

## BACKGROUND

Inside Design is an incisive introduction to the ways in which designers think and work. For individuals considering the world of design, this program cracks open the excitement and opportunities of architecture and related design disciplines. Primarily a hands-on experience, students work with long-time educators and practitioners in exercises designed to stimulate discussion and discovery of issues affecting the professions. No prior course or subject experience is necessary, just the initiative to break the bounds of conventional modes of thinking.

Over its twenty-year history, the course has been refined and amplified to give high school students one of the best week-long experiences of architecture and design. Faculty learn with the students and adjust coursework based on discoveries from each successive class. The course is modeled around the curricula of the nationally ranked programs in the School of Architecture + Design (architecture, industrial design, interior design, and landscape architecture).

## INSTRUCTORS

Amrit Singh	Jessie Gemmer
Logan Healy	Kylie Heald
Ryan Patterson	Chase Long

### OF FULTZ & SINGH ARCHITECTS

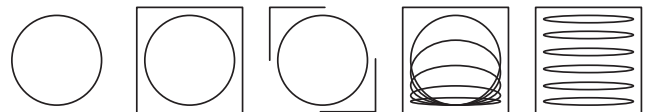
This year's Inside Design sessions are led by members of Fultz & Singh Architects, a collaborative regional design practice based in Richmond, Virginia. The firm was founded to expand the potential of community relationships through thoughtful re-imagining of the built environment, specifically with the goal of celebrating authenticity and historical character within the framework of design. To that end, FSA has cultivated a unique ability to understand a client's needs, aspirations, and culture, with an extraordinary capacity to interpret that understanding into a distinctive design response that reflects their individuality.

Working within a regional focus on the greater Richmond area and expanding to the metro areas of Newport News and Washington DC, the team specializes in small-to-mid-scale community driven projects, residential adaptive reuse, and commercial restoration projects. The collective studio background includes over 75 years of combined experience building large and small projects with diverse and integrated design teams. FSA staff are highly versed in BIM, parametric model-building technologies, and project management, and also have been embedded within the academic discourse of design programs at universities across Virginia, DC, and New York. With such a variety of cumulative experiences coming together in a small office, Fultz & Singh brings a unique, broad-spectrum outlook on architectural practice, organization, detailing, and material industry understanding – as well as a foundational and experiential approach to architectural design theory.

## SESSION FOCUS: ARTIFACTS OF DESIGN

At all scales of design, 'making' could be considered the primary act. Whether conceptually making informed choices or physically making something by hand, design is centered around a decision-making process that often results in an Artifact: the evidence of making. The explorations in this orientation to design will revolve around the physical traces of decisions made by the designer or by others — those mysterious remnants of making and re-making that may lead to discovery.

In a world where things may or may not be in our control, central questions for future designers are: How does one react to a found condition? and, Which collected references are best overlaid onto future interventions? To explore these questions over the course of this week-long session, we'll start with something familiar from which to transform and extract meaning, and then to step into new and unfamiliar processes of analysis. Using memory and anecdotal experiences, lessons will progress as a set of sequential operations that bring the artifacts of the individual into a collective body of work — a cabinet of curiosities.



### TASK 1:



Bring to the session:  
(1) Object from your home.

The dimensions of the Object From Home must fit within 10"x10"x10".

With the exception of weapons and animals, any object is permitted.



SUN  
6/19

## Day One: Orientation

LOCATION

PROGRAM

PROMPTS

MATERIALS

1:00pm

Dorm

Move-in

5:00pm

Dietrick Hall

Dinner

7:00pm

Cowgill 200

Welcome

Desks assigned. Students are welcomed to the program, introduced to the faculty, and briefed on the overarching lesson theme for the session: **ARTIFACT**.

8:00pm

First Objective

**CATALOG:** Analyze and pull as much information as possible from your object from home. Draw it, write about it, photograph it. Treat it as a precious object that a museum plans on displaying and you are the archaeologist who found it.



MON  
6/20

## Day Two: Conditions of Space and Form


	LOCATION	PROGRAM	PROMPTS	MATERIALS
8:00am	Dietrick Hall	Breakfast		+ sketchbook + writing utensil
8:45am			Guided observation walk to studio after breakfast: Focus on <b>OBSERVING VS. SEEING</b> . 15 minute reflection in studio to follow including recording of thoughts and sketching.	
9:15am	Cowgill 200	Studio time (open work session, discussions + faculty interaction)	<b>DESIGN LANGUAGES:</b> Intro lecture on design, looking at how we use language as a design tool, and how to use those tools to analyze what we see and know. Transition into a group discussion where you will use your catalogs to identify common themes among your objects that you will use to form groups for the first days' study. Separate into those groups. Start with a game of telephone picture dictionary as an icebreaker. After the game, you will discuss collaboration and how ideas permutate through discussion. Faculty will introduce the afternoon assignment and encourage discussion, in your groups, about how you are going to approach the project.	+ sketchbook + writing utensil
11:30am		Reflection	<b>SPATIAL AUTOBIOGRAPHY:</b> for thirty minutes, meditate on a space that has a clear presence in your memory. Describe it in excruciating detail, using the language and tools you used in the previous discussion. Condense your writing into five words that epitomize the space.	+ sketchbook + writing utensil
12:00pm	Dietrick Hall	Lunch		
1:00pm	Cowgill 300	Seminar	<b>FILM:</b> Collection of short films from artists and architects.	
2:00pm	Cowgill 200	Studio time (open work session, discussions + faculty interaction)	<b>VITRINES:</b> You will work independently to design and build a vitrine for your object. <b>Faculty will distribute materials on orthographic projections.</b> Sketch at least three ideas for the vitrine and then model one of the designs. Draw your model in plan, section, and elevation.  Your vitrine must address the quality of the group you are in, either in kind or in tension.	+ 2 sheets card stock + twine + craft wire + glue + cutting tools + cutting surface + 11x17 paper + writing utensil + misc. materials from communal table
4:00pm		Breakout Sessions	<b>PRESENTATION:</b> In groups of 6, you will present your work to each other while TAs/faculty circulate. Faculty will model this first with a volunteer to reiterate the importance of using specific language. You should practice critical thinking as you analyze how your approaches are similar and different.	+ sketchbook + writing utensil
5:00pm	Dietrick Hall	Dinner		
7:00pm	Cowgill 200	Team studio time	<b>COLLAGE:</b> Within the groups defined in the morning based on Objects from Home, work together to create an iconic image that evokes the perception of those qualitative aspects of your group. Using the provided materials, your group will create a three dimensional collage that reflects abstract ideas to describe the group's theme as a fictional reality.	+ 1 sheet card stock + glue + cutting materials + cutting surface + misc. materials from communal table



**TUES  
6/21**

## Day Three: Illuminated Interventions

	LOCATION	PROGRAM	PROMPTS	MATERIALS
8:00am	Dining Hall	Breakfast		
8:45am			Guided observation walk to studio after breakfast: Focus on <b>COLOR</b> . <i>Optional recording of thoughts or sketching in sketchbook, no set deliverable.</i>	
9:15am	Cowgill 200	Studio time (open work session, discussions + faculty interaction)	<b>LIGHT IN DESIGN:</b> Introduction to the impact of light in design. Discussion topics to include science, experience, and visual discovery of light. You will identify a time when light was impactful - writing reflection and small group discussion to follow. Transition to the impact of light on the vitrine from the previous day. Create a grid of 4 boxes for a set of sketches:  1 - draw object in a single line without looking at the paper. 2 - draw the object in a single line while looking at the paper. 3 - draw the object's shadow. 4 - draw the object and its shadow Repeat the set of 4 sketch exercise from above in two additional locations where your object is perceived differently.	+ sketchbook + pencil + charcoal set
11:30am		Reflection	<b>DENSITY OPACITY:</b> Using a single 8.5x11 sheet of paper, cut, rip, and stack layers of paper in multiple plys. Glue together layers to fix them in place and study the object in front of a light source.	+ 8.5x11 paper + glue
12:00pm	Dining Hall	Lunch		
1:00pm	Cowgill 300	Guest Lecture	<b>FACULTY:</b> TBD	
2:00pm	Cowgill 200	Studio time (open work session, discussions + faculty interaction)	<b>LIGHT INFORMING CHANGE:</b> You will work independently to create another Vitrine to introduce the practice of iteration. Students should sketch at least three ideas for the vitrine and then model one of the designs. Use observations about light and shadow to inform new ways of displaying your Object from Home.	+ 2 sheets of bristol + 1 sheet chipboard + twine + craft wire + glue + cutting materials + cutting surface + misc. materials from communal table
4:00pm		Breakout Sessions	<b>PRESENTATION:</b> In groups of 6, you will present your work to each other while TAs/faculty circulate. Faculty will model this first with a volunteer to reiterate the importance of using specific language. You should practice critical thinking as you analyze how your approaches are similar and different.	+ sketchbook + writing utensil
5:00pm	Dining Hall	Dinner		
7:00pm	Cowgill 200	Team studio time	<b>TOWERS:</b> In groups of 6, you will create a tower construction using the two materials provided. Tower designs should explore connections, modularity, and strength.	+1 box of spaghetti +1 bag marshmallows

 <b>WED 6/22</b>	Day Four: Found in Translation			
	LOCATION	PROGRAM	PROMPTS	MATERIALS
8:00am	Dining Hall	Breakfast		
8:45am			Guided observation walk to studio after breakfast: Focus on <b>VISUAL AND AUDIBLE REPETITION</b> . <i>Optional recording of thoughts or sketching in sketchbook, no set deliverable.</i>	
9:15am	Cowgill 200	Studio time (open work session, discussions + faculty interaction)	<b>DEPTH MAPPING:</b> 1 - Using one 18x24 sheet of bristol board, make only cuts and folds to create a three dimensional perception of depth. 2 - On a second 18x24 sheet of bristol board, create a 2-dimensional diagram, at 1-to-1 scale, of instructions for creating the three dimensional construction from step 1. 3 - On a third sheet of 18x24 sheet of bristol, use another student's instructions to recreate their model.	+ 3 sheets card stock + cutting tool + cutting surface + pens + straight edge
11:30am		Reflection	<b>INTERSTITIAL SPACE:</b> Introduction to negative and inverse forms: Choose between a construction from the previous exercise, or a pile of large found objects provided by faculty, and draw not the objects but the space between the objects.	+ sketchbook + charcoal
12:00pm	Dining Hall	Lunch		
1:00pm	Cowgill 300	Seminar	<b>FILM:</b> Architecture of Infinity	
2:00pm	Cowgill 200	Studio time (open work session, discussions + faculty interaction)	<b>SPATIAL CONTOURING:</b> 1 - Create a two dimensional template of the Object from Home using card stock or found materials. 2 - Using the template, create a series of translations of this form on paper using different rule-sets of your own design. Emphasize spatial layering within overlaid contours - where does density and openness occur? 3 - Using a neighbor's template, use your rule-sets to create new patterns with a different shape.	+ 2 sheets card stock + xacto knife + pens
4:00pm		Breakout Sessions	<b>MUTUAL AID:</b> In teams of 6, pass your template to the person adjacent to you and overlay the new template over one of your translations using a rule. Repeat until the original template comes back to it's owner, the result being a heavily layered drawing.	+ 1 sheet card stock + pens
5:00pm	Dining Hall	Dinner		
7:00pm	Cowgill 200	Team studio time	<b>LOFTED VOLUMES:</b> In teams of 6, create wire contours using the previously created templates of each student's Object from Home. Together, create a three dimensional form by designing an armature to stack the 6 wire contours to a total height of 20". Finally, apply a continuous skin to the skeleton framework using available materials such as hosiery, fabric, or paper.	+ 14ga craft wire + bristol paper + hosiery + twine + fabric + wood dowels + glue + misc. materials from communal table



THURS  
6/23

## Day Five: Orthographic Synthesis

	LOCATION	PROGRAM	PROMPTS	MATERIALS
8:00am	Dining Hall	Breakfast		+ sketchbook + writing utensil
8:45am			Guided observation walk to studio after breakfast: Focus on <b>BOUNDARIES</b> . 15 minute reflection in studio to follow including recording of thoughts and sketching.	
9:15am	Cowgill 200	Studio time (open work session, discussions + faculty interaction)	<b>DRAWING ANALYSIS:</b> Introduction to orthographic drawing concepts.  Analytical drawing: Using a bell pepper as a subject, cut the pepper open to reveal it's inner form. Then create multiple orthographic drawings that are highly descriptive of the forms: 1 - plan view at multiple depths, showing relationship of various contours. 2 - cross section, showing vertical variations in form and boundary 3 - exploded drawings describing various components of pepper	+ sketchbook + pens + straight edge + pencil + charcoal
11:30am		Discussion	Review previous evening's Lofted Volumes. Discuss unexpected relationships geometric tension between frame and skin. Begin to draw conceptual parallels to the pepper exercise.	
12:00pm	Dining Hall	Lunch		
1:00pm	Cowgill 300	Guest Lecture	<b>FACULTY:</b> TBD	
2:00pm	Cowgill 200	Studio time (open work session, discussions + faculty interaction)	<b>DESCRIBING VOLUME:</b> Using the Lofted Volume you collaborated on, create a composed page of drawings that consists of the following orthographic views: 1 - Elevation at 1:1 scale, from a vantage point of 1/6th of the radius around the Lofted Volume. 2 - Plan at 1:1 scale, at any vertical point of your choice along the Lofted Volume 3 - Section at 1:1 scale, cut through the centerline of the your elevation, to include descriptive annotation notes about the construction of the section.	+ 1 sheet card stock + pens + straight edge
4:30pm		Breakout Sessions	<b>POSITIVE/NEGATIVE:</b> In groups of 6, transfer the form of your neighbor's elevation drawing to a new sheet of card stock. Cut out the form and retain the positive and negative for exhibition to be hung in a way that illustrates the differences in the shapes.	
5:00pm	Dining Hall	Dinner		
7:00pm	Cowgill 200	Team studio time	<b>CURATION:</b> Assemble <b>CABINET OF CURIOSITIES</b> Exhibition in Cowgill Lobby. Exhibition must display a progression of studies starting from Objects from Home, Vitrites, Translations, Lofted Volumes, and Analytical Drawings. Knockout solids and voids should be arranged in a sequential way that highlights the variation in each elevation study.  Arrange your desk in a curated way that displays various explorations during the week.	+ bristol paper board + craft wire + chipboard + misc. materials from communal table

Day Six: Exhibition				
FRI 6/25	LOCATION	PROGRAM	PROMPTS	MATERIALS
8:00am	Dietrick Hall	Breakfast		
			<i>[No guided observation walk]</i>	
9:00am	Cowgill 200	Showcase	Closing remarks with student displays in Cowgill. Parents are welcome to see the work and wander the building.	
12:00pm	Dietrick Hall	Lunch		
1:00pm	Dorm	Move-out		