

Course Number: **ARC 4322**  
Course Title: **VIA Architectural Design Seven**  
Term: **Fall 2018**  
Section Number: **1577**  
Credits: **6**  
Meeting times: **Monday 10:15-1:15/ Wednesday 10:15-1:15/ Thursday 10:15-1:15**  
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For office hours refer to the charts posted at the doors of the faculty office.

## **Syllabus**

### **Course description and role within the sequence**

Design Seven is the second in the sequence of urban studios of the upper division curriculum that address the city as context in different ways and at different scales. Design Seven investigates the contemporary urban condition evolving in dense grid cities. The course is specifically coupled with Design Six: in Design Six the students were asked to focus on the small pre-industrial city of Charleston, whose urban condition was created by historically bound rules and technologies that fix spatial relations at a small scale. In Design Seven, we re-examine these urban forms and procedures within the metropolis. The issues introduced in this course will be revisited either in some of the optional Design Eight studios or in later graduate studios dedicated to the post-industrial urban landscape that predominates in Florida Cities.

Building upon the skills of the first urban design six studio --one that was more focused in the single building-- Design Seven tackles a association of buildings. By doing so, it deals also with the issue of contemporary urban public space. Design 7 develops connections with the parallel Theory 2 and Environmental Technology 2 courses.

Design Seven will focus on questions concerning contemporary urban conditions, urban assemblages and the role of architecture within the city. Taking advantage of the semester abroad, this particular section uses European cities as its context, specifically Barcelona for the first exercise and Rome for the second.

### **Analysis**

Design Seven will continue the trajectory of city analysis started briefly in lower division and developed in Design 6. The role of analysis in the course is twofold. / First students must document the existing conditions in a dense grid city. This documentation is achieved through the study of maps, texts, and aerial and ground photography. This phase prepares them for an extensive field visit.

After the phase of documentation, the analysis develops through an introductory project exercise, frequently carried in groups, in to a more speculative territory that forms the foundation for later architectural proposals developed in the second exercise.

### **Design**

Although the first analytical exercise ends with an important design element, The most important design component is carried through a second and final exercise that lasts for the last 9 of the 16 weeks of the semester.

In this part of the semester, a design situation is presented to the students. The design situations favored by the studio include a substantial set of pre-existing city conditions and developments that in the opinion of the faculty create the possibility of dense urban space in an underdeveloped area of the city. A substantial program is established, where multiplicity of uses is proposed as a subject for discussion. For the midterm jury the students present a schematic urban proposal that includes at least a figure ground strategy, programmatic proposals, and a strategy for the use of the public space.

In the final weeks of the semester the student focus in the schematic development of both the public space and the buildings in their proposals, including basic accessibility, careful design of the areas at the ground level, design of the surrounding public space and building skin understanding its spatial contribution to the public realm.

### Architectural Expectations

Although the territory of analysis can be broader in scope, in zeroing in the areas proposed for the development of the project, they should be such that each individual student can produce investigations in model and in drawings at a scale of 1/32" = 1' – 0".

1/32" = 1' – 0" is the minimum scale that allows for a discussion of the architectural components of the buildings. General plans should remain at this scale but sections of individual buildings can be more detailed at a scale of 1/16" = 1' – 0".

In order to keep the focus of the class in issues of public space and associations of buildings it should "not" include more detailed explorations.

### Sources and Influences

The materials brought to this course by both the faculty and the students can have a significant impact on the direction the course will take. The sample cities chosen for this course are Barcelona and Rome, and trips to both cities will be conducted as part of the class. There is an abundant set of possible sources for architectural readings, historical readings, web sites, cinema and art. The VIA library has abundant relevant material on the subject easy to access with a set of books on Rome and Barcelona which could be useful for documenting the phase of analysis. \

### Calendar

(Please note that due to the irregular pattern this semester, when we will travel to Rome First and to Barcelona later, but both in the first part of the semester, we will start the Barcelona project prior to the site visit, and we will accumulate the Rome site information in advance for the later project)

**Wk 01** Barcelona Project 1a: An technical- analytical Investigation of the issues that define Large and Extra Large Projects. These analysis are carried in groups of two.

To inaugurate the semester, the students are asked to examine building precedents by drawing two significant sections through a complex multistory PUBLIC building (libraries, movie theaters, museums etc.). The building should be chosen for quality and inventiveness of the section. As the student develops these sectional studies, they should bracket (meaning not consider) program spaces not critical for the primary spatial situations (events; experiences) of the project. The students should be searching for the relationship(s) between these primary situations and: The façade  
The public space in front of the building

The entry

The roof

The circulation

The relation of main experience/experiences to each other

The significant architectural details of the main experience, meaningful AT THIS Scale (1/16)

Possible examples, (only to use if you can not find any better):

Wiel Arets:	<b>Utrecht library</b>
Rem Koolhaas:	<b>Seattle library</b>
Zaha Hadid:	<b>Cincinnati museum</b>
David Chipperfield:	<b>BBC Scotland</b>
Bollees & Wilson:	<b>Munster library</b>
Toyo Ito:	<b>Mediateque Senday / Mahler 4 Block 5</b>
Steven Holl:	<b>MIT dormitory</b>
Yoshio Taniguchi	<b>New MOMA</b>
Jean Nouvel:	<b>Judicial Center Nantes / Agbar Tower / Guthrie Theater Mineapolis</b>
MVRDV	<b>Dutch Pavilion EXPO 2,000</b>
Herzog & De Meuron	<b>Multiplex Cinema Heuwaage</b>
Coop Himmelblau	<b>UFA movie Theater Dresden</b>

**Wk 02-08 Project 1b:** Up to the midterm the students will develop the schematics of a major public building programmed as a hotel, using the techniques of sectional study developed in exercise 1a, focusing solely on the main sectional and skin issues described in that exercise. The exercise is started while in Vicenza before actually going to Barcelona, by using google earth and similar tools to analyze the site.

**Week 3-8. Barcelona Project 1c: An Investigation of the Metropolis and its Assemblages**  
Inserted into the project 1b, and preceding the Barcelona trip, preparing this later week-long trip the students analyze through web documents (and then in situ) at least three major public buildings focusing in the ideas that the building creates in relation to the public realm around.

**Mid-term Jury.** For the midterm jury the students present a schematic proposal that includes at least a figure ground strategy, sectional proposals, and a strategy for the relation between section volume, skin entry and exterior public public space.

**Wk 08-16: Rome Project: Urban Assemblages**

In the second part of the semester, after the midterm, a design situation is presented to the students. The design situations favored by the studio include a substantial set of pre-existing city conditions and developments that in the opinion of the faculty create the possibility of dense urban space in an underdeveloped area of the city. A substantial program is established, where multiplicity of uses is established as a subject for discussion

In the final weeks of the semester the student focus in the schematic development of both the public space and the buildings in their proposals, including basic accessibility, careful design of the areas at the ground level, design of the surrounding public space and building skin understanding its spatial contribution to the public realm.

**Final Jury all day**

## Concepts and Work

### Part I: Week 1-8; Studio Project 1 a, b, c

- Precedents: the Urban project

The students should be asked to examine 2-3 major public building precedents located in Barcelona. These projects should be chosen in part for their quality and inventiveness of the section and are to be analyzed first through documents and then in situ. The studies produced should focus on circulation, building envelope systems, and linkages to related urban public space. In order to help them focus on relationships between the building and the public realm, students should be required to analyze any public spaces linked to the buildings that they are investigating.

- Morphology: an Urban analysis

Students should engage in an investigation of the existing rules, forms and procedures of the metropolis (Barcelona and Rome) prior to visiting both cities. Multi-media explorations are encouraged to provide the students with a variety of resources and perspectives from which to found their analytical work.

- Project: an Urban Intervention

As a means to engage the city and the studies described above more fully, the students will be required to design a medium scale urban infill building starting before their trip to Barcelona. Although various other programs could be considered for the project, this year the program of "hotel" is suggested. However, the program should be relatively neutral and should not be fore grounded as the principle generating factor in this investigation. Using their various precedents from the city as well as other helpful case study projects, the project should focus primarily on the major public spaces (lobby, lounges, etc.) and how the circulation, building envelope system and various urban linkages create the underlying quality and experience of their project. In order to help reinforce and understanding of the rules, forms and procedures of the city, multiple

sites for this project might be considered. Although each student would only have a single site to work within, dialogue among students would highlight variations and permutations in the metropolis.

Since group work is encouraged in during this semester, the analytical work described above can provide interesting opportunities for collaboration.

## **Part II: Week 9-16 Studio Project 2**

- The primary project should be sited in such a manner as to require territorial studies focused on the design of specific urban architectural public space that is precisely programmed and is intrinsically connected with the building proposals.
- Building development should emphasize accessibility and connections both to the city and throughout the building section, building envelope systems as they relate to the surrounding urban context and climate, and the design of precisely defined multi-functional environments.
- Mid-term, the students should have a schematic urban proposal that includes at least a figure ground strategy, programmatic proposals, and a strategy for the use of the defined public space.
- Final projects should include at minimum building/site sections at 1/16 " = 1'-0" and a finely developed urban proposal at 1/32" = 1'-0" (model, drawing or both). This final proposal should be a complex assemblage of urban public space and multiple buildings in dialogue with each other and the public space.

**Methods by which students will be evaluated and their grade determined. Policy related to class attendance. Policy related to exams or other work**

### **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 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 seems directly correlated to whether or not the student is working in school or at least in groups with his or her peers.

### **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 VIA grounds is prohibited.

### **Safety**

Please use every precaution in the studio. 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. Lateness is not permitted if not justified. 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 do not hesitate to talk to your professor about it. Arrangements will 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 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 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.

You will be graded not only on the work itself but also in your ability to perform on the goals stated above. All grading will follow UF policies that you can find at: <http://v1vw.registrar.ufl.edu/catalog/policies/regulationgrades.html>

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
- E Inadequate Work

### 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, there are in the VIA library books in reserve regarding both Barcelona and Rome for your use.

Barcelona has been a poster city for the relation between architecture and urban renewal, and there are many books in English on the subject. I recommend the following

Transforming Barcelona, edited by Tim Marshall, Routledge

Barcelona, The Urban Evolution of a Compact City, Joan Busquets, Harvard University, Graduate School of Design

Urban Change and the European left, Tales from the New Barcelona, Donald McNeill, Routledge

Building Barcelona, A Second renaixenca, Peter Rowe, Actar

Barcelona, by Robert Hughes, Knopf.

Related to studio, if one has to choose a central idea for this semester abroad for architects, this one would be "the European City", and you are going to probably be visiting several of them either with us or on your own, there are good introductory and serious books for many, that multiply your understanding of the relations between architecture and history, I recommend the following books for specific cities:

For Paris: Seven Ages of Paris, Alistair Horne

For Berlin: Berlin, David Clay Large

For London: London, The Biography, Peter Ackroyd

For Rome: Rome from the Ground up, James McGregor

For Florence: Florence a Portrait, Michael Levey.