

SECTION F:

NORTH CAROLINA STATE UNIVERSITY 2002 - 2007
(reverse chronological order)

NCSU School of Architecture, ARC 404 – ARC 202 FORM Spring 2007

Times and Locations:

MWF 1:30 – 5:30; KAM 300 (ARC 404)
MWF 1:30 – 4:20; Brooks 305 (ARC 202)

Instructors:

ARC 404
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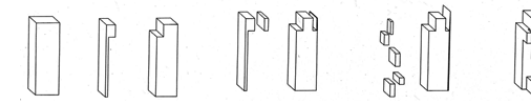
Rebecca Necessary
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Introduction:

This studio will investigate form as "volitional" aspects of architectural form: those that are not simply determined by functional, environmental, technical, legal, or other necessities. The studio will focus on architectural form as an expression of ordering ideas as an aspect of human experience and as a carrier of cultural meaning. The boundaries between the generative methods will provide a method of design as a synthesis. The studio addresses the need for a design that reflects the possibilities of an interconnected environment.

Inherent within the process of design is the establishment of a conceptual framework which guides the evolution of any given project. While this is reflexive, the underlying key concept(s) remain. Coupled with the conceptual underpinning of a project is a strategy through which to develop the work relative to the concept and in response to the various limits inherent with architecture. The various projects in this studio will assist students in the development of a working methodology rooted in these two principles. In short, the development of a concept and the strategy through which to develop, test and apply it.

PROJECTS:



1 FORM GENERATIVE AND TRANSFORMATIVE OPERATIONS

Assigned Jan. 10 Due Jan. 26

"Think not of form, but the act of forming." – Paul Klee

Architectural form is not shaped exclusively by constraints, functions and forces. The mantra of Form follows Function and Form equals Function, suggests a singular formal solution to a particular architectural problem. As one moves beyond, one recognizes there are multiple equally viable formal solutions to a particular problem.

This sculptural exercise provides an opportunity to develop a three dimensional object absent of the conditions associated with architecture. There is no site; the object is not inhabitable; the scale is 1:1. As an exercise with limited external forces, each individual will need to develop a rigorous process that is centered on a formal operation. This operation will be the means through which to transform your object.

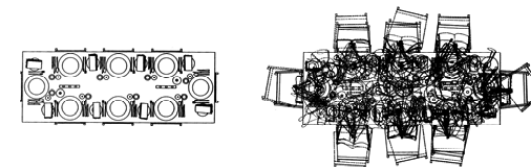


2 PRECEDENT ANALYSIS

Assigned Jan. 26 Due Feb. 12

"Just how is it possible to conceive of any society, any civilization, or any culture without the provision of precedent? Is not precedent, and are not its connotations, the primary cement of society? Is not their recognition the ultimate guarantee of legitimate government, legal freedom, decent prosperity, and polite intercourse?" – Colin Rowe

Various conceptual and physical components will be dissected and presented through building precedent analysis. This research and analysis will fold into the development of a strategy for the exploration of form relative to architecture. While the scale and program of the precedents vary, their underlying strategies transcend type and scale and as such provide a point of departure.



3 PERFORMANCE CENTER

Assigned Feb. 22 Due April 27 (undergrad), May 4 (grad)

"The spectacle is not a collection of images; rather, it is a social relationship between people that is mediated by images." –Guy Debord

Theater, film and architecture have long been intertwined; each mobilizes spatial and temporal modes of perception while articulating lived space. While music has traditionally been seen as architecture's most allied art, one can argue theater and cinema has had the most significant impact upon the discourse as is made evident in the work of contemporary architects such as Bernard Tschumi, Rem Koolhaas and Jean Nouvel. Contemporary dialog surrounding conditions of event; simultaneity and superimposition are influenced by theater, cinema and other forms of time based media.

The culminating project for this studio will be the design of a theatrical performance center located in downtown Durham. The form operations and analysis from the preceding projects are intended to provide a foundational understanding of an array of form generating and transforming strategies. The figures of previous exercises; however, will not directly translate into this project. As opposed to project one, there are significant site and program forces that constitute this project. It is expected that the form investigations integrate and exploit these while establishing a reflexive process in which reciprocal relationships are negotiated through the medium of architecture.

STIRRING STILL : permanence and temporality in architecture

North Carolina State University, School of Architecture, ARC 503 – Fall 2006

Times and Locations:
MWF 1:30 – 5:30; KAM 300

Instructor:

Jeremy Ficca
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(t) 513.4841

Introduction:

Often, heralded pieces of architecture are considered timeless and capable of withstanding 'the test of time'. They are yet also records of a specific moment in time, encompassing the social, cultural and technological currents of the day. While permanence is undoubtedly a worthy and often necessary aspect of the act of building, it is not a resultant of architecture which transcends the pragmatic. The fleeting, temporary architectures found throughout our cities are reflexive responses to the variable demands of increasingly mobile societies. They serve as a compelling counterpoint to those permanent buildings which define the spaces within which they operate.

This studio will explore the topics of permanence and temporality within architecture in an attempt to better understand the relevance of both reflexive and still architectures. Three projects will address specific aspects of this theme and contribute to a broader semester long discussion. Guerilla Cinema traces and operates upon interventions within neglected urban spaces. Fleeting permanence explores the roll of permanent architecture within a shifting environment. Itinerant Museum considers the relationship between content and context over time.

Projects:

- 1 GUERRILLA CINEMA**
Assigned Aug 23. Due Sep. 6

"If we want to maintain a healthy connected community, we are going to have to draw people away from their televisions out of the malls into the night, to public places where people can talk and picnic and dance and look at the stars. We think ultimately in our community, if we want to have any public life at all, we are going to have to challenge laws that keep the public out of public spaces."

– from *Santa Cruz Guerilla Drive-In guide to starting your own Guerilla Drive-In*

- 2 FLEETING PERMANENCE**
Assigned Sep. 6 Due Nov. 6

"Our aim in the argument that follows is to revise the sense of the ending of an architectural project, not to see finishing as the final moment of construction but to see the unending deterioration of a finish that results from weathering, the continuous metamorphosis of the building itself, as part of its beginning(s) and its ever-changing 'finish'."

– from *On Weathering*, Moshen Mostafavi and David Leatherbarrow

- 3 ITINERANT MUSEUM**
Assigned Nov. 8 Due Dec. 8



MATERIAL IDENTITIES: *relocating the museum of arts and design*

North Carolina State University, School of Architecture, ARC 503 Fall 2004

Time and Location:
MWF 1:30 – 5:30; KAM 300D

Faculty:

Jeremy Ficca, Assistant Professor, Architecture
Office Hours: M 10 - 12 and by appointment, 301A Brooks Hall
Jeremy_Ficca@ncsu.edu (t) 513.4841

Introduction:

As our cities grow older their embodied collection of architectural movements and styles become increasingly edited. Buildings come down, buildings go up; some remain. Ideally, preservation seeks to identify and conserve significant or canonical buildings while acknowledging the necessity of a regenerative urban fabric. Through this, the consciousness of our cultural heritage is preserved and with it, an understanding of the social, political and technological currents of the day. Scarpa has shown us that the site for architecture can take on many other forms than tabula rasa. Building as the site for architecture eludes a fluid picture of history in which the juxtaposition of architectural movements can serve as a means of clarity not obscurity.

Site:

"It was and is a pot of paint flung in the face of the high Modernist establishment" – Robert Stern

Located at the south-west corner of Central Park in Manhattan, Edward Durell Stone's 2 Columbus Circle has proven controversial from conception to the present day. A remnant from a transitional phase in architectural discourse, it defies classification as neither high modern nor post-modern. The ten stories of largely un-fenestrated marble walls stand in stark contrast to its neighbors, while rendering an object like response to the expanse of central park opposite Columbus Circle. Commissioned in 1958 as a gallery for contemporary art, the completed project housed a surprisingly complex program in a conversely tight homogenous box. Largely vacant for the better part of the past decade, its street level arcade has been encased in chain link while the interior spaces have fallen into marked disrepair. Long neglected, Columbus Circle has enjoyed a recent renaissance of rejuvenation. As a result, 2 Columbus Circle increasingly stands isolated, in contrast to its surroundings. The prominence and potential of the site, however is unmistakable.

Intervention:

"– not the surface but the thin edge, the severed surface that reveals the autobiographical process of its own making..... What the cutting's done is to make the space more articulated, but the identity of the building as a place is strongly preserved, enhanced." – Gordon Matta-Clark

The semester-long project for this studio will be the relocation of the Museum of Arts and Design from its current site across from MoMA to 2 Columbus Circle. The existing Stone building will serve as a point of departure, against which students are expected to formulate a response. The scope of the alterations and/or insertions within the existing building will vary with each student. All are expected to question the current identity of the building and explore alternatives. As such, a response should not be relegated to surface treatment, but rather rigorously address all facets of the site and surrounding conditions.

Materiality:

Particular focus will be placed upon the materiality and tectonics of student responses. Large scale models and material studies will be executed at strategic times during the semester.

Field Trip:

A field trip and site visit to New York will tentatively occur in mid-late September. Attendance is highly encouraged, but not required.

NCSU School of Architecture
ARC 302 - Architectural Design / Technology - Spring 2004
 Instructors: Jeremy Ficca and Patrick Rand

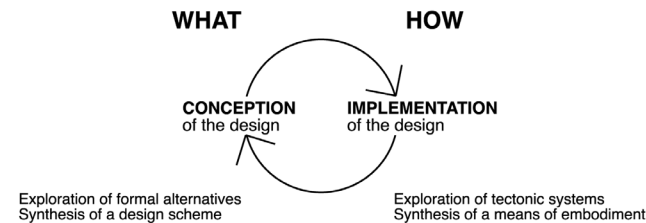
Techne: the simultaneous existence of both art and craft, from the Greek verb *tikto*, meaning to produce
Tectonic: the art of construction; making
Architekton: master builder

We will investigate a range of topics that are, in composite, building technology. These include:

- Structural Systems
- Construction Systems and Tectonics
- Building Materials
- Vertical and Horizontal Circulation (including Universal Design)
- Enclosure Systems
- Natural and Mechanical Systems (including orientation, daylighting, ventilation and mechanical means of climate control)

This studio is the centerpiece of the education of an architect who wishes to design splendid built works. The material reality of a building is an essential substratum of architecture. It is the substance an architect manipulates for technical, economic, or expressive ends. In order for students of architecture to understand the nature and the use of building technologies, they must incorporate them insightfully into their design studio projects. To be successful, building technologies must be integrated into the design process at an early stage, not added on toward the end. Students will learn to balance technical criteria against other aspects of building design, such as functional or perceptual issues. It is not enough to merely address technology through technology studios; we must address architecture through them.

Knowing **What** one would like to build inspires one to find out **How** to build well.
 Knowing **How** to build inspires new ideas about **What** one can build.



This studio will expand the scope of a conventional studio by placing greater emphasis on **How** the building is to be made. For example, in some projects, site parameters and programmatic issues may be simplified or given, allowing students to engage the building's technical features more thoroughly. You may draw more sections than plans and you will make larger scale models of smaller parts of buildings. Some projects may require large-scale modeling and a hand-on approach, to provoke insights by you as designer, and to communicate those insights to others.

Projects will vary in duration from one week to about 9 weeks. In addition, charrettes will be inserted to address particular topics. The design projects will be carried out individually, but some analyses may be carried out in small teams. The three sections of ARC 302 will be fully coordinated, with identical projects, schedules, and evaluation criteria.

Vehicle Projects

A series of relatively short initial projects will address craft, structure, circulation, precedent and tectonic order. The major project for the semester will be a multiuse project on a downtown site. Students will be challenged to design the project schematically, but also to develop the basic design looking closely at the range of issues listed above.



SKIN / SURFACE

North Carolina State University, College of Design
 Fall 2003

Time and Location:

MWF 1:30 – 4:20
 Brooks 305

Faculty:

Jeremy Ficca, Assistant Professor, Architecture
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Introduction:

Through history, the surfaces and skins of architecture have conveyed meaning and power, provided shelter and protection, demarcated public and private and rendered materialism to the face of buildings. The evolution from load bearing, to free, to intelligent reveals a constant flux influenced by technology, culture and economy. These surfaces and skins, however are not merely the wrappers of boxes, they can:

- cloak visually and programmatically*
- alter the threshold between private and public*
- become a stage for spectacle*
- adapt to ones needs and environment*
- grow and die*
- envelope and fold program*
- act as urban clothing*
- represent and/or reveal*
- mutate*

Through case study and a full semester studio project, students will address these topics at the scale of the city and the user. Experimentation and discovery, born out of scholarly research will provide a framework through which students will develop a position relative to the topic of the studio.

DPL 2008:

Public libraries are one of the last truly public buildings types and increasingly consist of aggregated program and use. The emergence of new media technologies in conjunction with the requirements of book storage produce the potential for multiple types of skins / surfaces. Through alterations to circulation and use the main library in the city of Durham is far too small for city needs and poorly sited. This studio will develop a new central library on one of two potential open downtown sites. The studio will commence with an initial phase of research and case study. Students, in groups of two, will study two buildings, a library and a noteworthy use of skin / surface. This will culminate in a presentation of diagrams, models etc. With the library project, students are expected to develop a large scale building with a significant degree of resolution. The use of multiple forms of media, both analog and digital, are expected. Full-scale material investigations and large scale models will be required. Throughout the semester, discussions and lectures will cover existing and emerging materials as well as newly acquired technologies within the College of Design related to individual investigations.

ENKEBOLL STUDIO

North Carolina State University, College of Design
Spring 2003

Time and Location:

MWF 1:30 – 4:20
KAM A102

Faculty:

Full-time Project Faculty: Jeremy Ficca, Assistant Professor, Architecture
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Dana Raymond, Associate Professor, Art and Design
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Teaching Assistant: Christian Karkow, Master's of Architecture Candidate
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Additional Faculty Participants: Bryan Lafitte, Associate Professor, Industrial Design
Martha Scotford, Professor, Graphic Design
Denise Gonzales Crisp, Associate Professor, Graphic Design
Chandra Cox, Associate Professor, Art and Design

Pedagogy:

The borders and margins of the design disciplines often prove to be stimulating, unpredictable and even uncomfortable realms to work within. Historically, collaborations between these disciplines have produced novel work and redefined the 'role' of each involved. This multidisciplinary studio seeks to foster such a milieu through the integration of Architecture, Art and Design, Graphic Design and Industrial Design. The methodologies and languages of each discipline will undoubtedly force all involved to broaden their mode of operation. This studio will not approach design as a problem solving exercise, hence no quantifiable problem will be assigned. Experimentation and discovery, born out of scholarly research will provide a framework through which students will develop work that is of value to their area of interest and influenced by a cross-disciplinary setting.

Introduction:

Enkeboll Inc. is sponsoring both this studio within the college of design and a studio at Art Center College of Design, with a general theme of investigating products, which could expand the company's offerings. Enkeboll is a manufacturer of highly detailed woodcarvings and utilizes sophisticated manufacturing processes. They can be viewed as a company with a reputation and investment in ornamental woodcarving, but also as a company with an established identity and distribution system organized around residential interior components. Although specific materials and techniques are utilized within the current manufacturing system of Enkeboll, all students are expected to pursue investigations that look beyond the current conditions.