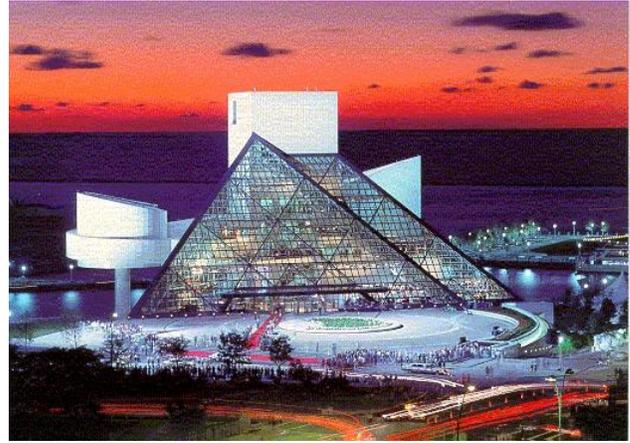


**STATE UNIVERSITY OF NEW YORK**  
**Technology Division, Architecture Program**

**Architecture 330 - Architectural Design III**  
**Fall Semester 2008      6 Credit Hours**  
**2:00 to 6:00 pm, MWF**

**Faculty:** Christopher A. Lobas, Architect  
**Office Phone:** (607) 746-4076  
**Email Address:** professorlobas@gmail.com



Rock and Roll Hall of Fame & Museum  
Cleveland, Ohio      I.M. Pei, Architect

**COURSE GOALS**

The Ancient Greek philosophers often spoke of Architecture as the "Mother of the Arts."

This fall semester, architectural design studio offers students the opportunity to channel artistic energies from a variety of arts and media in order to create architectural propositions with the same feeling and vivacity. Students will engage the energies of music: practiced, recorded, and performed. Knowledge and appreciation of music are both valuable here!

Future architects in this class will explore the creative process and become more conscious of how the arts are able to inspire, be they visual, theatrical, musical, or architectural. Obtaining a greater consciousness of the sources of inspiration will enable the class members to communicate expressive, dynamic, explorative, and highly experimental projects.

As described in greater depth below, the same sources the students tap for inspiration in their design will be both **symbolically expressed** and actually **physically housed** within their projects!

This project requires you to gain an understanding of:

- **INSPIRATION:** Grapple with your inspirational sources, understand them fully, and convey them to others in powerful ways.
- **EXPERIMENTATION:** Let go of preconceived ideas of the constructed landscape in favor of uncertainty and exploration.
- **PARTI:** Forge a number of conceptual schemes or partis, rather than fixing yourself to the first one you start to experiment with.
- **PROGRAM:** Engage in the creation of a program and adapt it for your purposes. Utilize the program as a source of inspiration, and flexibly stretch it to accommodate your direction.
- **SITE:** Delve into your site and make it your own. Create a project that both responds to site concerns respects its neighbors and is transformative of its surroundings.



Experience Music Project  
Seattle, Washington  
Frank Gehry, Architect

- **TECTONICS:** Get a handle on the materials in your building and assemble and connect them in appropriate ways. Study how your selection of technologies impacts and realizes your design.
- **GRAMMAR:** Expand your architectural vocabulary to put together exciting new languages of form.
- **SPACE:** Explore the studio space, inasmuch as a real musician would.
- **PRESENTATION:** Use all tools at your disposal, be they analog or digital, traditional or hi-tech and cutting edge.
- **FINALLY... ATTITUDE:** Bring a certain ferocity to the design process. Great musicians are often possessed of a certain uncanny ability to merge the gritty and the earthy with the spirit and the soul. You are asked to accomplish this architecturally!



Experience Music Project  
Seattle, Washington  
Frank Gehry, Architect

## THE STUDIO PROJECT

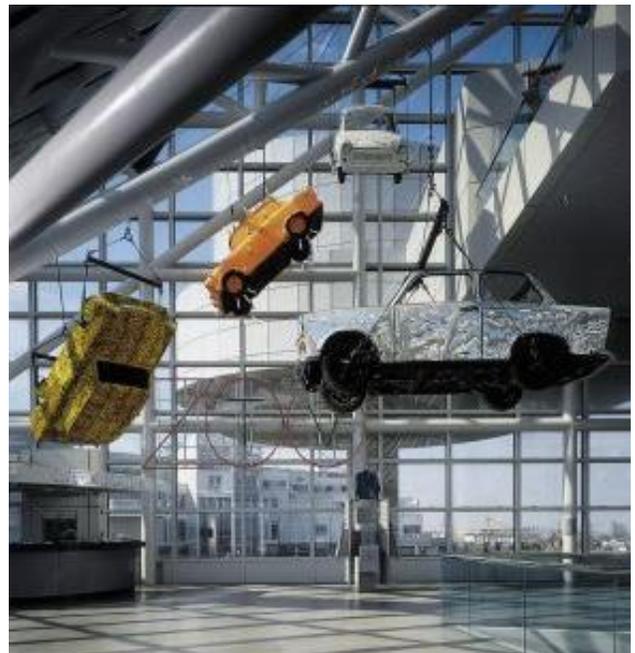
This semester's studio experience will be a single, comprehensive project: A commemorative memorial complex to a deceased recording artist or other musician, with associated spaces. You must first and foremost choose the musician. He or she may be a musician or recording artist in any genre, in our time period or periods past. The musician must be deceased, with his or her personal body of work complete. Choose an artist whose music resonates with you very deeply, and from which you can draw amazing depths of inspiration.

You are responsible for expanding and articulating the following program.

The major elements are:

- I. Museum
  - A. Permanent Exhibit, 75 pieces
  - B. Temporary Exhibits, 160 pieces
- II. Venue
  - A. Indoor, 120 seats AND/OR
  - B. Outdoor, 200 seats (or lawn spaces)
- III. Recording Studio
  - A. Workstations / Mixing stations, 3
  - B. Performance Floor, room for 5-8 performers
- IV. Support spaces
 

Administration, receiving, restrooms, mechanical and electrical, technology rooms, all others.



Rock and Roll Hall of Fame & Museum  
Cleveland, Ohio  
I.M. Pei, Architect

For purposes of facilitating project development, parking will be presumed to be off-site. Visitors can walk to site, or be brought in by shuttle. Spaces for shuttle arrival and drop-off must be considered.

**KEY CONSIDERATION: INTERPRETING BUILT SPACE FROM MUSIC.**

“In the same way architecture articulates space, it also manipulates time.

**Juhani Pallasmaa**

**KEY EXAMPLE: RHYTHM.** A key mode of understanding music is through rhythm, which denotes time, whether established in the shortest popular song or most elaborate symphonic piece. Students will strive to design spaces with a full understanding of how a visitor experiences them in time. Each designer will bring forth an appropriate sense of rhythm for the spaces in his or her project.

**SITES:** Delaware River Site: North corner of Bridge Street and Page Avenue



**SITES:** Downtown Delhi Site  
Former "Great American" shop and associated parking area.  
South corner of Main Street and Andes Road.



**SITES:** Campus Field Site.

Former tennis courts and dilapidated handball court, located just below soccer field.



**EVALUATION (Grading Criteria)**

Because of the character of this project, you will be engaged in team work as well as individual production, and your explorations will embrace both pre-design activities and schematic design. While the semester schedule is outlined below, the evaluation of your work will include the following:

***Pre-Design Activities***

These will include site analysis and precedent studies.

***Schematic Design***

This will include program development, concept generation and development, and site planning and building design.

**Other Considerations**

This includes individual development and growth, risk taking, cooperative abilities, role of research in design, exploration processes, personal attitude, and so forth.

**GRADING CRITERIA:**

Work of the highest echelon, work nearly representative of that of a professional architect: A

Work of a higher than average quality, workmanlike projects at a student level: B

Work of average quality, reasonably well-wrought, but with few distinguishing characteristics: C

Work lacking in quality of assembly, creativity, or craft: D

Work with nary a trace of redeeming value whatsoever: F

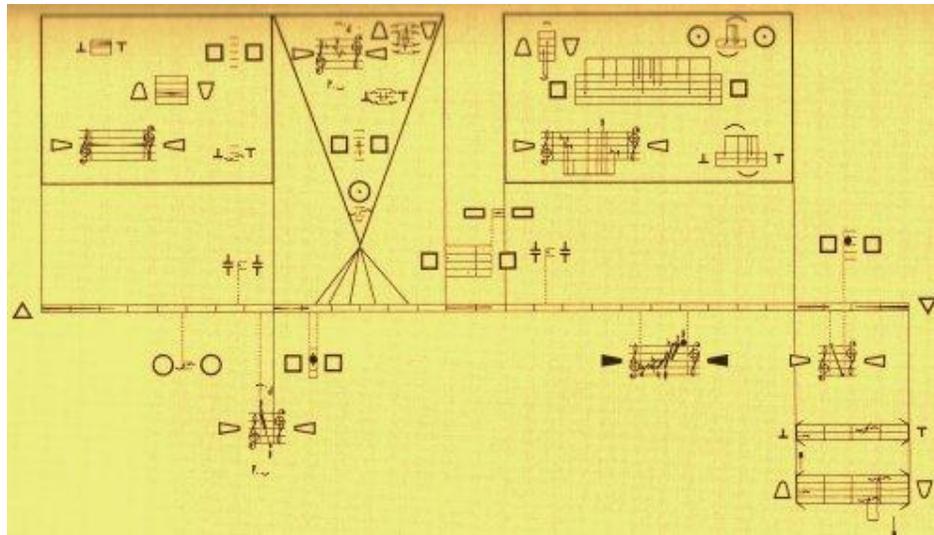
**OTHER:**

You had also best believe that participation in the class and cooperation with ones colleagues are essential.

A commitment to the evolution of the intellect is required, a mutual inspiration of the creative fire is requisite, and tantamount above all else, find within each of yourselves and within all your creations a passionate striving for the true meaning and essence of beauty.

**REQUIRED TEXT:** No group text is required.

However, students are expected to engage in reading and research to obtain greater knowledge of their chosen musical artist, and research will also be expected for site studies and precedent studies. Excerpts from texts may be given out by the instructor. The instructor may also bring a plethora of his own books and resources.



These excerpts may include enlightening readings about relationships that artists and philosophers past have found between music and architecture!

**RECOMMENDED TEXTS:** Soul, An Archaeology. Readings from Socrates to Ray Charles. Cousineau. Harper San Francisco.  
 This fascinating tome presents interesting explorations of the nature of the human soul, and compares the spiritual meaning found in religious readings with the deep yearning emotive meaning found in American soul music. May be useful for meditation and inspiration.

**MATERIALS REQUIRED:** Architectural / Construction drafting kit, Architectural Design drawing kit, and other supplies as recommended by the instructor. Most available at Campus Store.

**ABSENTEEISM:**

"Ninety percent of life is just showing up."  
 Woody Allen

Truer words were never spoken. If you simply show up, you can discern what is expected of you, and what to do next. Not showing up is a strategy that shall only lead to failure, abysmal despair, wailing and gnashing of teeth.

**PROJECT DOCUMENTATION**

Documentation of all studio projects (including models, drawings, sketches, and all relevant developmental work) is important for your portfolio and for the architecture program review process. You will be required to submit a CD of high quality images at the end of this semester. This documentation will not be graded, however, students who do not submit the CD will receive an incomplete grade (I) for the course.

The CD is **due Friday, December 12 by 5:00pm.**

**SEMESTER SCHEDULE**

This is the general schedule for design this semester, as we know it at the beginning of the semester.

	<u>Monday</u>	<u>Wednesday</u>	<u>Friday</u>
<b>September</b>			
Week 1	1-Introductory Charrette Assigned	3- Charrette Work	5- Site Visit
Week 2	8-Charette Review	10- Precedent Studies & Site Analysis Assigned	12- Field Trip
Week 3	15-Desk Critiques	17- Desk Critiques	19- Desk Critiques

Week 4	22-Pre-Design Package Due	24- Conceptual Intro & Programming	26- Desk Critiques
		<b>October</b>	
Week 5	29- Programs Due	1- Desk Critiques	3- Group Critiques
Week 6	6 - Desk Critiques	8- Desk Critiques	10- <b>Mid Review #1</b> Conceptual Design
Week 7	13- FALL BREAK	15-Schematic Design Discussion	17- Desk Critiques
Week 8	20- Inter-personal Critique	22- Experimental Critique	24- Group Critiques
Week 9	27- Desk Critiques	29- Desk Critiques	31- Halloween Critiques Special format
	<b>November</b>		
Week 10	3- Desk Critiques	5- Desk Critiques	7- Desk Critiques
Week 11	10- Inter-Personal Critiques	12- Desk Critiques	14- Desk Critiques
Week 12	17- Desk Critiques	19- Desk Critiques	21- Desk Critiques
Week 13	24- <b>Mid-Review #2</b> Preliminary Schematic Design	26- Thanksgiving BREAK	28- Thanksgiving BREAK
	<b>December</b>		
Week 14	1- Mid Charrette Exhibit Design	3- Charrette work	5- Charrette Review
Week 15	8- Integrative Process Discussion	10- Desk Critique	12- Final Internal Critique
Week 16	TBD, 15 through 19, <b>FINAL CRITIQUE</b>		