Good Evening.

My name is Jeremy Kargon, and I'll be guiding this Studio for the fall. Most of the returning students will have met me last year, as a review critic who never shut up...

And the new students will get a sense of that pretty soon, I suspect.

I'm going to pass around a sheet on which to record your names and your e-mail addresses. Be legible, please. If you can't "letter like an architect" -- a skill which I never acquired, by the way -- at least make sure an architect can read what you write: No less mean a feat, as you know.

Let me first check the class roster to get a feeling for who's in, who's out.

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As you can see from the title slide, today's session is like a construction-site getting started. We'll be meeting together with the other years' sections a little later this evening. For now, let me hand out some additional material:

--> Course Introduction and Requirements
--> Course Outline and Schedule
--> Project 00

So I want to answer some questions about what we'll be doing this semester [*]: Why? What? Where? Who?

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WHY are we here in a studio class? And WHAT course of study does that imply?

I've often thought that, as students of architect, we take the structure of studio education for granted. And that's a shame, really, since in no other discipline does the organization of one's education take the explicit form of "Human Thought" in all its complexity.

Our education trains us both verbally and visually. It trains us individually, and in a group. Studio Education provides for us the experience of public speaking, of honing our rhetoric, and of educating our audience. And Studio also gives us the opportunity to plead our case in private, in conversation. A Studio Course asks each student to nurture, in the open and open to criticism, his or her own, personal creative spark. There's really nothing else like it.
What we will do here this semester mirrors what we eventually do in professional practice; but we will also make use of our time outside of the persistent demands of the "real world" to think more deeply about each decision that we take. That is the real challenge for you over the course of this semester. As individuals, you will be asked to read and to draw material with which you may not be familiar. As a group, you will be asked to discuss that material at a level appropriate to the Masters of

Architecture Degree.

Doing so requires a certain level of rigor. I want to emphasize that now. The handouts describe the course requirements fairly specifically: *You have to do this, you have to do that, you gotta do this...*

Essentially, you have <u>show up</u>.

This is your time. So I want you here, every session, unless I have a note from your momma saying that you were hit by a truck. And it had better have been a big truck! Studio starts at 6pm, period. I will take attendance.

Eat beforehand. I'll expect all of you to stick around `till 9pm. Since most of you are busy during the day, Studio time is your production time. I would expect that means that time in the Studio is precious time for your own project production. I want it to be used as such.

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A few more logistical arrangements. The handout includes a general syllabus, but I will be giving specific assignments on a session-by-session basis.

Who does NOT have home access to the Internet?

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Assignments and most readings will be available on-line on

the course web-site, the URL for which is available in the handout. I have set up a course web site on my own, professional web-site: www.JKargon-Architect.com . There's a gateway to the course page on my own homepage, and you can quickly find the material you want organized by class session number.

In keeping with the idea that Studio Education depends on reciprocal relationships among students and with the Studio Instructor, the web site itself will grow with the work you do. I will post throughout the semester examples of your projects for mutual discussion and for comments by folks outside our community. Submissions to me, at times of reviews or at other times during the semester, will be in electronic form. I will expect that your individual presentations at reviews will be projected digitally, with 11X17 paper booklets handed out at the beginning of the review session. I will give further details about the requirements for electronic formats as we begin our work.

Nevertheless, the trend towards purely electronic representation should not erode your facility with model building and sketching. Models will be required as critical developmental tools throughout the semester. And, naturally, most of you will work out your thinking using sketches on paper. All graphic techniques with which you are comfortable will be welcome in this studio. But I will insist upon measured, orthographic projections -- plans, sections, and elevations -- as the best conceptual tools for study and presentation. No matter how wild it looks on the screen in 3D, we will need to study the design in plan.

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Now, how about the question "What?": *What will be the substance of our research this semester?*

This semester we will study the design of public buildings, with a moderate degree of complexity. That complexity will be primarily programmatic. This studio will require that some imagination be given to technical concerns, but those concerns should not dominate our efforts. Instead, we will be trying to develop plan solutions for diverse activities under a single roof.

Doing so will require attention to the spatial scale appropriate to each of those activities;

Doing so will demand sensitivity to the spatial relationships among those different activities;

Doing so will necessitate a critical position with regard to those activities;

And doing so will give us some experience placing those activities within an existing urban or natural environment.

* * *

Our first project, which will extend over three short weeks, will be an analytical, graphic comparison of buildings. The comparative aspect is crucial. We'll be visiting together an

existing building here in Baltimore, and we'll be studying that building with reference to diverse historical precedents. Each of these buildings touches upon the themes I mentioned before.

The second project, this semester's first design effort, will be extremely challenging. The brief will require attention to both the "macro" scale usually understood as building siting and landscaping as well as the "micro" scale usually associated with ergonomics and industrial design. I can't wait to see what you do with this one.

The third project, this semester's main design focus, is a public building the program of which is both new and old. You will be asked to use some of the "micro" lessons learned during the second project; and you will be asked to address some of the "macro" issues facing the City of Baltimore at this time. The spectrum between these two scales marks the scope of your architectural solution.

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Now it's time for the question "Who" -- but before I tell you who I am, I'd like to find out from you who you all are. I've met some of you before, but that doesn't mean I know much about any of you. Let's go around the room and hear who *you* are.

* * *

Now, who am I? [*] How did I end up teaching Studio III?

To repeat, my name is Jeremy Kargon. Doesn't matter how you pronounce it. I've had my Master's degree for almost 20 years, and before that I had grown up here in Baltimore.

When I was ten, [*] a visit to the Atlanta hotels of John Portman gave me a thrill as I rode up and down the glass bubble elevators. But I decided to become an Architect when I found, as a freshman at Poly here in the city school system, I could express myself visually using the graphic skills I learned in mechanical drawing. [*}I didn't have the innate skills for freehand drawing that come to some children; I had to learn that later. But the pleasure of measured drawings, drawn either with pencil or with CADD, has remained with me ever size.

At Yale University, [*] I was introduced to a sophistical perspective upon different trends in Visual Culture: Graphic Design, Architecture, Art of the Book, and the richness of our humanist tradition. Afterwards, my Masters course at Columbia provided me with the critical tools to evaluate my own work and the work of others.

[*] But once in the "real world," so to speak, I found that the profession for which I had been educated did not, in fact, exist. We'll talk about this often throughout the semester. For now, suffice it to say that after I'd completed my internship back here in Baltimore, and after I had earned registered as an Architect in three states, I decided to leave the US in search of that ideal profession for which I thought I had been trained.

I was extremely fortunate to find such a role with Hillel Schocken, an architect in Jerusalem, Israel. In my almost ten years working in the Middle East, I was able to collaborate upon and lead projects whose conception and creation mirrored the thoughtful process we will follow in this Studio. [*] The use of concrete and the easy communication with the mechanics during construction allowed some exciting experimentation [*] to take place. For those of you who are native to Baltimore or elsewhere in the US, I can only repeat what I've told many of my colleagues here: One must work abroad to continue one's education.

About four years ago, I chose to return to Baltimore to use some of what I learned in Israel. The efficient use of the Zoning envelope, the pleasure in small spaces, [*] and the commitment to urban architecture are some of the themes I'm trying to explore here. Although for mercenary reasons I took a detour into the world of corporate practice, last spring I decided to return to my original intent and to work to develop other small properties in Baltimore. [*] The opportunity to teach this course arose serendipitously, but I have long since been aware that teaching is more than an expedient source of income for architects trying to get a leg up in the world. I fully expect you to be my collaborators in my own thinking, both within this classroom and back at the office of my practice.