

Course Number: **ARC 3320**
Course Title: **Architectural Design Five**
Term: Fall 2016
Coordinator: Martin Gundersen
Faculty office: For office hours, refer to the chart posted at the door of the faculty office.
Credits 6
Meeting times: Monday / Wednesday / Friday 10:40 AM to 1:40 PM – Studio
Friday 12:50 PM to 1:40 PM

SYLLABUS

Course Description:

Architectural design and its relationship to place making in the natural landscape, investigated through a range of small scale projects.

Purpose of Course and Role within the Sequence:

Whereas lower division addresses the conceptual origins and introduced many of the foundational techniques for spatial thinking and making, Architectural Design Five / Graduate CORE Studio Three addresses the inherent complexities of the direct physical site, and its bearing on the act of making architecture. It is an introduction to the heightened expectations of upper division and graduate school that reside within the basic notions of architectural convention: spatial and material richness, occupation, methods of tectonic definition, and building components and systems. This studio challenges students to critically refine their conceptual ideas more fully through built form.

Architectural Design Five uses natural, native, green field terrains, and/or adulterated sites within the Florida Landscape for this spatial inquiry, seeking consequence and specificity rather than abstraction and/or generalization. Students continue to develop an appreciation for perceptual, phenomenal, physical, and physiological aspects that shape sites, and hone these skills in direct response to the specificity of the North Florida geography, binding abstract principles and methods of thinking with tangible characteristics of a known and measured site.

This course will re-visit certain themes that may have been previously introduced during lower division and/or your first year in the Core program, including *matrix*, *room and garden*, *ruin*, and *desert*, amongst others. In Design Five / Core Three, you will continue to develop your design processes and technical skills with the expectation for more intense individuality, self-reflection, factual experimentation and representational sophistication. You will also continue to develop your architectural vocabulary, but with more clarity, empowerment, and conviction.

Objectives + Goals

Amongst the various sections, students will be exposed to diverse ways of engaging the landscape.

Through both direct experience and social learning students will:

- Use analytic and representational drawings and models to explore existing conditions of mutable sites and understand the spatial possibilities embedded within them.
- Map tangible systemic aspects of the natural environment through direct experience of a site. These can include topography, watershed, soil, vegetation, or wildlife.
- Describe and visually document temporal aspects of site, including those associated with climate, cyclical seasonal changes, solar movements, wind, fire, and lunar/tidal impacts, etc.
- Create 'Analogous Landscapes' at a one to one scale. These can be more diagrammatic in nature or capture and re-embody spatial and material aspects through internal relationships.
- Construct visual documents that describe or record the phenomenal, physiological, and psychological aspects of site.
- Use perceptions and experiences of movement, time and bodily senses as tools to measure, understand, and evaluate a site.
- Construct motivating stories or narratives to direct design.
- Distill ideas and shape program and built form to embody, communicate, and/or express the design intent. Respond to the motivating ideas and issues of the project.
- Translate ideas into interventions that have more sophisticated architectural definition, including clear structural ideas, circulation strategies, scale, enclosure or specific material qualities.
- Critically assess the relationships between natural resources, land use, material decisions, and human occupation. Propose strategies for optimizing, conserving, and/or reusing natural and built resources to provide healthful environments for occupants/users and reduce the environmental impacts of building construction and operations on future generations.
- Understand the energy implications of decisions made during the design process, and develop proposals that reduce energy use through passive and/or bioclimatic design strategies.
- Draw clear site plans, floor plans, site/building sections, and three-dimensional projections of design proposals using analog, digital or hybrid digital-analog tools.

1. Required Texts

This class does not have any required textbooks. From time to time, books, magazines, articles, and material samples will be provided by the faculty for in-studio use. In addition, you are encouraged to bring relevant reference materials to the studio for your own use and for the use of your colleagues. A studio librarian will be responsible for keeping these reference materials organized and available to others in the studio. The librarian will establish protocols for tracking of all materials and return faculty-supplied materials at the completion of the exercise or semester.

Recommended texts:

The texts below are a list generated by the faculty who have taught this class over the last several years. They form a kind of reading list for life. We hope that students will explore these suggestions to hone their individual stance as a designer.

- Bachelard, Gaston. *The Poetics of Space*. Boston: Beacon Press, 1969.
- Burtynsky, Edward. *Exploring the Residual Landscape*. 26 Sep. 2007.
<<http://www.edwardburtynsky.com/>>
- Clark, W.G. "Replacement," *Clark and Menefee*, ed. Richard Jensen. New York, NY: Princeton Architectural Press, 2000, p.10-13.
- Corner, James. *Recovering Landscape: Essays in Contemporary Landscape Architecture*. New York: Princeton Architectural Press, 1999.
- Heidegger, Martin. *Poetry, Language, Thought*. New York: Perennial Classics, 2001.
- Pallasmaa, Juhani. *The Eyes of the Skin: Architecture and the Senses*. Chichester: Wiley-Academy, 2005.
- Semper, Gottfried. "The Four Elements of Architecture," *The Four Elements of Architecture and Other Essays*, ed. Malgrave and Herrmann. Cambridge: Cambridge University Press, 1989, 101-129.
- Thompson, D'Arcy W. *On Growth and Form*. Cambridge: University Press, 1943.
<<http://archive.org/details/ongrowthform00thom>>

Additional References:

- Ackerman, Diane. *A Natural History of the Senses*. New York: Random House, 1990.
- Allen, Stan. "Mat-Urbanism – The Thick 2d" Authored chapter in *Le Corbusier's Venice Hospital* CASE no 2. Edited by Hashim Sarkis, (Cambridge, MA: Harvard University and Prestel, 2001) pp 119 – 126.
- Arriola, Andreu. *Modern Park Design: Recent Trends*. Amsterdam: Thoth, 1993.
- Bachelard, Gaston. "Introduction: Imagination and Mobility," *Water and Dreams: An Essay on the Imagination of Matter*, trans. Edith and Frederick Farrell. Dallas: Pegasus Foundation, 1983, pp 1-17.
- Carr, Archie. *A Naturalist in Florida: A Celebration of Eden*, ed. by Marjorie Harris Carr. New Haven, Conn.: Yale University Press, 1994.
- Corner, James. "Eidetic Operations and New Landscapes" In: *Recovering Landscape: Essays in Contemporary Landscape Architecture*. Ed. James Corner. New York: Princeton Architectural Press. 1999
- Frampton, Kenneth, "Rappel a l'Ordre: The Case for the Tectonic," *Constancy and Change in Architecture*. Studies in architecture and culture, no. 1. ed. Malcolm Quantrill and Bruce Webb. College Station: Texas A&M University Press, 1991, pp 3-32.
- Frampton, Kenneth. "Towards a Critical Regionalism: Six Points for an Architecture of Resistance", *The Anti-Aesthetic: Essays on Postmodern Culture*, ed. Hal Foster. Port Townsend, Washington: Bay Press, 1983, pp 16-30.
- Frasconi, Marco. "The Tell-Tale Detail," *VIA 7*. Cambridge: The MIT Press, 1984, pp.22-37.
- Konya, Allan. *Design Primer for Hot Climates*. London: Architectural Press, 1980.
- Krauss, Rosalind. "Sculpture in the Expanded Field." *The Anti-Aesthetic: Essays on Postmodern Culture*. Ed. Hal Foster. Seattle: Bay Press, 1983. 31-42.
- Lewis, Paul, Marc Tsurumaki, and David J. Lewis. *Lewis. Tsurumaki. Lewis: Opportunistic Architecture*. New voices in architecture. Chicago: Graham Foundation for Advanced Studies in the Fine Arts, 2008.

- Lewis, Paul, Marc Tsurumaki, and David J. Lewis. *Situation Normal...* New York: Princeton Architectural Press, 1998.
- Lynch, Kevin. *Site Planning*. Cambridge: M.I.T. Press, 1971.
- McDonough, William, and Michael Braungart. *Cradle to Cradle: Remaking the Way We Make Things*. New York: North Point Press, 2002.
- McHarg, Ian L. *Design with Nature*. New York: John Wiley & Sons, 1992.
- Meinig, D. W., and John Brinckerhoff Jackson. *The Interpretation of Ordinary Landscapes: Geographical Essays*. New York: Oxford University Press, 1979.
- Moore, Charles Willard, William J. Mitchell, and William Turnbull. *The Poetics of Gardens*. Cambridge, Mass: MIT Press, 1993.
- Morrish, William R. *Civilizing Terrains: Mountains, Mounds and Mesas*. Los Angeles: Design Center for American Urban Landscape, 1989.
- Mosser, Monique, and Georges Teyssot. *The Architecture of Western Gardens: A Design History from the Renaissance to the Present Day*. Cambridge, Mass: MIT Press, 1991.
- Mostafavi, Moshen and David Leatherbarrow. *On Weathering: The Life of Buildings in Time*. Cambridge: The MIT Press, 1993.
- Muschamp, Herbert. *The Once and Future Park: Essays by Herbert Muschamp ... [Et Al.]*. New York, N.Y.: Princeton Architectural Press, 1993.
- Myers, Ronald L. and John J. Ewel, eds. *Ecosystems of Florida*. Gainesville, Fla.: University Presses of Florida, 1990.
- Norberg-Schulz, Christian. *Genius Loci: Towards a Phenomenology of Architecture*. New York: Rizzoli, 1980.
- Olgay, Victor, and Aladar Olgay. *Design with Climate: Bioclimatic Approach to Architectural Regionalism*. Princeton, N.J.: Princeton University Press, 1963.
- Pichler, Walter. *Walter Pichler: Drawings, Sculpture, Buildings*. New York: Princeton Architectural Press, 1993.
- Rabkin, Richard and Jacob Rabkin. *Nature Guide to Florida*. Miami, Fla.: Banyan Books, 1978.
- Reed, Peter. *Groundswell: Constructing the Contemporary Landscape*. New York: Museum of Modern Art, 2005.
- Rothenberg, David. *Writing on Air*.
- Shepherd, Paul. *What Is Architecture?: An Essay on Landscapes, Buildings, and Machines*. Cambridge, Mass: MIT Press, 1994.
- Smith, Daniel S., and Paul Cawood Hellmund. *Ecology of Greenways: Design and Function of Linear Conservation Areas*. Minneapolis: University of Minnesota Press, 1993.
- Utzon, Jorn Utzon. "Plateaus and Platforms: The Ideas of a Danish Architect," *Zodiac 10*. Milan: Edizioni Comunita, 1963, pp112-140.
- Von Meiss, Pierre. *Elements of Architecture : From Form to Place*. New York: Van Nostrand Reinhold, 1986.
- Wilson, Alex, and Jessica Boehland. "Small is Beautiful: U.S. House Size, Resource Use, and the Environment." *Journal of Industrial Ecology*. Winter/Spring 2005: 277-87.
- Zumthor, Peter. *Thinking Architecture*. Basel: Birkhäuser, 2006.

Concurrent Coursework

For undergraduate students, Architectural Design Five is typically completed in parallel with two other required courses:

- ARC 3503. *Introduction to Architectural Structures*. Prof. Nawari. 3 Credits.
- ARC 3743. *Architectural History 3*. Prof. Hui Zou. 3 Credits.

COURSE POLICIES

2. The Studio System

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. Success in the early years of Design is directly correlated to whether or not the student is working in school or at least in groups with his or her peers. Since many students are working in the same room it is essential that you work quietly and unobtrusively, that you respect your fellow student's work, and that you clean up after you are finished.

We ask that you understand that the studio is a public space and conduct yourselves in an appropriate manner. Respect the fact that many people work in the space simultaneously and the work atmosphere must accommodate a range of tastes of music, language, public conduct and so forth. Be both courteous towards and tolerant of your colleagues. Remember, the studio is an academic and professional workplace; it is not an extension of your private house or apartment.

During studio hours and during critiques, mobile devices should be turned off or placed in a silent mode. When working in the studio outside of class, please respect the wishes of your fellow classmates by limiting loud, boisterous, and or long mobile phone conversations as these may be distracting to others. If requested, please take your conversation out of the studio.

3. 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 its discussion. Usually one or more external critics are invited 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 endeavors and give you good feedback. Your presentation is not a moment of judgment, but as an opportunity to get input on implications and possible directions for development. The input of your fellow students is also essential to your growth as a designer. You are required to both attend and actively participate in the discussions.

4. Attendance Policy

Our policy on attendance is extremely strict: All students are expected to attend every scheduled studio meeting. ANY absence must be explained. Call the office and have a note left for your professor or contact your professor via email. It is your responsibility to get any assignments from your fellow students. Note that two or more unexplained absences may adversely affect your grade, and THREE unexplained absences will result in a failing grade and/or an automatic drop from the course. Arriving late (within 30 minutes of the start of class) will be counted as a half of an absence; arriving more than 30 minutes late will be counted as an absence.

It is never permissible to skip a Critique, nor is it permissible to be late or to leave early. It will be considered a direct insult to your fellow classmates and the invited critics. If you arrive late to a review, you will not be allowed to present your work and will receive an automatic reduction of one letter grade on the project or assignment. You may or may not be allowed to present your work at a later date.

If something is seriously wrong and may affect your attendance, please talk to us about it.
Arrangements can always be made to cope with illness, family issues, or personal crises.

5. Make-up Policy

It is not possible to make up a missed studio session. 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 that happens during interactive group discussions. A session with your professor may or may not be possible and cannot duplicate the collective conversation.

6. Spray Painting Policy and Plaster Protocols

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. Note that "Architecture Building" includes the enclosed spaces of the building, as well as the exterior balconies, atrium, walkways, paved areas, stairways, common areas, and landscaping adjacent to the building.

Many of the Studio sections will be introducing new materials including Plaster. It is crucial to follow the rules regarding mixing and disposal of plaster. The most critical rule is that wet plaster may never be poured down a sink or toilet, nor onto the building surfaces. Not in any quantity, no matter how small. Plaster must be allowed to dry, and then knocked out and disposed of in the large garbage cans downstairs. A work station will be set up if your professor wants you to use this material, and misuse of the studio or facilities will result in disciplinary action.

Orientations are required prior to use of the Woodshop or Digital Fabrication Laboratory, and should be attended within the first 1-2 weeks of the semester. Please use every precaution in the workshop and in the studio. Use of power tools in the studio is prohibited.

7. Fieldtrips

As this studio is focused on the landscape, it is necessary that you are active participants within the landscape within which your work is to develop, and thus site visits are essential. Travel to the site is to be arranged by the students, and should maximize carpool/car share opportunities. The sites are largely wild, and are home to a wide array of living organisms, including mosquitoes, ticks, snakes, alligators, and bison, amongst others. Dress appropriately and be aware of your surroundings at all times when on site.

8. Policy on Retaining Work

Please note that the University of Florida College of Design, Construction and Planning policies state that students' work may be retained indefinitely for academic purposes. You should be prepared for the instructor to ask that it be exhibited and/or photographed during or after the term. Having your work retained for photography and/or exhibition is evidence of its quality and value to the school. You will always be able to either retrieve your original work or retrieve it temporarily to make copies/photograph it for your own personal purposes.

9. Course Evaluations

In the last three to four weeks of the semester, you will receive an electronic notification and hyperlink that will allow you to complete online course evaluations. Your thoughtful responses to these questions will help inform both the content and conduct of the course in subsequent semesters. Note that all responses are confidential. Summary evaluation information is not available for review by the faculty until AFTER course grades are issued, and is not connected to individual respondents in any way.

UF POLICIES

10. University Policy on Accommodating Students with Disabilities

Students requesting accommodation for disabilities must first register with the Dean of Students Office (<http://www.dso.ufl.edu/drc/>). The Dean of Students Office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation. You must submit this documentation prior to submitting assignments or taking the quizzes or exams.

Accommodations are not retroactive, therefore, students should contact the office as soon as possible in the term for which they are seeking accommodations.

11. University Policy on Academic Misconduct

Academic honesty and integrity are fundamental values of the University community. Students should be sure that they understand the UF Student Honor Code at <http://www.dso.ufl.edu/students.php>.

12. Netiquette: Communication Courtesy

All members of the class are expected to follow rules of common courtesy in all email messages, threaded discussions, and online chats. Please refer to the UF Netiquette guide for additional information: <http://teach.ufl.edu/wp-content/uploads/2012/08/NetiquetteGuideforOnlineCourses.pdf>.

GETTING HELP

13. For issues with technical difficulties for E-learning in Canvas, please contact the UF Help Desk:

- Email: Learning-support@ufl.edu
- (352) 392-HELP - select option 2
- Online: <https://lss.at.ufl.edu/help.shtml>

Note: Any requests for make-ups or deadline extensions due to technical issues MUST be accompanied by the ticket number received from LSS when the problem was reported to them. The ticket number will document the time and date of the problem. You MUST e-mail your instructor within 24 hours of the technical difficulty if you wish to request a make-up or deadline extension.

Counseling + Emergency Contacts

- Police / Fire / Medical Emergency: 911
- University Police Department (UPD): 352.392.1111
- Gainesville Police Department: 352.334.2400
- Alachua County Sheriff's Office: 352.955.2500
- UF Counseling and Wellness Center (3190 Radio Road): 352.392.1575 or <http://www.counseling.ufl.edu/cwc/>
- Alachua County Victim Services and Rape Crisis Center (24hrs/day): 352.264.6760 or 866.252.5439
- Center for Sexual Assault / Abuse Recovery Education (CARE), Infirmary Room 245: 352.392.1161 x.4231
- Alachua County Crisis Center + Suicide Intervention Counseling (24 hrs/day): 352.264.6789
- Student Nighttime Auxiliary Patrol (SNAP) free transportation: 352.392.SNAP

GRADING POLICIES

14. 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 in another form. 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:

- to have at your fingertips a thousand fruitful ways to approach any problem, and
- 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 constantly willing to continue to develop a scheme. Grades will be assigned as much on dedication and improvement as on talent - if you enter the course gifted and sit on your skill all term, you will not get an A.

15. Grades are quite straightforward and will be based on the quality and completeness of work, the clarity and rigor of your ideas and design process, and your contribution to the ongoing public dialogue that is integral to the studio education system and to the practice of architecture.

16. Relative Weighting of Assignments

While it may seem that the majority of your efforts will be reflected within the final product of each project, do keep in mind that the day-to-day interactions in studio and during presentations are noted and will have a significant impact on your final grade. Midterm grades will be issued and will include comments and a letter grade assessment for progress to that point.

17. Grading Scale

Letter Grade	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E
Numeric Grade	100-93	92-90	89-87	86-83	82-80	79-77	76-73	72-70	69-67	66-63	62-60	59-0
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

18. To clarify the system of grading for studio classes:

- A Outstanding work only
- A- Close to outstanding
- B+ Very good work
- B Good work
- B- Good work with some problems
- C+ Slightly above average work
- C Average work
- C- Average work with some problems
- D+ Poor work with some effort
- D Poor work
- D- Poor work with some problems
- E Inadequate work

19. The current UF grading policies for assigning grade points can be found at <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>. An incomplete grade may be assigned at the discretion of the instructor as an interim grade only in cases of extreme extenuating circumstances. Note that the incomplete grade must be resolved prior to enrolling in Architectural Design Six.

COURSE SCHEDULE

20. TO BE DETERMINED

CHANGES AND REVISIONS TO SYLLABUS

21. This syllabus is subject to change. Any changes will be relayed during regular studio meetings.