

INTEGRATING URBAN AND LANDSCAPE ISSUES IN EARLY DESIGN EDUCATION

Jawaid HAIDER, Loukas KALISPERIS, Howard LAWRENCE, Amy FORSYTH

THE PROGRAM

It is imperative to instill in students an awareness of urban issues; therefore, the relationship between the urban setting and the landscape is a major vehicle for the exploration of architectural principles early in our program. Our second-year design studio is critical. It sets the tone for significant issues that students address in subsequent studios. The studio builds upon the insights, skills, and enthusiasm that students carry with them from the first year, which equips students with basic drawing and modeling skills, and teaches them to think in spatial terms. Upon entering the second year, students are able to define space and are familiar with some significant works of architecture. The second-year design studio forms a bridge between the abstract design principles taught in the first year and the synthesis of a building which is the focus of the third-year studio.

The intent of the studio is to create an understanding of architectural elements and to develop the sensitivity required for valid interpretations of architecture. The program fosters a reflective design process with emphasis on the student's

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ability to articulate ideas through an understanding of the pragmatic and expressive aspects of architecture. The second-year design studio creates an awareness of the multiplicity of factors that affect design, including urban and landscape issues. It introduces students to the complexity of the architectural whole and their civic responsibility in making informed choices, and is, therefore, regarded as a microcosm of the five-year program.

EDUCATIONAL GOALS

The first two years of architectural education, particularly design education, are the most crucial for architecture students. It would not be an exaggeration to assert that these two years form attitudes that students carry with them throughout their careers as architects. One of the goals of our second-year design studio is to enhance the basic skills that are related to perception and visualization of materiality so that the students are able to develop critical architectural thought. Because much recent architecture is so seductive visually, students often embrace a projected fashionable image without understanding the conceptual essence of the work. We try to avoid this superficiality by means of elective classes and short seminars within the studios that address these concerns by critically examining the work of contemporary architects. The stronger students naturally tend to explore tangible issues on a more conceptual level, in addition to their formal and pragmatic studies, incorporating ideas from their history and theory classes, and this creative exploration is supported and encouraged. The connection of tangible referents provides a comfortable realm for the less conceptually advanced students, and every attempt is made to challenge preconceptions and to encourage a fresh approach to familiar building types.

Our major educational goal is to create an awareness of urban concerns that may be new for students from suburban or rural areas. In early design education, it is essential to introduce these concepts through assigned design projects so that urban and landscape issues are treated seriously as inherent design considerations from the outset, and not as afterthought.

In the past, concern for urban and landscape design was central to architectural discourse. Recently, however, the idea of a contextually responsive architecture has not been the primary focus of design education (Campbell, 1984). In fact, most schools of architecture are reluctant to integrate substantive issues in design studio and are consumed by the visually provocative interpretations of architecture with little or no regard for the past or the future. This tendency that seems to relinquish all hope for the architect to influence real circumstances for the better, has serious implications for design education which demands an understanding of both what is and what ought to be. What follows is a discussion of a new pedagogical approach that we have been testing for the last year and a half which attempts to establish urban awareness and to confront the physical properties of inhabitation and site. This strategy expands the notion of 'program' from its continuing association with the traditional aspects of architecture to its contemporary narrative dimension as a cultural description animating the project.

TEACHING STRATEGY

Our teaching strategy focuses on the design of a building, allowing other issues to emerge from this process. Conceptual issues are determined by the reality of the project, and are related to materiality, context, and general perceptual

assumptions related to the placement of the building on the site. The intent is to help the students focus on the content of the building rather than its image.

Awareness of urban and landscape issues is critical to the making of architecture; however, the effective teaching of this awareness in early design education is complex. Second-year students need to work within defined constraints, and a disciplined approach to studio instruction is highly desirable, if not indispensable. The nature and sequence of studio projects is crucial in fostering and understanding of architectural concepts. In this context, the site can be used as a catalyst to stimulate conceptual connections among architectural, urban, and landscape design. The emphasis on the site can provide useful insights into architectural phenomena that cannot be separated from the experience of place (Holl, 1991, 8-9).

Our studio projects focus on how buildings 'dwell' in their sites, offering not only amenities included in their functions but also an awareness of their context. The projects involve a consistent reduction of site constraints and are defined in a sequence (from a constrained site and limited set of inquiries to a less restrictive site and open-ended set) of questions.

The four diagrams in Figure 1 illustrate the sequential introduction of urban and landscape issues in studio projects and the constant reduction of site constraints. The diagrams refer to Le Corbusier's Four Compositions, indicating a continuum within the architectural vocabulary, as well as a progression through the development of an idea (Le Corbusier and P. Jeanneret, 1964, 189). These diagrams focus on the emergence of the form, from the urban context into the landscape, not on the formal development of the object itself. Because a diagrammatic framework can generate many variations, the relationship of the building to the context is expressed rather than simply the relationship among the parts of the building.

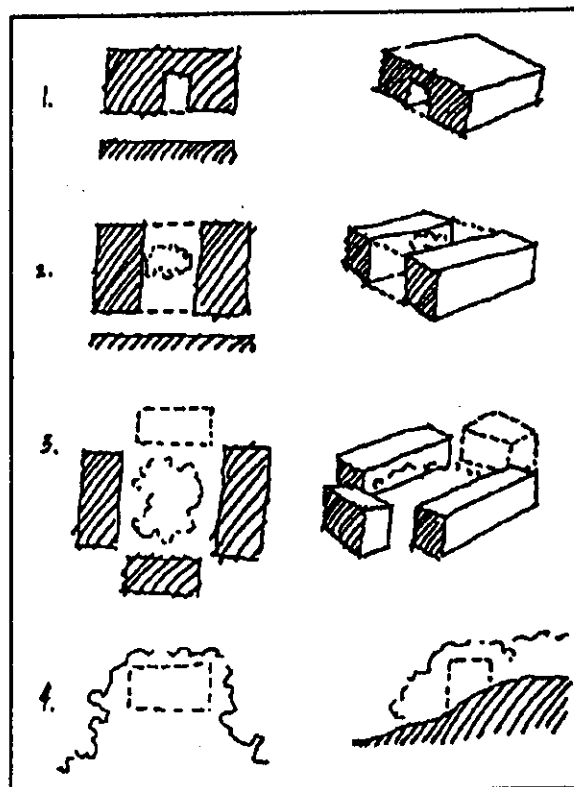


Figure 1. The Four Diagrams (Le Corbusier and P. Jeanneret, 1964, 189)

The first project deals with a constrained infill site within a consistent urban fabric, raising issues of the presence of the building within the neighborhood that exists as one of the diverse components of the city, while the last project places a series of self-generated objects within a landscape. The interim two projects relate urban qualities with landscape architecture in inverse proportions, allowing the interaction between the two to inform and enrich each other. The second project encloses a garden or courtyard within an urban construct. While the third, places a building as a fragment of a larger composition that defines a public green space. Each of these projects also focuses upon certain thematic and programmatic concerns as determined by the specifics of the program.

The studio projects progress from a constrained site, through less-restricted sites, to an open-ended type of project. The first project is an experimental dance studio in a limited infill space, open only on one side, in the SoHo district of New York City. Contextual considerations include the addition to the urban streetscape within the larger identity of the neighborhood and the development of an animated building section within the constraints of the site. The relationship of the street and its frontages are emphasized as important ordering devices and issues of security, light, scale, structure, and privacy are paramount in this project. This first project insures a smooth transition from first year to second year, and introduces students to elementary urban concerns. It is only when the students work on the second project in the sequence that they begin to fully comprehend the impact of the urban context on architectural form and space. The second project involves the design of a silkscreen shop with a residence for an artist in a less-restricted infill site, open on two sides and the top, in a university town. High priority is placed on the relationship of the building to the street, as is required by its dual nature. Additional issues that are emphasized include social patterns, narratives, visibility, privacy, and separation versus incorporation of the occasionally conflicting aspects of the project.

The third project, an archive and museum on the town green of Chautauqua, New York, addresses the issue of community and place. The building must cooperate in creating a public space and in forming a part of the cultural continuum of the town. The fourth and least site-restricted project is the design of a studio, private gallery, and residence for a sculptor in a rural context near an urban center. This project requires the student to generate forms based on the program, site, and philosophical concerns of the client, rather than the immediate built context as in the other projects. Ideas about space and response to the site are important issues.

The sequential approach to studio assignments enables the students to extend the scope of the projects at two levels: within the site constraints of each individual program and through the progression of sites in the overall sequence. Students are constantly made aware that precincts, including whole cities, should be of interest to architects as much as individual buildings. We emphasize that sensitivity to urban and landscape design is not based on the scale of the building, but rather on the manner in which the project is conceived. The quality of life the architecture affords is critical, and should be incorporated in the basic *parti* of the project.

The sequence of programs throughout the year demonstrates the underlying philosophy of our second-year studio: early design education should build upon previous project rather than originating each as a separate and unconnected concept. As a strategy in early design education, this approach is essential because it allows a gradual and systematic introduction of architectural, urban, and landscape issues in the design process. Our structure, however, also enables

students to understand that there is no separation between these levels of inquiry and that broadening the scope of a project permits new insights into the making of architecture.

The approach delineated in this paper presents a new method of structuring studio projects and allows for multiple variations in the sequence of assigned projects. Highly structured studios are often criticized for limiting the creativity of students; however, our experience so far indicates that this is rarely an issue if the projects are challenging. Ideally, the projects should increase both in complexity and in duration. The sequence of projects is realized over the course of two semesters, and we allow five to seven weeks for each project. The second year has four individual studios in which the faculty rotate after each project; the faculty participate in each other's interim reviews on a regular basis to enhance coordination. The four studios share pedagogical goals and it is an advantage that students are exposed to the diversity of viewpoints represented among the second-year design faculty.

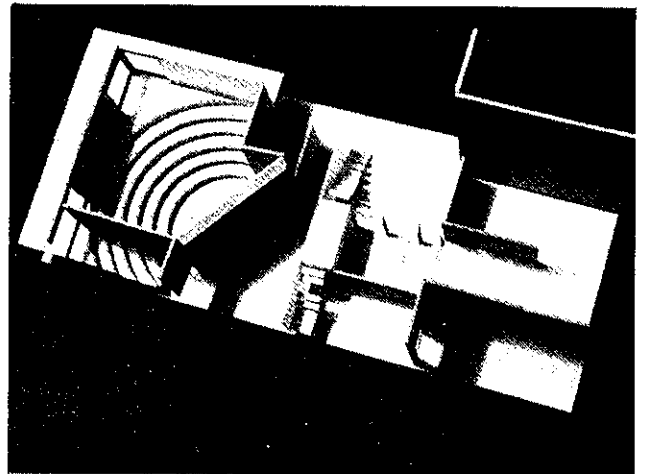
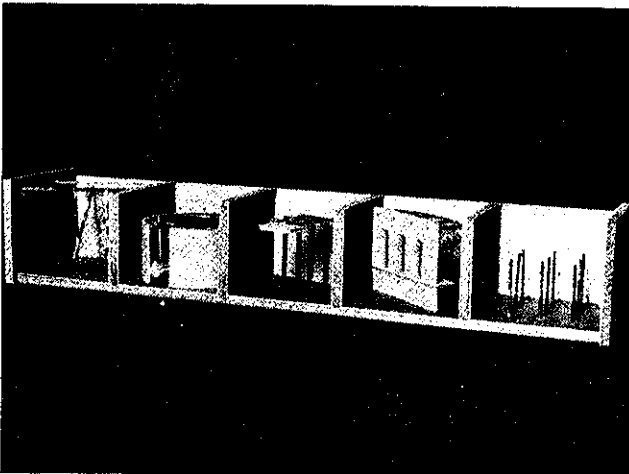
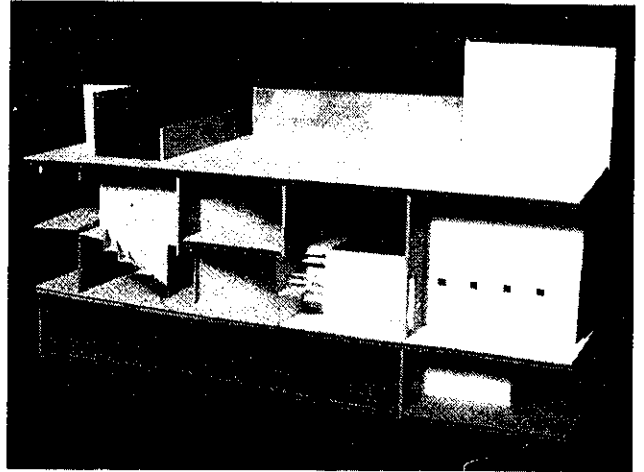
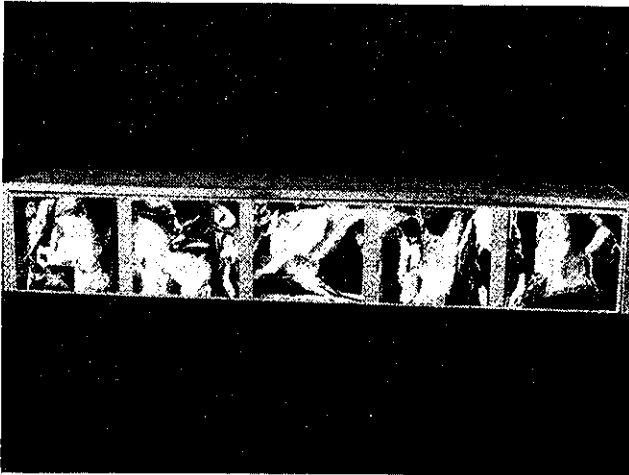
ASSESSMENT OF STUDENT WORK

The sequence of our second-year design projects emphasizes that architecture is essentially an intervention in an existing fabric that has its own cultural history. Building and site are inseparable: students are specifically told that the success of each project depends not only on the building design but also on the impact of that design on the context. Interactive relationships between the building and the context must be effectively explored through an understanding of the site.

The assessment of projects is based on the site becoming a conceptual and physical link between the building and the larger set of urban and landscape issues, rather than being a mere ingredient in the design process. Students are encouraged to make explicit, both verbally and visually, their chosen attitude toward the project in order to shift the emphasis from exclusively formal issues to a discussion of the students' social, architectural and aesthetic intents. This intellectual involvement in the design process encourages the students to respond positively to criticism, without taking it as praise or blame, but rather, as a means of furthering their own ideas.

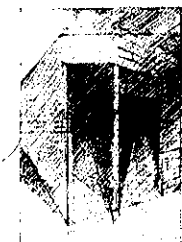
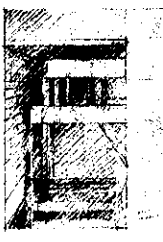
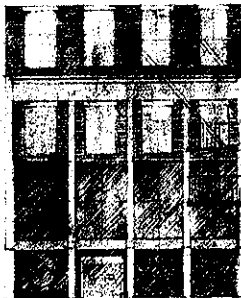
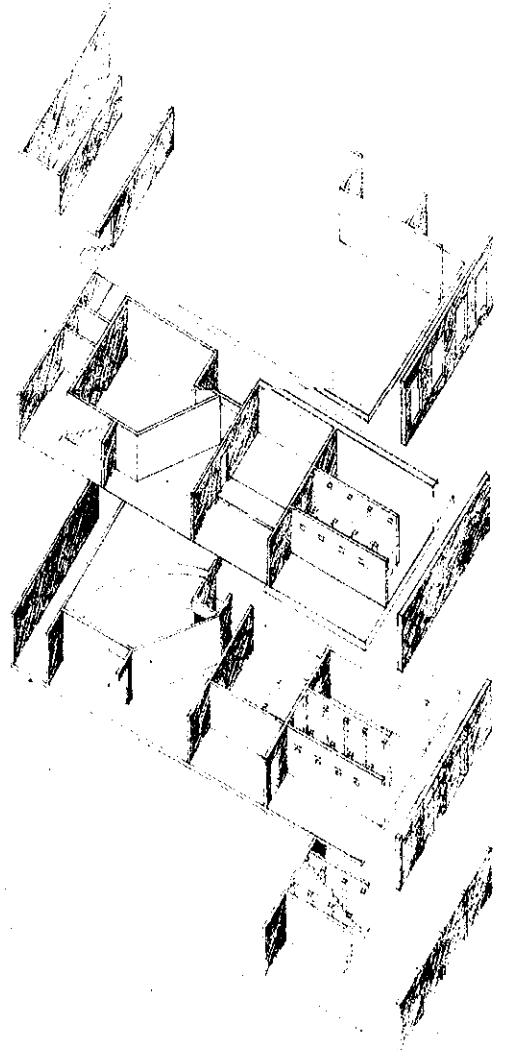
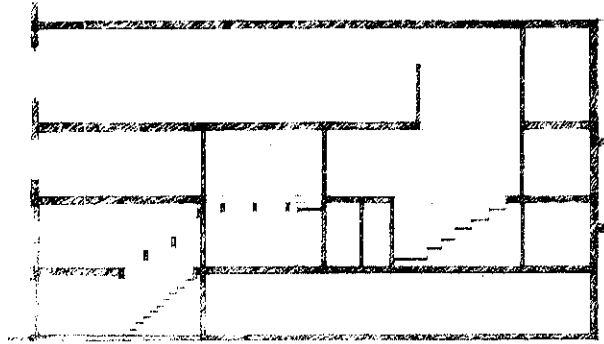
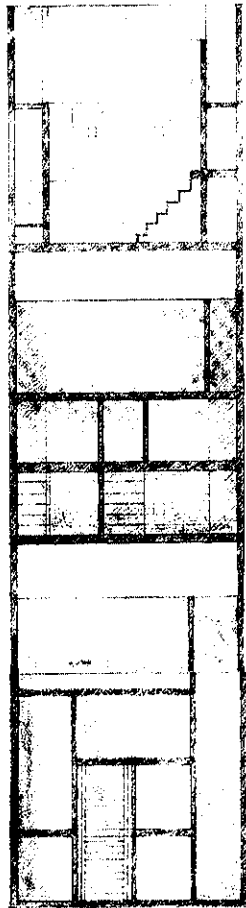
Participation in weekly seminars and pin-ups is also an important means of assessing student work. Experience indicates that the use of interim juries is an effective teaching and learning technique (Anthony, 1987). Interim juries allow insights into the students' abilities to assess their own work and discussions about correspondence between intentions and accomplishments.

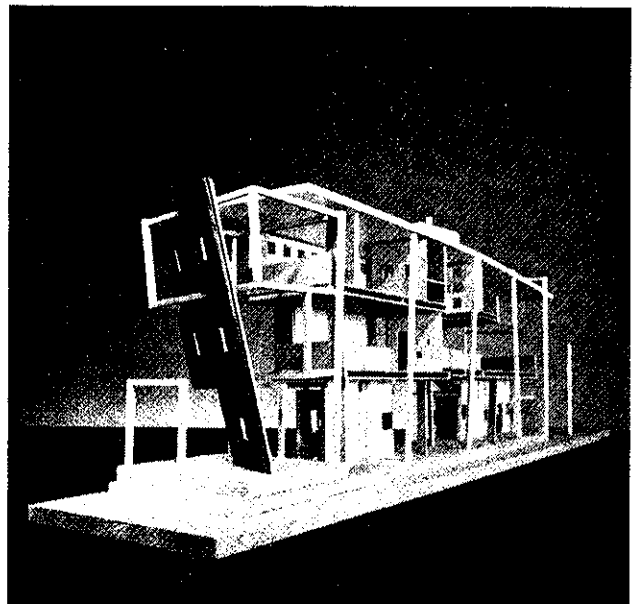
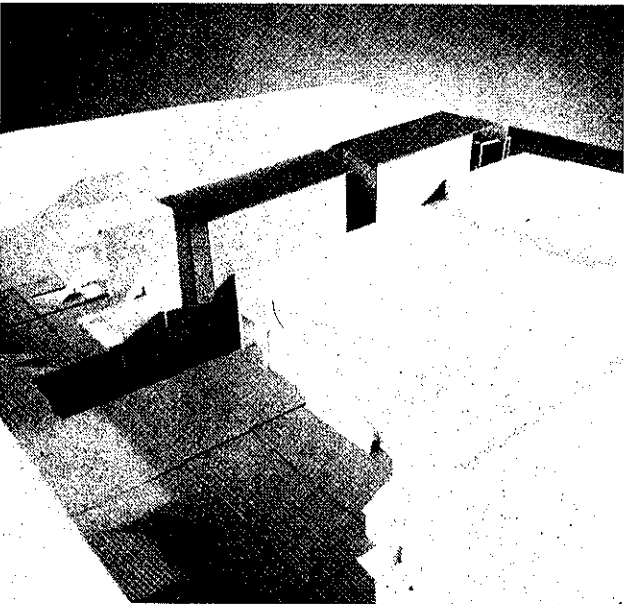
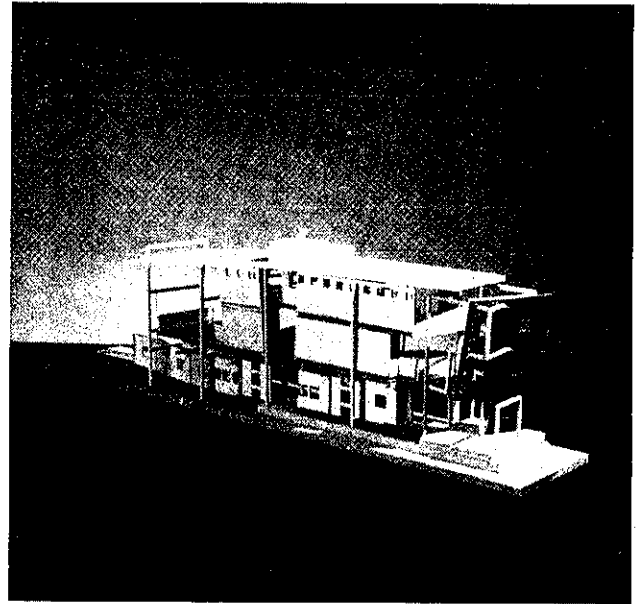
The most rewarding means of assessing student work, however, is to follow the progress in the later stages of design education in order to effectively document the impact of this approach. Although it is too early to reach definitive conclusions, it is heartening to note that our ongoing pedagogical approach has already had some positive results. It has helped the students to understand the potentials of integrating urban and landscape issues in architectural design.



PROJECT 1: DANCE STUDIO.

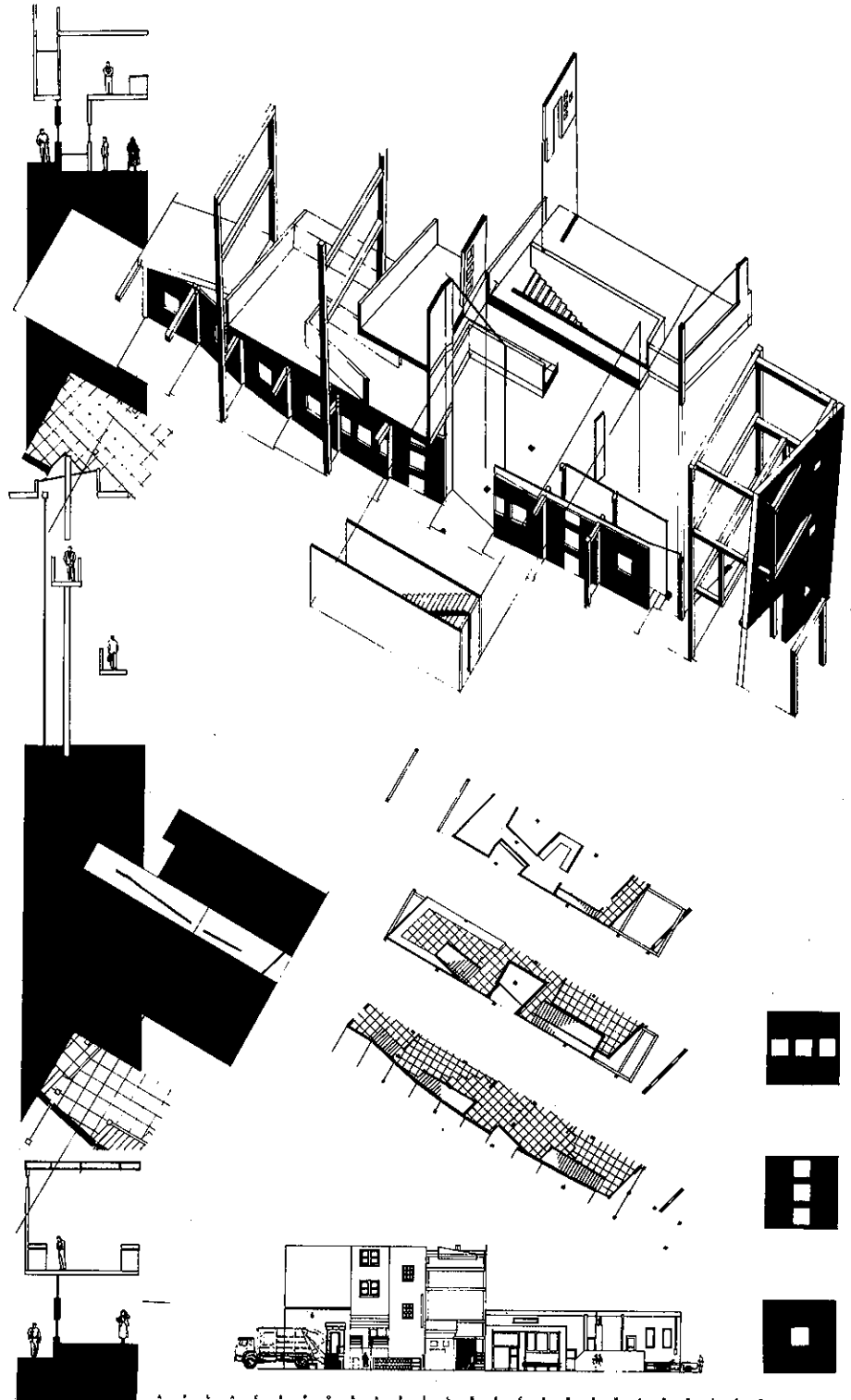
This infill building in SoHo, New York, is open only on one side. Its relative simplicity insures a smooth transition from first year to second year. The project introduces urban concerns such as the relationship to the streetscape, security, light, scale, structure, and privacy. This student project explores ideas of street, threshold, frame, extension, enclosure, etc., that are expressed through models and drawings. These ideas, which have meaning within the program, are transformed into experiential events that generate the vocabulary for the subsequent architectural response.

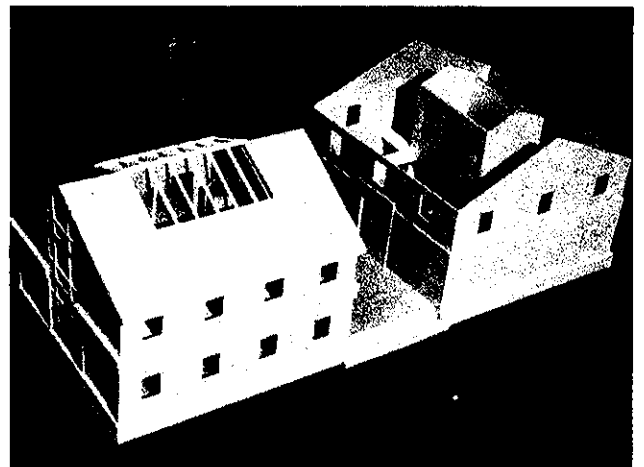
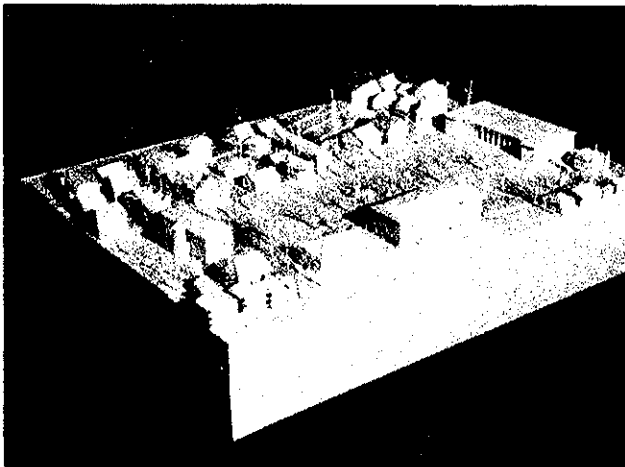




PROJECT 2: SILKSCREEN SHOP

The shop and residence for an artist, in a less- restricted infill site, is located in a university town. It involves a consolidation of studies begun in the first project. High priority is placed on the relationship of the building to the street. Other design issues include social patterns, visibility, privacy, and so forth. The project encloses a courtyard within an urban construct. This student project attempts to address larger contextual issues by establishing between two streets through the building. This connection becomes an ordering device for the spatial organization of the building in the form of a gallery.



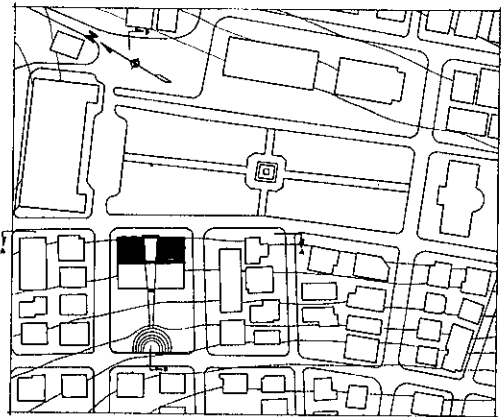


PROJECT 3: CHAUTAUQUA MUSEUM.

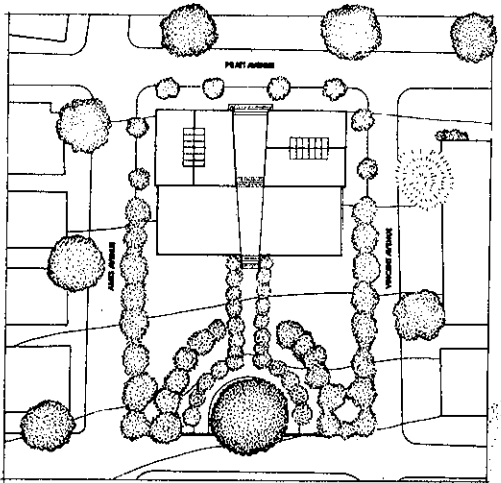
This archive and museum building is adjacent to the town green and a library in Chautauqua, New York, a summer arts-and education center that originated as a Methodist retreat. The student project focuses on issues that arise from the location of a building that cooperates in forming a public space in an urban situation. Organization, as it relates to cataloging and history, the identity of the building as a part of the cultural continuum of the town, and the critical evaluation of a value system as embodied within a building, are addressed in this project.



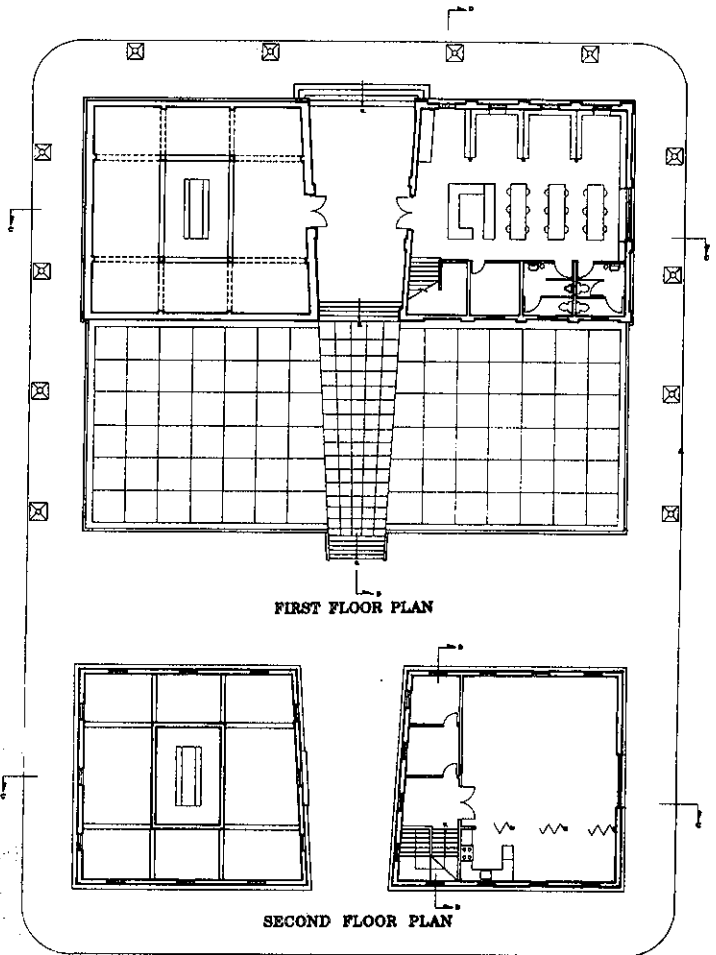
TRANSVERSE SITE SECTION A



SITE PLAN

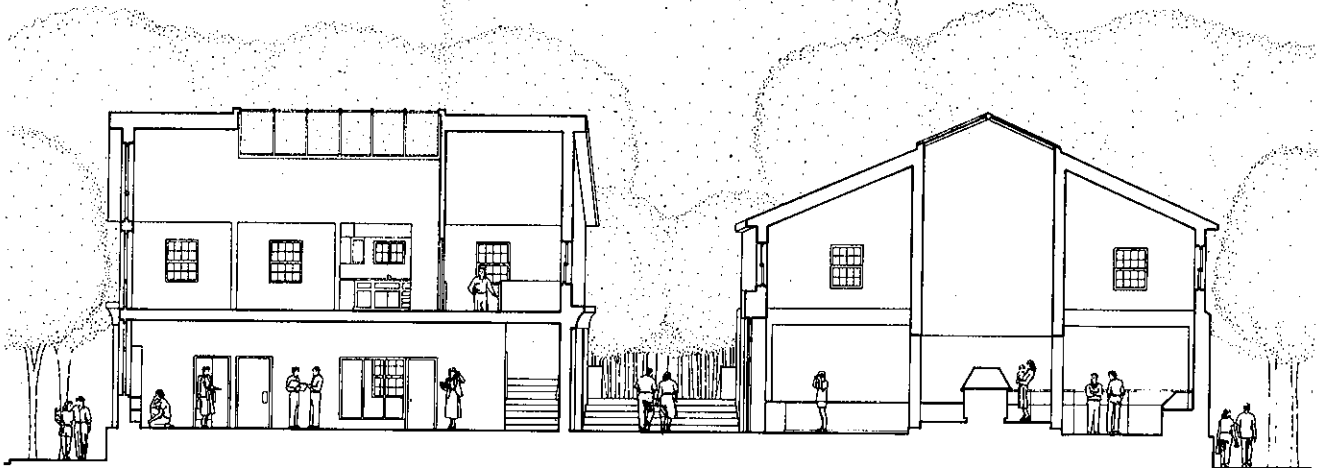


SITE AND PARK PLAN

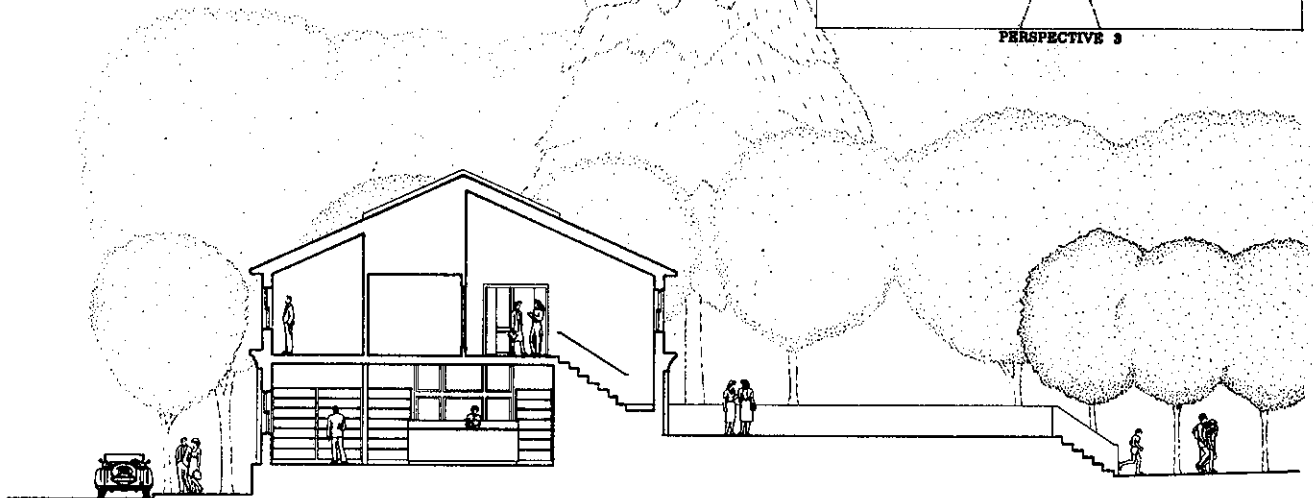
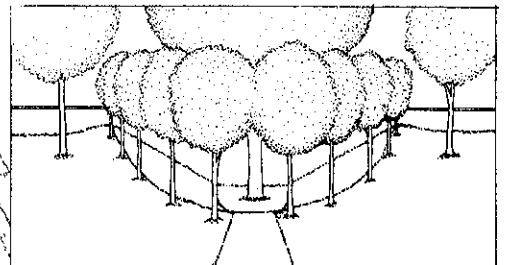
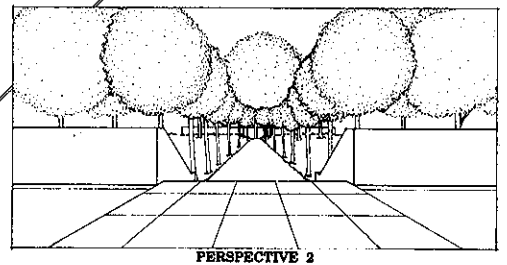
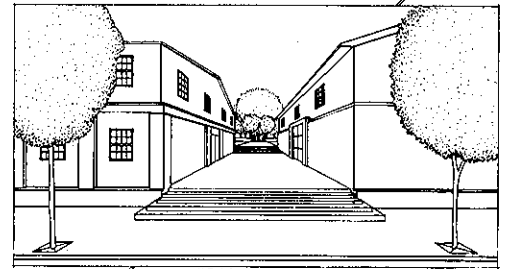
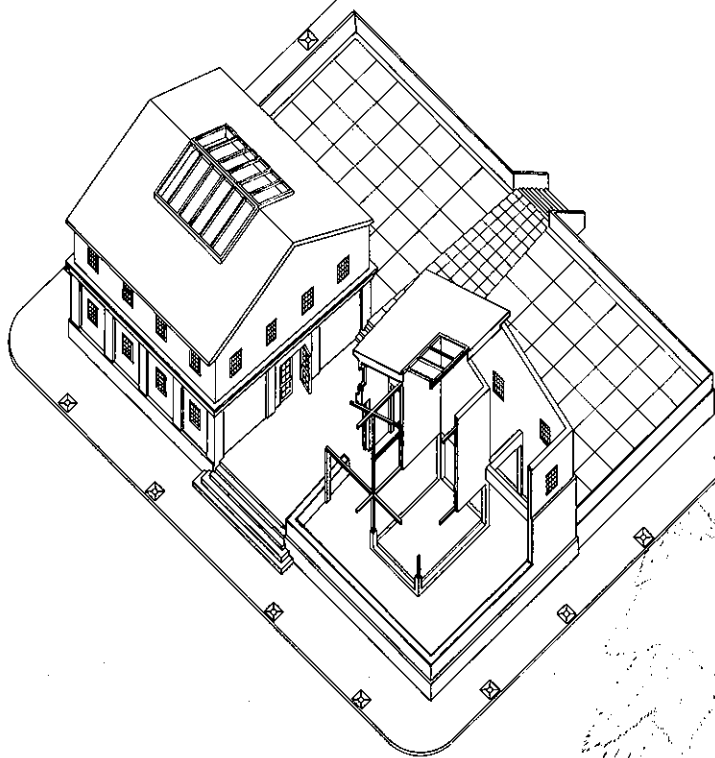
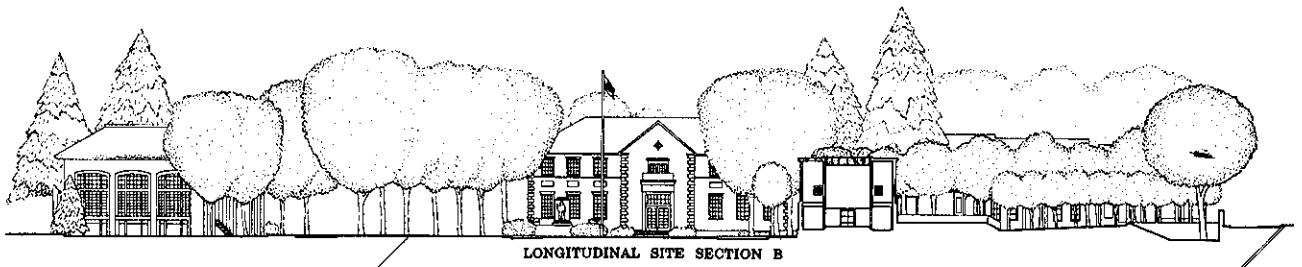


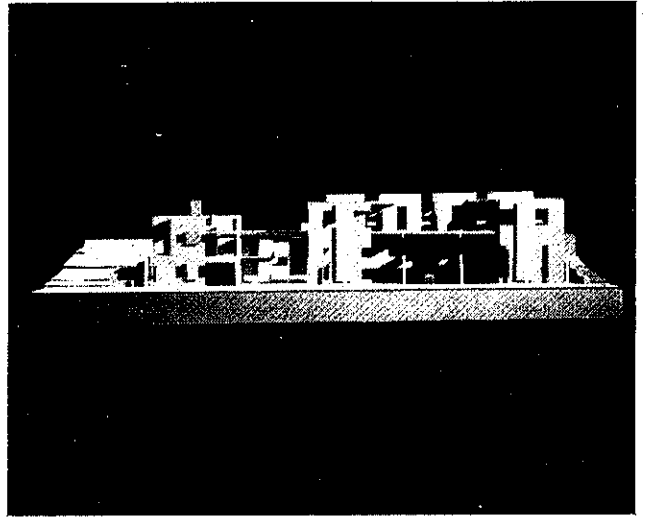
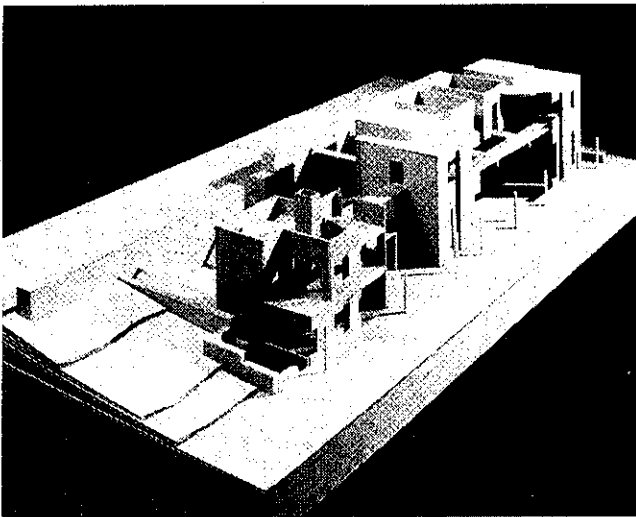
FIRST FLOOR PLAN

SECOND FLOOR PLAN



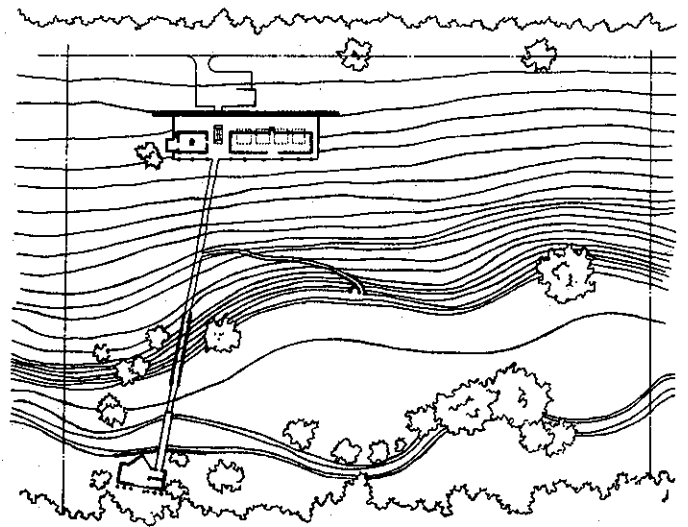
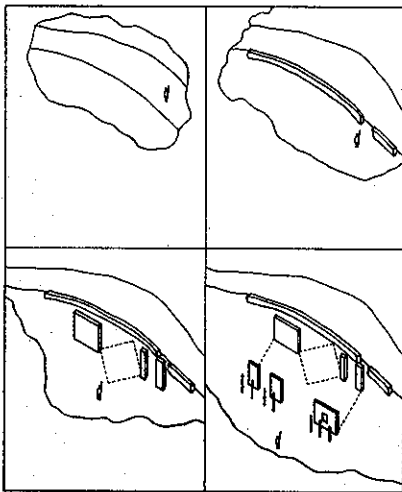
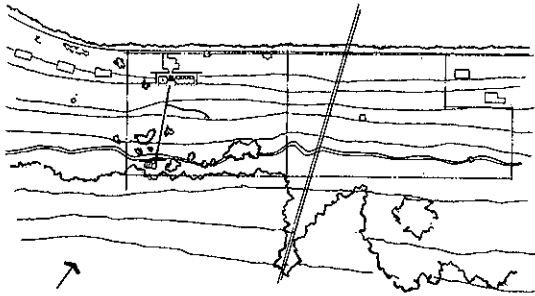
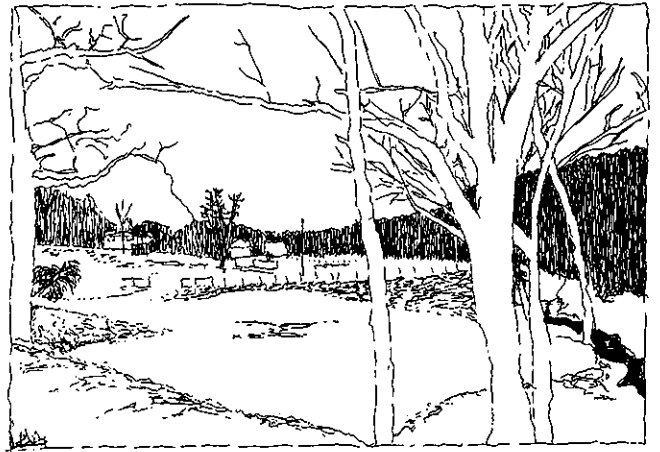
TRANSVERSE BUILDING SECTION C

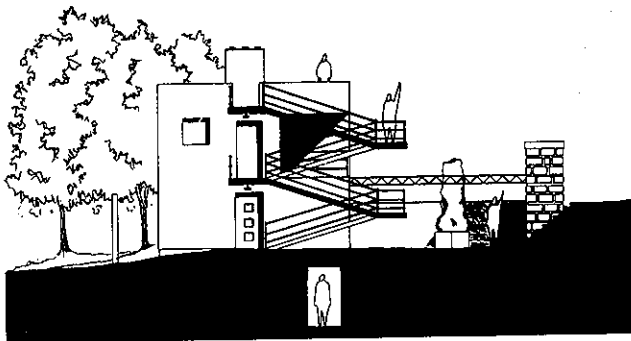
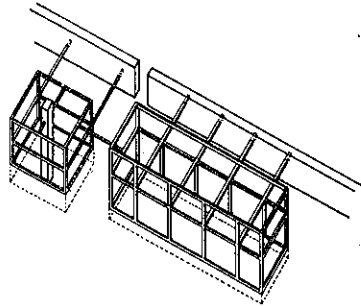
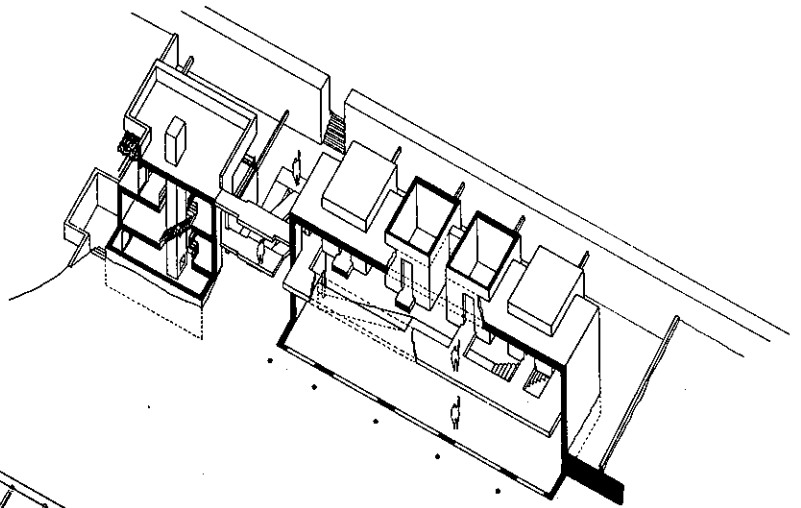
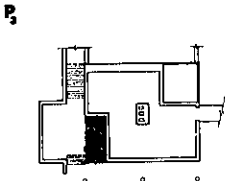
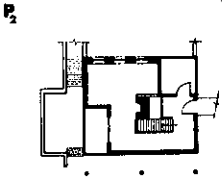
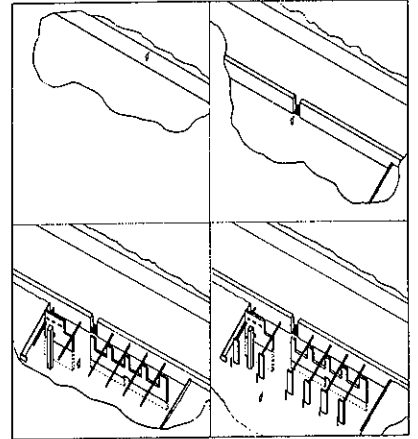
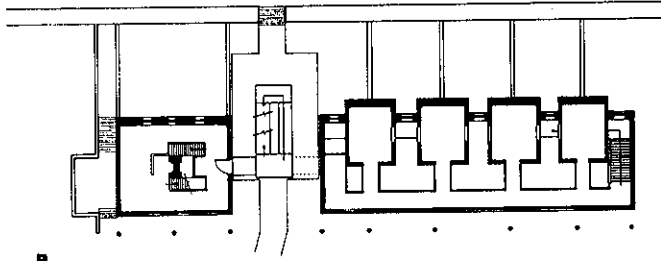
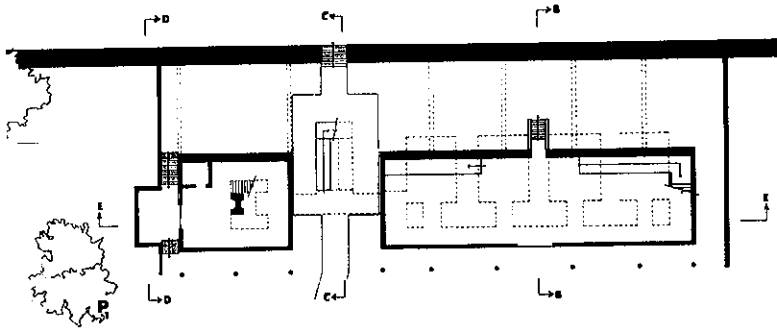




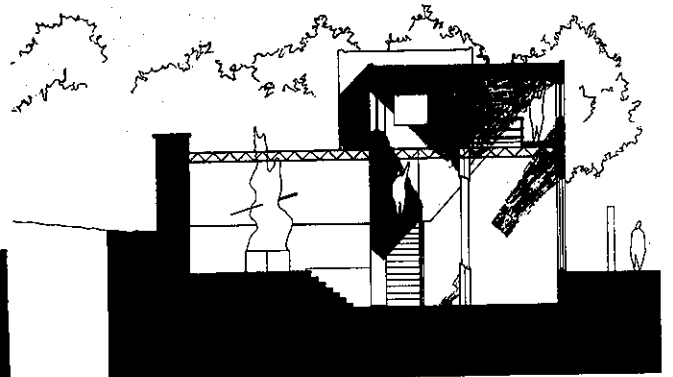
PROJECT 4: SCULPTOR'S RESIDENCE

The project calls for the design of a studio, private gallery, and residence for a local sculptor. The site is located on a southern-facing slope in a rural context. This student project attempts to draw on the variety of natural elements in the site and beyond. The drawings illustrate the student's initial readings into the site and the subsequent architectural response. In this project, ideas about space and the relationship of sculpture to architecture are primary thematic concerns. Sensitivity to the site and landscape is an integral part of the concept.





S1



S2

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KENT VE DOĞAL ÇEVRE KONULARININ MİMARİ TASARIM EĞİTİMİNE ERKEN YILLARDA KATILMASI

ÖZET

Alındı : 9. 7. 1993
 Anahtar Sözcükler: Tasarım Eğitimi,
 Kentsel Tasarım, Mimari Tasarım, Disiplin-
 lerarası Tasarım Eğitimi.

Tasarım eğitiminin başlarında kent ve doğal çevre konularında bir bilinç oluşturulması önemlidir. Bu görüşle, ikinci sınıf tasarım stüdyosunda, binaların işlevlerinin içerdiği konforların ötesinde tüm karmaşık zihinsel ve fiziksel karmaşıklığı ile bir bağlam bilinci sunarak, binaların buldukları yerde nasıl oturdukları ve yaşadıkları konusunda odaklaşmaktadır. Amaç, öğrenciyi mimari bütünün derinlikli kapsamı içinde bilgili seçimler yapma konusunda toplumsal sorumluluklarla karşı karşıya getirmektir.

Tasarım öğretim kadrosu, ikinci sınıfta mimarlık, kent ve doğal çevre konularını öğretmede, yerleşim alanı sınırlamalarının tutarlı bir sıra içinde azaltılmasına dayanan bir yöntem denemektedir. Stüdyo projeleri bir sorular sıralaması içinde tanımlanmaktadır. Başarılı bir proje için kavramlar ve mekan organizasyonu kadar tema bütünlüğü de gereklidir. Bu stüdyo, kent ve doğal çevre tasarımına duyarlılığın binanın ölçeğinde değil, projenin kavranış biçiminde yatığını vurgulamaktadır. Yerleşim alanı yoluyla proje kapsamının genişletilmesi, mimari temrinleri içinde yeni kavrayışlara olanak vermekte ve tasarım süreci içinde öğrencilerin, kent ve doğal çevre konularının potansiyellerini anlamalarını sağlamaktadır.