

DESIGN IS ONE³

FROM SOUTHERN CALIFORNIA TO NORTHERN ITALY



Duomo, Milano / Disney Concert Hall, Los Angeles

COURSES DESCRIPTION:

These 3 elective seminars will research history, technical advancements, macro-trends, material and aesthetic properties common to architectural and industrial design. Students will focus on understanding these two disciplines within their historical and geographical context (focusing specifically on Southern California and Northern Italian regional economies) and discuss their interaction from an architectural perspective. Organized more like a series of field trips than typical academic seminars, students will follow the development of design fields through a series of site visits to world leading Italian and American designer studios that shaped the design field at large in the past century.

FORMAT:

Credits:

#9 Units THREE ELECTIVE SEMINARS

Dates:

1st week of spring break in LA (April 26th-30th 2010)

2nd/ 3rd week of spring break in Italy (May 2nd-16th 2010)

Seminar Topics:

- a. *week 1 in LA:* Visits to SoCal designers offices and interviews for "Design is One" Book (selected examples are Peter Jon Pierce, Don Chadwick, Greg Lynn FORM)
- b. *week 2 and 3 in Milan:* Visits of Milan designers office / manufacturing plants / museums

Students will be visiting and interviewing architects during the first week in Los Angeles. They will then travel to Italy for 2 weeks, during spring break. During this trip, students will be with the instructors 5 days a week for 2 weeks (for a total of 80 hours). During the month of June students will meet weekly w/ instructors to complete the monographic publication. Students will receive credits amount equal to 3 elective seminars of 3 credits each relative to the SUMMER semester. These 3 seminars are open to 12 upper level students. Selection will be based on PDF portfolio submission. Additional details on the program and guidelines for the submission will be notified during the introductory meeting.

DESIGN IS ONE DELIVERABLES

During the 3 weeks students will be asked to work both individually and in team depending on the different projects. Each student should bring recording devices like a camera and video camera; a laptop (with power supply proper for Italian standards), drawings tools...etc. Attendance at all sessions is required. The final grade is the average of the grades received for all projects. Grading will be based on the accurate understanding, effective deployment and overall creative performance demonstrated during the seminars. No work will be accepted or presented if it's not formatted as required.

The trip to Milan will be followed by 4 meetings (meeting dates Wednesdays, June 9/16/23/30 10am-1pm) when students will have the opportunity to discuss and finalize the formatted and compiled work done during the trip. Attendance at all sessions is required. Each assignment will have team leaders for final formatting and delivery. The final grade is the average of the grades received for all projects. Grading will be based on the accurate understanding, effective deployment and overall creative performance demonstrated during the seminars. No work will be accepted or presented if it's not formatted as required.

COURSE ASSIGNMENTS:

ASSIGNMENT #1 MONOGRAPH: written Interviews to protagonist of "Design is One" for Lulu Publication – preparation of 4 questions related to the 4 implications (individual)

ASSIGNMENT #2 Video recording of interviews for school archives onto DVD (individual)

ASSIGNMENT #3 2-5 minutes video recording of interviews for SCI-Arc web site (individual)

ASSIGNMENT #4 the process of making (3 people team research)

ASSIGNMENT #5 "Grand Tour" Sketches (individual work)

ASSIGNMENT #6 Individual Tasks as described in the handout

DEADLINES:

Assignment #1 and #4: first draft to be emailed to instructors by June 2, noon

Assignment #2: to be delivered during the first meeting on June 9th.

All final material will be delivered in proper format to the instructors on June 30th, 2010.

ASSIGNMENT #1 Monograph

Students will be asked to work individually and produce a monograph using the provided template. All text and photographs must be original (please do not use copyrighted material from the web).

A-Each student will be assigned one of the following protagonists:

- | | |
|--|------------------------|
| 1. Greg Lynn | 1. Donovan Ballantyne |
| 2. Craig Hodgetts | 2. Elizabeth De Teresi |
| 3. Don Chadwick | 3. Jordan Su |
| 4. Peter Jon Pearce | 4. He Yu, Lu |
| 5. Design USA Holger Hampf | 5. Sona Gevorkyan |
| 6. Alessandro Mendini | 6. Natalie Goldfinger |
| 7. Giovanni La Varra | 7. Matthew Noe |
| 8. Andreas Kipar LAND | 8. Chiahwa Lu |
| 9. Matteo Ragni | 9. Arthur Danielyan |
| 10. Alberto Meda | 10. Matthew Au |
| 11. Raffaella Mangiarotti | 11. Rina Lim |
| 12. Diego Grandi | 12. Joe Carlos |
| 13. Michele De Lucchi | 13. Richard Molina |
| 14. Italo Rota | 14. Genevieve Lum |
| 15. Gaetano Pesce (7 th July) | 15. Kyd Kitchaiya |

B-Each student should write a **500-word biography** of the chosen designer: this assignment will encourage students to become familiar with the monograph protagonists before the interview.

C- Before your visit to his/her office, trace on an original maps the territorial presence of the selected architect (example: office location, museums/galleries where his/her work is exhibited/collected, store where products are sold, manufacturing plants, buildings etc.....)

D-Each student should **formulate 4 questions** relative to the following topics:

- 1-TOTAL DESIGN: historical design philosophy in Northern Italy/Southern California.
- 2-ARCHITECTS DESIGN: methodology of work in Northern Italy/Southern California..
- 3-CONTEMPORARY AND TRADITIONAL CRAFTSMANSHIP: relationship between craftsmanship and new industries in Northern Italy/Southern California.
- 4-LOCAL TERRITORIES: influence of a region as working environment in Northern Italy/Southern California.

E-Each student should write a **500-word conclusion paragraph** explaining the sentence Design is One relative to their trip and the protagonist interviewed during the seminar.

F-Each student should take an **original portrait** of monograph protagonist and his/her **office**. These images will be used in the final book. During your stay in the city you will be asked to visit architectures and objects designed by the designers and to include them in the monograph.

G- Keep an accurate bibliography: please identify all the sources used for your monograph.

H- Students will format their book accordingly to www.LULU.com publication guidelines and the directions given by instructors during the 2 weeks following the trip.

ASSIGNMENT #2 video recording of interviews for school archives onto DVD (individual)

Each student will carefully **record the interview with a video and tape recorder**. The most important part of the interview will be then translated to written format. Each student will be asked to archive the original interview (video and text) **on a DVD**.

ASSIGNMENT #3 - 2-5 minutes video recording of interviews for SCI-Arc web site (individual)

Each student will carefully edit and format the video interview for web streaming on SCI-Arc website.

ASSIGNMENT #4 the process of making (3 people teams)

Students will work in 5 groups of 3 people to document the process of making through a set of photographs, maps, diagrams that define the role of craftsmanship and design in Italian/American design. The material will be included on the LULU publication and formatted accordingly

- The making of Boats (Tullio Abbate Boats and Ernesto Riva Como, DesignworksUSA)
- The making of Art (Carson, Bernini, Moonlightmolding)
- The making of Furniture (Eames, Cappellini, Castiglioni, Cassina)
- The making of Materials (Silk Museum, Performance Composites)
- The making of the city (Borromini and Bernini in Rome, Terragni in Como)

ASSIGNMENT #5 Grand Tour Sketches (individual work)

Following the tradition of the 1660 "Grand Tour of Italy", students will be asked to keep a sketch book of their travel itinerary in which to record not only thoughts in the form of writing, but especially drawings of what is observed.

ASSIGNMENT #6 Individual Tasks: Each student will be asked to work on a specific task during the trip. Each task is equally important to the completion and the success of the 3 seminars. Tasks will be assigned as follows:

BOOK SPECIFICATIONS: The book will be printed using Lulu services (please read carefully the on-line requirements for the book). Each student will NEED to conform to this initial template, fonts selection, printing criteria and page design.

- Front and Back Cover Design (title, year, Volume #3, Images)
- Preface text by EM and IM (1 page)
- Book Index Students and Offices (2 page)
- Trip Calendar (1 page)
- Maps (monograph visits)
- Map (other visits)
- Monograph (each student)
 - Portrait
 - Biography (500 words)
 - Interview (questions and answers)
 - Office Images
 - Work images
 - Conclusion (500 words)
- The process of making (each team)
 - Processes description and critical comparisons, when applicable (300-500 words and diagrams)
 - Photographs and maps illustrating processes, relationships, developments

4 IMPLICATIONS

«Designing the structure of a car suddenly becomes a manifestation, like another, of architecture...». Jacques Guillerme wrote this about the plan for an experimental vehicle by the architect Renzo Piano, who in turn confirms: «In my work...architecture and design are two terms which are completely interchangeable and integrated, both from the point of view of the method and that of the experimental verification».



Design is One Book 2009

With the predominant use of the same set of computer skills, architects are now enabled to design at different scales, embracing a multi-disciplinary approach into the profession and therefore gaining access to larger spectrum of projects. Fabrication has quickly become a privileged access to a new kind of craftsmanship that does not depend on manual skills; rather than artisans, architects now look into robotic capabilities to transform ideas into reality. And while in the past 20 years architects gained new territories, it is clear that contemporary digital and manufacturing processes have been also raising some controversial questions.

Is this historical moment a renaissance of design? And if we believe it is, how do we redefine the boundary of our profession? What are the historical and geographical circumstances that caused these disciplinary shifts? What is the new relationship between contemporary and traditional modes of production? Does all this produce increasing richness or does it flatten what we do as architects? At a moment when the moorings of global capital are coming undone and with it the certainties of our professional assumptions, these three seminars aim to learn from the recent history of Southern California and Northern Italy to answer some of these questions.

These three seminars will critically question the statement that “Design is One” and its major design implications:

1-TOTAL DESIGN: historical design philosophy in Northern Italy and in Southern California.

The idea that architects would pursue over their career a multidisciplinary/multi-scale production is not a contemporary one. Often in history architects disguised themselves as artisan, mathematicians, sculptors and philosophers all at the same time. In the 1920s, the architect and Bauhaus founder Walter Gropius famously declared that architects should design everything. The Bauhaus gave weight to and cultivated a totalizing concept to which architecture itself was only an aspect of design and explored the idea of the architect as someone who could and would design buildings, cities and objects with the same involvement. The method *Dal cucchiaio alla città* (“From the spoon to the city”, Ernesto Rogers 1952) was born from the meeting between nascent Prussian industry and the visionary educational model developed by Walter Gropius in Dessau; this sentence defined an attitude designers developed and sustain in Italy since the 50's. Similarly in Southern California the Case Study Houses program begun after the IIWW and established a tradition of experimentation based on the technologies developed for military uses and then translated to the civilian uses, with the intention of mass producing houses and objects for the rapidly emerging American middle class.

2-ARCHITECTS DESIGN: methodology of work in Northern Italy and in Southern California.

It is to us clear that nowadays architects have little interest in creating the “total environment” aspired by Modernist architects of Gropius's day. Therefore this multidisciplinary approach to design is to be understood with a new set of parameters. These three seminars want to review this dated proposition and find a new one that reflects the changes in our profession. The class will start looking at historical examples such of the Eames in Los Angeles, and Castiglioni in Milano and then at contemporary ones such as Greg Lynn and Italo Rota students will be able to analyze, compare and elaborate critical positioning of the new methodologies at work. Organized more like a field trip than typical academic seminars, students will follow the development of this design thread through a series of site visits to world leading Italian and Californian design factories and designer studios that have been shaping our field at large. Students will interview architects who, in the past 50 years, made of this cross between disciplines a way of thinking.

3-CONTEMPORARY AND TRADITIONAL CRAFTSMANSHIP: relationship between craftsmanship and new industries in Northern Italy and in Southern California.

It is a fact that since the 1950's Italy has played a leading role in the world of industrial design not only in terms of creativity in the design process, but also in the production methodologies, earning the trust of what "Made in Italy" still means nowadays. Italy is currently not only leader in the design and manufacturing of those objects, but moreover in the making of the most contemporary tools and machineries necessary to the contemporary production. The class will visit the manufacturing plants where it is possible to experience the making of an object, understanding the necessary craft and ability that are native in a culture based on artisan skills. While in Southern California students will visit factories that have made of the transfer technology the strength of their work, demonstrating flexibility and ability to quickly adapt and shift their knowhow from the diffuse military production to the commercial one.

4-LOCAL TERRITORIES: influence of a region as working environment in Northern Italy and in Southern California.

The class will define the role of design in the making of the city as the propelling economical and cultural force for new urban developments. The seminar will discover contemporary Milano through an historical analysis of the city. It will examine the development of the city on a national and international level via its architectural, economic and cultural developments. These seminars will discover the localization of Milan excellences and the role that the following factors have in the continuous shaping of the contemporary post industrial city: showrooms, fair, manufacturing metropolitan region, the emergence of new neighborhood and Milan 2015, the expo, the latest occasion the city is facing as transformative engine. The city of Los Angeles has been certainly shaped by the presence of the film industry which is responsible for the most inventive methods of recreating sceneries, buildings and city parts. Hollywood welcomes everything that is rapid, new and fast and it is not by chance that technologies such as rapid prototyping, combined with 3D modeling, animation and virtual reality techniques, find here a fertile environment supported by the capital and the abundant skilled studios craftsman.