



THE ARCHITECT'S BOOK: FORMING SPATIAL MEANINGS

ARCH 5110: ARCHITECTURE AS CATALYST

MARCH 10-MARCH 14, 2014

INSTRUCTORS

Guest Instructor: Maureen Cummins, Artist

Faculty Instructor: Andrea J. Johnson, AIA, Assistant Professor

BLOG

<http://architectsbook.wordpress.com/>

COURSE DESCRIPTION

This Catalyst workshop explores book making as a method for expressing architectural ideas which relate image, form, and meaning.

SUMMARY

In architecture, ideas are expressed primarily through visual and spatial representation, such as the drawing and the model. Text is supplemental or optional, and regarded as the medium of the theorist and not the designer or practitioner. This separation results in a gap between visual perception and explicit communication of complex ideas.

Books, which incorporate visual, sculptural, and temporal aspects, as well as literary and intellectual traditions, are an inherently multi-disciplinary form. The field of Artist's Books, which exploded onto the visual art scene in the 1960s, emerged out of a century-long struggle to integrate image, form, and meaning, as well as an impulse to use the book not merely as a conveyer of information or a means to reproduce existing art objects/projects, but as a fully artistic medium in itself. As such, it invites investigation from all perspectives, including the spatial and architectonic.

In this workshop, we will begin to explore a new genre we will call the Architect's Book, where the form and the meaning of an architectural design must be read simultaneously. The sensory aspects of relating to a physical book form will highlight ways of interacting with and understanding a design, and only with direct experience of the "book" will one be able to perceive its complexity. This workshop will push the idea of "reading" in architecture to go beyond the understanding of a spatial or formal idea, to include the perception of the broader thought within the project.

TEACHING FORMAT

Foundational lectures to introduce topics; workshops for skill-building; studio visits; studio sessions with project critiques.

COURSE OBJECTIVES

1. Learn basic binding and printmaking principles and techniques
2. Experiment with avant-garde principles and techniques
3. Explore spatial relationships between content and form
4. Develop strategies for architectural thinking through "book" making
5. Create a bespoke Architect's Book

COURSE TOPICS AND STRUCTURE

The workshop will focus on spatial potentials of book forms as related to content and communication of meaning. The workshop will consist of lectures with discussions, studio visits, teaching demonstrations with exercises, and directed studio sessions. Sessions will be held at the University of Minnesota and the Minnesota Center for Book Arts.

Guest Lecturer: Betty Bright

Studio Visit: Harriet Bart

Guest Demonstration: Jana Pullman

Collections Visit: Tim Johnson, University of Minnesota Special Collections

MCBA Host: Sara Parr

ASSIGNMENTS

In addition to short readings, students will complete short exercises to learn basic techniques and explore methods of manipulating book forms and relationships between image and text. Class process and work will be posted by the students throughout the week to the class blog. Each student will develop, create, and document a final project.

Architect's Book

Preparation: Gather materials from an architectural project you have previously developed. A fully-developed studio project is recommended. Materials include concept, working and finished models, sketchbook, sketches, working and finished drawings, writings, presentations, other documentation, and working files.

Prompt: Create your architectural project through book form.

- Interrogate the "ideas" of your project through the "idea" of book
- Utilize image, drawing, text, form, space, movement
- Integrate concept, material, technique
- Rethink, remake, rewrite
- Communicate, express, translate
- Interact with the body

Exhibition: Each student is to display their work in the method best suited for viewing. In addition to the work, a one-page summary of the work (title, student name, one image of the work, description of the work) must also be displayed.

DOCUMENTATION

Complete documentation of process and final project is required. All final files must be uploaded to the class Dropbox folder by Monday, March 24, within the file structure shown. Minimum requirements:

- Summary of work according to provided template
- Images that fully document your final project (min. 10 images)
- Images that document the workshop and your process (min. 10 images)
- Scanned images of work done in sketchbook (min. 15 images)
- Working files used to create your project (Photoshop, Illustrator, InDesign, Rhino, Word, etc)
- Research, readings, and supplemental files

Note: Save images as 72 ppi jpeg, min. 3600 pixels in one dimension, maximum quality 10 or above

READINGS

Cohick, Aaron. *The New Manifesto of the NewLights Press (first Iteration)*. Oakland/Baltimore: NewLights Press, 2011.

Drucker, Johanna. *The Century of Artists' Books*. 2nd. ed. New York: Granary Books, 2004. Rothenberg, Jerome, and

Steven Clay. *A Book of the Book : Some Works & Projections about the Book & Writing*. New York: Granary Books, 2000. Print.

Spector, Buzz. "Artists' Book Books." *Art Journal* 56.3 (1997): 95–96. *JSTOR*. Web. 10 Feb. 2014.

See class blog for additional readings.

MATERIALS

Each student is required to bring the following:

Sketchbook, pencil, pen

X-Acto knife with #11 blades

Triangle, min. 6"-8"

Ruler, min. 12"

Cutting mat, min. 11"x17"

The workshop will provide the following:

Bone folder, Bone scorer, Awl, Bookbinder needles, French linen thread, PVA, Various papers, Glue brushes, Bookbinding board

Additional materials will need to be purchased by each student for their final project.

SCHEDULE

03.10	M	9:00am	Kickoff (Rapson Courtyard)
		9:30am	Introduction & Discussion (Rapson 109)
		10:30am	Guest Lecture: Betty Bright (Rapson 109)
		12:00pm	Noon Lecture: Maureen Cummins (Rapson 54)
		2:00pm	MCBA tour; Printmaking and Press Techniques
		3:00pm	Printing and Binding Exercise
		5:00pm	Project Proposal Discussion (MCBA)
		6:00pm	Evening Lecture: Decker Yeadon (Bell Museum)
03.11	Tu	9:00am	Project Proposal Review (MCBA)
		10:30-12:30pm	MCBA Demo: Jana Pullman
		1:30-5:30pm	Project Mock Ups (MCBA)
		6:00pm	Evening Lecture: Andrea Ponsi (Rapson 100)
03.12	W	9:00am	Studio Visit: Harriet Bart
		11:00am	Mock Ups Review (Rapson 109)
		12:00pm	Noon Lecture: Barry Kudrowitz (Rapson 43)
		2:00pm	UMN Special Collections Visit with Tim Johnson
		3:30pm	Studio Workshop (Rapson)
		6:00pm	Evening Lecture: Randy Ewoldt (Bell Museum)
03.13	Th	9:00am	Workshop and Project Critiques (MCBA)
		6:00pm	Evening Lecture: Michael Schumacher (Rapson 100)
		7:30pm	MCBA Maureen Cummins Roundtable (MCBA)
03.14	F	9:00am	Final Show Set Up
		2:00pm	Final Show Exhibition and Presentations
03.24	M	5:00pm	Project Documentation Due

POLICIES**ATTENDANCE**

Attendance is required M-TH from 9:00am–7:00pm, and Friday from 9:00am–4:00pm. Students must work in the studio/workshop and present their work as scheduled. An absence must be discussed with the instructors ahead of time, and will be grounds for grade reduction or failure at the discretion of the instructors.

GRADING

The nature of studio work is highly dependent on evaluations that can only be done when the work is complete. The final grade will be based on the following:

Participation & Blog (20%)

Project (60%)

Project Documentation (20%)

Final grades will be based on the following University Grading Policy:

Grade	Points	Level of Work
A	90-100	outstanding work
B	80-89	more than required
C	70-79	meets requirements
D	60-69	less than required
F	60 or below	failed, insufficient work

LATE WORK

No late work will be accepted.

INCOMPLETE WORK

Incomplete work will not be accepted without instructor's prior approval and written agreement as to revised due dates and grading policy. The grade of incomplete can only be given if the work is substantially complete and the student has documentation of illness or extreme circumstances.

SUBJECT TO CHANGE

With the exception of the grade and attendance policies, parts of this syllabus are subject to change with advance notice, as deemed appropriate by the instructor.

STUDENTS WITH DISABILITIES

This syllabus can be made available in alternative formats upon request. Contact the School of Architecture 612.624.7866. Students with Disabilities that affect their ability to participate fully in class or meet all course requirements are encouraged to bring this to the attention of the instructor so that appropriate accommodations can be arranged. Reasonable effort will be made to accommodate students with disabilities. Please contact your instructor to initiate a discussion on how we can best support you to succeed in the course. Further information is available from Disability Services (16 Johnson Hall)

SCHOLASTIC CONDUCT

All students are responsible for conduct in conformance with the University of Minnesota Student Conduct Code which, among other provisions, broadly defines scholastic misconduct as "any act that violates the rights of another student in academic work or that involves misrepresentation of your own work."

INTELLECTUAL PROPERTY

The College of Architecture and Landscape Architecture has the right to retain any student project whether it be for display, accreditation, archive, documentation or any other educational or legal purpose. In addition, the College reserves the right to reproduce and publish images of any such student work in collegiate publications, printed or electronic, for the purposes of research, scholarship, teaching, publicity and outreach, giving publication credit to the creator/student.

WORKLOAD

For graduate courses, one credit is defined as equivalent *more than* an average of three hours of learning effort per week (over a full semester) necessary for an average student to achieve an average grade in the course.

ACADEMIC POLICIES

Academic policies for this course (including but not limited to: accommodations for students with disabilities, statements on classroom conduct, and statements regarding sexual harassment, and academic integrity) can be found in the University's website at <http://www.oscai.umn.edu/index.html>. Classroom misconduct, violation of academic integrity, sexual harassment and issues concerning students with disabilities should be reported to the Director of College of Design Student Services and to the Department Head.