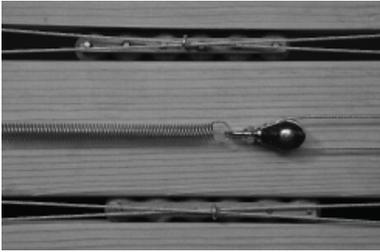


INTERSECTION: A FACULTY WORKSHOP

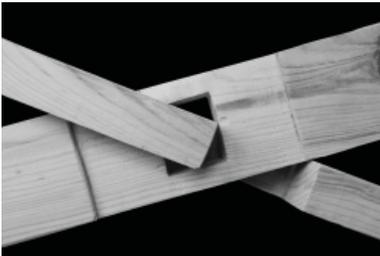


Too much attention cannot be given to produce a distinct Character in every building, not only in great features, but in minor detail likewise; even a moulding, however diminutive, contributes to increase or lessen the Character of the assemblage of which it forms a part.

-- John Soane, in an excerpt from Marco Frascari's *The Tell-the-Tale Detail*

DESCRIPTION

The design of the build environment is grounded in the simple fact that in order to build, all of the discrete components and elements of our work must be attached together, joined to create a whole. The means and methods of making these connections, however, are far from simple. The way we connect two elements together has major ramifications on how we experience space, how we construct that space, and on the relationship of the parts to the overall project. This assignment asks you to explore the dialogue between two modest elements as you attach one to the other. This assignment is about the poetics of construction.



LEARNING OUTCOMES

In successfully completing this exercise, you should gain an understanding of:

- the diversity of ways in which we can make connections
- the influences of materials and their properties on how we build
- the relationships between the idea, the sketch, the drawing, and the construction



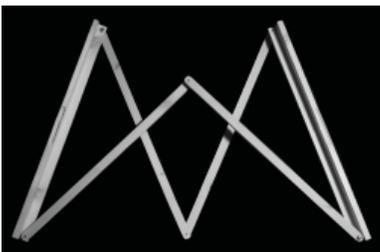
TASK I: INSPIRATIONAL CONNECTIONS

The first thing you must do is to be inspired. For this task, you must find connections between two or more things somewhere out in the world that you can use as inspiration for creating your own joint. The only limitation on these connections is that you must be able to inspect them in person; you cannot find them online. We will discuss a few examples in class prior to you having to select your inspirational connections. You also need to be able to photograph them from multiple angles and in multiple ways to graphically portray how the connection is made. You will present a minimum of (5) connections of inspiration for this task. For each inspiration, you must print a single image of the connection in color on an 8.5 x 11 sheet. The images must fill their pages as completely as possible and be oriented to best depict the connections. Each page should have a title and your name on it as well (either printed or handwritten is fine). These sheets will be pinned up in studio at the beginning of the period on the day the task is due.



TASK II: PRELIMINARY CONSTRUCTIONS

Second, you must create. You will start by selecting one of your inspirational connections to move forward with into the design phase. Using a sketchbook and some material (we are not drafting anything at this point), you are to create a pair of constructions.



Photos by C. Schwartz

ENVIRONMENTAL DESIGN STUDIO II

Each construction is an intersection between (2) 2'-0" long pieces of a 2x4. Your first construction will use only wood as a material for making the connection. This could mean you use joinery to connect the two members or you could use additional wood elements to make the connection. The second construction will incorporate one or more materials that are not wood as a means of connecting the 2x4s. You will present your pair of constructions to the class during studio.

EACH OF THE TWO CONSTRUCTIONS MUST BE INSPIRED BY, NOT A COPY OF, YOUR FOUND CONNECTION FROM THE FIRST TASK.

TASK III: FINAL CONSTRUCTION

After the in class review of your work – not to mention the learning process of building the first set of constructions – you will construct a second iteration of your connection. You will pick **ONE** of your constructions and build a second, refined version based on the feedback you received in class from your classmates and instructor. Please take note of what worked and what did not from the first pass at building the joints. Again, remember the inspirational connection and ensure your joint designs are inspired by it (and not a copy of it). Both your initial and final construction will be at your final presentation

After your piece is complete, you will create four technical drawings of your final construction in ink on mylar. The first drawing will be an elevation of your construction at 3"=1'-0". The second drawing will be a section running the long way through your construction at 3"=1'-0". The section should not just replicate the profile of your project demonstrated in the elevation. You will then draw two details of your project at 6"=1'-0" (half size) or 1"=1" (full size) depending on how they fit on the sheet. Each of these drawings will be sectional in nature. The four drawings will be laid out on a single 11x17 sheet oriented horizontally along with a 100 statement of intent. Your presentation will also include one 8.5x11 page oriented vertically containing an image of your inspiration.

At the conclusion of the project, you will scan your drawing sheet and submit to Canvas a pdf of this scanned sheet along with a minimum of (6) high quality images of your final construction and an assortment of key sketches from your process on this project. The sketches can be scanned out of your commonplace book and should be submitted as a single pdf. The images should be submitted as .jpg or .tif files. All materials should be combined in a single .zip file prior to uploading to Canvas. You will be given a deadline for this online submission after the final presentation of the work in class.

EVALUATION

In this project you will be evaluated based on how well you have adapted your inspirational connection to your own work, the quality and viability of your constructions, and the consistency and legibility of your final drawings.

All work for all tasks must be turned in complete and on time. Late submissions will not be accepted. Grades and evaluation will be based only on materials submitted at the time of the stated deadline.

ENVIRONMENTAL DESIGN STUDIO II

SCHEDULE

One and a half weeks

- | | |
|--------|--|
| W 2.14 | Introduce project and start search for inspiration
Get materials to start building for Friday |
| F 2.16 | Pin up inspirations and discuss
Select an inspiration to move forward and start building |
| M 2.19 | Group discussion of issues arising during the initial construction process
Build day and desk crits |
| W 2.21 | Present first two constructions and discuss strengths
Choose one idea to move forward
Introduce drawings component of assignment |
| F 2.23 | Build day and desk crits |
| M 2.26 | Final presentation of project
Create digital archive materials and submit to Canvas |

ENVIRONMENTAL DESIGN STUDIO II

INTERSECTION: A FACULTY WORKSHOP

INSPIRATION

How well was the inspiration adapted to the final construction of the connection?

Does the final construction feel like a replication of form or a reconceiving of the ideas of the original joint?

CONSTRUCTION

Did the student demonstrate an understanding of wood as a material?

Was the final construction structurally sound?

Was craft and consideration for materiality developed from the initial construction to the final?

DRAWING

Are the drawings an accurate representation of the final construction?

Do they utilize proper drawing techniques, lineweights, line quality, etc? Are they crafted with care and consideration?

Is the sheet laid out properly and the drawings positioned with respect to each other?

STUDENT:

