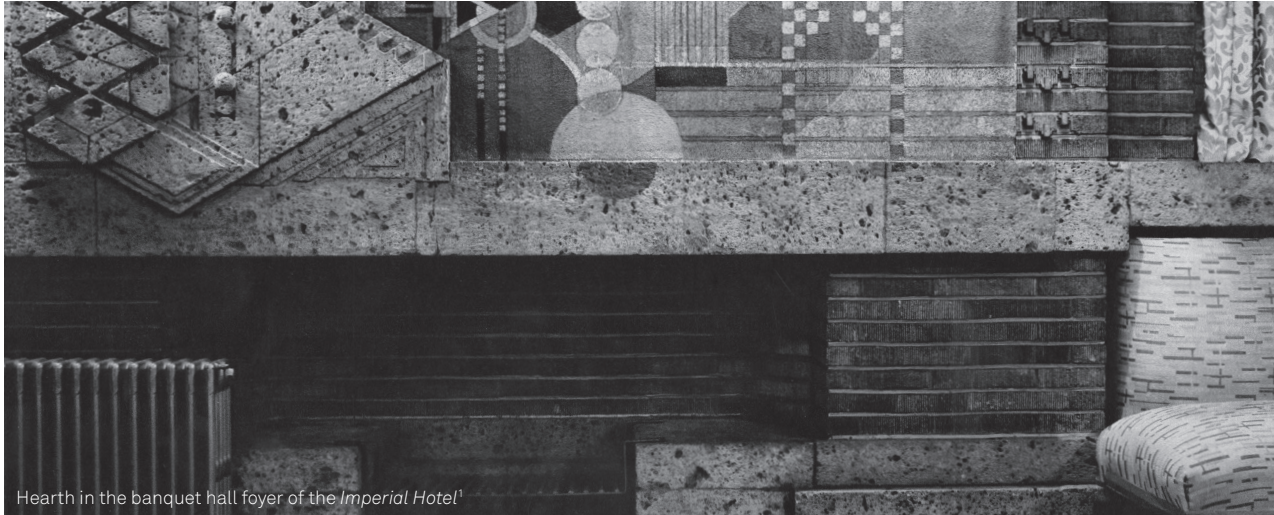


2018 SPRING

Immersion Experience: Design with Climate



Meeting Time

Mondays & Wednesdays 1:30pm - 5:00pm
08 January - 28 February 2018

Instructor

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Course Description

Architecture provides a crucial *interface* with the environment. Through this lens, beyond its profound design and material implications, architecture becomes a way to connect people intimately with their environment and generate mutual compassion. Japanese philosopher Tetsuro Watsuji uses the term *fudo* to describe this relationship: "...*fudo* operates as the metaphor of the character of a people. Climate operates as the agency for the people's collective self-awareness."² We all can relate to experiences of hot or cold temperature, or of high or low humidity, for example. Thus, in its intertwinement with climate, architecture becomes trans-cultural and trans-subjective. *Fudo* then offers a framework for creating responsive, responsible, and timeless work.

The 2018 Immersion Experience studio will explore this concept - a synergy between architecture, culture, and climate - and use it as a basis of design. Students will study Frank Lloyd Wright's design approach and its affinities with Japanese concepts of environment and aesthetics. [Frank Lloyd Wright had a fruitful exchange with Japan through travel, collecting woodblock prints, and building projects.] Then in response, using the Taliesin student shelter/Sonoran Desert landscape as canvas, students will create a temporary installation. Finally, students will synthesize this experiment and their findings into a shelter design for the same site.

¹ Yukio Futagawa, *The Imperial Hotel, Tokyo, Japan, 1915-1922*, Global Architecture 53 (Tokyo: A.D.A. Edita, 1980), 37.

² Jin Baek, *Architecture as the Ethics of Climate* (New York: Routledge, 2016), 23.

Course Objectives & Outcomes

During this course, students shall:

1. Explore tools of architectural representation including drawing and modeling to express spatial ideas.
2. Engage in a process of research, critical discussion, and design iteration to develop an architectural project.
3. Examine how architecture mitigates climate and connects inside and outside.
4. Elaborate an understanding of Frank Lloyd Wright's approach to architecture.

Course Assignment Description

The course will follow a design studio format with group discussions and regular one-on-one feedback. Students will work through four exercises en route to designing an architectural project:

Exercise 1 (Week 1): Interface

Study a small section of building on the Taliesin West campus in detail through sketch, photo, and measurement.

Exercise 2 (Week 2): Climate

Discuss Japanese concepts of environment and architecture, and analyze section from Exercise 1 in these terms.

Exercise 3 (Weeks 3-4): Site

Make a small, temporary installation in the student shelter/desert landscape (e.g. à la artist Andy Goldsworthy) as an exploration of architecture and climate, and to serve as a foundation for design in Exercise 4.

Exercise 4 (Weeks 4-8): Shelter

Design a small pavilion using the student shelter/desert landscape as hypothetical site. The final deliverables will include a scale model and drawings, which will be presented at a final review to faculty and students.

Further details will be given and parameters assigned by the instructor at the beginning of each exercise.

Course Readings & Resources

Reference Texts

The instructor will provide any texts required for discussion. The following are suggested for further study:

Baek, Jin. *Architecture as the Ethics of Climate*. New York: Routledge, 2016.

Hitchcock, Henry Russell. *In the Nature of Materials: The Buildings of Frank Lloyd Wright 1887-1941*. New York: Da Capo Press, 1973.

McCarter, Robert. *Frank Lloyd Wright: A Primer on Architectural Principles*. New York: Princeton Architectural Press, 1991.

Meech, Julia. *Frank Lloyd Wright and the Art of Japan*. New York: Japan Society & Harry N. Abrams, Inc., 2001.

Nute, Kevin. *Frank Lloyd Wright and Japan*. New York: Van Nostrand Reinhold, 1993.

Olgay, Victor. *Design with Climate: Bioclimatic Approach to Architectural Regionalism*. Princeton: Princeton University Press, 1973.

Phillips, Steven J. & Patricia Wentworth Comus, eds. *A Natural History of the Sonoran Desert*. Tucson: Arizona-Sonora Desert Museum Press, 2000.

Richie, Donald. *A Tractate on Japanese Aesthetics*. Berkeley, CA: Stone Bridge Press, 2007.

Tanizaki, Jun'ichiro. *In Praise of Shadows*. Trans. Thomas J. Harper & Edward G. Seidensticker. Sedgwick, ME: Leete's Islands Books, 1977. Print.

Wright, Frank Lloyd. *The Natural House*. New York: Horizon Press, 1954. Print.

Materials

Laptop, camera (phone), sketchbook, architectural drawing materials (scale, triangles, pencils, trace paper, etc.), and architectural modeling materials (glue, straight edge, craft knife, cutting mat, cardboard/Taskboard, etc.).

Digital Resources

Students should have Adobe CC Photoshop, Illustrator and InDesign (trials available). The instructor will provide tutorials for these programs to aid in creating/editing images and assembling a presentation. Guidance can also be provided for AutoCAD, SketchUp or Rhino to students with experience and interest. However, the intention of the studio is that design models and drawings are created primarily by hand.

Academic Honesty

The practice of using someone else's work or ideas and passing them off as one's own is known as plagiarism and is a violation of academic and professional ethics. This applies both to professional and public works as well as to the work of student peers. Students shall be assiduous in citing the work of others, whether in copying a graphic, either in part or in total, quoting a text, or in building upon ideas, designs, or forms. Building upon the work of others is entirely proper (and is in fact inevitable) so long as citation is properly attributed. Citations should include both the work (including its name, location, designer or author, and date) as well as the source from which the work was obtained (which should follow the Chicago Manual of Style: http://www.chicagomanualofstyle.org/tools_citationguide.html).

Retention of Work

Students are required to upload digital copies of course/studio work to the School database as directed by the instructor. Work produced in this course is the property of the School, which may retain any student project for display, accreditation, documentation, or other purposes.

Course Calendar

Week 1: M 08 JAN / W 10 JAN

Introductions, syllabus review, Exercise 1 given / Exercise 1 discussion, reading assigned

Week 2: M 15 JAN / W 17 JAN

No class - MLK day / Exercise 1 presentations, reading discussion, Exercise 2 given, reading assigned

Week 3: M 22 JAN / 24 JAN

Exercise 2 discussion, & crits, reading discussion / Exercise 2 presentations, Exercise 3 given, reading assigned

Week 4: M 29 JAN / 31 JAN

Exercise 3 discussion & crits, site walk, reading discussion / Exercise 3 discussion & crits

Week 5: M 05 FEB / W 07 FEB

Exercise 3 presentations, Exercise 4 given / Exercise 4 proposals & discussion, reading assigned

Week 6: M 12 FEB / W 14 FEB

Exercise 4 discussion & crits, reading discussion / Software & representation tutorials, Exercise 4 discussion & crits

Week 7: M 19 FEB / W 21 FEB

Software & representation tutorials, Exercise 4 discussion & crits / Exercise 4 discussion & crits

Week 8: M 26 FEB / W 28 FEB

Exercise 4 discussion & crits / Final review

Calendar subject to change at the discretion of the instructor. Refer to the School calendar for additional events: <http://taliesin.edu/calendar/>