

ARC 1301/Design I  
Summer 2012  
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## Welcome to Architectural Design I

We would like to take this opportunity to lay out some of the ground rules for Design I. Many of these rules are bound up with the structure of the course that will be new to many of you. We like to think of them as not merely disciplinary formalities but the rather as the behavioral basis for your entry into a new kind of exploration. Since most of them proceed directly from the exigencies of a Studio set-up we will begin by talking briefly about the Studio System of Education.

### Studio

This structure is substantially different than a lecture format, more closely approximating a lab class. The basic assumption of the studio format is that the student learns as much from fellow students as from professors. Your design studio will always be a group of between 10 and 25 students. Studio time will involve your active participation in discussion and exercises. The process is an active and communal one, involving redundant sequences of doing, looking, articulating, clarifying and doing again. All effort and critique are public - therefore it is essential that you learn to trust and respect one another. A good design studio is necessarily one in which the class forms a collective identity. The first few sessions will be difficult and then it will gradually become clearer. You will have a permanent desk for this studio and subsequent studios. This is great because it means that when you are working you are always surrounded by your best resources, namely your peers, TA's and professor, which means that feedback and inspiration are always at hand.

### Critique

From time to time at the end of a project, or at a critical moment of the work critiques are scheduled. These are public presentations of the work and provide a forum for discussing it. An external critic - or several - may be brought in to provide a fresh viewpoint and to stimulate discussion. These sessions are usually more formal than class sessions, and should be taken quite seriously. Critics come in on their own time and expend a serious level of energy on trying to understand your efforts and give you good feedback. You should think of your presentation not as a moment of judgment, but as an opportunity to get input on implications and possible directions for development. The critiques of your fellow students will also be essential to your education as a designer.

### Course Content (or what we'll be doing for the next six weeks):

Design One (D1) is the first of four lower division studios that collectively explore fundamental issues of design. During the Summer A term, we will address a range of items that form the foundation for what we might call a "design culture". Often termed a "skills" course, D1 will, indeed, explore basic design skills in terms of drawing, sketching and model building.

Additionally, we will develop a sense of *design process*, which can be understood as the methodology one employs while developing a project. To this end, the vocabulary from the word list utilized in D1 is critical to the discourse that accompanies the development of your project. Of equal importance is the issue of *thinking as a designer*. The ability to conceptualize the design process, to state a position with respect to your intent, and to develop a system or logic for decision-making is a critical aspect of your development as a designer.

### Course Goals

- To introduce and develop the skills that will foster the perception, comprehension, and design of meaningful space.
- To introduce a series of design exercises that are fundamental to understanding design decision-making and provide a foundation for future design courses

### Course Objectives

- Design Issues: to introduce fundamental design ideas through studio involvement with a basic formal language based in simple Cartesian spatial concepts and to charge that Cartesian language to communicate architecturally significant ideas.
- Drawing and Making: to recognize and construct quality line drawings using both projection and orthographic methods; to construct physical models that recognize the systemic foundations of form and space.
- Spatial Acuity: to understand, communicate, and manipulate spatial systems as a fundamental component of design activity; to visual/spatial acuity and drawing/modeling character.
- Abstraction: to study abstraction as a tool of investigation with all its possibilities for the discipline of Design; to study the clarity and diversity of graphic languages and to distill/rarefy systems, ideas and concepts as a fundamental activity.

- Design Activity: to develop the expectation that design activity requires diligence, focus, and fostered in and through design process and transformation.
- Tectonic Vocabulary: to develop an intellectually grounded tectonic vocabulary of materials and construction by understanding architecture as simultaneously a mental construct and a physical reality

### Course Content

- Communication Skills:
  1. freehand drawing
  2. use of mechanical instruments
  3. mechanical conventions
    - paraline: axonometric
    - orthographic: plan, section, elevation
    - perspective
  4. specific principles
    - depth and space in drawing: overlapping and layering
    - value application: build-up-of-line and shade/shadow
    - diagramming and figure/ground
  5. physical modeling
- Design Skills
  1. awareness and perception
  2. visual judgment
  3. organizational ideas
    - formal relationships
    - hierarchy in two and three dimensions
    - concepts of order
    - figure/ground spatial interaction
  4. design process
  5. judgment in decision-making

### Studio Projects and Course Schedule

- Week 1-2 (May 14-25)

#### ***The Cubic Construct - Reading a Spatial Language***

The cube is a familiar, platonic volume that will serve as a neutral three-dimensional universe in which dynamic spatial relationships, as well as fundamental design vocabularies, are studied. You will each develop your own cubic construct in models and drawings (sketches, sections, and axonometrics).

- Week 3-4 (May 29-June 8)

#### ***Matrix/Field - A System of Systems***

In the second project, the spatial ideas operating in the cube meet another set of comparative artifacts with their own complex spatial structures such as text, music, or painting. The cube is situated in another dynamic field and unfolds itself in a process of organizational transformation. We will zoom in and out of the matrix to study particular intersections as compositional details. You will each develop personal matrix designs through graphic constructs and layered drawings.

- Week (June 11-22)

#### ***Occupation/Intervention - Room and Garden***

The final project for a volume (room) within a linked sequence or itinerary of events (garden) becomes more deliberately inhabited through a rich and meaningful program of dwelling, being, acting, and thinking that is subjectively expounded upon in a different way by each student. Drawings and models of varied medium and material will be used in the development of the project and exquisite final models and drawings will resonate with your own individual concepts.

Specific model and drawing assignments will be given out each day and are always due at the beginning of the next class unless stated otherwise. Please be prepared to talk about your work each day.

### **Room Use**

Since many students are working in the same room it is essential that you work quietly, unobtrusively, and that you respect your fellow student's work. As it is expected that the studio will become rather messy, it is also expected that you help contain the debris and detritus of the design process and keep the room orderly. **Please note that spray painting is only in the spray booth!**

Please use every precaution in the workshop and in the studio. Do not bring power tools into the studio. On the first day of class, we will go over cutting with craft knives and blades (X-Acto, Olfa, etc.) and other safety concerns. Please be aware of safety issues with tools, materials, or sprays you have not used before, and **do not hesitate to ask us for a refresher course in safety at any time!**

### **Attendance**

There is no possibility to make up a missed studio session. Notes will be useless, and although a long conversation with a fellow student will help you begin to figure out what to do to prepare for the next session, it can never make up the learning. A session with your professor may or may not be possible and cannot duplicate the collective conversation. As a result our policy on attendance is extremely strict:

**ANY absence must be explained;** i.e. call into the office and have a note left for your professor that you will have to miss class. It is your responsibility to get the assignments from your fellow students. Two un-excused absences may adversely affect your grade. Three may constitute an automatic drop from the course or a failing grade at the discretion of the professor. Chronic lateness can also affect your grade. It is never permissible to miss a Critique. Nor is it permissible to be late or to leave early without permission from the studio instructor. It will be considered a direct insult to your fellow classmates and the invited critics. If something is seriously wrong please talk to us about it. In the event of a serious illness, family or personal crises, arrangements can be made to prepare a schedule for submission of make-up work.

For additions questions regarding attendance, make-up work, please refer to the University of Florida Policy, which can be found at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx#absences>.

### **Performance**

There are no tests in Design. There are also no right or wrong answers per se. You will not be taking in information over the course of the term and regurgitating it for us in another form. Studio is not preparation for making things; You will begin as you will go on - by making things over and over and over. Each time you will take on new questions or the same questions at another level of sophistication. Therefore there is no single answer for which we are looking. We will give you feedback on the directions you have taken, suggestions for further work, and assess the architectural implications of your projects. Our goals for you are:

- [1] For you to have at your fingertips a thousand fruitful ways to approach any problem and**
- [2] For you to learn to *critique yourselves* effectively.**

What we ask from you is a concerted effort, an innovative take on the problem, constructions that raise architectural issues, and most importantly, for you to challenge yourself and be willing to continue to develop a scheme. Grades will be assigned as much on dedication and improvement as on latent talent and/or skill - if you enter the course with great skills in place and just sit on these skills all term, you cannot receive an A. To clarify the system of grading, we would like to note the following scale:

Letter Grade	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E
Numeric Grade	93-100	90-92	87-89	83-86	80-82	77-79	73-76	70-72	67-69	63-66	60-62	0-59
Quality Points	4.0	3.67	3.33	3.0	2.67	2.33	2.0	1.67	1.33	1.0	0.67	0.0

A	Outstanding work only
A-	
B+	
B	Good work
B-	
C+	
C	Average work
C-	
D+	
D	Poor work
D-	
E	Inadequate work

Finally, we would like to recommend, if you are considering a major in one of the related departments within the College of Design, Construction and Planning ( the disciplines associated with D1 are Architecture, Interior Design and Landscape Architecture), that the only way to appreciate either the

extent of the commitment required or the rewards involved is total immersion. Design I is a demanding course that is part of a demanding major and as a result becomes much more than just 'homework.' Talk to our upper level students - they will give you some sense of how design becomes a way of life. Go to the library - we will give you a list of periodicals to look at - keep up, look at them each month. Stop in on studios and on upper level critiques, and keep an eye on the ever-changing architecture Gallery on the main floor. If you don't really immerse yourselves, you will never have a sense of the depth and breadth of the field.

## **Additional Information**

### **Students with Disabilities:**

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.

### **Spray Paint Policy**

Spray painting, or the use of any other sort of aerosol spray, is not allowed in the Architecture Building, Rinker Hall and in Fine Arts C, except within the **spray booth found in Room 211 of Fine Arts C**. Students found in violation of this policy will be referred to the Dean of Students for disciplinary action.

### **Academic Honesty:**

Students in the School of Architecture are expected to adhere to all University of Florida academic honesty policies. Failure to do so will result in lowered grades and/or referral to the University Honor Court. UF Policies regarding the Student Honor Code, can be found through the UF website at: <http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>.

Since the University's policies are necessarily generalized, the School of Architecture further clarifies academic honesty within the specific setting of design education. The following acts are considered to be academic dishonesty:

#### **1. Plagiarism/misrepresentation**

There shall be no question of what your work is and what someone else's is. This applies to all aspects of student performance, including but not limited to

- CAD drawings and construction details
- design guidelines (written and graphic)
- design, planning, and management projects or portions of projects
- class reports and papers (again, both written and graphic information)
- any assignment where sole authorship is indicated, such as take-home tests, individual projects, etc.

Examples of inappropriate activities include:

- copying graphics for a report without crediting the original source
- representing someone else's work as your own (using existing CAD construction details, tracing drawings, etc.)
- allowing someone else to represent your work as his own

Given the collaborative nature of design studios, interaction between students is desirable, but the intention and degree of assistance must be appropriate. For example, it is appropriate to discuss the assignment/method/software program/course materials—but it is not appropriate to solve or resolve a large portion of the project together.

The importance of precedent and learning from past works is a necessary part of most design processes. Again, it is the intent and degree of "borrowing" ideas that is at question.

Anything not original must be paraphrased and cited, or quoted; using accepted style formats such as APA, MLA, Chicago Manual of Style, etc. This includes information obtained from the Internet, public documents, graphics, and personal interviews as well as more traditional written sources. Proper crediting of all information that is not common knowledge is necessary for academic honesty as well as for professionalism. (For example, analysis drawings and/or text should cite the sources from which data was obtained so that if questions arise later, they can be quickly and accurately answered.)

#### **2. Multiple submissions of the same or similar work without prior approval**

If the instructors understand that you are doing a paper associated with your thesis or senior project topic, then doing similar work for two different classes is acceptable—if the instructors agree to it. If a single paper is submitted for one class, then later is submitted for another, and the instructors expect original work, then the multiple submission is inappropriate.

#### **3. Falsifying information**

Examples include:

- misrepresenting reasons why work cannot be done as requested
- changing or leaving out data, such as manipulating statistics for a research project, or ignoring/hiding inconvenient but vital site information. (However, for educational purposes only, certain aspects of the "real world" may be jointly agreed upon as not

- being pertinent to the academic goals of the course, such as not dealing with specific project parameters or budget, changing the program, etc.)
- altering work after it has been submitted
  - hiding, destroying, or otherwise making materials unavailable (hiding reference materials, not sharing materials with other students, etc.)

*Counseling + Emergency Contacts*

Police / Fire / Medical Emergency – 911

University Counseling Center, 301 Peabody Hall, 392-1575, <http://www.counsel.ufl.edu/>

Student Mental Health, Student Health Care Center, 392-1171, <http://shcc.ufl.edu/smhs/>

Alachua County Victim Services and Rape Crisis Center (24hrs/day), 264-6760

Center for Sexual Assault / Abuse Recovery Education (CARE), 392-1161 x.4362

Alachua County Crisis Center (24 hrs/day), 264-6789

**Policy on Retaining Work**

Please note that the University of Florida, College of Architecture policy states that student's work may be retained indefinitely for academic purposes. You should be prepared for the instructor to ask that it be exhibited or photographed during or after the term. Having your work retained for photography or exhibition is evidence of its quality and value to the school. Not to worry, you will always be able either to retrieve your original work or retrieve it temporarily to make copies/photograph it for your own personal purposes.