



## Intersection:

### Sculpture Landscape Architecture

This course will expose you to artists and architects who established the zone between the disciplines of art and architecture from the 1960's to the present. This group began working directly with materials, thinking ecologically, and designing for human interaction. Our readings will expose you to the artist and architects practicing today and the philosophical ideas that support designing humanistic spaces.

You will learn to closely study and try to meet the psychological and physical needs of the citizen using spaces and how materials and the quality of space can impact those needs. The course will enable you to creatively respond to the environmental and community issues we face in order to design places for human interaction. We will work closely with The Woodstock Neighborhood Association, meet the city planner, meet with Oregon Architecture Cooperative at ZGF Architecture firm and Lina Minard from Niche Design Studio, to learn to build with citizens and the environment in mind.

We will make 2 studio projects and do 1 research project:

#### 1. A Communal space: "Roadway Not Improved"

Design a space for the land area in and around the Woodstock neighborhood, on the dirt roads, the sidewalks, parking lots or other under used spaces. The Portland State University project "Roadway Not Improved" and The Community Tool Kit will give you ideas and locations to work with. In the fall of 2014, a planning charett hosted by Reed and the Woodstock Business Association was conducted, we will review this report in detail, have visits from the team of architects and planners and think about how to grow a neighborhood in a healthy and economical way! This inner SE Portland area is in a state of flux as development has begun. As New Seasons moves in and the neighborhood is looking for finical anchors, housing, and places for interaction and community gathering we will have many spaces to consider for a design. This space could be a theatrical/sculptural for a variety of functions or it could be directly tied to the function such as a greenhouse, a working storage shed, a small studio, garden pavilions, small food cart, a community picnic area, a small coffee/book/tea shop, a yoga studio an art center for kids. Be creative and think about your neighbors. This space/place could have multiple functions, including

contemplation/meditation, sitting or storage. Can you make a space that your viewer/sitters/users are engaged not only with others but also with the material semiotics and the phenomenological aspects of the space itself?

You will learn to do simple to scale drafting, building an architectural model and use simple construction techniques.



## **2. Urban Infill-Making community and making space though art and architecture**

Now that you have some sense of the neighborhood and what can happen here, think about what you could bring to this space. What could you in a short time offer this landscape and build for others to have and use?

The neighborhood association has asked us to consider designing and building benches, and or other things, art/signs, markers, forms to cover garbage cans, make street plantings, fill in empty doors ways ect. Look at the areas that have picnic tables or cafe tables, the areas where there are bus stops can you remake some of these? Are there bike shelters? Could you make the dead corner into a beautiful garden with seating?

Could we make a public space?

*You may work alone or in groups to produce the models and do the planning.*

*You will actually construct this piece for the neighborhood, so*

*Models, construction drawings and the actually work will need to be done together!*

## **3. Research**

Research and present an architect/sculptor working at the intersection of architecture and sculpture. See the enclosed list of websites and books. You will begin this work early in the semester. I will discuss your project in our one-on-one meeting before spring break.

Using this architects work as a model for your own work is a great idea!

### **Please note if you wish to take this class you must:**

- ! **Have taken one or more sculpture class before and know basic handling of sculpture materials *OR* have woodshop skills and or welding skills. (If you have not been trained at Reed, you must spend 3-4 sessions in the shop getting trained)**
- ! **Have taken an art/art history course that covers issues/ideas of postmodern art.**
- ! **Be ready to work really hard.**



## **Class Calendar**

### **Week 1.**

**January 24.** Introduction to *Intersection* and *Roadway Not Improved*

Digital lab tour, shop tour/sign up for safety check and work times.

Hand out basic supplies: Drafting boards, tools ect. Drawing -One and two-point perspective diagrams.

**Assignment:** Buy basic materials (see list enclosed)

#### **Reading:**

[Sculpture in The Expanded Field- Krauss](#)

[Roadway Not Improved/ Community Tool Kit](#)

[A Summer with Architecture for Humanity](#)

<http://www.reed.edu/beyond-reed/workdays/posts/2013/a-summer-with-architecture-for-humanity-sarahs-final-post.html>

**January 26.** Discussion The Expanded Field and Community Development

Drawing for architecture, look at photos and drawing/drafting.

Getting started with Sketch-Up - Part1-4

#### **Reading:**

Christopher Alexander [A Pattern Language \(Intro + 1-32\)](#)

**Assignment:** Take your own walking tour of spaces make list of questions.

Getting started with Sketch Up – Part 1-4

<https://www.youtube.com/watch?v=dL01iW9DAEU&index=9&list=PL2A29A6B9E312A112>

Basic Drafting- <http://www.instructables.com/id/How-to-Manually-Draft-a-Basic-Floor-Plan/>

## **Thursday Workshop: Woodshop Training**



### **Friday Workshop- Sketch up**

#### **Week 2**

**January 31.** Discussion A Pattern Language (Intro + 1-32)

Go Over work-presentation boards read- Look over "User Response Design"

**February 2.** Walking tour with Laurence Qamar, Planner and discussion of Alexander and Communal Spaces

Introduce Sketching and Drafting using Photoshop and Architectural standards

#### **Assignment:**

Draft your "User Response Design" gather Google maps, and Photoshop images for Google Sketch up

**Reading:** Life and Death of American Cities Jane Jacobs

[http://www.wikisummaries.org/The\\_Death\\_and\\_Life\\_of\\_Great\\_American\\_Cities](http://www.wikisummaries.org/The_Death_and_Life_of_Great_American_Cities)

"Walk" <http://www.janejacobswalk.org> <http://www.pps.org/reference/jjacobs-2/>

### **Thursday Workshop: Laser**

### **Friday Workshop- Sketch up**

#### **Week 3**

**February 7.** Discussion+ Meet Angie Even and Woodstock Neighborhood Association

group 10:45- Grand Central Bakery

Presentation on Building Models

**February 9.** Individual meetings

**Assignment:** Work on drawing/models

#### **Reading:**

Building Dwelling Thinking Martin Heidegger 94

References and Images:

Armajani: Anarchistic Contribution 1964-1994- "Communal Spaces"

### **Thursday Workshop: 3-D Printer**

### **Friday Workshop- Sketch up**

#### **Week 4**

**February 14.** Work time

**February 16.** Work time

#### **Reading**

The Poetics of Space

Alan Wexler

### **Thursday Workshop-Model building**

#### **Week 5**

**February 21.** Work in Progress Crit

**February 23.** Finish Drawings  
Thursday work shop- Drawings/Models  
**Assignment:** Build Model  
**Thursday Workshop-Model building**

**Week 6**

**Feb 28. Presentation** Lina Minard- 10:30am -12pm  
Tiny House Niche Design  
<http://www.nichedesignbuild.com/>  
**March 2.** Work time- Build Models  
**Thursday Workshop-Model building**

**Week 7**

**March 7.** Finish models  
**March 9.Final Crit**



**Week 8 SPRING Break**

**Week 9.**

**March 21.** Review possible locations for Benches- Walk to locations.

**March 23.** Set up design teams – Begin Drawing

**Reading:**

Design and Crime Hal Foster

**Assignment:** Research/ drawing

**Friday trip to ZGF and Chinese Garden**

**Week 10.**

**March 28.** Discussion-Design Research project meetings in class.

**March 30.** Models for projects Benches and Drawings Due

Research project meetings in class

**Reading:**

Maccabee-Rural studio

Architecture for the Poor Hassan Fathy  
**Assignment:** Research/ drawing

**Week 11.**

**April 4.** Work

**April 6.** Work

**Reading: Biophilic Design-TBA**

**Assignment:** Build

**Week 12.**

**April 11.** work

**April 13.** work

**Assignment:** Build

**Week 13.**

**April 18.** work

**April 20.** 4-Presentations- work

**Assignment:** Build

**Week 14.**

**April 25.** 3- Presentations -work

**April 27.** Final Class

**Final -May 9- 1pm**





## **Communal Spaces**

**A project working with “Roadways Not Improved”  
in the Woodstock Neighborhood**

**Final presentation board and model due- March 11**

### **Assignment:**

Design a building that is no bigger than 15’ x 15’ for the unimproved roads. This building could be a pure architectural folly; a theatrical sculptural space for a variety of functions or it could be directly tied to the function such as a greenhouse, a working storage shed, a small studio, or garden pavilions. This space/place could have multiple functions, including contemplation/meditation, sitting, storage, etc.

Can you make a space that your viewer/sitters/users are engaged not only with others but also with the material semiotics and the phenomenological aspects of the space?

### **Review Portland State University Urban Planning Roadway Not Improved**

<http://www.roadwaynotimproved.com/>

This webpage chronicles our investigation of unimproved streets in Woodstock neighborhood of SE Portland. We seek to understand how these streets are used and perceived by Woodstock residents, and then to outline alternative options for community-based improvement strategies and temporary uses.

The neighborhood has more than its share: 7.8 percent of neighborhood streets lack some combination of pavement, curbs and sidewalks, compared with 1.9 percent citywide.

The exact site, form, function, and materials will be determined through:

**1. Who are your buildings for and why do they need this?\*( See list at the end of this doc)**

**2. Looking at the landscape, the sun, and the built forms.**

**3. What is the historical precedence?**

The fusion of art and architecture, both physically and conceptually, has been a part of human experience since we began living in dwellings. The types of forms used to signify places have been prescribed to a certain extent for centuries. Choose a pattern language of forms and functions to create your space.

**4. What are the architectural features you are designing?**

The door/threshold/entrance

The floor/ground plane/connection to earth/navigation/texture

The wall/vertical enclosure/navigation/protection

The ceiling/shelter/sky

The windows/light entrance/porthole

**5. What is the difference between a building and a dwelling? What is the difference between *techne* (technology to build) and the joining of spaces through dwelling?**

Read- Martin Heidegger's essay "Building, Dwelling, Thinking" and consider his ideas:

What are the physical and spatial considerations, which enable one to dwell in a space? What is the difference between a building and a dwelling? What is the difference between *techne* (technology to build) and the joining of spaces through dwelling?

"But if we listen to what language says in the word *bauen* we hear three things:

1. Building is dwelling.

2. Dwelling is the manner in which mortals are on earth

3. Building as dwelling unfolds into the building that cultivates growing things and building that erects buildings."

"To build is to bring forth .....The Greek for "to bring forth or produce" is *tikto*.

The word *techne* or *technique* (technology to build)...To the Greeks *techne* means neither art nor handicraft but rather: to make something appear, within what is present, as this or that. But the nature of buildings can not be understood adequately in terms of (*techne*) -architecture or engineering...."

## **Process**

1. Write an **Architectural Brief** \*draw diagrams and sketches of landforms and function.

2. Interview users.
3. Using photographs and Google Maps draw placement diagrams and proposals for site.
4. Draw plans, and elevations.
5. Build sketch models

### **Final Presentation**

1. Write up the Architecture Brief
2. Final board: **Sketch's/Diagrams/Plan Elevation\***, construction detail
3. Model at 1" or 1/2" scale.
4. Extra- Construction detail.

\* **See hand out on Writing a Brief and drawing Diagrams**

### **Making a Drawing of Your Site**

#### **Taking a Screen Shot**

1. Open up Google Maps to the area you would like to use for your design
2. Magnify the area
3. Press -Shift-Command-4, Let go
4. You should see a + in a square, drag this across the screen to show the area of interest, let go and it will be an image on your desk top.
5. Drag this into Photoshop and you can then proceed to crop it to be the correct size.
6. Scale the image for your drawing (for example: 1/8"=1')
7. Using trace paper sketch various diagrams and the building on to your landscapes.
8. For final diagrams or drawing you and draw directly on to the images with Photoshop or scan images and super impose them.

#### **Using Photographs**

1. Shoot panoramic photos of the space
2. Download in Photoshop, link together those needed to allow us to understand the basic shape of the space.
3. Scale the image to the size you need.
4. Print out to sketch the images on to the space.
5. Superimpose your design into the photos

#### **Visiting Architects-Reference:**

Open Architecture Portland

<http://www.openarchcollab.org/portland-oregon>

Lina Minard- Tiny House Niche Design

<http://www.nichedesignbuild.com/>

#### **IDEAS/REFERENCES:**

## PROJECTS FOR THE HOMELESS

Design one-off houses in beautiful spots and you are, by definition, designing for the rich. So it is to the credit of Australian architect Sean Godsell, who has designed some of the most beautiful and restrained houses, that in parallel he has been addressing issues of homelessness through three projects.

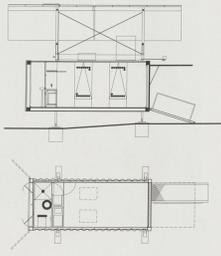
The earliest, called Future Shack, is a way of using Generec (20-foot) containers to create dignified living accommodation for the homeless, and particularly for victims of disasters.

Containers have often been colonized on an ad-hoc basis, but Godsell's cleverness lies in making them feel and look like real houses, while still capable of being erected in 24 hours. He built his prototype behind a light-industrial unit in Flemington, Melbourne but such was the aesthetic appeal that reviewers in publications such as *Architectural Australia* immediately started fantasizing about having one on their own patch of land. Part of this

comes from the simple device of having an overhanging roof. Supported on a steel frame that lies to the outside of the container, this can then be clad in any local material.

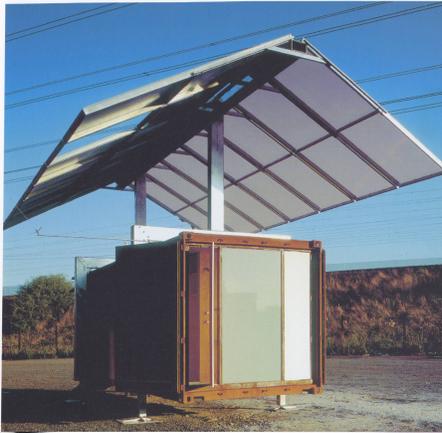
Accommodating this structure has resulted in the need for some adjustments to the container itself. The other major change is that the end now hinges up like a garage door to create an entrance, reached by a ramp. This ramp, situated by the open door above, then doubles as a veranda. Internally, there are minimal divisions and a plywood finish, into which elements such as beds and a table fold away to make the most of the space. Skylights for ventilation have been cut into the roof, and the overall thermal insulation level is good.

Everything that is needed to erect the shack packs away into the container, making transport easy. This includes the supporting structure and the structure for the roof, plus solar panels and water tanks. It is



Opposite: Section and plan of Future Shack, showing the overhanging 'garage door' providing shelter to the ramp area.

This page: Adapted from a shipping container, Future Shack has an overhanging roof that both provides shade and gives it more presence.



NIALL McLAUGHLIN ARCHITECTS  
BEXHILL-ON-SEA, UK

## BANDSTAND

There is an exuberance to the mobile bandstand that Niall McLaughlin has designed to sit outside the De La Warr pavilion in Bexhill-on-Sea, on the south coast of England, that makes it seem utterly right. So much so, that it is difficult to remember just how wrong this project could have gone. Architecturally, there was a great deal at stake. Bandstands play a key part in the iconography of the fast-fading British seaside holiday. One of the most sedate of traditional British seaside pleasures was to listen to a band, often playing military marches, in a bandstand, typically a wrought-iron, circular structure.

This is the function that architect Niall McLaughlin was tasked with reinterpreting at Bexhill-on-Sea. Situated on the south coast, this is one of the least exciting of British seaside towns – with one shining exception. It is home to the De La Warr pavilion, designed in the 1930s by Mendelsohn and Chermayeff, and representing one of the few and best examples of European

Modernism of that period to be built in the UK.

A vast ocean liner of a building, intended for public use, it has had a chequered history, although now, happily, it has been restored and revitalized. And the bandstand, once a beacon of optimism and now a sign of success, sits there very happily. Its architect has avoided the twin perils of pastiche and incongruity.

Most bandstands are fixed in place, but the brief at Bexhill was for a bandstand on the expansive south terrace that could be moved around, giving more flexibility. McLaughlin's solution is an airy white structure on spindly legs that has the exuberance of the seaside and the white colour of the pavilion, neither emanating nor battling with the building's architecture.

Formed of plywood ribs and spars that support an outer surface of plywood sheets and a glass-fibre mat, it has a jaunty, saw-tooth form that grew, not from its surroundings but from the acoustic

demands. The architect's original concept, of a simpler shape reminiscent of a megaphone, did not satisfy the acoustic engineer who found that it would have distorted the sound. With the finished design, the combination of convex and concave surfaces means that there are numerous foci for the sound, preventing distortion. The ribs, which are 250 millimetres (9 7/8 inches) deep at the rear, taper to only 75 millimetres (3 inches) at the front, giving the canopy a crisp front edge.

Computer programs were used not only to analyse the form and to design the exact shapes of the ribs, but also then to generate the production information from which the bandstand was made. Although the architect had originally intended to use more advanced materials than plywood, such as steel or carbon-fibre, and was constrained by cost, he has been quoted as saying that: 'Plywood allowed us to deploy traditional joinery skills inventively. It's a common material, with a wonderful strength to

weight to cost ratio, capable of magical transformation.'

The shell was made in three parts, as it would not have fitted into a vehicle, or even the contractor's workshop, in one piece. They were brought to site where assembly took only five days.

Steel brackets within the shell are bolted to the steel stand, which can be wheeled around to different fixed positions for different uses. If the wind becomes too high, the bandstand is turned with its back to the wind, so it is less likely to be sent skittering across the terrace. Because the steel legs are splayed, they resist rocking. Between the two front legs is a series of shallow steps, providing both access and an enhanced area for the players to occupy.

With its mobility, the Bexhill bandstand is as much a piece of seaside furniture as architecture. Its cheery profile enhances its surroundings, and is a welcome reminder that the spirit of the British seaside is not yet dead.

Below: Designed to be moved around for different functions, the bandstand can be turned with its back to the wind when it gets too breezy.

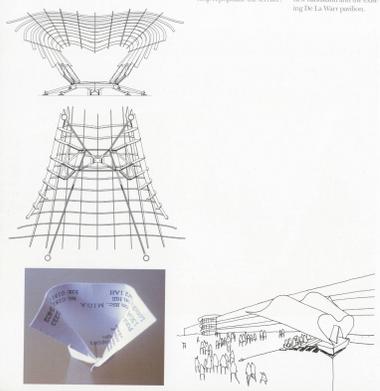


Left: Drawings showing the ribs of the structure from its front and from below.

Below left: Sketch model in balsa paper.

Below right: Drawing demonstrating how the bandstand was intended to help regenerate the terrace.

Opposite: Two different and complementary kinds of entrance are provided by the new bandstand and the existing De La Warr pavilion.





Highline NYC <http://www.thehighline.org/>

## URBAN INFILL

### MAKING COMMUNITY AND MAKING SPACE THROUGH ART AND ARCHITECTURE

*"One thing is sure. The earth is now more cultivated and developed than ever before. There is more farming with pure force, swamps are drying up, and cities are springing up on unprecedented scale. We've become a burden to our planet. Resources are becoming scarce, and soon nature will no longer be able to satisfy our needs." - Quintus Septimus Tertullianus, 200 B.C.*

"Since the dawn of agriculture over 10,000 years ago, the human tendency has been to manage land. Cities evolved in a defensive posture, an inside protected against an outside. More and more, we're embracing the stewardship role and increasing and extending the level of management. We must extend design and stewardship to encompass all terrain. The new global city is now defined with zones of urban, suburban, rural, leisure, and even "natural" precincts, all managed, all part of a designed system.

Instead of isolated parcels of land or singular architectural projects, it is a matter now of considering an entire city infrastructure and its connected environs, whose reach is hundreds of miles beyond what has been conventionally considered urban domain. The city now represents all territory and all territory needs to be regarded and managed as one urban system. The contradiction embodied in the practice of architecture is that it has traditionally chosen to focus on big buildings rather than to see the big picture as the most compelling design project. Architects have tended to build pieces of city without regarding their relationship to the whole. But holistic thinking is exactly what we need here if we're ever to develop the capacity we need to provide shelter on a global scale." —Bruce Mau Design Studio, "Massive Change" *Urban Planning*

### Assignment: URBAN INFILL-

#### MAKING COMMUNITY AND MAKING SPACE THROUGH ART AND ARCHITECTURE

As you now know, Portland and the Woodstock Neighborhood is on the edge of massive change. We see new businesses going in, massive apartment building, and a general cultural shift towards a more well- to- do community, a more urban city and many outside investors coming in.

The Woodstock Neighborhood Association has formed a stakeholder group of business and land owners which is a non- profit dedicated to the beautification

and improvement of the Woodstock neighborhood. They want to create a “Creative Pattern Language” throughout the neighborhood. They want neighbors to be proud and not feel like they have been priced out. Their first grant was through the RACC for \$30,000 to paint murals. Now they hope to do gardens and benches. From your first project, you may be able to apply some of the idea you came up with for this actual bench project.

**Research:**

Locate 5-8 areas of the Woodstock Neighborhood that need improvement, were benches, gardens or gathers spaces we can build could be put. Meet with Business owners and ask what they would hope to see.

Make a set of drawings for the class to consider

**Objective:**

Design a functional and creative bench type solution for a designated underutilized space in the neighborhood. What type of design would be best for the various spaces? Are there aspects of the environments you can integrate in to the design?

**Working Groups:**

No more than 3 Working groups will be chosen to actually design and build the projects. You will need to divide work up and make sure each of you have task to do and can make the dead line to have the bench done for May 9.

**Final Results:**



**PART I**

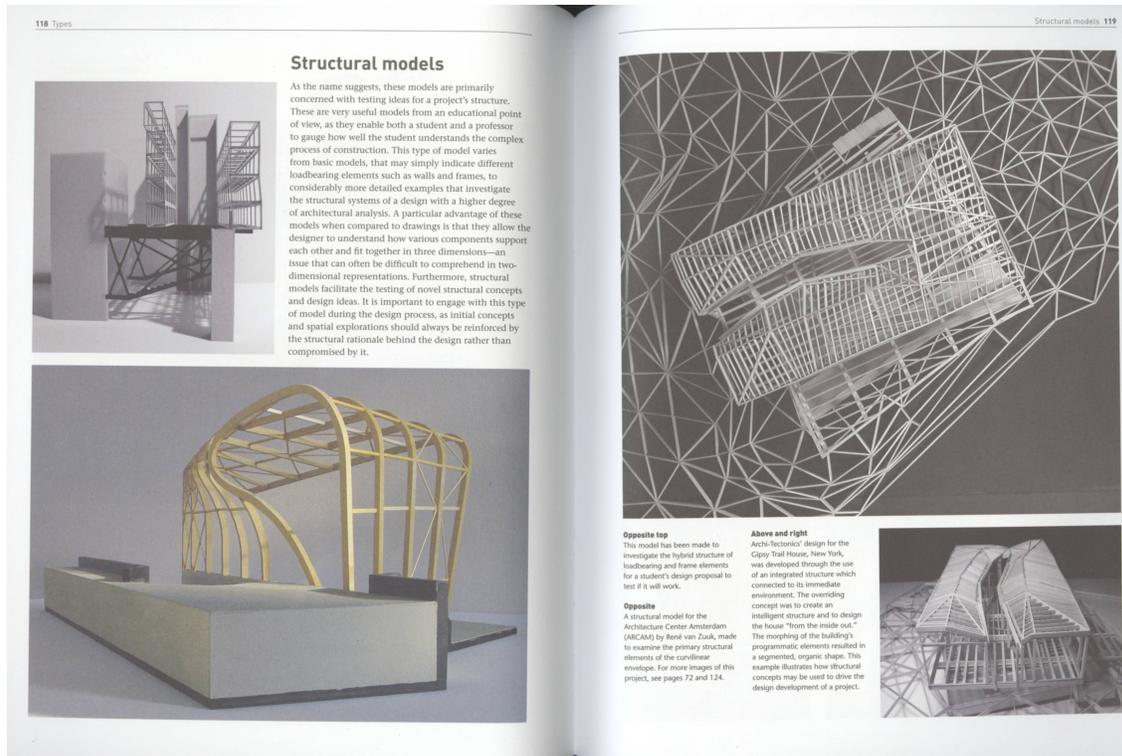
**MAKE DRAWINGS/MODELS/PIECES/PROPOSALS WITH A GROUP!**

## Process:

1. Take photos and make sketches at the site.
2. Take note of who lives/works/uses this area. Interview citizens, walk the space, look at it from a variety of vantage points (visually, socially, economically).
3. Discuss options with the class.
4. With a team, come up with ideas, critique, discuss, and narrow your work to one piece.
5. Build models of the piece/space and further dialogue/critique. Settle on a design and give members tasks.

## Team Tasks

1. Researcher, Write up Architectural Brief
2. Photographer/Drafting/Drawing/Models
3. Builders



## PART II

### Final Results/ Presentation

- A presentation board with a narrative for the entire program
- Photographs/maps of the actual space
- Drawings of the proposed elements
- Drawings scanned and super imposed into the actual space
- Final Bench**



### **3. Research**

Research and present an architect/sculptor working at the intersection of architecture and sculpture. See the enclosed list of websites and books. You will begin this work early in the semester. I will discuss your project in our work with you in our one on one meeting before spring break.

**Part I A brief overview of the artist/architect's work. You can show a set of 5-10 images to illustrate these points:**

1. Time period of working (e.g., from 1972-present, most known for work done after 1985.)
2. Style of work (ART-e.g., Turrell- Light and Space Movement, Installation Art. Architecture-references to vernacular, classical, act)

3. Describe the work formally; what scale, materials, how large, where it is placed?
4. Describe the work contextually; what does it relate to in the places it resides or how does it relate to other spaces?
5. Describe the work conceptually; what is the work about or how does the viewer/user respond to the space/place?
6. Materials used or dominant in the work you are showing (Art-e.g. Black light built in to Titian white walls, Earthwork, observation space, Architecture- Bamboo, Sheet metal.)
7. Places the work you are showing resides. (ART-Permanente installation in PS 122, New York, The Kunst Hall Berlin etc. Architecture- Inner city Portland, NY etc.)
8. Who was served by this work? Was this done for a public park/space? Was this a commission or a disaster relief work?

**Books:**

**Rethinking Architecture**

**A reader in cultural theory**

**Edited by Neil Leach**

**PART I MODERNISM 1**

Theodor W.Adorno 4

Georges Bataille 19

Walter Benjamin 22

Ernst Bloch 41

Siegfried Kracauer 50

Georg Simmel 63

**PART II PHENOMENOLOGY 78**

Gaston Bachelard 81

Martin Heidegger 94

Hans-Georg Gadamer 120

Henri Lefebvre 132

Gianni Vattimo 140

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Roland Barthes 158

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**PART IV POSTMODERNISM 196**

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Fredric Jameson 224

Jean-François Lyotard 256

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Andrew Benjamin 269

Hélène Cixous 286

Gilles Deleuze 292

Jacques Derrida 300  
Michel Foucault 329  
Paul Virilio 358  
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**Reference**

**THE ARCHITECTURE READER: ESSENTIAL WRITINGS FROM VITRUVIUS TO THE PRESENT**  
A. Krista Sykes, ed. / New York: George Braziller Publishers, 2007

### **ARTIST/ ARCHITECTS/ RESOURCES:**

James Turrell

<http://www.conversations.org/story.php?sid=32>

<http://www.pbs.org/art21/artists/turrell/index.html>

Maya Lynn

<http://www.pbs.org/art21/artists/lin/>

<http://www.achievement.org/autodoc/page/lin0int-1>

Rural Studio

<http://www.cadc.auburn.edu/rural-studio/>

Scraphouse

<http://www.scraphouse.org/>

Venice Architecture Biennale

<http://www.labiennale.org/en/architecture/>

2010- People Meet in Architecture

2008-Everywhereville

RUAMLABOR Berlin

<http://www.raumlabor.net/?cat=1>

### **SMALL HOUSE:**

<http://tinyhouseblog.com/small-house-book/>

<http://www.sustain.ca/media/press/>

<http://www.veoh.com/browse/videos/category/entertainment/watch/v4110937S2seBADE>

EUBANISM/ARCH

<http://ecologicalurbanism.gsd.harvard.edu/book.php>

### **Architects/Designers**

William McDonough

<http://www.mcdonough.com/#>  
[http://www.mcdonough.com/writings/building\\_like\\_tree.htm](http://www.mcdonough.com/writings/building_like_tree.htm)  
<http://www.mcdonoughpartners.com/>

#### LOCAL

Architects with Out Borders

<http://www.awboregon.org/>  
<http://www.architectswithoutborders.com/>

Gardens/Farms

Zenger  
<http://www.zengerfarm.org/>

Mercy Corp

<http://www.mercycorps.org/>

#### **WEB Sites for Landscape Architects, Architects, Artists**

Artists

**ROBERT SMITHSON**  
<http://nymag.com/arts/art/features/57181/>

James Turrell

<http://www.conversations.org/story.php?sid=32>  
<http://www.pbs.org/art21/artists/turrell/index.html>

Maya Lynn

<http://www.pbs.org/art21/artists/lin/>  
<http://www.achievement.org/autodoc/page/lin0int-1>

Lucy and Jorge Orta- Studio Orta

<http://studioorta.free.fr/>

AZ

<http://www.zittel.org/>

Alan Wexner

<http://www.allanwexlerstudio.com/>

Siah Armajani

[http://www.artcyclopedia.com/artists/armajani\\_siah.html](http://www.artcyclopedia.com/artists/armajani_siah.html)  
[http://www.oberlin.edu/allenart/collection/armajani\\_siah.html](http://www.oberlin.edu/allenart/collection/armajani_siah.html)

#### **LANDSCAPE ARCH /ECO ART**

<http://www.noteaccess.com/DIRECTORIES/EnvirPublicArt.htm>

<http://artscool.cfa.cmu.edu/~bingham/projects.html>

Dirt Studio- Julie Bargmann

<http://www.dirtstudio.com/dirtindex.htm>

Buster Simpson

<http://www.bustersimpson.net/>

Mel Chin

<http://www.satorimedia.com/fmraWeb/chin.htm>

The Harrisons

<http://www.theharrisonstudio.net/>

**Architecture:**

RECYCLED MATERIALS:

Rural Studio

<http://www.cadc.auburn.edu/rural-studio/>

Scraphouse

<http://www.scraphouse.org/>

Venice Architecture Bienalle

<http://www.labiennale.org/en/architecture/>

2010-

People Meet in Architecture

2008-

Everywhereville

RUAMLABOR Berlin

<http://www.raumlabor.net/?cat=1>

**SMALL HOUSE:**

<http://tinyhouseblog.com/small-house-book/>

<http://www.sustain.ca/media/press/>

<http://www.veoh.com/browse/videos/category/entertainment/watch/v4110937S2seBADE>

EUBANISM/ARCH

<http://ecologicalurbanism.gsd.harvard.edu/book.php>

## Architects/Designers

William McDonough

<http://www.mcdonough.com/#>

[http://www.mcdonough.com/writings/building\\_like\\_tree.htm](http://www.mcdonough.com/writings/building_like_tree.htm)

<http://www.mcdonoughpartners.com/>

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Zapatka, Christian. "The Art of Engagement in the Work of Mary Miss" in *Mary Miss: making place*. New York: Whitney Library of Design, 1997.

## **Woodstock Neighborhood “Steak Holders” “For a Brighter Woodstock”**

Hope to expand Art in community spaces:

Make a pattern of Art/bright spaces to be in throughout Woodstock.

Landscaping/Planting can make spaces public.

Attention to the business owner. Ask them to add Plantings/Art/Benches

Students must be aware of what is City owned and under their maintenance and what is local business owned.

Locating spaces that can be worked with:

Nudi-corner

BuyMart Corner

Space in front of Cloud Ice Cream

Space by the Little Red School House

Space by the Community Center

Attention to Zoning changes:

In 2018 Full Block Re-Zone.

All buildings can extend the full block in eliminating alleys and can purchase houses behind-See Otto's and the Joinery.

A Neighborhood with all of the services:

Research into what this is missing.

Look at goods and services

Who lives here?

What would citizen want.

How can Woodstock become Reeds Home town?

What would make you go up to Woodstock?

What are you missing and what do you need?

What do college students need?

**Evaluation:**

**50% Attendance:**

Class readings/discussion/crits of others' work

Use of work time, asking questions, getting assistance, learning new skills

**10% Clean-up and proper use of materials**

**40% Projects:**

Models/research & design ideas

Final form and presentation

**Evaluation:**

All students are required to follow the following guidelines for full course credit.

- \* Attend all scheduled class meetings.
- \* Work efficiently and attentively in class.
- \* Contribute to critiques & discussions.
- \* Do the readings review the artist and take notes.
- \* Make models and drawings for each project.
- \* Complete all assignments.
- \* Follow safety regulations and clean up work area before leaving.

I keep a record of each students work, their progress, strengths and weaknesses. I will dialogue with each of you in class daily while working. We will have individual meeting/conferences to plan each project. This occurs 4 times during the semester by appointment. We will have group critiques after each project is complete. I will make a point of giving you feedback on the final work during the group crit. I keep a record our critiques for each assignment and I photograph the finished work for my records. Please note that, my response to your work will mainly come in verbal form. If at any time while making the project or when the project is complete you want or need an individual conference, I am available outside of class, Monday from 9-12, Tuesday/Thursday 1-4.

I use the following criteria in evaluating student work:

**Attendance 50%**

The strength of a group studio art course comes from the interaction of ideas and observation of others. In missing the class, a student undermines the effectiveness of the course and the educational experience of all.

Each student must arrive prepared to work with appropriate materials for the assignment, project, exercise, critique, discussion, or demonstration for that particular class day. Unprepared students may receive an absence for the day.

Attendance and active participation in critiques is critical to learning in the studio classroom. All students are expected to contribute verbally by commenting or questioning aspects of the work being critiqued. Attendance at critiques is mandatory. Any student who knows they will be absent from a critique must contact the instructor prior to the critique.

A self-critique and or a peer review will be done for each project. This includes information on the technical skills you learned, the conceptual idea you worked with, and the artists and readings we covered.

1. You must be in the studio by 1:15. We will begin the class with a discussion and or presentation. It is vital that you are here for the beginning of the class. If you are more than 30 min. late for a class with out a reasonably excuse you will be marked absent.
2. Participation in the classes including contribution to dialogue, taking notes on technical skills or artist presented.
3. Coming prepared to work on projects in class.

### **Assignments 40%**

Students should expect to spend 6 hours per week in class and approximately 4 hours outside of class working on assignments. The studio classroom is open for student use Tuesday, Thursday and Friday afternoons. All assignments will have a short reading and a list of artist to be read/reviewed prior to the introductory lecture. The readings will guide the conceptual framework and content of your work. For each assignment a series of technical skills will be gone over in class.

We will have individual conferences discussing preliminary sketches and models for the assigned projects.

1. Turn in projects on time. Your grade will be lowered 10% for each week the project is late.
2. Generation of basic ideas and exploration of solutions. This includes drawings, models and exploration of materials.
3. Visual organization of your forms. Your ability to follow a system of design.
4. Conceptual thought process put into visual forms. Your ability to convey the ideas covered in the assignment, the readings and artist referenced.

### **Safety and Etiquette 10%**

Your safety is of primary importance to us. We will train you to use all equipment and the shop properly. You must attend safety training for all hand tools, electric tools and the shop equipment at the beginning of the semester. If you do not attend the training session, you will not be allowed to use the tools. Laura will check and evaluate your ability to use tools properly.

This is a communal studio. You many not leave any materials out on tables or on the floor after classes. If you are working on a large-scale project, make sure

Laura and I am notified and help you to find the proper placement and storage of the work.

Chronic failure to clean up your work area and properly store materials will result in a 10% drop in your grade. Failure to follow our safety regulations will result in a 10% drop in your grade and/or dismissal. Unsafe practices with equipment, removal of equipment from the studio, allowing others not in the course to use the equipment, or using the equipment under the influence of alcohol or drugs will result in your dismissal from the course.

1. Keep the studio and shop clean and clear of obstruction.
2. Sweep up and throw away excess materials from your area when finished working.
3. Put away tools.
4. Store your work properly.
5. Do not dispose of flammables, wax, paint or plaster in the sink!

### **EXPECTATIONS:**

You spend 3-6 hours outside of class time working, drawing or reading for the class.

You do your work in the studio, not at home

You do your work for yourself AND BY YOURSELF.

### **SAFTY and SHOP TRAINING:**

All students must have training in the wood shop and the welding facility.

You must sign a form stating that you have been trained in all of the tools covered and know all of the hazards in the studio.

Training for all students that have not taken Sculpture at Reed is **MANITORY!**

You will need to train in the woodshop the first week of classes.

You must sign off on woodshop training before you can proceed with the class.

All **Sculpture II** students must learn to weld, cut steel with a chop saw, use a plasma cutter and safely grind and polish steel. You must sign off on welding training before proceed with the class.

### **OUR STUDIO RELATIONSHIP:**

I am a resource and a reference for you I have provided you with:

1. A set of studio and intellectual problems to work through.
2. A studio and facility to make work in.
3. Supplies, resources, and tools.

We are all ultimately collaborators.

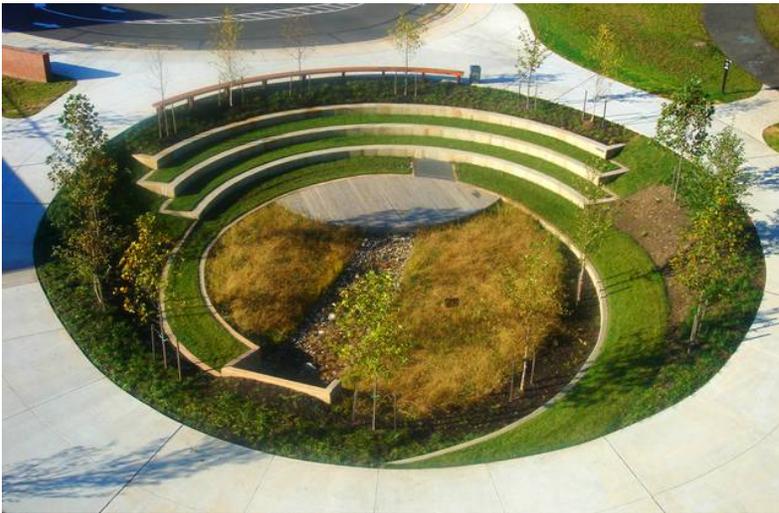
I will aid you in fabricating what ever it is you wish.

### **STUDIO TIME:**

The studio shop and welding facility is open from 10-6 every day.  
Laura Dalton can assist you all day Tuesday, Thursday and Friday after 1pm.  
The studio is open to you 24 hours a day. You will get card access.  
The cabinet in the studio will hold hand tools and other equipment.

### **CLOTHING FOR CLASS:**

Long Pants-cotton!  
Thick long sleeve shirts!  
Jackets!  
Closed toe shoes!  
Socks!



### **MATERIALS:**

Sketch book/notebook  
Portfolio/ folder  
Binder/folio for readings  
Small pad of graph paper  
Small pad of trace  
Architects scale ruler  
T Square  
X-Acto knife  
Tape measure  
Fine line pencils  
Fine line pens  
Tape  
Glue stick  
Get a lock for your locker!

**Building materials** (*Some are in the studio- YOU MAY need to get more!*)

Thin metals  
Wire/Pencil rod steel  
Wire mesh

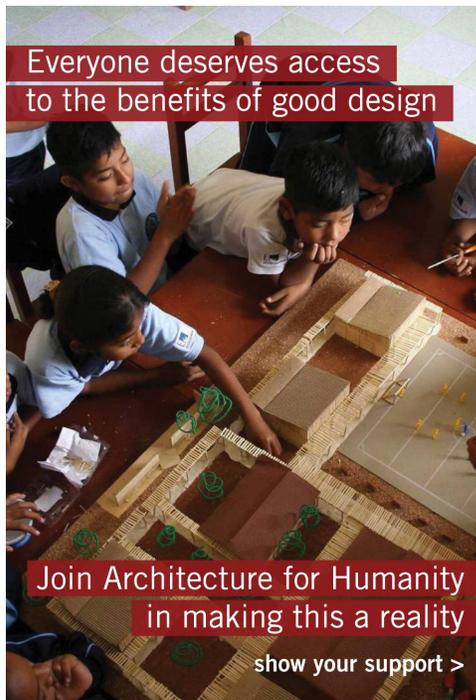
Basswood or Balsa  
Architectural model building materials

**Optional:**

Watercolor Paper (11 x 17)  
Watercolors  
Color pencils

**Sources for Materials:**

Drawing/drafting:  
Utrecht, Dick Blick, Columbia  
For wood: Brown Lumber,  
For Steel: The Steelyard.  
Plastics: Tap Plastics  
For odd things: The Rebuilding Center, Hippo Hardware.  
You will find the phone numbers on the cabinet next to the phone.



Everyone deserves access  
to the benefits of good design

Join Architecture for Humanity  
in making this a reality

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|-----|  
celebrating 15 years