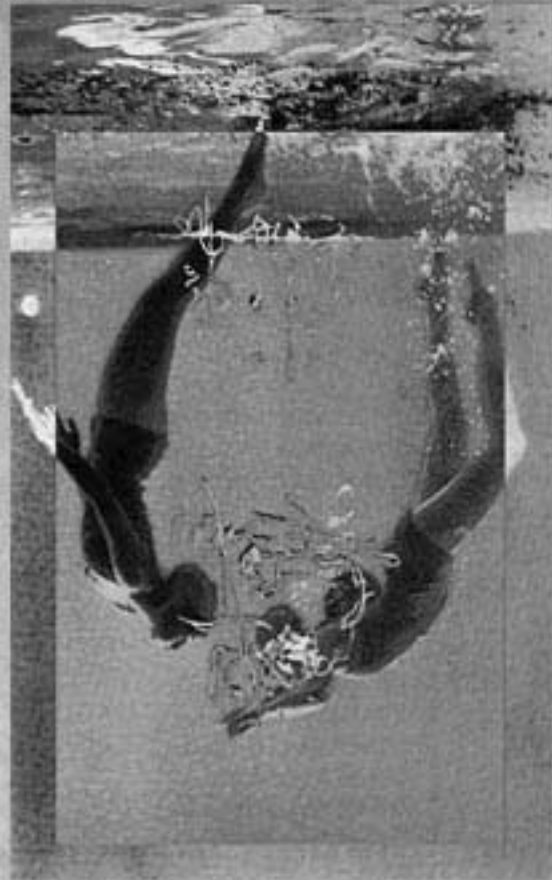


# who is present

# 1



My prejudice is that **at the center of architecture is a situated individual: growing, developing, becoming.**

The nature of the individuals experience in/with the total environment is what the 20th c. german philosopher Heidegger called being-in-the-world.

This attitude is applicable to the program in that it sets a priority on the individual's experience in carrying out the intent of the program not so much as a prisoner of a "functional" program, but in the

**radical reading of the human potential within the program.**

Bernard Tschumi has written about the emancipating nature of reinstating the perceiving, alive person into the program rather than treating the individual as a product to be moved about.

Indeed, Tschumi regards architecture as the "assembly of "programmatic conditions". So we begin with the specific beings of the project...and your being; so we travel.

background: tectonic study in wax and cloth; induction waterplant; victoria mcreeynolds (04)  
clockwise from top left: breastfeeding: birth:center; judith lambotte (04) student historygram collage; student space; wojciech szczerba (04) swimming praxis collage; induction waterplant; victoria mcreeynolds (04) at the brooklyn bridge; lucaslab04 new york city field trip, march, 2004

# ultimately, you are

# what is present

Rather than seek resolution of cultural, material and spatial worlds in dissociated abstractions or in a series of universal "truths", the perspective of phenomenology is suggested as a methodological vehicle for each architectural intention, program, site and material resolution. This is an attitude toward design, not a "style" or "manner". Phenomenology has its roots in the ability to see and experience without our cultural presuppositions, or prior mental constructions- the "blinders" that keep us from realizing possibilities.

It celebrates harnessing the particular: specific, peculiar, sensual, material, visceral, the real(s) behind "reality"

The phenomenal attitude looks to the significance of the common-place as well as in the extraordinary.

This attitude is applicable to the project location in that it seeks to understand the qualitative aspects in a holistic fashion and not as simple reductions into quantitative data.

Each location has its own specific history dating back millions of years, its own path of sun over the seasons, its own experience with temperature, moisture, wind, its own record of habitation by human, animal and plant life, each of which has adapted to being-in-this-place and contributed to an overall whole.

Each site has its own unique being that can be discerned, through experience, seen, touched, smelled.

As such, phenomenology is a parallel attitude with and contributor to sustainability.

But as architecture is an intervention into a particular location it states a new reality, a transformation, a site also "becoming".

As such phenomenology is a powerful tool in the understanding of building place.

Rather than an empty, universal, characterless void, a phenomenal reading of space includes the individual-in-space: proximity, dimension, radiant energy, light and shadow.

Space is as real and as poetic as objects. It is embodied space.

This attitude is applicable in the tectonics of construction, for structure, closure and permanence.

Tectonics are more than the sculptural array of pieces; they are integral to concept of the nature of place, of wear and degradation over time; it sees materials for what they are in their inherent and transformed state

Color, texture, smell, strength, ability to be formed, cut, burned, assembled. architecture is made; architecture includes the act of making.

# is what is:

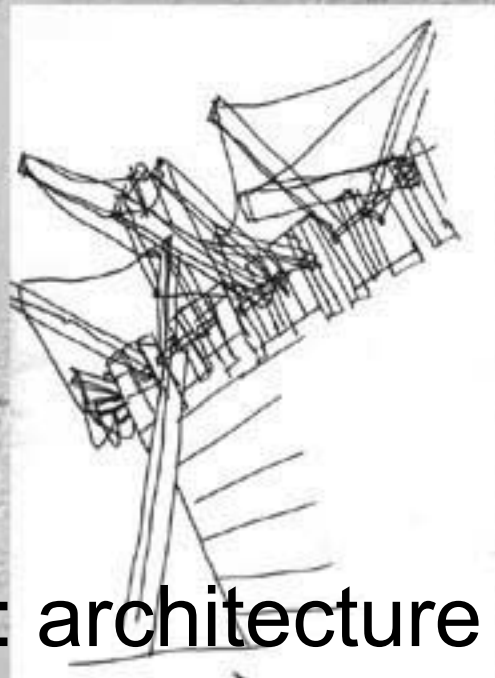
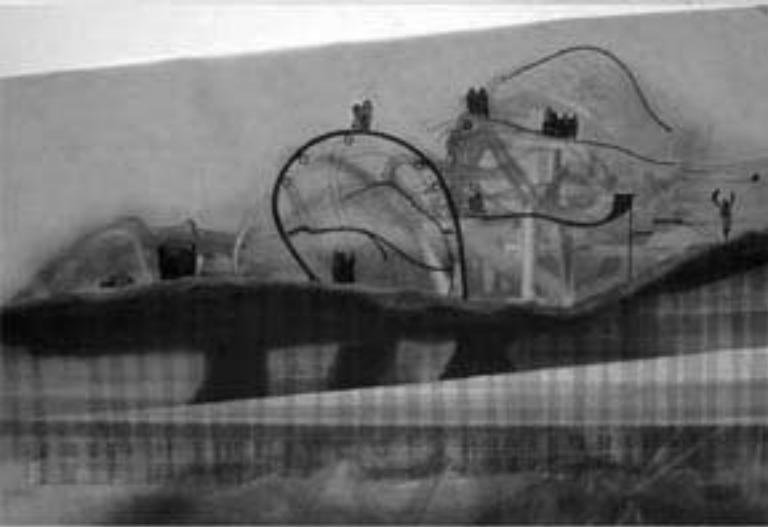
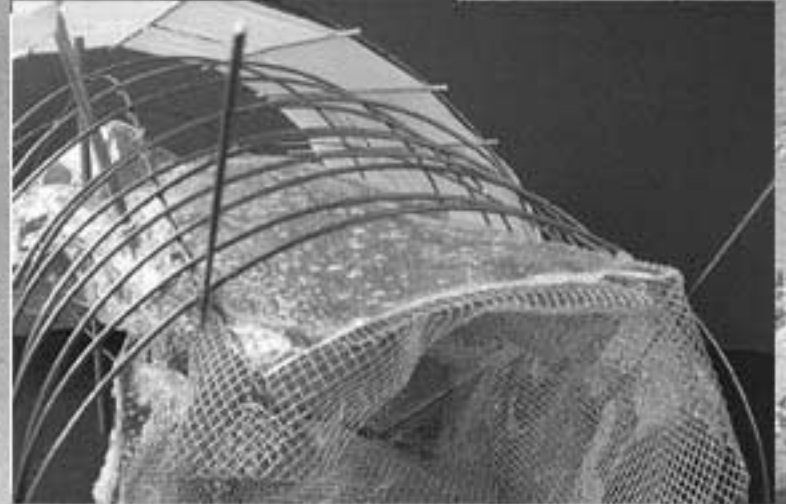
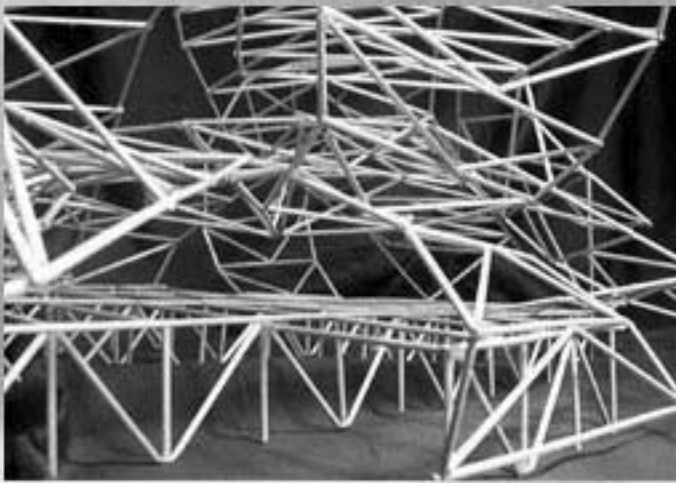
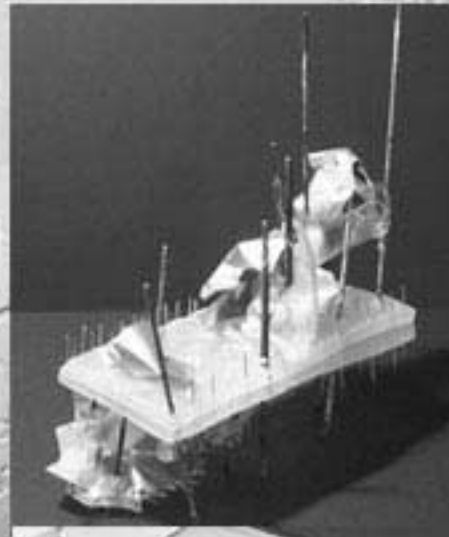
space is *made*  
material is *made*  
time is *made*  
so we will make



2



- background: tectonic installation bldg 5 patio; light and steel; hunting lodge; josh burden (04)
- top: full scale design-build in process bldg 21 courtyard; toward burning man; rafael vasquez(03)
- middle: becky day leaves the welding gloves on (03)
- bottom: tectonic study: brick, bark, cast concrete; manumit: mission preparation; ryan morris (03)



3

## what is pursued: architecture

The pedagogical goals of the year's thesis experience are to combine research, scholarship and design and reintroduce the human being as the prime subject of architecture. It is meant to allow you the time and provide the assistance, encouragement, and setting to develop your work to a high level-one which the ten week quarter system does not permit. As such it is a summary of the undergraduate experience and preparation for continued self-development.

It endorses all tools of exploration in architectural media and has the expectation of pursuit through design as action.

left: top: schematic model; active arts: sacramento; jayme denham (03) middle: structural model; shuvah yisrael; marissa rutledge (03) bottom: layered drawing(ink on mylar, model photo, watercolor; (info)nation + (enter)action; voula dasakis (03)

right: top and middle: model development from fall to winter; action sports park LA; patrick jackson (04) bottom: analogue sketch manumit: mission preparation; ryan morris (03) background: casting study; induction waterplant; victoria mcreynolds (04)

# what is present at the end

# 4



installation



as evidence

the ultimate presence is the thing itself, whether as material, as phenomena, as space, or as tectonic presence. the individual student is challenged to find the best mechanism to explainn their search and findings. in the past few years lucaslab evidence has included full scale design-build (royce chow's poly canyond tensile structure 02; top: rafael vasquez' 70 foot steel wood and fabric installation 03), large partial constructions (lower right: becky day's building 21 patio installation 03; middle right: elizabeth gomes' sliding glass and steel installation 03) as well as large models (bottom middle: casey hughes floating sf bay music venue 03). the 2003 class filled the 10000 sf pavillion of the cal poly performing arts center (middle and lower left) background: detail of 10 foot high 'operable' fabric and wood stud wall; manumit: mission preparation; ryan morris (03)

# lucaslabor05: on presence

(the fine print)

## Spring 2004:

Student will select for approval a preliminary topic and location (must be one you may visit).

## Summer 2004:

Gathering base site information. Suggested readings:

Autobiography of Frederick Douglas,  
one of the great pieces of evidence of the innate desire to learn, by an American hero of the 19th century  
and Pedagogy of the Oppressed, by the late Paulo Friere,  
regarding the nature of education in less privileged parts of the world..

## Fall 2004: Arch 492: Thesis Seminar

The seminar will expose the student, through readings edited by the instructor to:

- a brief history of the developmental theory of human development and education
  - a selected group of educational philosophers and their experimental institutions.
  - a basis for the phenomenological position with readings from Heidegger, Merleau-Ponty, Todes, Irigaray, and others
  - an overview of phenomenology in architecture with emphasis on examples from the work of Pallasmaa, Holl, Tschumi, Zumthor, Fehn, the Patkau's, and others.
- The practical goals of the seminar are to provide a working knowledge of the role of institutional intent and the architectural embodiment of that intention in a real time and place.

The student will guide development of and compile research to inform the selected topic and design in the form of an "ARTIFACT"

## Fall 2004-Spring 2005: Arch 481: Thesis Design Lab

Because of open-endedness of topic selection, each student will be required to establish with the instructor an appropriate and approved project scope. Quarterly field trips will focus on regional examples of non-traditional and emerging facilities for education, recent and vernacular architecture, and exposure to varying professional offices and their methodologies. Each quarter's work will be summarized in the project ARTIFACT.

The common path will be:

## Fall, 2004: engagement of the topic lifeworld:

research built on techniques from the seminar, and including project definition, intuitive and structured programming, preliminary site planning based on a thorough understanding and representation of the setting and schematic building planning alternatives. You are encouraged to consider a concurrent programming course offered by the department. The quarter will end with conceptual studies.

## Winter, 2005: gathering of spaces materials and intentions:

Development design of spaces and volumes, and design development of site and structures in an integrated way focusing on the totality of setting, landscape and building; materiality and scale.

## Spring, 2005: tectonic exploration / installation:

further scalar design development with an emphasis on the role of materiality in closure and detail, structure and environmental control. The final communication of intent and content will be paramount in the spring gallery installation.

The studio is a comprehensive study of the design skills and judgment necessary for a beginning practitioner of architecture: the human condition, architectural theory, design experimentation, technological and structural integration, and professional communication. The studio has also contributed to the basis for offer of admission of students for graduate studies at Harvard, Columbia, McGill, Penn, UCLA, Virginia Tech, Catholic, Cornell and other schools

Michael Lucas, RA, joined the faculty at Cal Poly, San Luis Obispo in 1997 after almost twenty years of practice in the Ohio Valley and Chesapeake Bay regions. As a designer his work had an emphasis on community and educational situations.

His projects included several public elementary and secondary schools, new and renovated college facilities, a microschool for thirty special needs middle school age children set within an active convent, a research library for a graduate school of music, a fourteen year old daughter and a sixteen year old son.

His built work was published in Progressive Architecture and Better Homes and Gardens magazines, and his projects received awards from the Cincinnati, Baltimore, and Southeast Pennsylvania Chapters of the American Institute of Architects.

He introduced an early version of this lab content to twenty students in the class of 1999 after having taught third and fourth year design and practice. His publication since coming to Cal Poly has included the phenomenology and hermeneutics of American space (in particular Indigenous Pueblo and industrial vernacular situations), phenomenologically based pedagogy, the nature of tectonics and the installations of this thesis lab 2000-2003.

Don't ask him to sing or dance, although he likes those as well as, if not preferred to, painting or sculpture for being allied with the embodiment of architectural media. He can still play a mean centerfield and has an almost 60 mph fastball.

background: lucas at yosemite in snow storm, march, 2003