

A R C H 206 – 501      STUDIO SYLLABUS – SPRING 2010  
COLLEGE OF ARCHITECTURE – TEXAS A&M UNIVERSITY

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Studio Location: Architecture Building C 204AA  
Studio Time(s):      Monday 3:00pm – 5:50pm  
                                 Wednesday 3:00pm – 5:50pm  
                                 Friday 3:00pm – 4:40pm

**1] COURSE CATALOGUE DESCRIPTION:** *PER CATALOGUE*

Fundamental issues of innovative design processes and creation explored through the creative use of past, present and future materials, tools, and technologies; with an emphasis upon the research of materials, methods, scale, craft and technique as instruments of design, fabrication, and production.

**2] PREREQUISITES:** ENDS 105, 106, 115, 116

**3] COURSE INTRODUCTION**

Architecture is a negotiation between one's fantasy world and one's reality; to find the balanced connection between the two leads us to an in depth study of methodology. The solution to the process begins with the inevitable multiplicities of forces which--when merged appropriately--will produce architecture. The negotiation between systems however can only be resolved through design process, hence the creation of one's own methodology. How does one negotiate? Understanding one's own process or methodology for solving design problems is just as important as the final design. This studio will attempt to direct the student to better understand the idea of design process, methodology, and begin researching, adopting and finally identifying with a methodology of his/her own. Focus will be on finding one's own design process or methodology through analysis, discussion, and exploration with studio projects.

Studio Program will consist of four projects:

- 1) Analysis of Architect & Methodology
- 2) Urban Infill; insertion of live-work structure under a bridge overpass
- 3) Cliff House; single family residence on cliff's edge
- 4) Urban Studio with an exploration of product design

**4] COURSE EXPECTATIONS:**

By the end of the semester each student should have a broader knowledge of his or her own design process and or methodology. Each student shall have a better understanding of how to verbalize, write, and graphically present the streamline of ideas that identifies process.

## 5] GENERAL REQUIREMENTS

Sketchbook Maintain a sketchbook with design development sketches and notes. At various times during the semester they will be checked to verify their content. Sketchbook will be graded on the basis of amount of sketches and information contained therein. Sketchbooks will be checked and graded under the discretion of the professor, so student should maintain a constant streamline of sketches, notes, and ideas to discuss.

Presentation Presentations will be required to tell a story of process by using the following; physical modeling, computer modeling, hand / computer drawings, and verbal presentation. Each student will be critiqued and graded on articulation of thought and craft of presentation.

Design Tools How one presents the ideas of his/her design solution will be a critical point of discussion between peers and professor. Every student will be required to have the necessary "design tools" in class with every session. Design tools such as pens, trace, tools for physical modeling, computer with appropriate software, or printouts of latest solution(s) for problem.

## 6] SCHEDULE

A separate schedule is attached to each design exercise. These dates are tentative and subject to change.

### Week One (Week of January 20<sup>th</sup>)

- Wednesday, January 20<sup>th</sup>: Introduction, Studio Syllabus, Project One Intro
- Friday, January 22<sup>nd</sup>: College Design Charrette

### Week Two (Week of January 25<sup>th</sup>)

- Monday, January 25<sup>th</sup>: *Architecture Lecture Series, Beatriz Colomina*
- Wednesday, January 27<sup>th</sup>: Work in Studio
- Friday, January 29<sup>th</sup>: Work in Studio, Desk Crits

### Week Three (Week of February 1<sup>st</sup>)

- Monday, February 1<sup>st</sup>: Project One DUE
- Wednesday, February 3<sup>rd</sup>: Project Two Intro
- Friday, February 5<sup>th</sup>: Work in Studio

### Week Four (Week of February 8<sup>th</sup>)

- Monday, February 8<sup>th</sup>: *Architecture Lecture Series, Andreas Pedersen*
- Wednesday, February 10<sup>th</sup>: Work in Studio
- Friday, February 12<sup>th</sup>: Work in Studio

### Week Five (Week of February 15<sup>th</sup>)

- Monday, February 15<sup>th</sup>: Work in Studio
- Wednesday, February 17<sup>th</sup>: Work in Studio
- *Thursday, February 18<sup>th</sup> Architecture Lecture Series, Sarah Whiting and Ron Witte*
- Friday, February 19<sup>th</sup>: Project Two Due

## **SCHEDULE CONT...**

### Week Six (Week of February 22<sup>nd</sup>)

- Monday, February 22<sup>nd</sup>: Project Three Intro
- Wednesday, February 24<sup>th</sup>: Work in Studio
- Friday, February 26<sup>th</sup>: Work in Studio

### Week Seven (Week of March 1<sup>st</sup>)

- Monday, March 1<sup>st</sup>: *Architecture Lecture Series, Ted Flato*
- Wednesday, March 3<sup>rd</sup>: Work in Studio
- Friday, March 5<sup>th</sup>: Work in Studio

### Week Eight (Week of March 8<sup>th</sup>)

- Monday, March 8<sup>th</sup>: *Architecture Lecture Series, Nicholas Boyarsky*
- Wednesday, March 10<sup>th</sup>: Work in Studio
- Friday, March 12<sup>th</sup>: Project Three Due

### Week Nine (Week of March 15<sup>th</sup>) SPRING BREAK

### Week Ten (Week of March 22<sup>nd</sup>)

- Monday, March 22<sup>nd</sup>: Project Four Intro
- Wednesday, March 24<sup>th</sup>: Work in Studio
- Friday, March 26<sup>th</sup>: Work in Studio

### Week Eleven (Week of March 29<sup>th</sup>)

- Monday, March 29<sup>th</sup>: Work in Studio
- Wednesday, March 31<sup>st</sup>: Work in Studio

- Friday, May 2<sup>nd</sup>: Work in Studio

Week Twelve (Week of May 5<sup>th</sup>)

- Monday, May 5<sup>th</sup>: *Architecture Lecture Series, Francois De Menil*
- Wednesday, May 7<sup>th</sup>: Work in Studio
- Friday, May 9<sup>th</sup>: Work in Studio

Week Thirteen (Week of May 12<sup>th</sup>) FINAL CRITIQUE WEEK

- Monday, May 12<sup>th</sup>:
- Wednesday, May 14<sup>th</sup>:
- Friday, May 16<sup>th</sup>:

**7] REQUIRED READINGS:**

*Deconstructing the Kimbell* by Michael Benedikt

**8] SUGGESTED READINGS:**

*Blurred Zones: Investigations of the Interstitial*: Eisenman Architects 1988-1998

*White Walls, Designer Dresses: The Fashioning of Modern Architecture*; Mark Wigley  
*Architecture and Disjunction*, Tschumi, Bernard

*Theories and Manifestoes of Contemporary Architecture*, Charles Jenks and Karl Kropf

*Complexity and Contradiction in Architecture*, by Venturi, Robert

*Modern Architecture, a critical history* by Frampton, Kenneth

*Programs and Manifestoes on 20th-Century Architecture* by Ulrich Conrads

*The Architecture of the City* by Aldo Rossi

*Gehry Talks: Architecture and Process* Mildred Friedman, Frank Gehry, and Michael Sorkin

*Wolf D. Prix & Coop Himmelb(l)au: Get Off of My Cloud* by Martina Kandeler-Fritsch,

Thomas Kramer, Wolf Prix, and Helmut Swiczinky

**9] IN-STUDIO WORK HABITS:**

Interaction between students in a design studio course is beneficial for increasing the level of quality and learning process that takes place by having classmates critiquing or offering their view on an approach to a design problem at hand. The level of positive synergy is often times evident in the overall design quality and production of the entire class to an instructor from year to year. In small groups of students the synergy developed is oftentimes clearly evident, whether it is a group of friends or an overall class size. The great majority of time in class should be for the student to work on development of the design problem at hand working by yourself, concentrated and focused on your

work. I encourage students to interact and share with each other on matters related to the design problem at hand in class. Music without headphones during class hours is not allowed during studio. Students who engage in excessive socializing and talking during studio class will be subject to being asked to leave the class. Missed information and/or critiques will not be repeated. Students are required to work in the studio for the entire length of the class.

## **10] GRADING AND EVALUATION PROCESS:**

Grades will be determined at the end of the major assignment. Determination of the student's final grade in the course will be based on the average of the major assignment grades, adjusted (up or down) by the student's daily progress, initiative, attitude, improvement, and potential. Each grade will be evaluated on a 4-point scale.

### **[1] Design:**

Development of an architectural **idea** / Comprehension of the abstract composition and the strategy of organization / Formal and spatial interpretation of the concept of the program / Comprehension and use of the structural system / Appropriateness of sizes and locations of program elements / Formal and conceptual resolution of plans, sections, and vertical surfaces / Analysis of the site (context), precedent, and program / Overall level of development (finesse) / Issues of sustainability

### **[2] Representation:**

Clarity, completeness, correctness, and accuracy in all drawings and models / Hierarchy of line weight in plans, sections, elevations: Composition of drawings

### **[3] Presentation:**

Ability to clearly articulate conceptual, thematic, and architectural ideas about the project

### **[4] Faculty discretion:**

Evidence of progress, concentration, inquisitiveness, receptiveness, enthusiasm, motivation, commitment, independent resourcefulness, and adaptation

## **10.1] Grades**

Grade A - Superior (4 +/- points): Exceptional performance strongly exceeding requirements of assignments; initiative proving independent resourcefulness; strong positive attitude toward the work; growing level of improvement.

Grade B - Good, Above Average (3 +/- points): Adequate performance above the norm, accurate and complete, beyond requirements of assignments; good initiative when stimulated by some desirable achievement; positive improvement showing marks of progress.

Grade C - Average (2 +/- points): Mediocre or conservative performance, satisfying all requirements of the assignment with an indifferent and unnoticeable level of initiative, attitude, and improvement.

Grade D - Below Average (1 +/- points): Inadequate performance not satisfying the requirements of the assignment with an indifferent and unnoticeable level of initiative, attitude, and improvement.

Grade F - Failing (0 +/- points): Ineffective performance not satisfying the requirements of assignments to an extreme degree. Level of initiative, attitude, and improvement non-existent.

## **10.2] Project Percentage Breakdown**

Project One 15% ; Project Two 20% ; Project three 20% ; Project Four 30% ;  
Sketchbooks 10% ; Department Lecture Series 5% ; Unexcused Absence -5% ;  
Late Attendance will be recorded as will be accumulated into an unexcused absence

### **11] ATTENDANCE:**

Class attendance will be taken at the beginning of every class. Students enrolled in the course are expected to attend every scheduled class lecture, and to complete all assignments for the course. Students who are requesting an excused absence are expected to uphold the Aggie Honor Code and Student Conduct Code. The list of official excused absences can be found at: <http://student-rules.tamu.edu/rule7.htm>

### **12] ACADEMIC DISHONESTY:**

Upon accepting admission to Texas A&M University, a student immediately assumes a commitment to uphold the **Honor Code**, to accept responsibility for learning, and to follow the philosophy and rules of the Honor System. Students will be required to state their commitment on examinations, research papers, and other academic work. Ignorance of the rules does not exclude any member of the TAMU community from the requirements or the processes of the Honor System. For additional information please visit: <http://www.tamu.edu/aggiehonor/>

### **13] NOTE FOR STUDENTS WITH DISABILITIES:**

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodations of their disabilities. If you believe you have a disability requiring accommodation, please contact the Office of Support Services for Students with Disabilities in Room 126 of the Student Services Building. The phone number is 845-1637.

### **14] SPRAY PAINTING:**

Spray painting in Studio is not allowed. Spray Painting is only allowed in designated spray paint booth; Fines will be issued if student is caught.

### **15] STUDIO CULTURE at Texas A&M University; A Policy Statement**

All Students, Faculty, and Staff at the Department of Architecture at Texas A&M University are dedicated to the principle that the Design Studio is the central component of an effective education in architecture.

They are equally dedicated to the belief that students and faculty must lead balanced lives and use time wisely, including time outside the design studio, to gain from all aspects of a university education and world experiences. They also believe that the design is the integration of many parts, that process is as important as product, and that the act of design and of professional practice is inherently interdisciplinary, requiring active and respectful collaboration with others.

### **16] STUDIO GOOGLE GROUP:**

Students and Professor will make use of the following Google Group to post files and send messages to the entire group: <http://groups.google.com/group/designprocess206>

Invitations will be sent out the first day of class...