JUMPSTART

UCLA Architecture & Urban Design
Summer 2015
22 June - 31 July, 2015

Introduction to Architectural Design

Director: Georgina Huljich
Instructors: Jia Gu, Alex Maymind, Emma Price, Constance Vale
Teaching Assistants: Isabel Deakin, Jamie Kleine, Ingrid Lao, Anna Meloyan

Monday, Wednesday, Friday; 2-6 PM
Perloff Hall, Upper Floor Studios

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Course Objectives

This course will introduce students to basic design principles and fundamental architectural concepts. Students will learn to think through analogue and digital modeling techniques, engage contemporary architectural issues, and most of all, begin to understand the discourse of architecture.

Course Details

Course assignments will be distributed according to the course schedule with requirements clearly listed. Assignments must be completed and submitted on time. Students must attend and participate in class meetings and group pinup discussions. It is a requirement of this course that all students submit course materials for archiving on the final Friday (07. 31. 2015). Failure to do so will result in the loss of one letter grade.

You are expected to be in studio and working during scheduled class time. In addition to scheduled studio time your attendance is required to all Saturday field trips and Wednesday lectures. Unexcused absences of three or more of these scheduled events may result in a fail grade. Health problems or other issues that may prevent or hinder your work must be brought to our attention as soon as possible during the program. Upon completion of each assignment, the projects will be reviewed by a jury of invited guests drawn from the architectural community and department’s faculty. Individual students are expected to prepare clear and concise presentations graphically and verbally explaining their projects - enabling our guests to discuss, critique, and compare design solutions. Incomplete work will be removed from all reviews.
Project One: Chapel: *Diamond in the Rough*

Overview

Project One asks you to design a non-denominational chapel - a single mass containing a monolithic interior volume.

The design of the chapel will explore a formal language of faceted surfaces akin to a “rough diamond.” While a diamond is geometrically precise, it in fact begins as a rough form which only develops its sheen and beauty through a process of carving and shaping. Analogically, the chapel can be thought of in a similar manner. The formal language of the rough diamond is irregular but meticulously controlled, multi-sided but still takes account of gravity and the basic rules of light, does not have a clear front or back but does have an idea about orientation, and most importantly, is highly invested in geometric precision. The etymology of the word “diamond” comes from Greek and translates roughly to “untamed and unbreakable.” However, the design of the chapel also recognizes that the process of design is determined and bounded by both constraints and opportunities. The chapel will consider such fundamental issues as mass/ surface, solid/ void, heavy/ light, simple/ complex, and so on. Basic tectonic issues of thickness, poche, flatness of floors, verticality of walls will also be considered.
Process

The project will unfold through a series of sequential physical models made from white bristol board paper. At each step, a new physical model will be constructed. In this way, a clear line of evolution will be visible at the end of the project that reveals the logic and moves made to arrive at the final form. This process aims to address design as an incremental procedure that addresses a series of interrelated qualities or constraints that are intrinsic to architecture. The primary constraint is that the process of design should be a translation of the inherent properties of the rough diamond at hand. Considerations of scale, sidedness, and so on should be taken into account as well.

A Chapel, Loosely Defined

What is a chapel? Loosely defined, a chapel is a small or subordinate place dedicated to introspection. The design of the chapel should avoid any kind of iconographic or symbolic content and instead focus on the control and manipulation of form, volume, space, surface, and light. The chapel should have a clear entry and natural light. The natural light should result from a manipulation of the inherent geometry of the overall form and surface treatment rather than a purely additive or subtractive idea applied to the form. Another crucial aspect of the chapel will be the relationship of the interior space to the occupant or user. You will be asked to consider the size and scale of the chapel. How many people can fit? Do they sit or stand? How much of the interior is revealed on the exterior? These kinds of questions will also come into play in the design of the chapel’s interior.

Program

2000 square feet - Space for introspection
250 square feet - Administration
150 square feet - Men & Women restroom
150 square feet - Vestibule

Site

The site for the chapel will be an abstract ground plane developed by re-conceptualizing the geometry of the rough diamond. Given this relationship between ground/building, the ground should not be simply a neutral or flat site but instead should have a conceptual relationship to the issues which are native to the rough diamond. This “ground” therefore should be considered as equally important to the chapel itself.

Deliverables

Series of physical models developed over the course of two weeks
Orthographic Drawings: Plan, Section, Elevation (note: scale of drawings TBD)
### Project Schedule

**Week ONE**
- **M/ 6.22**  Introduction and Project One Lecture (Alex)
- **W/ 6.24**  Assemble two-dimensional bristol board template into three-dimensional rectangular prism. (x2)
- **F/ 6.26**  Carve and patch prism into rough diamond through manipulations to rectangular prism.

**Week TWO**
- **M/ 6.29**  Lecture (Jia)
  - Create a ground for rough diamond.
- **W/ 7.01**  Create an interior for the rough diamond by exploring verbs related to carving and excavation.
- **F/ 7.03**  Razzle Dazzle: Apply one additional color to the diamond’s interior and exterior in order to render the geometry of the rough diamond ambiguous.

**Week THREE**
- **M/ 7.06**  Lecture (Emma)
  - Produce orthographic drawings of Project One: plan, elevation, section;
  - Deliverables layout as PDF to be provided.
- **W/ 7.08**  Final review for Project One.
Grading

Grades will be cumulative throughout the six week program and will consider the following points:

- An evaluation of the quality of an individual’s work with respect to the highest quality of work produced in the class in relationship to the individual background of the student.

- An evaluation of the quality of an investigation and of the improvement exhibited in each student’s work over the course of the quarter.

- Participation in the class and discussions (do not be afraid to speak up and actively engage in critiques).

- Evaluation of craft and technical skills in both drawing and modeling, and an evaluation of the improvement of these skills.

The final grade will be derived on a percentage basis as follows:

<table>
<thead>
<tr>
<th>Project One</th>
<th>(30%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Project Two</td>
<td>(60%)</td>
</tr>
<tr>
<td>Class Participation/ Attendance</td>
<td>(10%)</td>
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</tbody>
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Course Details

The course will meet four times a week with the fourth meeting reserved for field trips to significant Los Angeles architectural sites.

The class occurs in a studio environment where students are encouraged to work before, during, and after schedule class sessions. Working in studio is an invaluable aspect of studying architecture; not only for the space and tools that are provided for you but also for the discussion and feedback your classmates and colleagues can offer you throughout the process.

Classes consist of in-class demonstrations, discussions, and group reviews of student assignments. Students are expected to attend all class meetings.