

## SYLLABUS

### Introduction

Core One is the introductory studio that initiates your exploration into fundamental issues of design. During this 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, Core 1 will, indeed, explore basic design skills in terms of drawing, sketching, and model building. Given that these skills parallel a number of issues introduced in our Architecture Design 1 studio, we will be working directly within the D1 studios, alongside freshmen design students for all studio sessions on Monday and Wednesday. Friday sessions will be held separately in ARC 413 and will expand on the issues covered in studio on Monday and Wednesday, while also introducing the elements of analysis and critical thinking as it pertains to the architectural discipline.

Central to this studio will be the development of a 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 studio is critical to the discourse that accompanies the development of each project. Of equal importance are the issues of thinking as a designer. The ability to conceptualize the design process, to state the position with respect to your intent, and to develop logic for decision-making is a critical aspect of your development as a designer.

As you have discovered already, Design One collectively explores fundamental issues of design, particularly the issues of *design process*. This idea of process will become a central tenet of your work, and perhaps may become inseparable, given our repeated emphasis on "thinking through making." You will be building a tremendous number of skills in the coming weeks, some directly tied to how to make, but more so how to think spatially, tectonically, and conceptually, all with precision and design intent.

### Course description and role within the sequence

#### Course Goals

1. To introduce and develop the skills that will foster the perception, comprehension, and design of meaningful space.
2. To introduce the issues at stake in understanding design decision-making and provide a foundation for future design courses

#### Course Objectives

The course is intended to introduce the student to:

1. Design Issues: introduce fundamental design ideas through studio involvement with a basic formal language based in simple Cartesian spatial concepts and challenge that Cartesian language to communicate architecturally significant ideas.
2. Drawing and Making: recognize and construct quality line drawings using both projection and orthographic methods; construct models that recognize the systemic foundations of form and space.
3. Spatial Acuity: understand, communicate, and manipulate spatial systems as a fundamental component of design activity; visual/spatial acuity and drawing/modeling character.

4. Abstraction: define and study abstraction as a tool of investigation with all its possibilities for the discipline of Design; clarity and diversity of graphic languages and distill/rarefy as a fundamental activity.
5. Design Activity: develop the expectation that design activity requires diligence and focus; design process and transformation.
6. Tectonic Vocabulary: develop an intellectually grounded tectonic vocabulary of materials and construction by understanding architecture as simultaneously a mental construct and a physical reality
7. Analysis and Diagramming: develop notational methods for understanding complex systems, relationships, and connections within, around, and between architectural elements.
8. Precedent: develop a deep appreciation for the value of looking at built work as a critical part of design thinking and making.

### Course Content

The course covers the basics of the following communication skills necessary to conduct the design process and how to use them in the process of decision-making:

1. freehand drawing
2. mechanical drawing
  - basic drawing conventions:
    - axonometric*
    - orthographic: plan, section, elevation*
    - perspective*
  - specific principles
    - depth and space in drawing: overlapping and layering*
    - value application: build-up-of-line and shade/shadow*
    - diagramming and figure/ground*
3. modeling
  - Design Skills
    - awareness and perception*
    - visual judgment*
    - organizational ideas*
    - formal relationships*
    - hierarchy in two and three dimensions*
    - concepts of order*
    - figure/ground spatial interaction*
4. analysis: as a means towards the appreciation of the precedent:
  - formal and spatial structure*
  - tectonic systems*
  - organizing strategies*
  - physical and spatial measurement/scale*
5. diagramming: as a means of understanding and speculating
  - layering and systemic exploration of precedent*
  - underlying geometries, organizations and formal orders within precedent*
  - spatial and tectonic relationships within precedent*
  - generative systems of organization*
  - generative conceptual thinking*

### **Studio Projects and Course Schedule (MW)**

#### **Week 1-4: 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 5-8: 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 9-14: 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.

### **Studio Projects and Course Schedule (F)**

#### **Week 1-4: The Cubic Construct** - Reading a Spatial Language

This portion of the semester will be directed to both refining and accelerating your spatial acuity. We will use the concurrent cube project as a vehicle for advancing your making skills, while also introducing fundamental issues of analytical thinking and diagramming.

#### **Week 5-9: Object and Observations**

The second session will focus on enhancing your ability to see space, and more so to refine your skills as seeing beyond the obvious. Advanced drawing techniques will accompany this portion of the semester.

#### **Week 10-15: Buildings/Context**

The final sessions will reinforce ideas of diagramming and notation, with greater emphasis on the drawing of both building and context. This will also include transformations from analysis (breaking apart) to synthesis (reassembly) and ultimately, to design speculation and/or generation.

As is always true in studio, you want to be prepared to discuss your work at the beginning of class.

### **Ground Rules**

We would like to take this opportunity to provide some of the ground rules for Design I. Many of these rules are bound up with the structure of the course that will probably be new to many of you. We like to think of them as not merely disciplinary formalities but the rather the behavioral basis for your entry into a new kind of endeavor. 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.

### **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 be a group of between 15 and 30 students. Studio time will involve your active participation in discussion and exercises. The process is an active and communal one, involving numerous and repeated 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. After that it will become easy.

You will have a permanent desk in a studio with your fellow students. This is great because it means that when you are working, you are always surrounded by your best resources - critics and inspiration always at hand. We recommend you do the bulk of your design work at your desk. The studio will prove to be the most fertile environment for you to do your work. You should also visit Second year, Third year, Fourth year and Graduate studios - to look at the and talk to the students there. They can give talk about their work and design process, and perhaps offer some insight into the development of your own work.

One final note...the only way to appreciate either the extent of the commitment required and subsequent rewards is total immersion. Core I is a demanding course - that is because it is part of a demanding major, and one where work becomes much more than just 'homework'. Get to know the graduate students around you - they will give you some sense of how architecture and 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 Gallery on the main floor of the Architecture building. The best way to fully understand the breadth and depth of the design disciplines is to fully immerse yourself into the culture of the studio, the school, and the college.

### **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 discussion its Usually an external critic - or several - are 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 endeavors 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.

### **Room Use**

Since many students are working in the same room it is essential that you conduct yourself 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. During studio hours and during critiques, mobile devices (including phones, laptops, tablets) 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 cell-phone conversations as these may be distracting to others. If requested, please take your conversation out of the studio. Be both courteous toward and tolerant of your peers. Remember, the studio is an academic workplace; it is not an extension of your private house or apartment.

Please note that the College has a clear policy on the use of spray paints and other aerosols (matte spray for example). Aerosols are only to be used anywhere on the campus grounds outside of the specific painting booth provided by the college for these purposes are "strictly" prohibited. 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.

### **Safety**

Workshop orientations will be conducted in-class at the beginning of the term, and each of you will be required to attend. 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 x-acto blades and other safety concerns. Please be aware of safety issues with tools, materials, or sprays you have not used before, and do not hesitate for us for a refresher course. Please note that Power Tools are prohibited in the Studio.

### Policy on Retaining Work

Please note that the University of Florida, College of Design, Construction, and Planning 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 be able either to retrieve your original work or retrieve it temporarily to make copies or photograph it for your own personal purposes.

### 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 or an email. It is your responsibility to get the assignments from your fellow students. Two un-excused absences will adversely affect your grade and excessive absences can result in a failing grade. 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.

If something is seriously wrong please talk to us about it. Arrangements can be made to cope with serious illness, family or personal crises.

### 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 goal's for you are:

- (1.) to have at your fingertips a thousand fruitful ways to approach any problem and
- (2.) 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.

### Grading

As was noted earlier in the syllabus, the semester is composed of five primary, overlapping projects. The three primary projects (cube, matrix, room/garden) will encompass 75% of your grade and will be of equal weight (25% each). The analytical work and Friday sessions will represent 20% of your grade. Thus, your cumulative body of work will account for 95% of your final grade. The remaining 5% will be based on overall in-class participation, preparedness for each class session, attendance, effort and progress, and general attitude. While it may appear that the majority of your efforts will be reflected within the final product of each project, keep in mind that the day-to-day interactions in studio will have a significant impact on your final grade. In fact, we are as concerned about the clarity of your design process as we are with the particular qualities of your final work. Midterm grades will be issued and will include comments and a letter grade assessment for progress to that point.

To clarify the system of grading we would like to spell out that grades will be measured fairly by the quality of work.

A	Outstanding work	C	Average work
A-	Very good work	C-	Average with some issues of concern
B+	Very good work with issues of concern	D+	Poor work with some effort
B	Good work	D	Poor work
B-	Good work with some issues of concern	D-	Very poor work
C+	Slightly above average work	E	Inadequate work

### Grade Point Average Calculation

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

If you have additional questions about grades, please consult the **UF Grading Policy**. Information on UF's grading policy can be found at the following location:

<http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html>

#### **Late Work, Incomplete Work and Make-up Work**

Just as it is impossible to make up a missed studio session, it is equally impossible to submit work late. The design process requires iterative thinking and making, which means that visible progress is expected for every studio session. Failure to complete work for a studio session will be recorded and reflected in your project grade. Incomplete work is problematic as well and we expect you to put your best effort to complete each assignment on time, particularly for final project reviews. If your work is grossly incomplete, you may not be allowed to present to the jury. This determination will be at the discretion of studio faculty.

In the event that you are sick, injured or other absent from studio for a legitimate purpose (University-sanctioned trips, family emergency, etc.), please contact the GTA's and faculty as soon as possible so we can make arrangements for make-up work.

#### **Regarding accommodations for students with disabilities**

Students requesting classroom accommodation 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 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.

#### **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>.

#### **Required and recommended textbooks**

This class has no required texts

#### **Disclaimer**

This syllabus represents current plans and objectives. As we proceed through the semester, those plans may need to change to enhance the class learning opportunity. Such changes, communicated clearly, are not unusual and should be expected.