication. The majority of class time will be spent in studio, supplemented by lectures, demonstrations, and reviews. Occasional field trips will be scheduled to places of interest related to issues raised in the studio.

Design will be taught with the assumption that there are principles on which good design is based. The course will introduce some of these principles and will seek to show that architecture is not purely subjective but can be assessed critically. Thus criticism will be the primary means of teaching design. As you might expect that criticism will come from your instructor and from invited jury members. But you will also be encouraged to develop the ability to critique your own work and the work of others.

Architecture will be approached by first learning the basic language of visual design. Initially we will look at "syntactic" aspects of this language, i.e. principles of composition. These principles will include notions on the relationship of parts to the whole. Through two and three dimensional design exercises, the student will be given an opportunity to train his or her eyes and hands to discover visual relationships of considerable variety with relatively simple means.

The first semester will focus on basic architectural issues. The projects can be said to be abstract in that there will be no site or function in the conventional sense. Despite this, your inquiry will be highly architectural and the intention is to provide the basic architectural language which will serve as the foundation for all your subsequent work in school and beyond.

The course will address the following issues:

Space and Form

Elements and Vocabulary: wall, column, roof, window, door, etc.

Systems of Organization and Ordering Principles

Proportion and Scale

Sequence of Spaces and their Perceptual Experience

Materials

Light

Color

Objects of Projects

to learn a process of design

to learn principles in architecture

to produce a beautiful design

to learn how to make and use different drawings and models to serve the design process

to communicate to others

Learning Modalities

Each of the four projects will pass through four modalities of learning:

Reading

Analysis

Design

Drawing and Model making

Professional Standards Addressed

NAAB Conditions for Accreditation

For Professional Degree Programs in Architecture (2004)

Student Performance Criteria

The accredited degree program must ensure that each graduate possesses the knowledge and skills defined by the criteria set out below. The knowledge and skills are the minimum for meeting the demands of an internship leading to registration for practice.

The school must provide evidence that its graduates have satisfied each criterion through required coursework. If credits are granted for courses taken at other institutions, evidence must be provided that the courses are comparable to those offered in the accredited degree program.

The criteria encompass two levels of accomplishment:

Understanding—means the assimilation and comprehension of information without necessarily being able to see its full implication.

Ability—means the skill in using specific information to accomplish a task, in correctly selecting the appropriate information, and in applying it to the solution of a specific problem.

The NAAB establishes performance criteria to help accredited degree programs prepare students for the profession while encouraging educational practices suited to the individual degree program. In addition to assessing whether student performance meets the professional criteria, the visiting team will assess performance in relation to the school's stated curricular goals and content. While the NAAB stipulates the student performance criteria that must be met, it specifies neither the educational format nor the form of student work that may serve as evidence of having met these criteria. Programs are encouraged to develop unique learning and teaching strategies, methods, and materials to satisfy these criteria. The NAAB will consider innovative methods for satisfying the criteria, provided the school has a formal evaluation process for assessing student achievement of these criteria and documents the results.

For the purpose of accreditation, ARCH201 students must demonstrate *understanding* or *ability* in the following areas:

1. Speaking and Writing Skills

Ability to read, write, listen, and speak effectively.

2. Critical Thinking Skills

Ability to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test them against relevant criteria and standards.

3. Graphics Skills

Ability to use appropriate representational media, including freehand drawing and computer technology, to convey essential formal elements at each stage of the programming and design process.

4. Research Skills

Ability to gather, assess, record, and apply relevant information in architectural coursework.

5. Formal Ordering Systems

Understanding of the fundamentals of visual perception and the principles and systems of order that inform two- and three-dimensional design, architectural composition, and urban design.

6. Fundamental Design Skills

Ability to use basic architectural principles in the design of buildings, interior spaces, and sites.

7. Use of Precedents

Ability to incorporate relevant precedents into architecture and urban design projects.

8. Human Behavior

Understanding of the theories and methods of inquiry that seek to clarify the relationship between human behavior and the physical environment.

9. Sustainable Design

Understanding of the principles of sustainability in making architecture and urban design decisions that conserve natural and built resources, including culturally important buildings and sites, and in the creation of healthful buildings and communities.

10. Site Conditions

Ability to respond to natural and built site characteristics in the development of a program and the design of a project.

Course Requirements

There will be 4 projects this semester:

DP	Drawing Skills	1 wk
P1	Form/Space Manipulation	4 wks
CC	Critic's Choice	1 wk
P2	Sacred Space Sequence	6 wks

Expectations and policies

Academic honesty: Academic honesty is expected of all CUA students. Faculty are required to initiate the imposition of sanctions when they find violations of academic honesty, such as plagiarism, improper use of a student's own work, cheating, and fabrication.

The following sanctions are presented in the University procedures related to Student Academic Dishonesty (from <http://policies.cua.edu/academicundergrad/integrityprocedures.cfm>): "The presumed sanction for undergraduate students for academic dishonesty will be failure for the course. There may be circumstances, however, where, perhaps because of an undergraduate student's past record, a more serious sanction, such as suspension or expulsion, would be appropriate. In the context of graduate studies, the expectations for academic honesty are greater, and therefore the presumed sanction for dishonesty is likely to be more severe, e.g., expulsion. ...In the more unusual case, mitigating circumstances may exist that would warrant a lesser sanction than the presumed sanction."

Please review the complete texts of the University policy and procedures regarding Student Academic Dishonesty, including requirements for appeals, at <http://policies.cua.edu/academicundergrad/integrity.cfm> and <http://policies.cua.edu/academicundergrad/integrity.cfm>.

Studio Policies:

1. **Attendance is mandatory** during class time which is between 2:00 and 6:00 pm follows: Monday, Wednesday, and Friday. This course will abide by the standards of the University which are as follows:

"Good scholarship requires the presence of students at all classes and laboratory meetings. The responsibility for prompt and regular class attendance rests upon the individual student. If, for any reason, a student is absent too frequently from class, it may become impossible for him to receive a passing grade. Authority for excusing absences rests with the teacher who may request that the student obtain authentication of absences considered unavoidable."
(Student Handbook)

Consequently, you are required to be in studio during the regular class hours, as excessive absences may affect your final grade. If for any reason you need to leave studio early, your critic's permission is required. If illness or extemporaneous circumstances will keep you from attending class please call and notify your critic ahead of time. If you miss 3 days or more you must provide an Absence from Class Letter from the Office of the Dean of Students.

2. **Issued Readings must be read.** They will be discussed in studio. Some will have direct connection to your studio assignments while others might at times appear to have little or no connection. The purpose of these assignments is twofold. One is to give information you will need to solve problems in the studio. The other is to enrich your thinking about architecture.

3. **Learn to use the library as a resource to enrich your own design work.**
The Web is not a good source for plans, sections, and other drawings.
The Web is not a reliable source for information.

While our library may not be the greatest, it is nevertheless an ample resource. We will have some books on reserve which you may find useful during the semester. At other times, your critic will refer to works by various architects. You are required to look these buildings up and study them (record visual notes in your sketch book). The untarnished totally original creator is a myth which was promoted by modernists who ironically knew the work of their predecessors very well although never "let on". There is very little chance you will be presenting ideas totally new under the sun. So learn from the masters because that is exactly what the masters did.

4. **A sketch book is required.** A sketch book is a designer's companion. It's a great place to record your thoughts, ideas, concepts, etc. particularly when you are away from the studio! We will try to suggest exercises for the sketch book periodically throughout the semester. You should also use the sketch book for visual notes and written notes from lectures, field trips, travel, etc. At the end of the semester you must submit your sketch book if you would like to have it count in your grade. Outstanding sketchbooks can help your grade.

In addition, we strongly recommend keeping a 3-ring binder for storing all studio handouts in an orderly manner.

5. **Attendance at the all-school Lecture Series is REQUIRED.** You will note that the directory of classes indicates additional class time from 5:30 to 8:00pm on Lecture Days, so you should not have any conflicts. Lecture dates can be found on the lecture series poster posted all around the school and on this syllabus. These lectures are one of the simplest ways you can be exposed to ideas and people in the field. They are another important part of your education. Take your sketch book to the lectures. Take visual as well as written notes.

6. **Working in studio outside of regular class time is CRITICAL.** It is felt that the advantages of working in studio far outweigh the disadvantages. Despite the potential for studio to be noisy and tumultuous, the interaction with your fellow students is vital. A significant portion of your education will come from discussions, observations, feedback, and competition from and with your classmates. If you huddle in your room in suburban Virginia you will miss out on a critical studio dynamic.

During Class:	NO AUDIBLE MUSIC ALLOWED. NO HEADPHONES ALLOWED. NO CELL PHONES ALLOWED.
All Other Times:	NO AUDIBLE MUSIC ALLOWED. HEADPHONES ARE ALLOWED. CELL PHONES ARE ALLOWED.

Your critic will be making impromptu announcements from time to time and you might miss important information related to your project. At other times audible music disturbs other students and some even choose not to work in studio because it's too loud and chaotic in studio.

7. **Studio Housekeeping.** It is vital that each of you make a concerted effort to keep your surroundings clean. This means throwing away empty soda cans and not leaving food around to attract vermin and non-architecture majors. It also means maintaining some level of order in the immediate vicinity of your work station.
8. **New Desks and Lock Boxes.** Some of you might have new desks while others might have older desks. In either case you should obey the following:
 - a. **DO NOT CUT DIRECTLY ON, WRITE ON, SPRAY-PAINT OR DAMAGE IN ANY WAY ANY OF THE DESKS !** This is particularly true if your desk has been outfitted by the school with a vinyl drafting cover.
 - b. **IF YOUR DESK DOES NOT HAVE A VINYL COVER YOU ARE REQUIRED TO PROVIDE ONE YOURSELF.** These covers can be bought at drafting supply stores and two brand names are "Vyco" or Borco". Buy **white** only. **DO NOT GLUE IT DOWN** even with double sided tape. When you screw your parallel bar down it will keep the Vyco from moving. Board size for the new desks is 32" x 54 1/2".
 - c. **YOU SHOULD LOCK YOUR METAL STORAGE BOX TO YOUR DESK.** You can use a steel chain or a strong steel cable designed to lock down bikes. However, **MAKE SURE THE CHAIN OR CABLE CAN SLIP THROUGH THE 1/4" HOLE THAT SECURES THE TOP TWO DRAWERS.** Chains should go around the leg of the table and should be locked with a heavy duty combination lock or keyed lock. Chains should be tightly drawn so that they can not be slipped down and off the table leg.
9. **Vandalism, Theft, and Safety.** It is unfortunate that this topic must be explicitly included in the studio policy. However, the record shows that problems of this nature continue to surface. So the following points must be taken seriously by all of you:
 - a. **Protect your belongings.** We have had an incidence of theft in the middle of the day during a jury when the studio was empty. All indications are that these were outside people, so lock-up your stuff, particularly when the studio is empty!
 - b. **Report suspicious persons you see in the studio.** You should feel like this building is your second home so if you see suspicious strangers don't hesitate to call the campus police at X5111 from all campus phones.
 - c. **Avoid walking around campus alone at night.** Go home with friends or call the campus escort service. If you get a ride from friends, make sure they stay until you get into the front door of your apartment or dorm.
 - d. **Any kind of theft will not be tolerated,** least of all that of students stealing the work of other students.
 - e. **Any kind of vandalism will not be tolerated.** There will be absolutely no writing, spray painting, cutting, or destruction of the building or building equipment, including desks. All work employing the use of spray-paints, spray-adhesives, and spray fixatives must be done outside or in the Finishing Room on the Lower Level. You must use the Painting Room in the basement and not damage any CUA property! Also, take note that in general, we do not recommend the use of spray products; many of these products are highly toxic; the Catholic University and its faculty do not take any responsibility for the effects of these products on your health.
 - f. Strict and immediate action will be taken to punish students engaged in theft or vandalism.
10. **Equipment and supplies.** You will be expected to have your own drafting and basic model building equipment. (A list of equipment is issued in ARCH 201 or the first semester of 200). During the course of the semester you will need to purchase additional supplies to complete the various projects. Be forewarned that this can get

rather expensive and you should plan this into your budget. If you do not have basic drafting equipment, please come talk to your instructor immediately.

11. **Portfolio and Collection of Work.** At the end of each project you should record your work preferably in digital format. Models photograph well with a digital camera. You will be given instruction on how to do this properly. You can check out a digital camera at the Media Center. Drawings can not be photograph with a digital camera. They must be scanned. Since most of your drawings will be larger than 11" X 17" you will need to use the large document scanner in the plotter room. **A CD with your scanned drawings and your digital model pictures of all your projects must be turned in at the end of the semester to your studio critic.** No grade will be reported until you have turned in your slides. The school has a right to keep your project for exhibition or for accreditation. For this reason, and because the longer you keep your work the more deteriorated they become, you must record your work at the end of every semester. You will need this data to create a portfolio, which is the most important document to have if you want to apply to graduate school or get a job in the profession. There are guidelines on how to create a portfolio available at the front office. Get it and follow it!

12. **All projects must be identified.** This is absolutely required if your project has been collected for exhibitor accreditation. Very lightly in pencil on the back of drawings and more boldly on the bottom of models you must put the following information:
 - your name
 - permanent telephone number
 - course number and year (i.e. "ARCH ____, Fall 20__")
 - critic's name

We often collect projects for exhibit and/or photography. If we have your name and telephone number we can return it when we are done. Otherwise it gets thrown out!

13. We are open to any thoughtful, creative suggestions you may have. In general, it is our hope to keep the channels of communication open. It is to our mutual benefit to air and resolve any problems that may occur, and to strengthen the positive and creative aspects of our studio.

Accommodations for students with disabilities: Any student who feels s/he may need an accommodation based on the impact of a disability should contact the instructor privately to discuss specific needs. Please contact Disability Support Services (at 202 319-5211, room 207 Pryzbyla Center) to coordinate reasonable accommodations for students with documented disabilities. To read about the services and policies, please visit the website: <http://disabilitysupport.cua.edu>.

Assessment

- | | |
|-----------------------|---|
| Progress: | How far did you come? How far did you take it? |
| Process/ Interaction: | How much study do you do? Did you try the suggested studies?
How do you respond to criticism? Is it more than "because you like it"? |
| Craft: | How well you draw, make models, craft your presentations? |
| Design Solution: | How well did you answer the questions? Is there anything that doesn't work?
Is it clear and consistent? Are all parts unified to make a whole?
Did you propose alternative answers or questions?
Was it the right answer to the wrong question or did you ask a better question? |

We will review grades at the mid-point and end of the semester with you. If you wish to discuss your standing and progress, please ask us at anytime.

Grading Scale		
A	Excellent	DESIGN (all aspects worked out, solution was elegant) IDEA (excellent idea or fully and exhaustively researched and developed) CRITICISM (excellent reaction to criticism, excellent self criticism, engaged) CRAFT (exquisite museum quality craft) ASSIGNMENTS (brought a great deal more than was asked) PARTICIPATION (involved in critiques, discussions, desk-crits with others)
A-	Very Good:	DESIGN (most aspects worked out, solution was very good) IDEA (very good or ideas thoroughly researched and developed) CRITICISM (very good reaction to criticism, self critical) CRAFT (very good, office presentation level craft) ASSIGNMENTS (brought more than asked) PARTICIPATION (involved in critiques, discussions)
B+	Good	DESIGN (majority of aspects worked out, solution was more reasonable) IDEA (good idea or ideas not researched and developed) CRITICISM (excellent reaction to criticism, excellent self criticism, engaged) CRAFT (good craft) ASSIGNMENTS (brought was required but very well done) PARTICIPATION (involved in discussions)
B	Satisfactory:	DESIGN (many aspects worked out, solved all problems, prosaic results) IDEA (satisfactory idea) CRITICISM (reacted to criticism with changes only, defensive) CRAFT (satisfactory craft--nothing to be proud of) ASSIGNMENTS (fulfilled assignments to bear minimum) PARTICIPATION (attended all meetings, discussions, and minimal input)
B-		
C+	Passing but more than Marginal:	DESIGN (some aspects worked out, solved some problems, but created more) IDEA (weak idea, or only one idea investigated) CRITICISM (no reaction to criticism, overly defensive) CRAFT (poor craft--messy, unprofessional) ASSIGNMENTS (incomplete assignments, did not do requested studies) PARTICIPATION (no or little participation in discussions)
C	Passing but Marginal	

MISSING MORE THAN 2 STUDIO CLASSES WILL RESULT IN AN AUTOMATIC F.

University grades:

The University grading system is available at <http://policies.cua.edu/academicundergrad//gradesfull.cfm#II> for undergraduates. Reports of grades in courses are available at the end of each term on <http://cardinalstation.cua.edu> .

Course Schedule

27 August 07	First Day of Classes
29 August 2007	Town Hall Meeting_Koubek Auditorium [02:00p]
03 September 2007	Labor Day_No Classes
05 September 2007	Project 1 Due
10 September 2007	Lecture: Peter Millard_Koubek Auditorium [05:30p]
24 September 2007	Lecture: Randy Ott_Koubek Auditorium [05:30p]
01 October 2007	Lecture: Khaleed Ashraf_Koubek Auditorium [05:30p]
05 October 2007	Project 2 Due
08 October 2007	Columbus Day_No Classes
09 October 2007	Administrative Monday_Monday classes held
15 October 2007	Lecture: Louis Nelson_Koubek Auditorium [05:30p]
17 October 2007	Town Hall Meeting_Koubek Auditorium [02:00p]
	Project 3 Due
24 October 2007	CUArch Advising_No Classes
09 November 2007	Lecture: Karsten Harris_Koubek Auditorium [05:30p] <i>Last day to withdraw from classes with "W" grade</i>
12 November 2007	Lecture: Francesco Passanti_Koubek Auditorium [05:30p]
21 November 2007	Thanksgiving Recess_No Classes
23 November 2007	Thanksgiving Recess_No Classes
26 November 2007	Classes Resume
03 December 2007	ARCH201 Final Jury
	Project 4 Due

AUGUST / SEPTEMBER

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
27	28	29	30	31	01	02
First day of classes		<i>Town Hall Meeting</i>				
Project 1 Issued						
03	04	05	06	07	08	09
Labor Day		Project 1 Due				
		Project 2 Issued				
10	11	12	13	14	15	16
Lecture						
17	18	19	20	21	22	23
<i>Critic Swap</i>						
24	25	26	27	28	29	30
Lecture						

OCTOBER

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
01	02	03	04	05	06	07
Lecture				Project 2 Due		
08	09	10	11	12	13	14
Columbus Day	"Administrative Monday"	Project 3 Issued				
15	16	17	18	19	20	21
Lecture		<i>Town Hall Meeting</i> Project 3 Due Project 4 Issued				
22	23	24	25	26	27	28
		CUArch ADVISING				
29	30	31				
<i>Critic Swap</i>						

NOVEMBER

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
			01	02	03	04
05	06	07	08	09	10	11
				Lecture Last Day to Withdraw		
12	13	14	15	16	17	18
Lecture				<i>Critic Swap</i>		
19	20	21	22	23	24	25
		THANKSGIVING RECESS				
26	27	28	29	30	01	02
03	04	05	06	07	08	09
Project 4 Due						