

ARCH&UD 103: INTRODUCTION TO ARCHITECTURAL DESIGN STUDIO

UCLA AUD JumpStart 2022

Julia Koerner, Director

CASE STUDY HOUSE #8



SYLLABUS

The Eames House, built in 1949 in the Pacific Palisades, is considered one of the most important postwar residences in the USA. It is the Case Study house Number 8 and a National Historic Landmark.

Photography: Julius Shulman/J. Paul Getty Trust

“Design depends largely on constraints.” – **Charles and Ray Eames**

“The most important thing is that you love what you are doing, and the second that you are not afraid of where your next idea will lead.” – **Charles Eames**

OVERVIEW AND TOPIC:

A speculation on architectural form, space, order and material innovation through a study and transformation of a portion of a case study house comprising three stages:

A1: Examine and Document

A2: Multiply, Array and Transform

A3: Isolate and Elaborate

In this introductory studio, students will explore and materialize formations and constituents of architectural thresholds and kit of parts, in three phases, by first analyzing one of Los Angeles most famous case study houses, Number 8, the Eames house of 1949. Following that, students will then: multiply and situate those components within simple geometric arrays as a vehicle for further speculations on architectural space, form, order, and the inter-relationships of objects and fields. Concurrently students will transform a zone within that array (comprising at least two adjacent components,) and rethink construction logics through idea-driven model-making in preparation for the third and final stage of the studio. That last step will entail the isolation of that zone for final documentation. Each design phase will include both digital and analog two-dimensional and three-dimensional representation.

BACKGROUND:

The Eames house served as a blueprint for homes over the past seventy years. It was built fast and economically to meet surging post-war need. The house was erected in two days using materials ordered from catalogues, it was a triumph of innovation for its time.

Inspired by such a forward-thinking, experimental approach to the design of dwelling, student’s task will be to unfold new spatial and formal arrangements comprising re-imagined parts that stimulate creatively framed passages and transitions within the dwelling landscapes of today.

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OBJECTIVES:

JumpStart is a summer design studio that introduces students to conceptual and technical facilities essential to the study of architecture as a discipline. The course will inspire students to engage in idea-driven design.

Students will:

- Produce architectural representation via both orthographic and parallel projections.
- Develop digital models of existing and original designs.
- Build analog models using manual and digital fabrication tools.
- Learn to use 2-D and 3-D modeling and drawing software: Rhinoceros and Adobe Illustrator
- Communicate architectural ideas effectively across formats.
- Nourish those ideas with broader cultural thematics.



Eames House Physical Model By Derek Hamner, MOMA, Exhibition: How Should We Live? Propositions for *the Modern Interior*, October 1, 2016 – April 23, 2017.

ORGANISATION:

Students will be assigned an instructor and technical support instructor and studio space. Studio time will be supported by several weekly lectures given by faculty and guest designers exploring many facets of idea-driven design. Software and fabrication tool tutorials will be provided each week as relevant to assignments.

The course is organized around design studio culture, which comprises a range of activities from desk critiques, to small group discussions, to studio-wide pin-ups, to final reviews with a panel of guest critics. Students' thoughtful production of design work in-between such activities is essential and should respond to the new materials and skills provided by instructors.

All of the above is planned to be organized in person.

In the scenario that in-person course cannot be held due to the pandemic health situation the course will be organised via distance learning format, online.

CREDIT HOURS: 6 units of UC credit

POLICIES & PROCEDURES

Attendance

Attendance is mandatory during class time, dialogs, lectures, reviews, pin-ups, tutorials, and workshops. If you do not present your work at reviews, you will not receive credit for the studio. In the scenario of distant learning,

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some tutorials and lectures will be recorded and offered asynchronously. Students are expected to not miss more than 2 classes in order to receive credit. Three unexcused absences will result in a failing grade.

Work Culture and Absences

Students are required to work in the studio. In the scenario of distant learning, students will work from home. All technical equipment needed for the course such as a laptop, and drawing material will need to be acquired by the participants prior to the start of the course. A document outlining these requirements will be made available prior to the opening of the course registration.

All activities requiring absence from studio meetings i.e. purchasing materials or running project-related errands) should be scheduled outside of studio hours. Leaving in the middle of, or prior to the end of regularly scheduled studio times will result in an absence.

Grading

Course grades will be determined based upon the quality of work produced, improvement over the course, completion of project requirements, participation, attendance, attitude and ethical conduct. Any questions regarding grades or policies should be directed to your instructor or to the program director. A passing grade in the course requires dedicated completion of all projects. Incomplete work will not be evaluated. Grades will not be issued prior to the completion of archiving procedures.

Archiving

At the conclusion of the summer program you will be asked to archive your work. There will be time to do so the morning before your final review. You will not receive your grade until these files are submitted. Save all of your files to the 2022 Student Work folder.

Submit your individual photo or drawing files in 300 DPI JPGs with the following names:

JumpStart_2022_YourInstructorsLastName_YourLastName_01.jpg

Student Privacy

This program uses video recording or other personal information capture for the purpose of facilitating the course and/or test environment. Pursuant to the terms of the agreement with UCLA, the data is used solely for this purpose and any vendor is prohibited from disclosing this information. UCLA also does not use the data for any other purpose. Students may not distribute recordings or other instructional materials provided as part of remote learning by faculty, teaching assistants, or invited guests.



ARCH&UD 103: INTRODUCTION TO ARCHITECTURAL DESIGN STUDIO

UCLA AUD JumpStart 2022

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Charles Eames, Ray Eames Entry Panel for MoMA International Competition for Low-Cost Furniture Design (7990a) 1949

RESOURCES:

JumpStart Faculty

Julia Koerner, Summer Programs Director, Assistant Adjunct Professor

juliakoerner@ucla.edu

List of Instructors TBC

UCLA Summer Institutes

1332 Murphy Hall, Box 951418

Los Angeles, CA 90095

310-825-4101

institutes@summer.ucla.edu

Films and Interviews

House - after five years of living 1955 - Charles and Ray Eames

America Meets Charles and Ray Eames NBC "Home Show" 1956 - Charles and Ray Eames

Tops 1969 - Charles and Ray Eames

Design Q&A 1972 - Charles and Ray Eames

Power of Ten 1977 - Charles and Ray Eames

Readings and Articles:

AD Classics: Eames House - Charles and Ray Eames

<https://www.archdaily.com/66302/ad-classics-eames-house-charles-and-ray-eames>

The materials of the Eames House - Eames Foundation

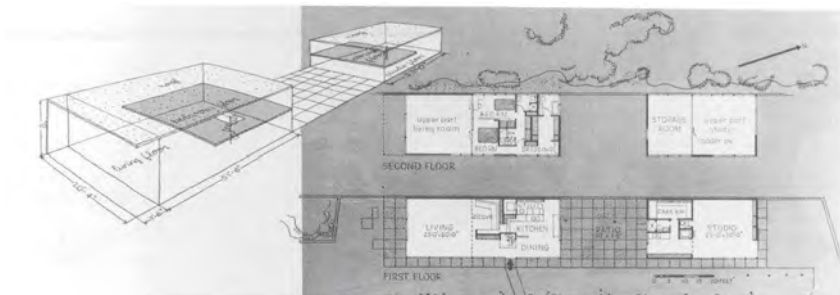
<https://eamesfoundation.org/news/the-materials-of-the-eames-house/>

Charles and Ray Eames: The couple who shaped the way we live - BBC Culture

<https://www.bbc.com/culture/article/20171218-charles-and-ray-eames-the-couple-who-shaped-the-way-we-live>

Getty Conservation Institute - Conserving the Eames House: A Case Study in Conservation

https://www.getty.edu/conservation/publications_resources/public_programs/conserving_eames_house.html



Axonometric and Plan Drawing AD Classics: Eames House / Charles and Ray Eames

ARCH&UD 103: INTRODUCTION TO ARCHITECTURAL DESIGN STUDIO

UCLA AUD JumpStart 2022

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Charles and Ray Eames design processes between research, product & furniture design and architecture.

EXERCISES:

In **Exercise A1**, each student will analyze the whole building and pre-select one of the zones outlined in the plan above for preliminary examination and documentation in scale drawings and sketches from books and online sources. A series of online films and virtual tours through the house will help familiarize students with the house in its totality and to confirm (through measured drawings) details and dimensions.

Output for this exercise will comprise nine drawings at $\frac{1}{4}'' = 1'-0''$: one plan, four elevations, two sections, two parallel projections (from opposing corners), and a partial physical model of the selected zone of study.

Attention should be paid to both boundaries and interiors, and their material constituents, dimensions and character-defining features – thickness of walls, thin planes, stick elements, transparent materials, ceiling heights, etc.

Instructors will provide students a template for presentations.

In **Exercise A2**, each student will first double their respective zones of study in a digital model by mirroring that zone and then applying one or more 3-dimensional transformations (i.e. bend, overlap/move, scale, stretch, copy and so on in conversation with instructors.) to parts of the segments.

This initial multiplication will be further compounded with a geometrically driven, plan-based exercise wherein students will situate clones of the zone in an array bounded by the invisible boundary hovering over the building footprint of the Eames House.

Students may choose from one of the following three arrays:

- Circle
- Line
- Cartesian Grid

Inevitably the new array will result in a congested landscape, further heightening the notion of threshold. Output for this exercise will comprise the following nine drawings at $\frac{1}{4}'' = 1'-0''$: plan, figure-ground, 6 sections of the final outcome, and an unfolded elevation of the initial doubled zone.

Instructors will provide students a template for presentations.

In **Exercise A3**, each student will further elaborate on their new array through additional drawings, atmospheric perspectives, and physical models. These representations will form a suite of artifacts describing a conceptually charged place at once both derivative of the Eames House and altogether new. Students will assign a specific program to their segment while speculating on materiality and methods of assembly.

Output for this exercise will comprise the following: one plan, one unfolded elevation, one “exploded” axonometric of the base module (from A2), one catalog diagram of the base module, digital renderings, and photographs of a physical model.

Instructors will provide students a template for presentations.

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UCLA AUD JumpStart 2022

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Notes

Drawing panel sizes to be determined prior to each of the three Exercises.

Students will have the option to choose between the Morning (M) or Afternoon (A) Studio, if interested they can attend both. The Lunchtime Lectures, Tech Seminars, Model and Portfolio Workshops will be recorded and offered both synchronous and asynchronous. The Group Work sessions are encouraged but optional to attend, they serve as virtual studio environments where participants can ask questions and get technical support from Program Reps.

Instructors, teaching fellows, and teaching assistants will hold office hours each week at a scheduled time and, if necessary, by appointment.