BRIDGING LIBERAL ARTS and PROFESSIONAL EDUCATION
Architecture

Department of Architecture
UMass Amherst

Architectural Studies
Amherst, Hampshire, Mt Holyoke, Smith

Five Colleges, Inc
The UMass Department of Architecture provides an accessible, intellectually rigorous design education that grounds students in the art and science of the built environment. The interdisciplinary, collaborative department embraces spirited, socially progressive, and environmentally responsive design.
Spheres of Influence

UMass Amherst
Landscape Architecture and Regional Planning
Building Construction and Technology
Art History
Studio Arts

Five Colleges, Inc.
Mt Holyoke, Smith, Amherst, Hampshire

Yestermorrow, Hancock Shaker Village,
Master of Architecture (2 or 3 year)
Master of Design
Master of Design in Historic Preservation
BFA in Architecture (pre-professional)
BFA in Architecture (liberal arts)
**Master of Architecture (NAAB-accredited)**
M. Arch. (BFA Architecture + 57 graduate credits)
M. Arch. (liberal arts degree + up to 87 credits)

**Credits**
The minimum requirement for graduation is up to 87 credits (based on the potential application of prior applicable academic or practical experience) or 57 credits with advanced standing.

**Studio Sequence** (36 credits or 18 credits advanced placement)
Studio
Analysis and Representation

**Technical Sequence** (21 credits, or 15 advanced placement)
Building Physics
Tectonics

**History and Theory Sequence** (9 credits, or 6 advanced placement)
What is architecture? The objective of the Five College Architectural Studies program is to cultivate concerned architectural designers and thinkers through a flexible yet rigorous interdisciplinary course of study. Our cross-disciplinary approach to architectural education introduces students to a multitude of ways of thinking about design in history, in theory and in the studio. The program encourages students to explore a broad cross-section of courses—both in and beyond the architecture discipline of architecture across the Five Colleges—and introduces students to a diverse collection of faculty members, methodologies and design approaches.
Years 1 and 2 of Grant—Primary Courses

• “Introduction to the Built Environment”
  • At liberal arts college
  • Taught by liberal arts faculty, supported by UMass grad student
  • Involved “embedded practitioners” who taught modules

• “Integrated Studios”
  • At UMass
  • Team taught by UMass faculty and liberal arts faculty
  • One graduate studio in landscape architecture, 1 graduate studio in architecture
  • Mixed liberal arts students with graduate students
Years 3 and 4 of Grant—Primary Courses

• “Introduction to the Built Environment”
  • At liberal arts college
  • Taught by liberal arts faculty
  • Involved “embedded practitioners” who taught modules

• “Integrated Studios”
  • At UMass
  • Team taught by UMass faculty and Five College faculty
  • One studio in architecture
  • Mixed liberal arts students with upper level undergraduate students

• “Research Forum”
  • At UMass
  • Co-taught by liberal arts faculty and UMass faculty

• Lecture Series Coordination”
  • Faculty seminars—Drawing and Mapping
SUCCESSES

• Looser requirements for the UMass Master of Architecture program
  This enables architecture students to more freely take history/theory courses in the Five Colleges. The more flexible requirements also enable liberal arts students to take upper level architecture courses that were normally restricted to majors.

• Successful review of the UMass Master of Architecture
  The Master of Architecture was reviewed by the National Architecture Accrediting Board--the Five College bridging collaboration was identified as a strength.

• Official accelerated 3+3 BA to Master of Architecture for Smith students
  Other discussions in progress

• Grad student in integrated studio (and TA for intro to built environment) was hired to run foundations program at major university.

• Commitment to continue Integrated Studio and Intro to the Environment
DESIGN 5  Integrating Culture into the Design Studio

“Culture” (exists in architecture) in two senses. One relates to activities that are often understood as specific to architecture. The other is inextricably connected to the realm of human existence and demarcates the ways in which human life differentiates itself from nature. Taken in isolation each is potentially problematic – holding to the exclusivity of the culture of architecture denies its presence as part of human society, while thinking of architecture as nothing other than cultural precludes any consideration of, for example, the way different materials realize different effects within architectural practice. What matters is the way concerns of one understanding can – perhaps should – intrude into the other.”

http://architectureau.com/articles/essay-architecture-and-culture/

THE BRIDGING STUDIO

This studio was supported through a “Mellon Grant for Curricular Initiatives: Bridging Liberal Arts and Undergraduate Programs and Graduate and Professional Programs” in the Five Colleges Consortium. Specifically, this challenge was embraced to bridge between the pre-professional and accredited architecture programs that are part of the University of Massachusetts Amherst, Department of Architecture, and the Five Colleges Architectural Studies (FCAS) major which is shared between the three Liberal Arts colleges of Amherst College, Hampshire College, and Mt. Holyoke College. Design 5 is a studio within the studio sequence at UMass Amherst for senior students in the fall semester. For the bridging studio, we also targeted students in the FCAS major in their final year of study. Generally, the students came to the studio with different strengths and the overarching goal was to challenge and expand the architectural design thinking and process for both groups of students. Through productive exchange within the studio both during and outside of class. Prior to enrolling in the DS studio, the UMass students have had a rigorous architectural curriculum that includes a design studio each semester along with complementary coursework in architectural analysis and representation, and building construction and technology. The Five college students typically have had far fewer design studios – we had asked that they have at least a foundation studio and an intermediate digital studio – but have a broader Liberal Arts background with second majors in English, mathematics and gender studies to name a few. As educators, this meant structuring the semester, as well as finding a suitable final design project, that would benefit from a “Liberal Arts” approach to architectural design. To enable this, we decided to integrate a strong cultural component into the studio.

THE CULTURE OF ARCHITECTURE VS. ARCHITECTURE AS A PART OF CULTURE

In the mode of Comparative Literature or Cultural Studies, we introduced a project that would provide both a window into another culture and a foil for our own. Accepting that “culture” can be fraught when used as an instrument of chauvinism or nationalist myths of origin, we recognize that it is collectively what gives depth to our societies and sense of being in the world. As spatial practices that need to be sheltered and equipped, the activities and manifestations of culture frequently occupy the same “space” as the architectural—yet in modern history, the relationship between one and the other is complex and often unresolved, in part because “culture” itself is a social construct that is not easily defined.

The International Style as put forth in the first part of the 20th century was a call to neutralize much of what was viewed as the idiosyncrasies of the historical and the regional—i.e. culture—and to impose an abstract
PROJECT 1  Clark Assignment

The intent of this first exercise is to focus your observations and experiences as you visit The Clark Art Institute in Williamstown, MA on the field trip this Sunday. On their website The Clark describes their campus as:

Surrounded by 140 acres of expansive lawns, meadows, and walking trails, the Clark is located in a setting of profound natural beauty. A new three-tiered reflecting pool designed by landscape architect Reed Hilderbrand—part of an advanced water management system that reduces the Clark's potable water consumption by about fifty percent—is the focal point of the newly redesigned central campus (by Japanese architect Tadao Ando and others). Walking trails traverse the property, including trails up historic Stone Hill, whose summit offers a spectacular view of Williamstown and the Green Mountains of Vermont.

An initial guided tour through the Van Gogh landscape paintings will inspire you with their extraordinary representations of landscape and compositional influence from Japanese woodblock prints. As we visit the museum and walk around the campus, you will see that the new landscape and architecture respects but also boldly re-conceives the original building and its setting. How is this accomplished? Pay attention to the three types of walking that John Dixon Hunt distinguishes in his article, "The Lordship of the Feet." Are there times when you promenade, stroll and ramble? Keeping in mind that the entire landscape experience on The Clark campus has been carefully designed and choreographed; how have the designers guided the visitors in their different types of walking experiences? Are there differences and changes in material choices and ground surface treatments? Framed views? What propels the visitor to move forward? What is the threshold condition between different modalities of motion? What kinds of thresholds modulate the experience of moving between the interior and exterior? Functionally, how is the landscape and campus operating in terms of energy, biodiversity, and water? Is there a relationship between the environmental operability of the site and the experiential movement through the site?

To process your experiences and observations, we would like everyone to produce on a single sheet of thick drawing paper (18" x 24", to be provided) a to-scale hand-drawn experiential mapping of the entire campus annotated with everything that strikes you as you walk through and experience the campus -- distances, surfaces, sounds, textures, temperatures, lightness/darkness, topography, views and landmarks. Immerse yourself in the experience of the site with all of your senses wide open. Your drawing should be a record of everything that you feel, see, and experience. Material choice is open to your imagination – pencil, pen, marker, crayon, watercolor, collage, etc are all acceptable.

Then, as part of these observations, select 2 threshold moments where you feel that architecture and landscape most intensively interact, and, on the same sheet of paper, draw to-scale and as-precise-as-you-can enlarged sketches in plan, section and view of the details of that moment, including approximate dimensions. Even as an on-the-go exercise, be mindful of the quality of your content and line work. The paper will most likely get folded and bent as you work on it on-site, so let the folds become part of your drawing organization (all the information should however be on only one side of the sheet). You should continue to work the drawing after you come back from the trip, crisping up select lines with a straight edge, or filling in notes, tinting or darkening line-weights and rendering. Be prepared to discuss WHY you chose the thresholds in question. Are the transitions in plan and/or elevation? Would an axonometric or perspective drawing enable you to draw the three-dimensionality of the experience? Are there fine elements and nuances that contribute to the transition? Your drawing should be modestly but neatly hand-labeled along the bottom edge with the place and project title, the date of the visit, and your name.
PROJECT 7  Nitobe Memorial Hall

MEMORIAL HALL PROGRAM

Total Square footage: 400 m²

Entrances: one from the sidewalk on North-East side of property, one from the park. Both entrances will need a place to remove and store shoes, and change to slippers. The lobby should be visible and accessible from both entrances.

Lobby/Community space for residents to interact, and provide visual and physical continuity to the park.

Nitobe information center: Library/Digital Archive of personal papers, surveys and research.

Climate controlled archive for storage of sensitive materials. This area is for the storage of sensitive documents. A scholar examining this material will be welcome to study the material in the library space.

Exhibition Hall: Nitobe Inazo and Enyu Ya Gakko materials.

Reception/Office space to accommodate 1-2 personnel. This area should be visible from the two entrances.

2 small study/meeting rooms (minimum 16m² each).

1 large classroom/lecture hall with projection capability (capacity for 50 people); space can be also used for film screenings, concerts, etc.

Coat area.

Bathrooms: 8 total with a minimum of 1 accessible bathroom per floor.

Room for nursing mothers and infant.

Care / diaper changing.

Kitchenette with sink, range, and microwave (For staff and community members to warm up a lunch, make tea, etc.)

Parking – Although a comparable project in the US would require parking, Sapporo is like other Japanese cities in that the majority of people get around by walking, using public transport and a taxi if need be.

There is no parking requirement. Taxis or other vehicles can pull up on the street to let off passengers.

Note: Building code requirements differ – there is no requirement for 2 staircases for egress or 2 means of egress for all rooms for public assembly.

PARK PROGRAM

Total Square footage: approximately 100 m² outdoor covered space

Bathrooms: 4 total with a minimum of 1 accessible stall for men/women – accessible from the park.

Play structures for both 2-5 year olds and 5-12 year olds.
Background Research

Ottoman Architecture in Sarajevo

SVRZO HOUSE

Layout

Open Space in Privacy

The house is a typical example of Bosnian Architecture during this time, which was a blend between Ottoman Architecture and local ones. The house was divided into two major parts:
- the SELAMUK (greeting area), mainly used by the male members
- the HAREMLUK (private, family quarters) for women

The Selamuk and Haremlik, though different in use and level of privacy, are two similar units, each has its own central courtyard with the divanhana and veranda - the open terrace, directed toward the courtyard as a subtle connection between the building and the open space. These units help protect the privacy of the two parts without compromising human comfort, especially for the Haremlik.

Nature & Community

In addition to the central courtyard, connection to nature and to community is also a prominent characteristic in Ottoman architecture. The house is not only two big blocks but is divided into several small segments organized in circle. Open space, whether garden, courtyard or public space (street), is carefully inserted between them so that no room is without windows. The second floor is even extruded out to gain viewsight of the street. This not only provides the family with several viewpoints, but also helps with ventilating air as well as utilizing light source.

Uniformity & Flexibility

The highly minimalist and lightweight facade of the house helps create uniformity for the whole neighborhood. The interior of the house is also minimal with white paint and simple geometry to create the flexibility in room function. This simplicity also provides a great canvas for the intricate furniture and decorations of the house.

Ara Aevi Contemporary Art Museum

Sarajevo, Bosnia and Herzegovina

Ngoc Anh Luu

University of Massachusetts Amherst

Professors Alja Aksamija & Ray Mann
**Artifact**
**Wonderland I / Jaume Plensa**

Jaume Plensa (1955) is a famous Spanish sculptor. His works focus on evoking intellectual engagement. Through creating conceptual dualities in his work (inside/outside, front/back, light/dark) as well as literary reference, he asks the viewers to think and analyse the meaning of the object, and the participation of the viewers is what complete Plensa's work as a piece of art.

For Wonderland I (1993), Plensa was inspired by the character Alice who has to shrink to go through a door and into Wonderland. From that novel, he created a series of sculptures based on the idea of Wonderland. The Door was an interesting element in Alice in Wonderland. The door has no indication of what we are going to enter, thus allowing imagination to emerge. Plensa’s door brings out a darker and heavier feel because of material choice. While there are infinite possibilities for our imagination to guess the space behind, there is an ominous feel, that beside the question about the space is the question of whether or not we are going to open it.

From the study of Wonderland I, the sculpture would like to focus on how the ordinary can trigger one's imagination, how Ordinary can create the Imaginary. Also the structure can create its own palace of imagination in space. Basic geometry such as triangles and squares are created first and connected so that the complexity Imaginary will form itself.

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**Ars Aevi collection study**
**Prato Collection**

After Milano collection, a suggestion to connect with art museums and centres of contemporary art to create collection for Sarajevo Museum of contemporary art was made, and Prato became the first city and the first museum to respond to this suggestion. The collection was curated by Bruno Cora and 10 pieces of art were chosen from Luigi Pesci contemporary art museum, where he worked as the artistic director at that time. Bruno Cora was also the author of the name ARS Aevi (art for the epoch)

The collection focus mainly on MINIMALISM, extreme simplification of form, as by the use of basic shapes and monochromatic palettes of primary colors, objectivity, and anonymity of style.

Main Characteristics
- Intellectual engagement: Reference back to a social topic, the works lead the viewers through a passage of analysis and reasoning, from that showing the artists’ idea/ statement about that aspect.
- Materialism: The techniques and materials of making art would illustrate their own beauty. Color, emotion and individual expression are not essential for art.
- Spatial Quality: Create a sense of space for the viewers through light/ shadow and method of installation
- Process as art: The ‘process’ in process art refers to the process of the formation of art: the gathering, sorting, collating, associating, patterning, and moreover the initiation of actions and proceedings.

**Site analysis + Memorial**
**Form study**

The memorial is a mimic of the tension between CHAOS and SILENCE, and how those two atmosphere, when be together, create such explosion of emotion: there are peace, but also terror, disappointment has to be there and also helplessness. It is the journey crossing all those chaos, a mix of black and white, shadow and light, and at the pivot point, all left is red and the open space, the viewer is exposed to the whole scene of this final act and what they feel is beyond their mind.

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**Ars Aevi Contemporary Art Museum**
Sarajevo, Bosnia and Herzegovina

Ngoc Anh Luu
University of Massachusetts Amherst
Professors Ajla Aksamija & Ray Mann
Post-Ottoman to Present
Occupation by Austro-Hungarian Empire

Austro-Hungarian rule of Bosnia, from 1878 to 1918, brought a wave of modernization to the region. Laws were codified and new political-social-administrative practices were imposed. Concurrently, nationalist sentiments gained momentum.

Encyclopedia Britannica

"The land has often felt the influences of stronger regional powers that have vied for control over it, and these influences have helped to create Bosnia and Herzegovina's characteristically rich ethnic and religious mix. Islam, Orthodox Christianity, and Roman Catholicism are all present, with the three faiths generally corresponding to three major ethnic groups: Bosnians, Serbs, and Croats, respectively. This multicultural population, as well as the country's historical and geographic position between Serbia and Croatia, has long made Bosnia and Herzegovina vulnerable to nationalist territorial aspirations."

The formal annexation of Bosnia-Herzegovina by the Austro-Hungarian Empire in 1908 (the First Balkan Crisis) exacerbated the competing nationalist movements, culminating in the assassination of Archduke Franz Ferdinand ( heir to the Austro-Hungarian throne by a Serb nationalist youth in 1914. This ignited World War I. Meanwhile, a 1916 Turkish Revolution set off the imminent demise of the Ottoman Empire.

Yugoslavia and Post-World War II

The end of World War I brought the collapse of the Austro-Hungarian empire in 1918 (attributed to the growing separation between ethnic minorities). Following this, Bosnia became incorporated into the Kingdom of Serbs, Croats, and Slovenes (later renamed Yugoslavia). In the subsequent years, Serbo-Croat tensions over the state's structuring continued, while talk about a separate Bosnian division dissipated. The redrawing of administrative regions with the Kingdom undermined the sense of Bosnian identity, too.

The Stockholme-Maciej Agreement of 1939 established the Banovina of Croatia, which ultimately created a Croatian sub-state within Yugoslavia. By the early 1940s, however, attention had shifted to the threat of a Nazi-Germany invasion.

The Kingdom of Yugoslavia was invaded and conquered by Germany in 1941, and the Bosnian region was ceded to the pro-Hitler independent state of Croatia. The widespread persecution of Serbs, Jews, and Muslims ensued. Following the war (1946), the Socialist Federal Republic of Yugoslavia was established, making Bosnia and Herzegovina one of six constituent republics in the new state. The Communist Party of Yugoslavia (KPJ), led by Josip Broz Tito, maintained control over the state for many years.

Cigarettes
A Business of Survival, A Collection of Narratives

The Siege of Sarajevo persisted for 425 days—one of the longest in history of modern warfare. As New York Times journalist Chuck Sudetic noted in 1993, "the idea of long-term health was a matter of black humor."

"In a highly confined and intensively contested geographical space, the siege provided a striking illustration of the interdependence between the upperworld and underworld, formal and informal, front stage and backstage in armed confrontations and external involvement."

"Peter Andreass, Blue Helmets and Black Markets, preface to:

The Sarajevo tunnel, which ultimately proved to be a key lifeline and symbol of the city's struggle, ran 600-meters and was dug by pic and shovel. Its construction was grueling.

"Work began again, with men from the Bosnian army working shifts over 24 hours a day. Then the miners from central Bosnia arrived. Eight hours' work were paid with one packet of cigarettes which were scarce and costly ($16 a packet) and highly prized not only by smokers but also because they were also used in bartering."

"Peter Andreass, Blue Helmets and Black Markets, preface to:"

The Bosnian government distributed cigarette rations as a form of salary, ranging from soldiers on the frontline all the way up to members of the presidency. These cigarette rations, in turn, could either be consumed to calm nerves and satisfy addictions or traded for food and other smuggled goods at market and other public markets. Soldiers in the 1st Mountain Brigade, for example, were paid one pack of cigarettes per day (with cigarettes delivered every ten days), and ten packs could be sold for 110-150 marks. When buses were running, drivers would give out cigarettes when they did not have small bills for change. Smokers were at a clear disadvantage in this exchange system, but smoking also inhibited hunger and calmed nerves.

"Cigarettes were supplied via the military, but also locally via the Sarajevo tobacco factory. With cigarettes functioning as currency, the tobacco factory essentially played the role of a government mint. The factory was officially designated a priority building and managed to operate throughout the war, maintaining about 20% of its prewar production capacity. When the paper for rolling and packaging cigarettes was depleted, the factory resorted to using paper from one hundred tons of books as a substitute. As a high-value local product retained by the government to both civilian and military personnel, cigarettes provided many Sarajevans with a dependable supply of currency that made smuggled goods and other black market items far more affordable than would otherwise have been the case."

"Peter Andreass, Blue Helmets and Black Markets, preface to:"

Earl Nguyen-Rand Crandon
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Professors Ajla Aksamija & Ray Mann
Cigarettes
A Business of Survival, A Collection of Narratives

The collecting of narratives, which centered around the topic of smoking cigarettes, became a means of analysis and gave powerful insights into the peoples’ struggles. Using the composite drawing as a tool for mapping and visualization, I attempted to spatialize the various socio-economic markers that smoking powered.

“...When I hold a cigarette, my hands don’t shake. You are afraid for your own life at almost every moment here, and cigarettes really help you not to think about it.”

Aida Alibasic, 25-year lawyer

“Smoking is the one luxury we enjoy, but for most people it’s more necessary than food. Smokers will tell you they can survive on only one meal a day if they can smoke.”

Izet, 30-year-old Bosnian Army soldier

“The complex drawing is an installation comprising thousands of newspaper cuttings concerning the war in Yugoslavia collected over a period of several years. Applied to windows and kept together by a transparent film, the news and images from the war impeded any visual dialogue between the outside and inside of the gallery space. The piece not only highlighted the lack of communication with her motherland throughout the conflict, but suggested the opacity of the information provided by the media.”

Blaues Auge (1996) by Danica Dakic

Dakic Inspired Sculpture

“This spatial exploration studies boundaries. The linear progression of the bamboo framework draws upon Blaues Auge’s gallery space, while the irregular origami volumes allude to the media’s insulating wartime constructs.”

Ars Aevi Sarajevo Collection
Blaues Auge, Danica Dakic

Site Analysis & Memorial
A Study in Energy and Directionality

Romeo & Juliet War Memorial

Earl Nguyen-Rand Crandon
University of Massachusetts Amherst
Professors Aija Aksamija & Ray Mann

Ars Aevi Contemporary Art Museum
Sarajevo, Bosnia and Herzegovina

Sources:
http://www.baumakibartcafe.org/eng/Areas/Bosnia-Herzegovina/The-Sarajevo-Tunnel-101624

Isto, 30-year-old electrician turned-cigarette mager

My neighbor Zulfo is depressed because there are no cigarettes, and is contemplating suicide. I gave him a packet of cigarettes as a Bajram [Muslim holiday] gift and re-stored his self-confidence.

excerpt from a local journalist’s diary