

Course Number: **ARC 1301**
Course Title: **Architectural Design One**
Term: Summer A 2017
Section Numbers: **tbd**
Credits: 4
Meeting times: Monday to Friday, Summer periods 2-3 (9:30 AM to 12:15 PM)
Room ARC 212-3-4
Professor: **Alfonso Perez-Mendez**
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Faculty office: 2nd floor Architecture Building
For office hours refer to the chart posted at the door of the faculty office.

Syllabus

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

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

Studio Projects and Course Schedule

Week 1-2: 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: 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 5-6: 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.

Methods by which students will be evaluated and their grade determined in a studio format.

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 which will probably be new to some 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 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. After that it will become easy.

In later years 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. During the first two years you share the large studios in FAC with several other classes - so you cannot leave your stuff there. But you are encouraged to come in and work there at night - in fact, success in the early years of Design seems directly correlated to whether or not the student is working in school or at least in groups with his or her peers at night. You should also visit Third year, Fourth year and Graduate studios as often as possible - to look at the work and talk to the students there. They can give you feedback on your work - they have all successfully completed several years of design.

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 work quietly and unobtrusively, that you respect your fellow student's work, and that you clean up after you are finished. Please note that Spray Painting anywhere on the campus grounds outside of the specific painting booth provided by the college for these purposes are "strictly" prohibited.

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. Un-excused absences will adversely affect your grade and excessive absences can result in a failing grade. The number of absences adversely affecting your grade is 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. 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. 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.

To clarify the system of grading we would like to spell out:

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

Finally, we would like to recommend that if you are considering a major in Architecture or one of the related departments within the college, 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 because it is part of a demanding major, and one that becomes much more than just 'homework'. Talk to our upper level students - they will give you some sense of how architecture 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. If you do you can always decide it is not, after all, for you.

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 and recommended textbooks

This class has no required texts