

## ARCHITECTURAL DESIGN 3

## COURSE SYLLABUS

Fall Semester 2016  
Course Number: ARC 2303 (all associated sections)

Studio Schedule - MWF periods 7-9  
Studio Location – ARC 220, 218, 216, 214

### Introduction

Design 3, acting as a continuation of the more generalized introduction to the study of design presented in Design 1 and 2, has at its focus the synthesis of a poetic notion with a design idea – that is to say the development of a design process in which the product is able to transcend its own physicality and become imbedded with meaning. We will explore how this

In the broadest sense, this studio will emphasize the analysis, understanding, and representation of the built environment. You will continue to develop your newly found vocabulary, both verbal and graphical, to better understand, discuss, represent, redefine, and occupy the mechanisms and mysticism of the constructed condition. With that in mind, there are a few key goals that this studio will try to achieve.

- Investigating the complexities of underlying critiques and representations of constructed culture in order to discover/reveal the opportunities for meaning, interpretation and intervention.
- Identifying and comparing formative ideas, concepts of space and formal orders within a cultural artifact that will form the foundation of analysis. (Do not feel constrained to the conventions of architectural representation – you are encouraged to seek out other critical devices, including, but not limited to music, literature, painting, art and film).
- Synthesizing analytical and intuitive thinking as a method for critique, comprehension, and design generation.
- Developing architectural spaces that emphasize scale and measure relative to human perception
- Refining/advancing individual communication skills, placing greater emphasis on independent thought, self-critique, and graphical/verbal/textual acuity.

### Course Concepts and Sequence

The term consists of two primary projects, with the first informing the second. Where projects tended to be more discrete in D2, we use the linking of projects in this term to demonstrate the versatility of process, and to help students develop richer and more generative design motivations. To help establish this, we will use the concept of cultural artifacts as an initial point of departure - film, literature, a piece of music, a piece of choreography, etc. You will explore how these catalysts can inform the spatial ideas of a project, encouraging the development of relationships between space(s), tectonics, scale, materiality, movement, sequence, occupation, etc.

*Door, Window and Stair*, the first project for the term, is direct in its exploration of these ideas, with particular emphasis on the questions of spatial definition and abstraction, scale, threshold, tectonics and program/occupancy. It should be noted that this has been a very successful project, and upper division/grad students have frequently referenced this as a significant project in their architecture development.

The second project investigates the 'unpacking' of the primary issues of DWS into a physical context, such as a ruin, and develops a familiarity with its critical aspects. Particular attention will be paid to internal edges and the overlay of structuring systems at multiple scales and dimensions. A brief exposure to mapping issues at a large scale will be succeeded by a more lengthy study of how the artifact presents itself systematically at an occupational scale; issues in the formation and adaptation of edges and/or boundaries, the figure-ground framing of spaces, consistencies and transformations of infill, the articulation of joints, and the differences between various types of thresholds and overlaps.

Project 1: Making a programmatic tool 6 weeks (1a-2wks / 1b-4wks)

#### **Cultural Artifact as Spatial Generator:**

Project 1a. Artifact Analysis and mapping

Project 1b. Door/Window/Stair Assemblage

Large, scale specific, materially rigorous project; large model+dwgs (3/8" = 1'-0")

**Focus:** analysis/transformation; scale, materiality, program

Project 2: The Ruin 2-3 weeks

**Constructing Place as a Cultural Quilt:**

Project 2a. Diagramming the Ruin in Context (Analysis and mapping)

Documentation, interrogation, analysis, selective combination - dynamic mapping exercise

Establishing the nature of palimpsest – a systematic understanding

Overlay / Exfoliation of edge / Nomadic Mappings

**Focus:** *research/interpretation; translation/representation*

Project 2b. Context and Intervention 6 weeks

Developing an understanding of a particular culturally loaded context. Inserted program acting as both destination and passage

Programmatic tool as a generative instrument / idea, establishing a dynamic between program and place

Construction of a diagrammatic site / intervention model

Final scale of spatial development: (3/16" = 1'-0")

**Focus:** *scale, materiality, program and site (context)*

## Methodology

The studio will employ all reasonable means of study within the design process, including but not limited to hand sketching, orthographic drawing, montage/collage, physical and/or virtual modeling, digital image manipulation, etc. You are expected to give your fullest effort in this regard, and while this effort does not, in itself, guarantee excellent work, it does offer the greatest opportunity for design development through a rigorous process. As part of this process, you will be expected to record your work in a sketchbook, referencing your own understanding your own work. Selected texts and articles will accompany the specific projects, as will the respective class discussions and presentations. Student participation is highly encouraged and will be reflected in grading.

## Room Use

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. 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. 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.

## Regarding accommodations for 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."

## Required/Recommended Texts

We will be using a range of different resources, including selected readings. Access to these will be provided to you when required. There is no required textbook for this studio, with one exception as follows: Access to an unabridged dictionary – Random House, Webster, etc. – I am indifferent to specific brand, and while online dictionaries will suffice, I would prefer a few hard copies in the room.

## Attendance and Grading

The studio will meet during periods 7 through 9 on the afternoons of Monday, Wednesday, and Friday. Given the interactive nature of the studio environment, attendance during this time is mandatory. Failure to attend class or excessive tardiness will be reflected in your grade. Three unexcused absences will be grounds for immediate grade reduction and four absences will be grounds for failure.

Your efforts and evaluation on the cumulative body of work will account for 90% of your final grade. The remaining 10% will be based on in-class participation, attendance, effort and progress, and general attitude. 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 interaction in studio and during presentations will have a significant impact on your final grade. The following listing of project grades should help to understand their breakdown and grading criteria.

To clarify the system of grading for studio classes:

A	<i>Outstanding work only</i>	C	<i>Average Work</i>
A-	<i>Close to outstanding</i>	C-	<i>Average Work with some problems</i>
B+	<i>Very Good Work</i>	D+	<i>Poor Work with some effort</i>
B	<i>Good Work</i>	D	<i>Poor Work</i>
B-	<i>Good work with some problems</i>	E	<i>Inadequate Work</i>
C+	<i>Slightly Above Average Work</i>		

## 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>

### Grading 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

## Required Texts

There is no specific textual source for this studio other than the following request:

An Unabridged dictionary – Random House, Webster, etc. – I am indifferent to specific brand. It should be easily found on your desk at any time, but especially during readings and discussions.

Other articles, essays, books, and other media resources may be required at specific moments during each project and I will make them available, either in the studio directly or on reserve in the library.

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