

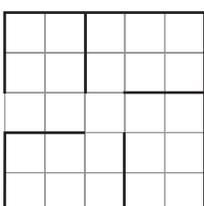
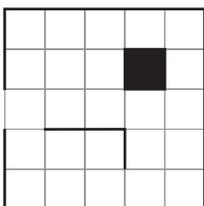
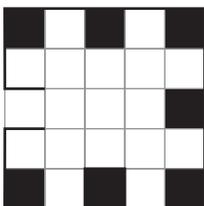
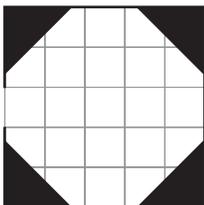
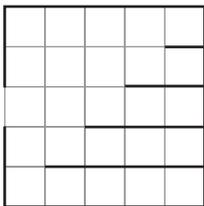
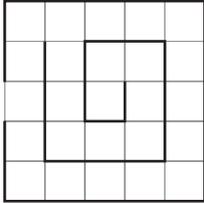
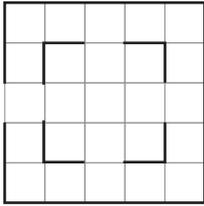
ORGANIZATION COORDINATOR

CORE / FOUNDATIONS

ARCH 402 - Architectural Design 1

Graduate Studio, Summer 2016 (Fully Revised)

33 Students: First Year MArch 1



O.M. Ungers

Seven Variations On Rooms, 1985

Tate revised and coordinated this course for the Summer 2016 semester. A seven-week intensive studio for incoming three-year MArch students who arrive with either little to no previous architectural education—or—those whose non-professional training is primarily technical. The course is a complete immersion that can be described as one-part boot camp, one-part summer camp.

The restructured course focused on skills building, abstract architectural thought, and direct experience. The course emphasized architecture's relationship to representation, specifically projection drawings and models. Additionally, given the cross section of students, the course content makes buildings more conceptual and concepts more physical. A lot of time is directed toward unlearning preconceived ideas about architecture and establishing good habits.

In terms of skills building, students were required to move between physical and digital platforms, working iteratively on the design through specific drawings. No more infinite spinning around the Rhino model or aimlessly playing with the software! Instead, the studio prioritized developing and exhibiting control of linear, parallel, and perpendicular ordering systems. Additionally, a curated set of representational techniques and conventions was implemented that demanded students develop the ability to communicate through line and projection views.

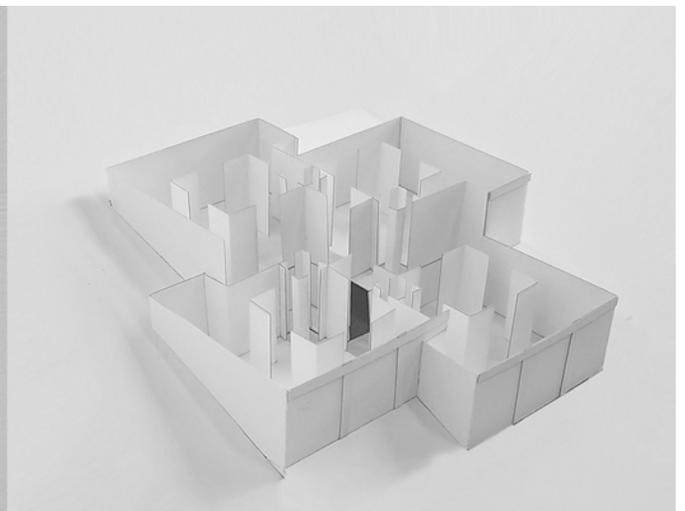
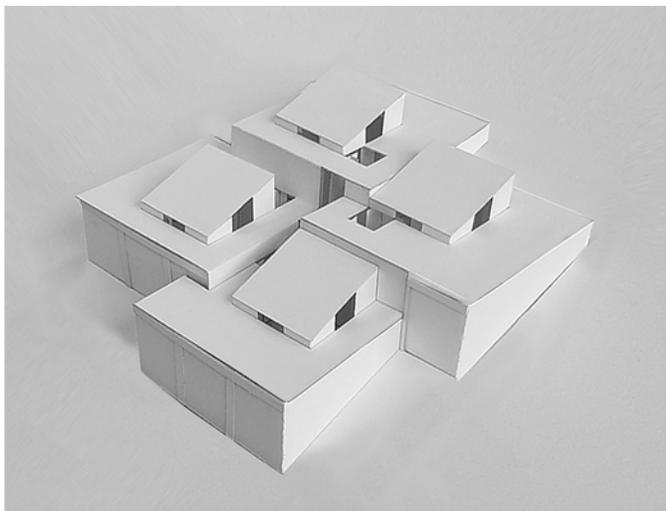
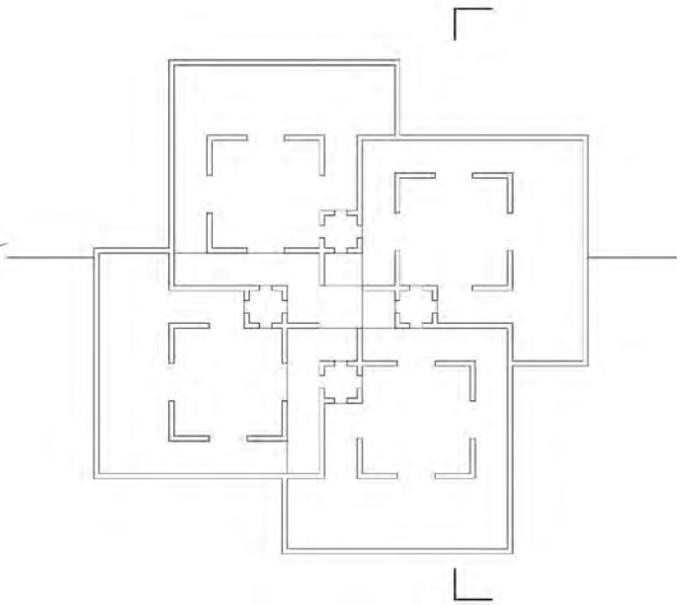
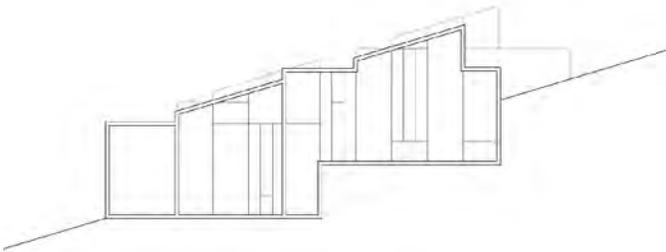
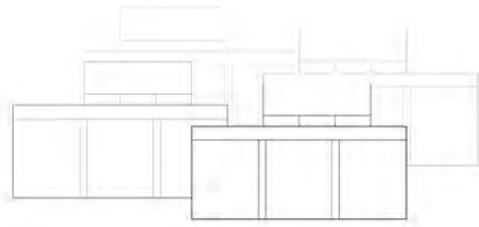
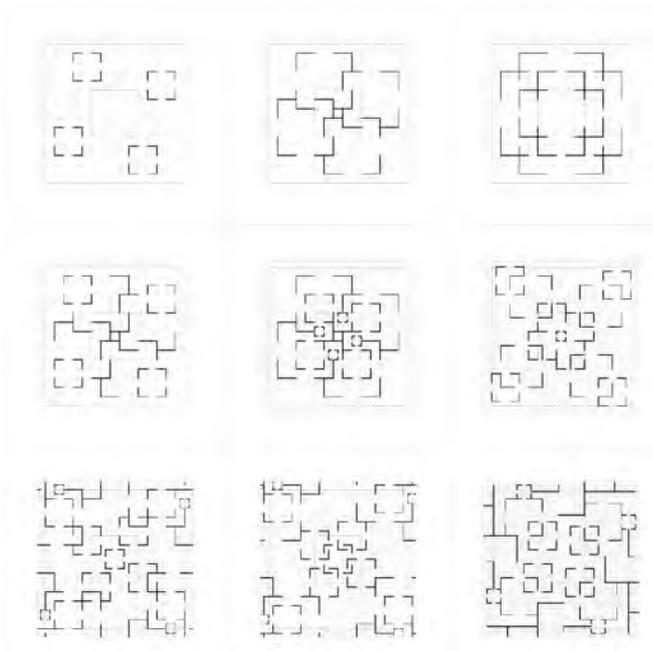
While not sequential as a linear progression, the three design exercises use a common set of scaffolds and constraints in order to introduce and focus on specific concepts and issues. Throughout the summer, whether a single or multi-level design problem, students worked in relation to clearly defined volumetric boundaries. All problems were set in relation to an abstract but not neutral ground. Within the given limits, students were allowed to focus on and describe their proposals with respect to thoughts about articulation, composition, clarity, organization, and scale. Each of these topics was discussed in relation to historical and contemporary projects.

Two days per week focused on direct experience. Each Wednesday a presentation about architecture's relationship to other artistic, design, and cultural fields was given. This was typically done through a film. Each Friday was a field trip to visit cities and significant works of architecture in the region.

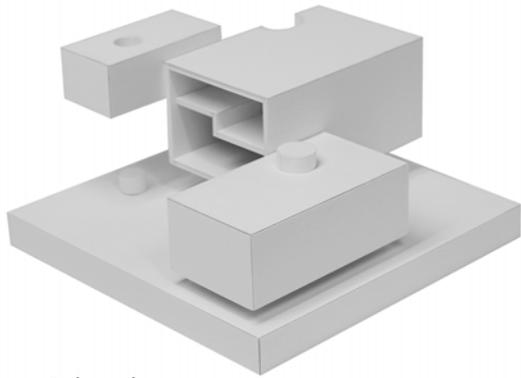
STUDENT EVALUATIONS

Course = 4.82 Instructor = 4.90 Learning = 4.85

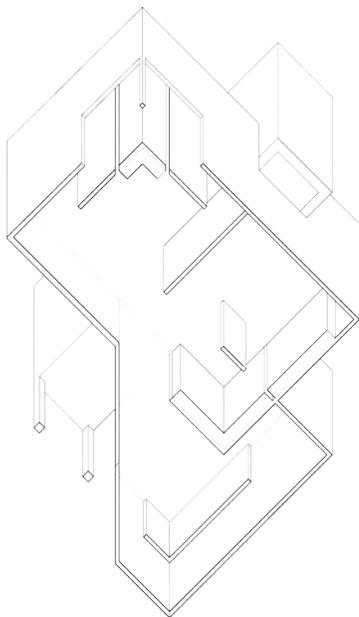
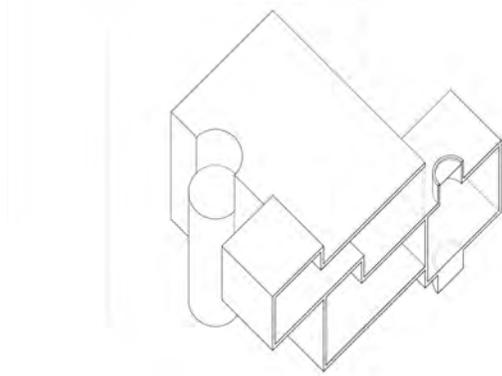
*Based on 5 point scale.



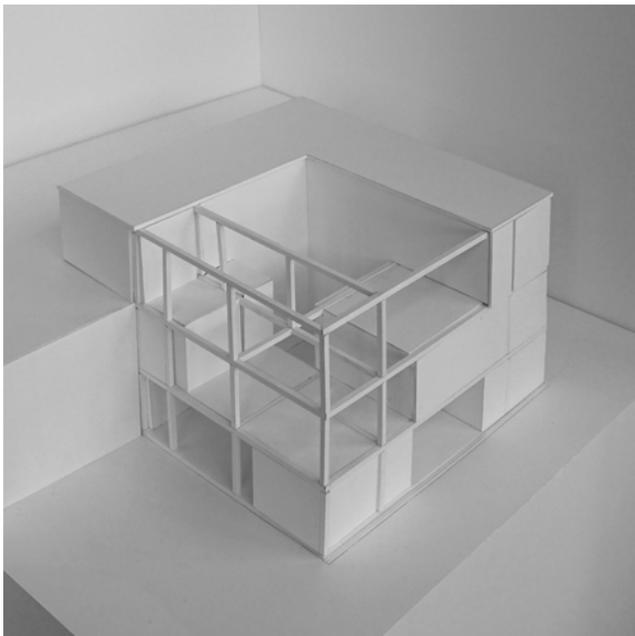
Zewei Gu
Project 1: Composition Order



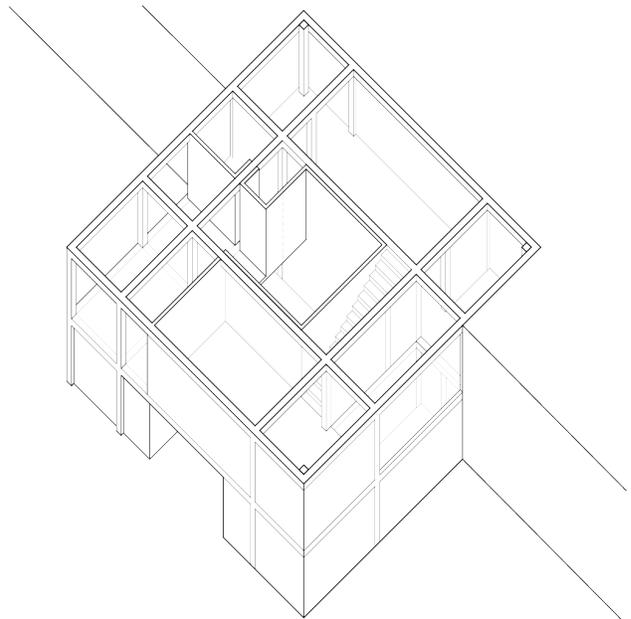
Ben van Schaayk



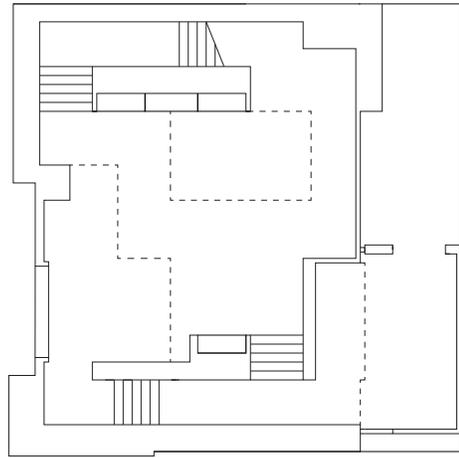
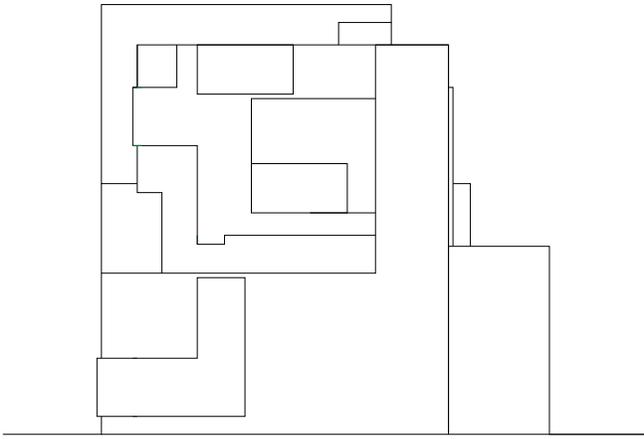
Sarah Carter



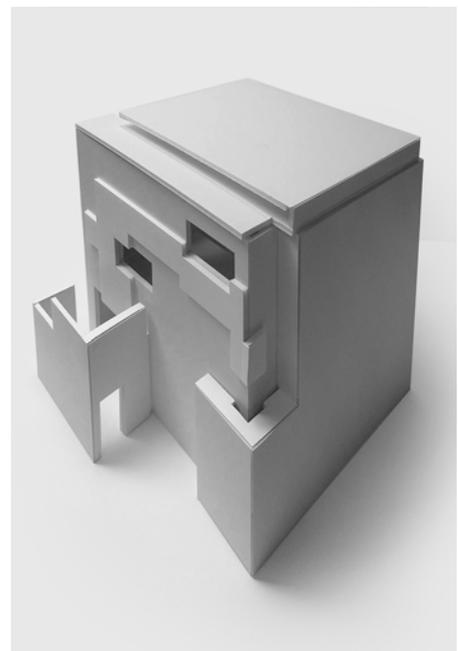
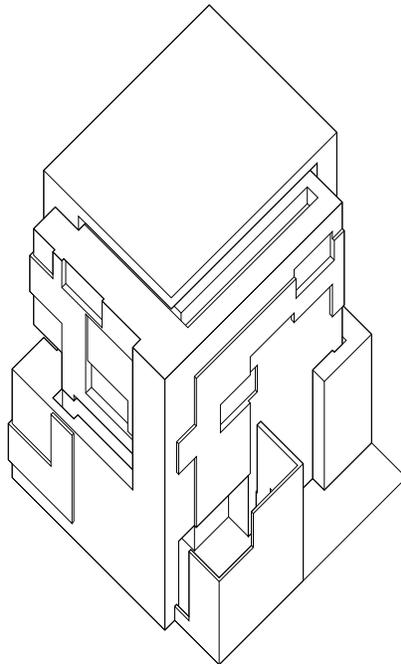
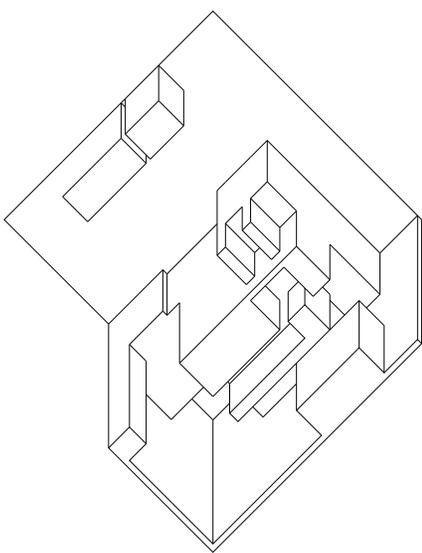
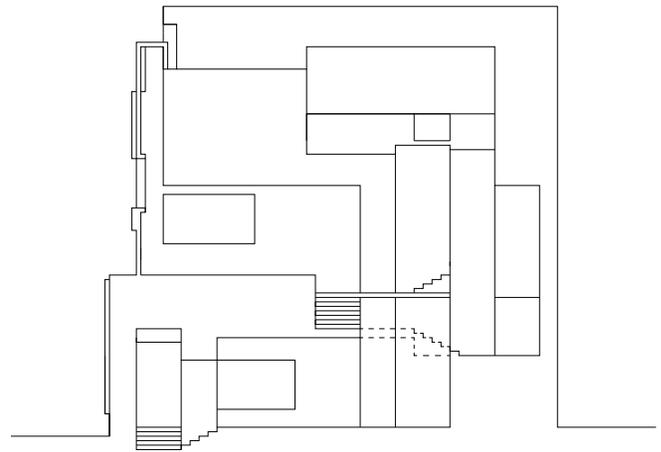
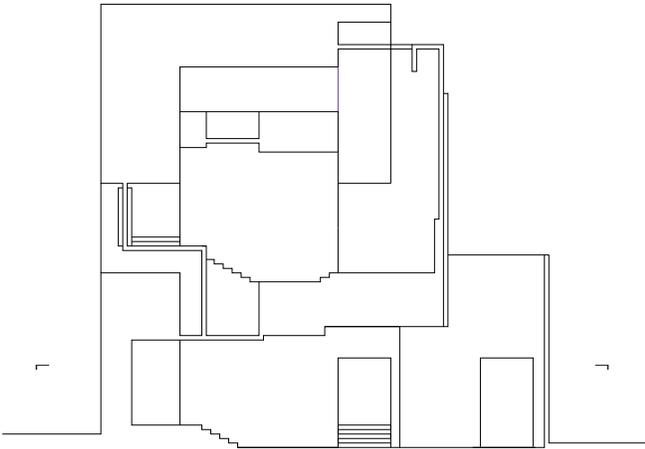
Michelle Nam
Project 2: XYZ



1



2



Hannah Cane
Project 3 - Raums

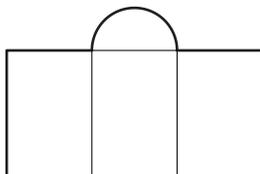
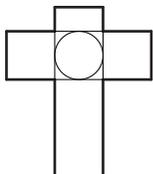
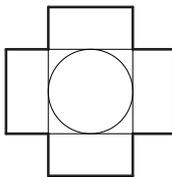
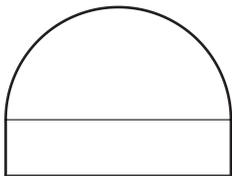
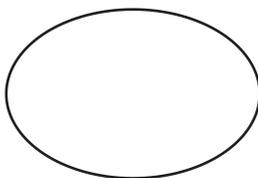
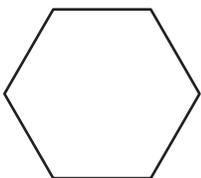
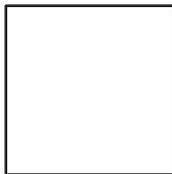
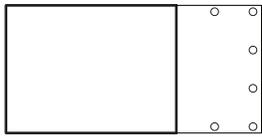
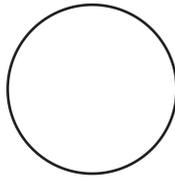
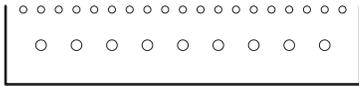
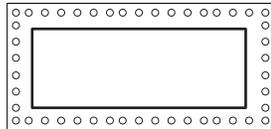
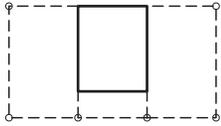
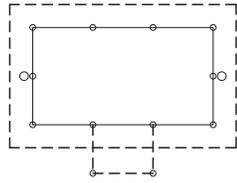
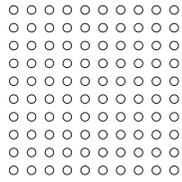
ARCHITECTURAL THINKING & MAKING

CORE / FOUNDATIONS

ARCH 202 - Graphic Communications

Undergraduate, Fall 2015 (Fully Revised)

18 Students: Freshmen and Sophmores



Tate revised this course for the Fall 2015 semester. The course previously focused on mechanical drafting. Tate updated the approach to reflect contemporary developments in how architects make and communicate ideas visually while ensuring that foundational concepts and conventions were introduced and understood technically and conceptually.

As the second of four courses in the pre-architecture sequence, Graphic Communications is situated between Freehand Drawing and Digital Drawing. As the first major overhaul of the course since computers became common in the studio, Tate sought to create a bridge between manual and digital production. Discussions regularly took place about the communicative potential of different types of projection drawing and models, both physical and digital. Additionally, conversations regularly pointed to how particular ways of working can have a direct and generative influence on the conception and description of an object.

Within the liberal arts component of the architecture major, the University aims for the course to contribute to the "undergraduate experience." Responding to this, the course content embraced the moments of intersection where disciplinary values and cultural content of the built world come in contact. These topics were abstracted and made accessible to students considering the architecture major.

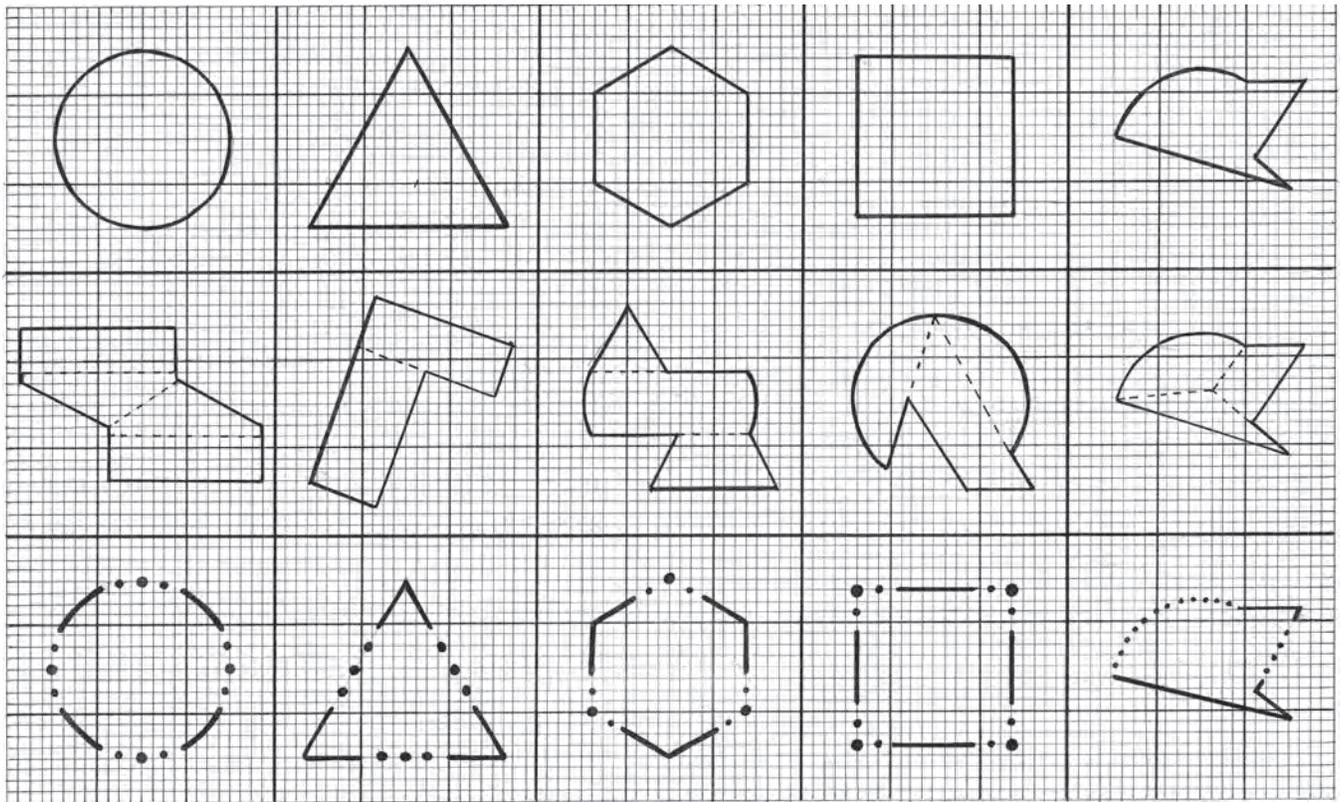
An important goal in the restructure was to make the study of architecture's visual language and conventions a rewarding experience creatively and intellectually. Creating enthusiasm about the possibilities of architecture while instilling necessary skillsets. Because the course deals with representational objects that are specific to the field, it challenges students to see and represent the world not as they optically perceive it, but through architectural eyes. The reworked course attempts to ease that transition.

The three-credit course has four exercises.

1. Closed and Assembled Order
2. Orthographic Projection Analytical and Instruction.
3. Parallel Projection.
4. Synthesis, Intention, and Proposal.

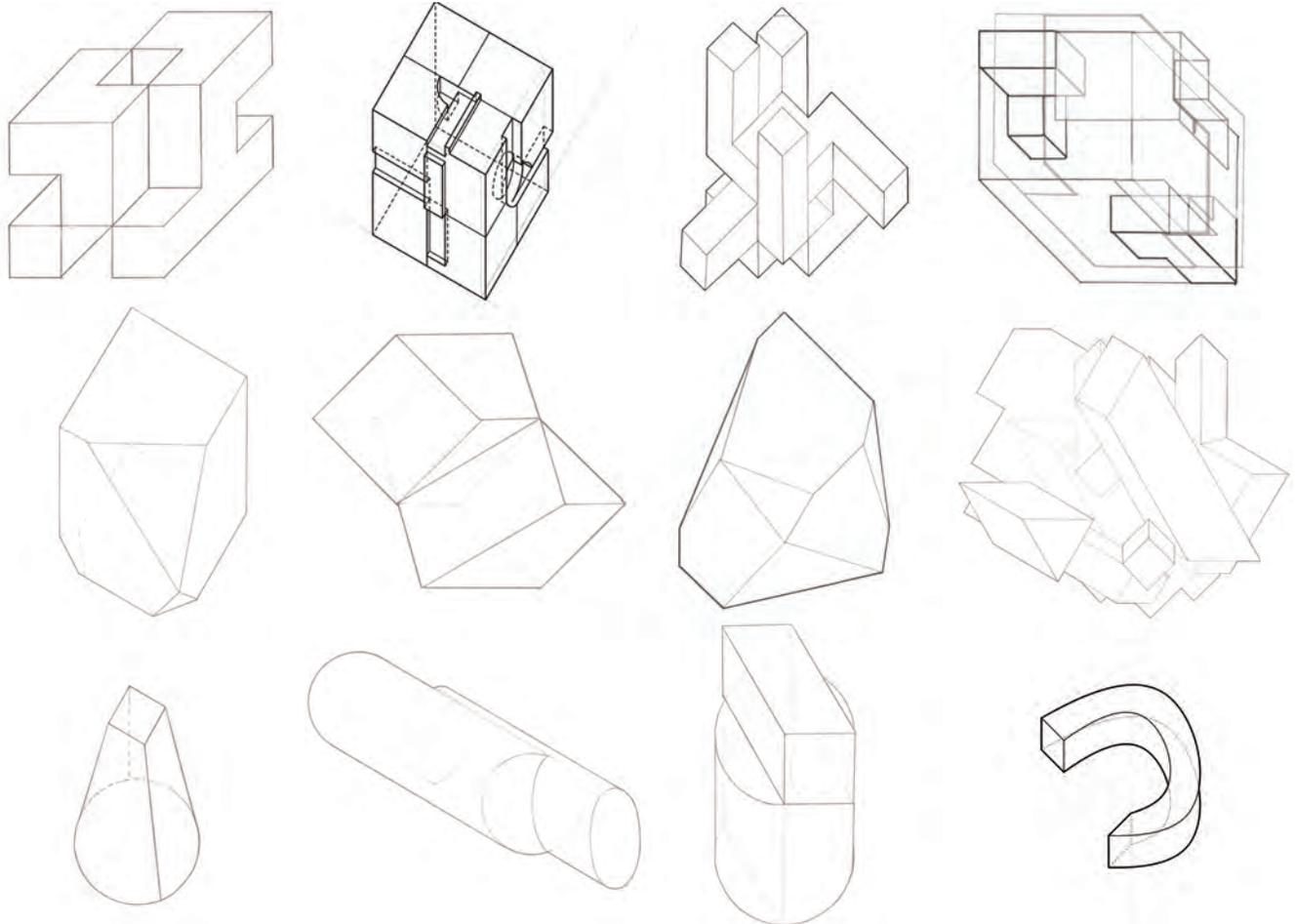
STUDENT EVALUATIONS

Course = 4.33 Instructor = 4.30 Learning = 4.67
**Based on 5 point scale.*



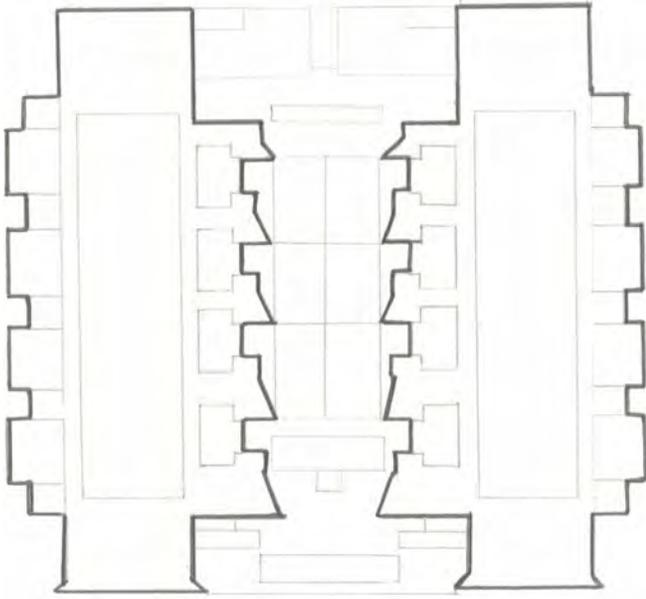
Meghan Gutknecht

Closed Order: Draw 5 Shapes... Recombine Them.. Redraw Them Using Points, Lines, and Gaps.

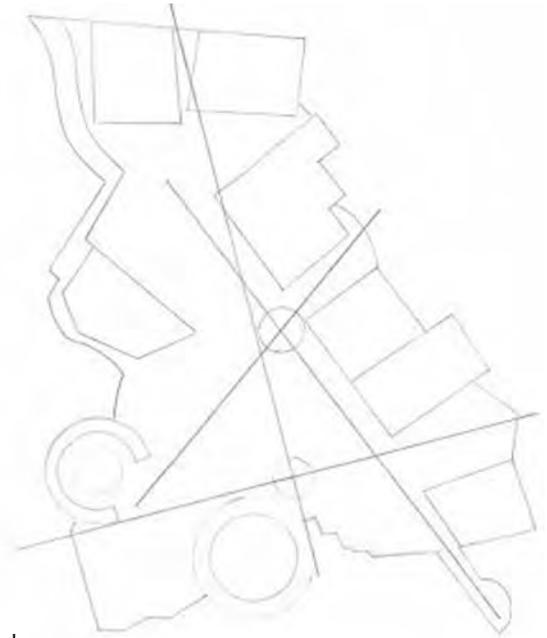


Various Students

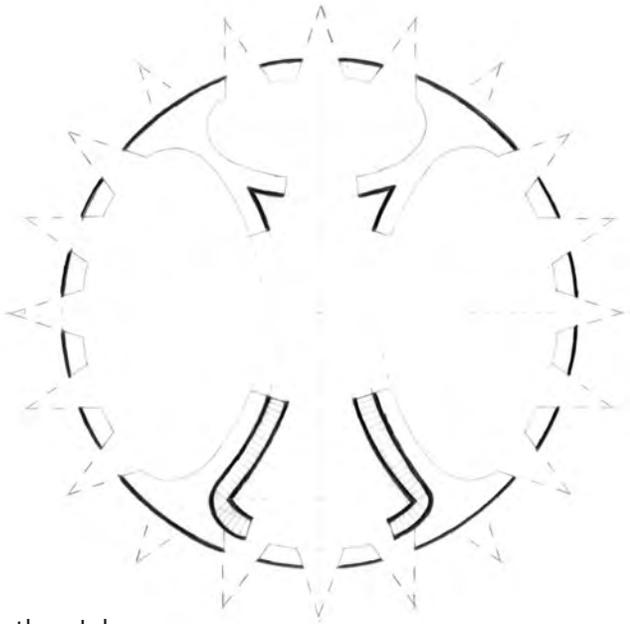
Parallel Projection: (Top Row) Box Reassembly (Middle Row) Lo-Res Rocks (Bottom Row) Circle of Friends



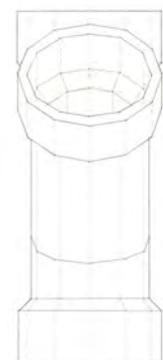
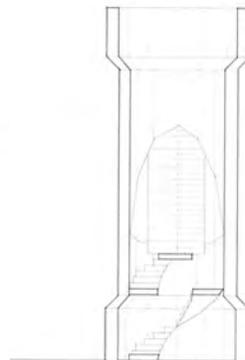
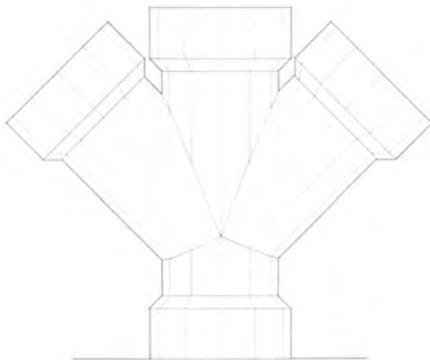
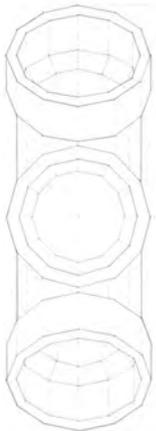
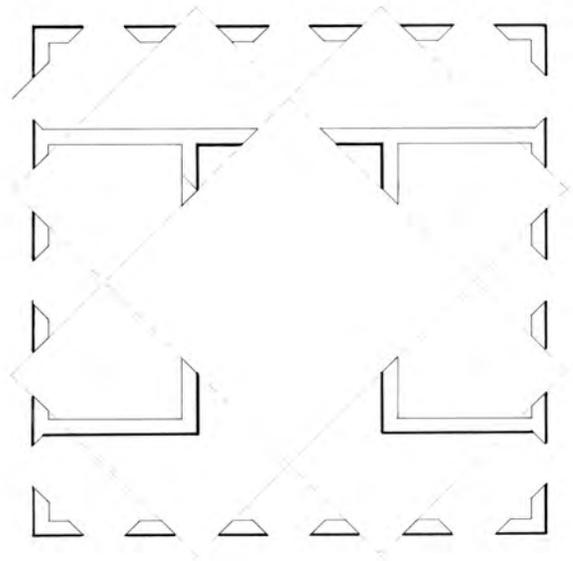
Lucy Aaron
Orthographic Projection: Analytic Plan Abstractions



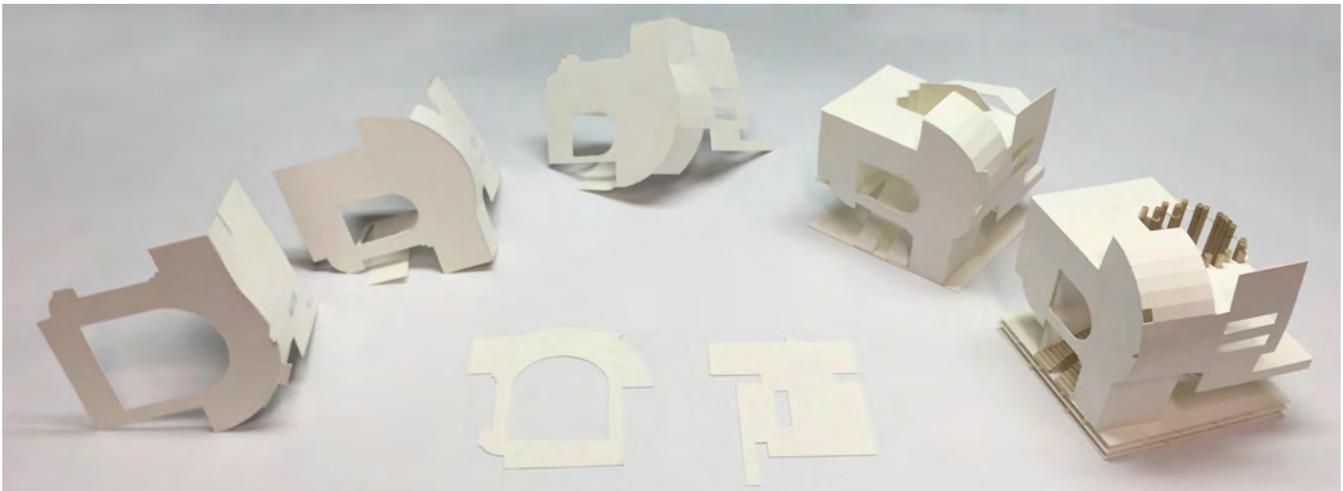
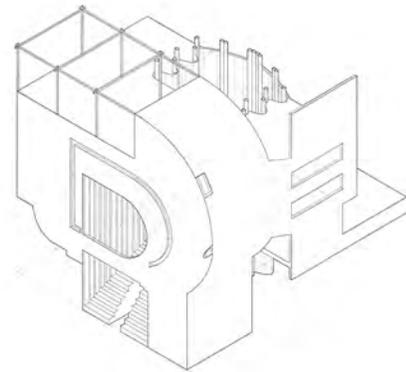
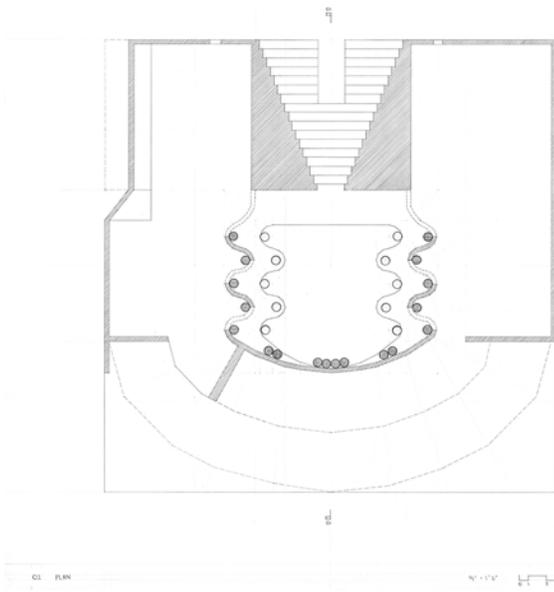
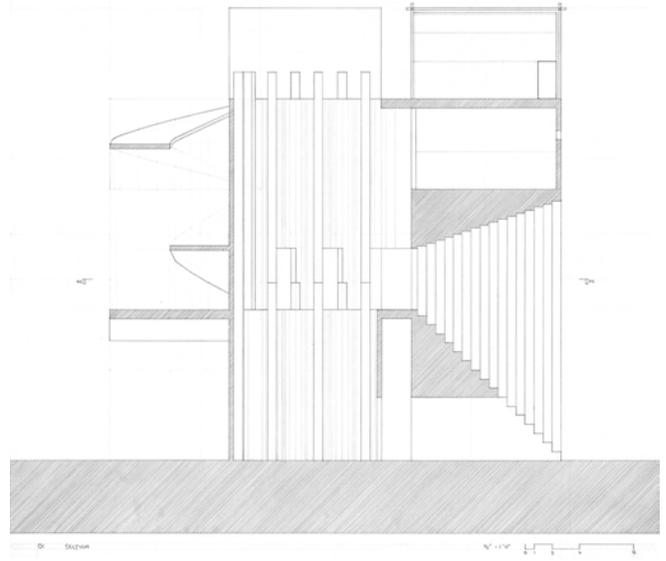
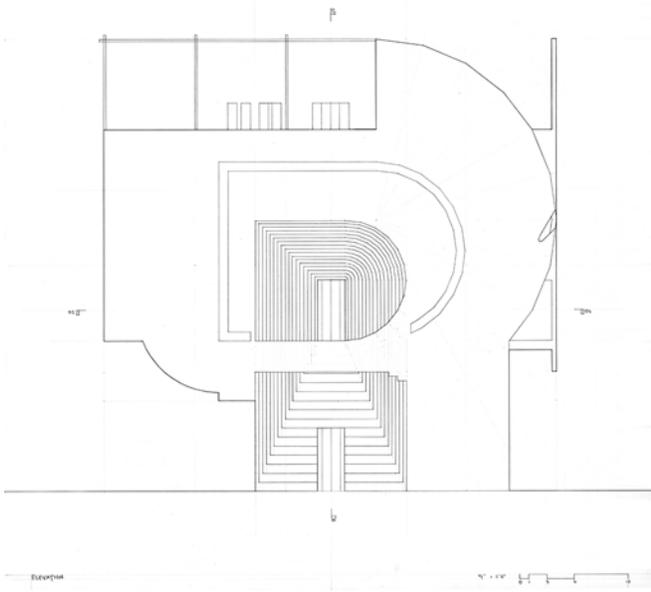
Grace Earl
Orthographic Projection: Analytic Plan Abstractions



Nathan Johnson
Orthographic Projection: Shape Shift Plans (Left) Thomas Jefferson's Villa Rotunda (Right) Reworking within a Square



Henry Peters
Orthographic Projection: Super Mario World



Henry Peters
Synthesis + Intent + Proposal

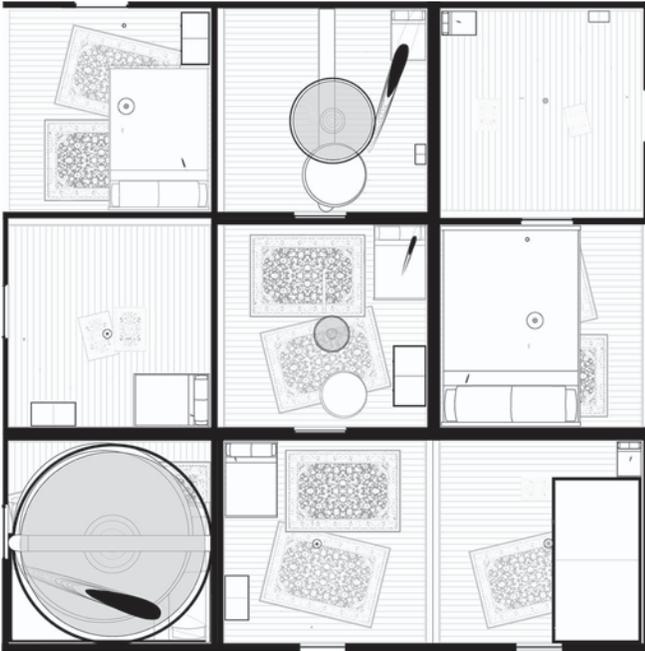
RECOLLECTIONS & DISTORTED VIEWS

GRADUATE COURSE

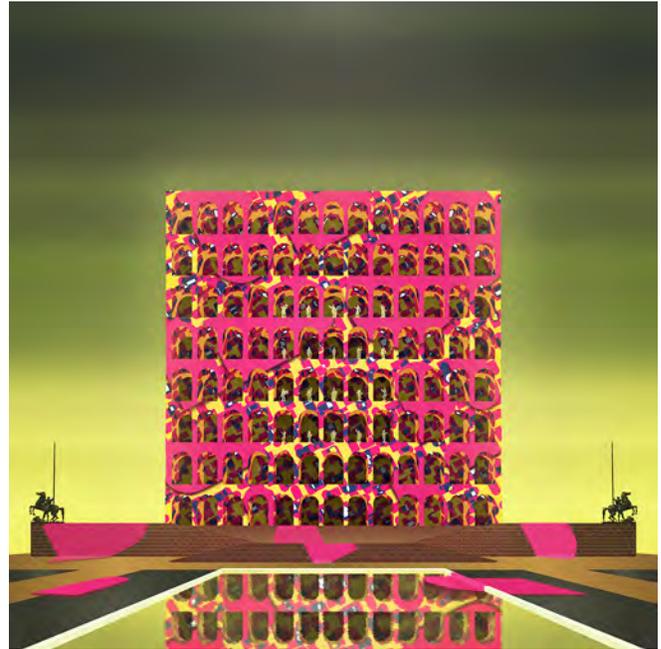
ARCH 516 - Architectural Representation

Required for all 2nd Year MArch1 and 1st Year MArch2 Students

Selected Work from Fall 2014 and Winter 2016



Surreal Plan by Diem Tran



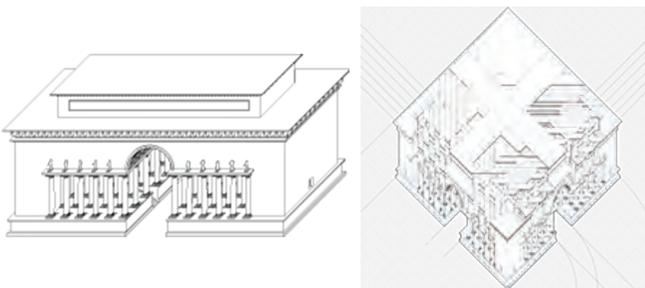
Copy Color by Kevin Rosenberg



Drawings Without Lines by Siobhan Klinkenberg



Start with the Pantheon and then _____ by Sophia Ni



Objective - Subjective Oblique by Hyun Seong



In-Visible Plain Sight 1,2,3 by Saumon Oboudiyat

TRIBUNE TOWER, AGAIN...

TOPIC STUDIO

ARCH 432 - Architectural Design 3

Required Undergraduate Studio, Fall 2014

10 Students: Seniors



Robert A.M. Stern

Late Entry to the Chicago Tribune Tower Competition
1980

The first of two balloted topic studios taken by undergraduate seniors. Tate taught one of six sections, each charged with responding to the shared theme of “Literacy” established by the coordinator and siting the design problem in Chicago, Illinois. For his section, Tate used this as an opportunity to focus a pedagogical exercise around the Chicago Tribune Tower.

AN INTELLECTUAL PURSUIT: Tate’s section explored specific questions about how designers confront received historical narratives and projects. Students engaged this material as a resource and knowledge base that is crucial to the education of an architect. They looked to historical precedents to develop a studio project that is both reflective and projective. Each was encouraged to work under the ecstasy of influence and to be aware of what precedes their entry into the field as well as current concerns.

The studio argued that while the existing Howells and Hood building is a historically significant landmark, just as important to this building are the alternative ideas, fragments, and positions that exist discursively around this project over the past century. The Tribune Tower has been the site of more than 150 ideas of what could have been. The original 1922 competition received 189 entries, the 1980 Late Entries project received 71, and several other architects have made unsolicited design ideas for the building.

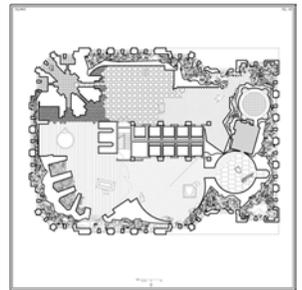
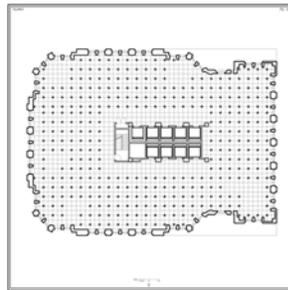
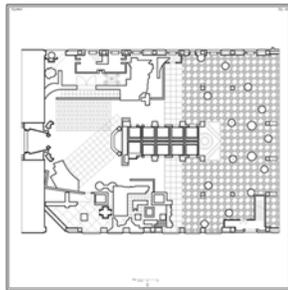
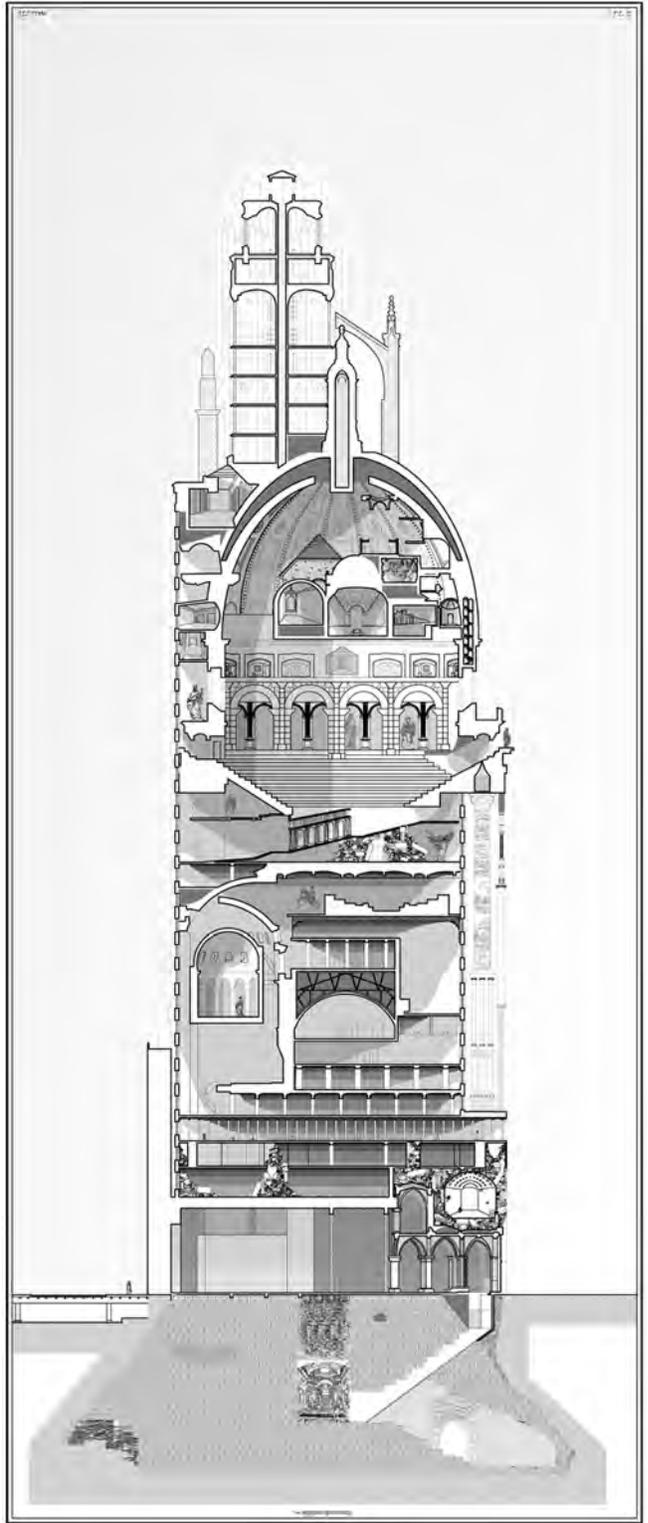
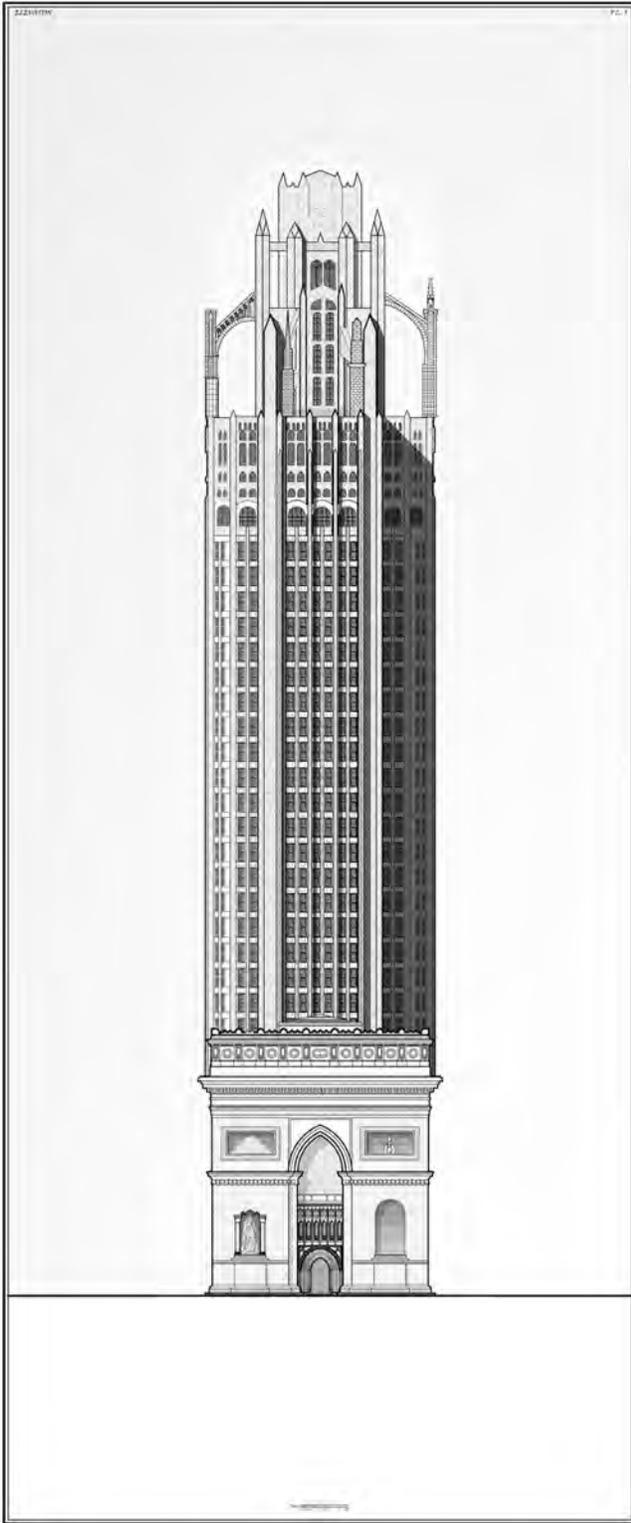
THE BUILT WORLD: The Tribune Tower presents a problem that is increasingly common in American cities. While the building is an iconic historic landmark, it is also a distressed piece of real estate with high office vacancy. In 2013 the tower had roughly 168,000sf of space available, including 130,000 of contiguous space (10 floors or roughly 140 feet). The owner has considered renovation strategies that would “fix it up.” While such a problem could be taken on in straightforward practical terms, Tate’s students approached it on the oblique.

The skyscraper is a 20th century building type that works through the multiplication of stacked artificial grounds. Today the problem might be how we take advantage of these existing objects volumetrically. How might architects simultaneously preserve and construct architecture? Students aimed to radically reuse and make a critical intervention in and or onto the existing building, and in doing so make the old building anew.

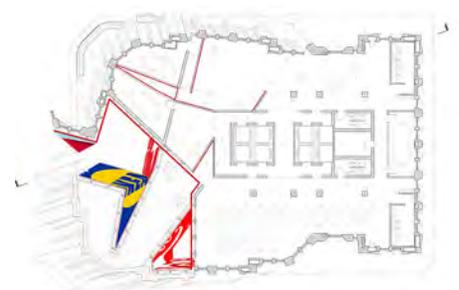
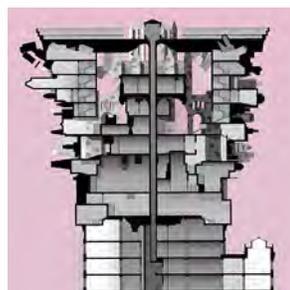
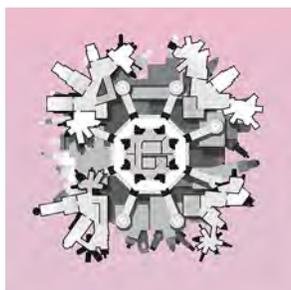
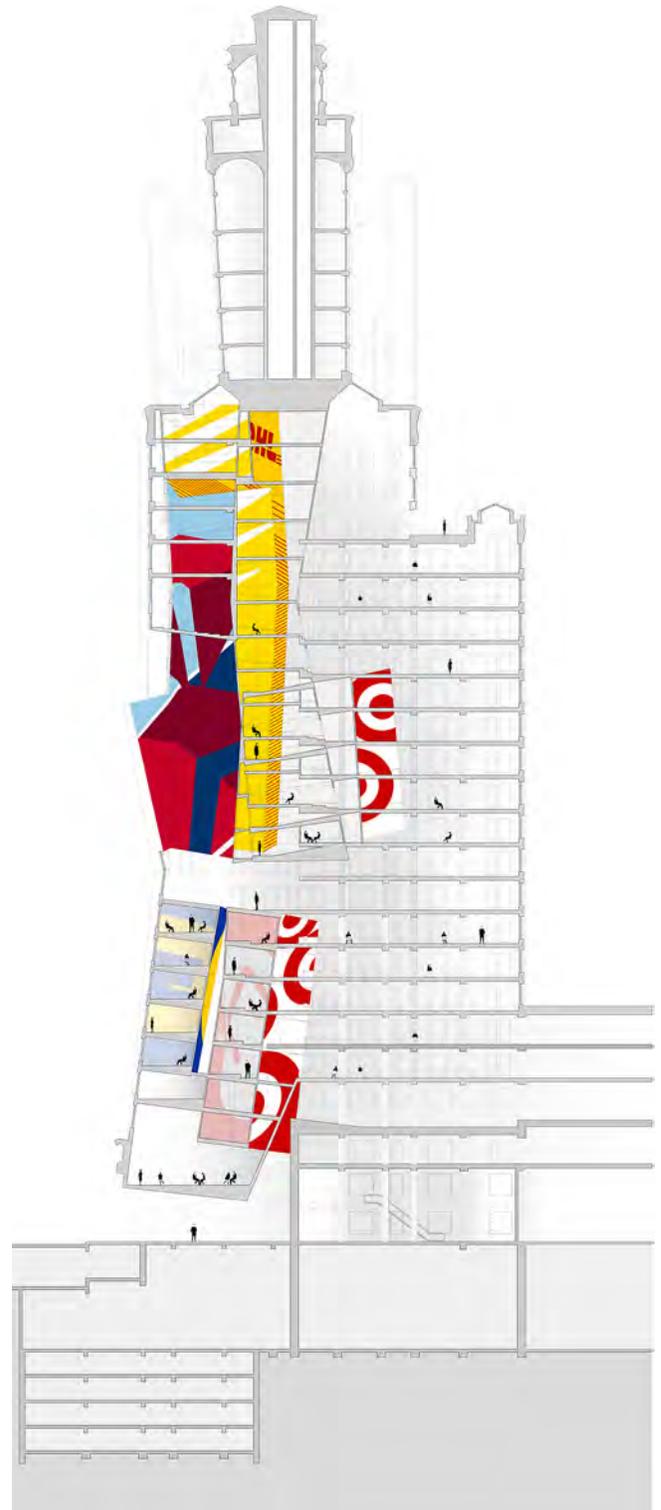
STUDENT EVALUATIONS

Course = 4.83 Instructor = 4.83 Learning = 5.00

**Based on 5 point scale.*



Ron Ostezan
Spolia As Space



Karen Toomasian
Top of Tops

ChaCha Zhang
Insider Surfaces 4Sale

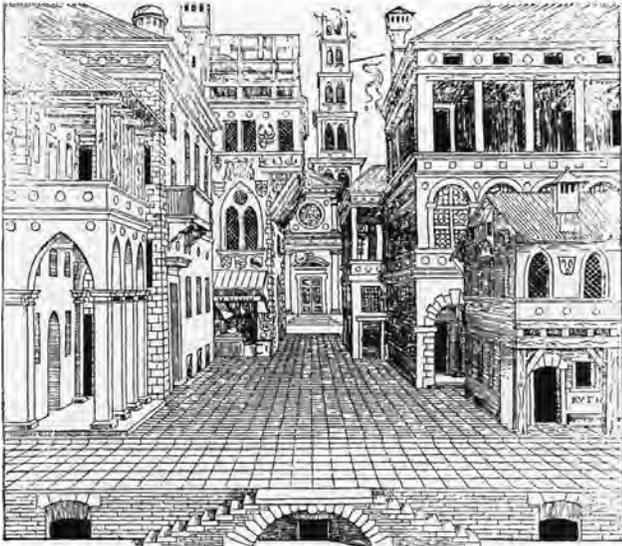
COMEDY • TRAGEDY • SATIRE

TOPIC STUDIO

ARCH 442 - Architectural Design 4

Required Undergraduate Studio, Winter 2015

10 Students: Seniors



Sebastiano Serlio
Settings For Comedic, Tragic, and Satirical Scenes, 1545

This studio was the second of two balloted topic studios taken by undergraduates, the “senior project.” Referred to as the Wallenberg Studio, instructors are charged with setting up a problem that engages both the discipline of architecture and society more broadly. For his section, Tate invited students to articulate a project using the representational genre of a capriccio, propagating a generative fiction.

The starting point of the studio revolved around Vitruvius’ description of three theatric stage sets and how architects and theorists from Sebastiano Serlio to Anthony Vidler have interpreted and positioned the scenes. The focus of our conversation revolved around the social and political dimensions of these artificially constructed, even ideal, visions of a small piece of a possible world.

The deliverable asked for a representation of considerable virtuosity, one executed to a size that suggested the spatial inhabitation of a tragic, comedic, or satirical scene. Each student contemplated ideas about the design of history, the reciprocal exchange between received and speculative disciplinary and cultural narratives.

Students were exposed to a variety of approaches and methods for interpreting, comparing, and translating historical references, infusing history and creative work as a discursive design project. The semester began with selecting an architect and studying the body of work. Each student then identified an issue to elaborate on and advance within a contemporary physical or intellectual context.

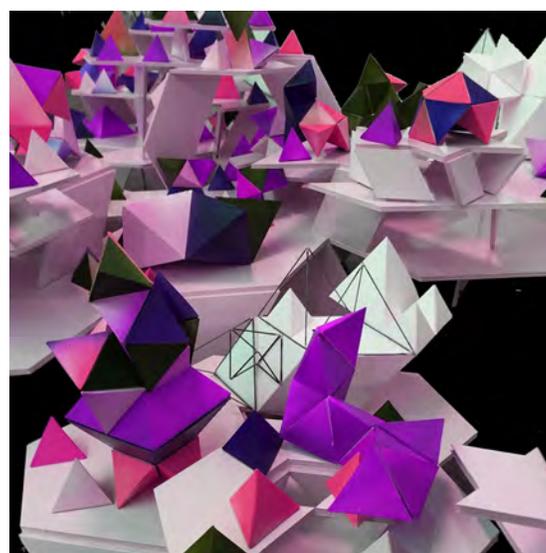
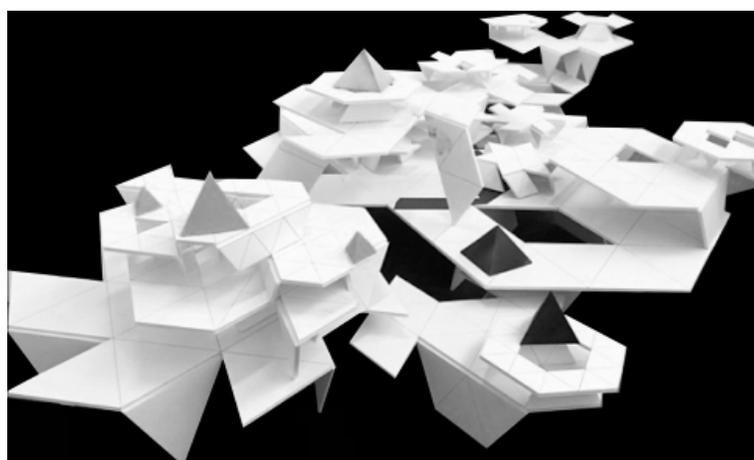
The next six weeks was spent developing architectural ideas and concepts through design strategies. Beyond illustrating and documenting existing artifacts or retelling the story of a historical figure, the capriccio became a generative design medium. Students were encouraged to interact with physical and digital archives, ways of curating and assembling dense collections of material in unconventional ways.

The creative re-organizing and re-invention of source material and the embrace of counter-factual histories encouraged the denial of definite conclusions about historical projects. Throughout the course, the section discussed ideas of concurrently telling discrete micro histories and intentionally not confirming or validating dominant narratives.

STUDENT EVALUATIONS

Course = 5.00 Instructor = 5.00 Learning = 5.00

*Based on 5 point scale.



Mary Milford
 Dymaxion 2.0 - spaceship Earth



Ron Ostezan
Seven Hills



Tyler Suomala
Nowhere

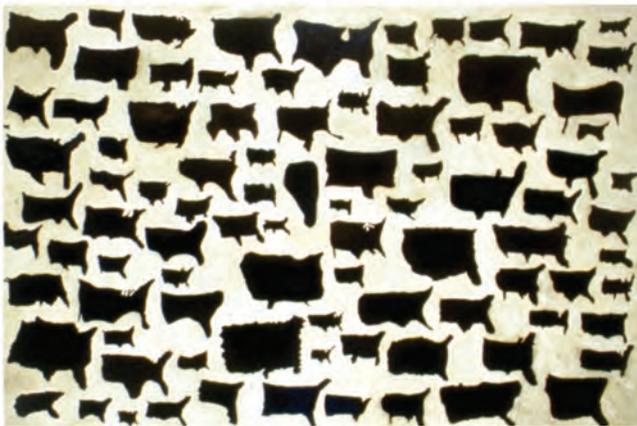
POP! PATRIOTISM

TOPIC STUDIO

ARCH 552 - Institutions

Required Graduate Studio, Fall 2015

12 Students: Year 2 MArch1 + Year 1 MArch2



TOP: Jasper Johns

Three Flags, 1958

MIDDLE: Kim Dingle

United Shapes of America

As drawn from memory by teenagers, 1990

BOTTOM: The Simpsons (Season 7, Episode 16)

Portrait of George Washington, 1996

In 2015 the graduate studio sequence was revised by the administration. This included the creation of a topic studio focusing on "Intuitional Architecture." In the first iteration of the course, thirteen sections were asked to consider Presidential Libraries, but not necessarily the upcoming Obama Library.

Tate's section considered a Presidential Library for George Washington in Washington D.C. at George Washington University. Students made an individual building proposal that worked toward giving architectural definition to the term POP! Patriotism. With that collective interest, the section produced American Architecture Confections that drew inspiration from and pop culture, historical and contemporary, whose origins and evolution are strongly affiliated with being "Made in USA!" TArchitectural drawings and models were treated as discursive documents that speak to explicit concepts about pop architecture.

Whether culture, music, or art, pop is a genre of creative production that in America draws inspiration from living within the culture. While many cultural practices embrace pop sensibilities, architects working in America traditionally do not. Students discussed issues and techniques associated with pop including its relationship to ideas about art and life. We used the Presidential Library as an opportunity to unpack and promote the potentials of this exchange.

Why George Washington? He's America's Pop! He's not King George... Washington represents an alternative approach to authority; one that relaxed power without abandoning its defined edges. The ambition of this studio was the relaxation of disciplinary traditions and values in architecture without sacrificing architectural specificity and forms of expertise.

Washington does not have an official Presidential Library but several existing institutions hold permanent collections focusing on his life and role as a military and political leader. Our interest was in the various objects Americans apply meaning to and consume patriotically. And so, the programming of our institution focused primarily on representations of Washington created since his Presidency along with objects that have patriotic associations.

The approach recognized that the American experience is defined through active relationships established between multiple ontologies.

STUDENT EVALUATIONS

Course = 4.92 Instructor = 4.92 Learning = 4.92

**Based on 5 point scale.*



Olivia Lu Hill
Super Literal

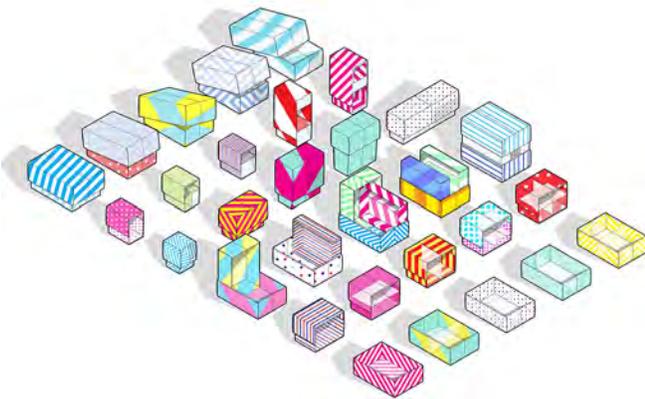
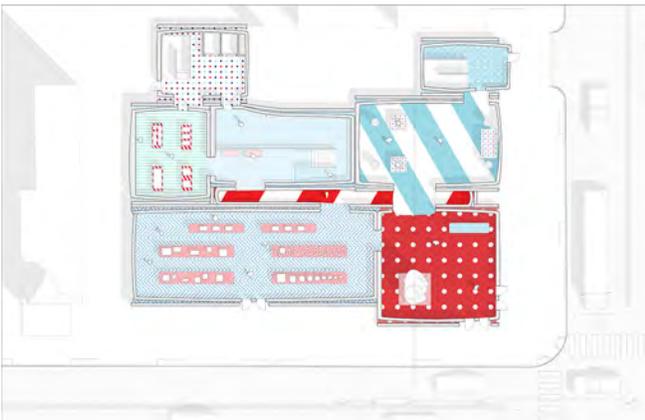


Tony Gonzalez
monument.jpg





Jon Cho
 Donut Typology



Gideon Schwartzman
Soft Brutalism