

ARCHITECTURAL DESIGN 3

COURSE SYLLABUS

Fall Semester 2018
Course Number: ARC 2303 (all associated sections)

Studio Schedule - MWF periods 4-6, 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 transcends its own physicality and become imbedded with meaning. D3 will explore how this transformation occurs and the various methodologies that might be used to give physical voice to conceptual space.

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 architectural 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 may be 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 and occupation
- 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 D1 and D2, we use the linking of projects in this term to demonstrate and reinforce the versatility of process, and to help 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. We 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 and tectonically rich project; large model + dwgs (3/8" = 1'-0"; model volume:16x16x24)

Focus: analysis/conceptual generation/transformation; scale, materiality, program, edge/boundary/threshold

Exhibition in the Atrium (dws-palooza): October 1 (tentative)

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/analysis, interpretation; translation/representation; process*

Project 2b. Context and Intervention 6 weeks with final review on December 1 during class

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

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

Construction of a diagrammatic site / intervention model

Final scale of spatial development: (1/8 = 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 to ask 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	Outstanding work only	C	Average Work
A-	Close to outstanding	C-	Average Work with some problems
B+	Very Good Work	D+	Poor Work with some effort
B	Good Work	D	Poor Work
B-	Good work with some problems	E	Inadequate Work
C+	Slightly Above Average Work		

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

Regarding accommodations for students with disabilities

Students with disabilities requesting accommodations should first register with the University of Florida Disability Resource Center by providing appropriate documentation (352-392-8565, www.dso.ufl.edu/drc/). Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

Online Course Evaluations

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

Academic Honesty

Students in the School of Architecture are expected to adhere to all University of Florida academic honesty policies. Failure to do so will result in lowered grades and/or referral to the University Honor Court. Since the University's policies are necessarily generalized, the School of Architecture further clarifies academic honesty within the specific setting of design education. The following acts are considered to be academic dishonesty:

1. Plagiarism/misrepresentation

There shall be no question of what your work is and what someone else's is. This applies to all aspects of student performance, including but not limited to

- CAD drawings and construction details
- design guidelines (written and graphic)

- design, planning, and management projects or portions of projects
- class reports and papers (again, both written and graphic information)
- any assignment where sole authorship is indicated, such as take-home tests, individual projects, etc.

Examples of inappropriate activities include:

- copying graphics for a report without crediting the original source
- representing someone else's work as your own (using existing CAD construction details, tracing drawings, etc.)
- allowing someone else to represent your work as his own

Given the collaborative nature of design studios, interaction between students is desirable, but the intention and degree of assistance must be appropriate. For example, it is appropriate to discuss the assignment/method/software program/course materials—but it is not appropriate to solve or resolve a large portion of the project together.

The importance of precedent and learning from past works is a necessary part of most design processes. Again, it is the intent and degree of “borrowing” ideas that is at question.

Anything not original must be paraphrased and cited, or quoted; using accepted style formats such as APA, MLA, Chicago Manual of Style, etc. This includes information obtained from the Internet, public documents, graphics, and personal interviews as well as more traditional written sources. Proper crediting of all information that is not common knowledge is necessary for academic honesty as well as for professionalism. (For example, analysis drawings and/or text should cite the sources from which data was obtained so that if questions arise later, they can be quickly and accurately answered.)

2. Multiple submissions of the same or similar work without prior approval

If the instructors understand that you are doing a paper associated with your thesis or senior project topic, then doing similar work for two different classes is acceptable—if the instructors agree to it. If a single paper is submitted for one class, then later is submitted for another, and the instructors expect original work, then the multiple submission is inappropriate.

3. Falsifying information

Examples include:

- misrepresenting reasons why work cannot be done as requested
- changing or leaving out data, such as manipulating statistics for a research project, or ignoring/hiding inconvenient but vital site information. (However, for educational purposes only, certain aspects of the “real world” may be jointly agreed upon as not being pertinent to the academic goals of the course, such as not dealing with specific project parameters or budget, changing the program, etc.)
- altering work after it has been submitted
- hiding, destroying, or otherwise making materials unavailable (hiding reference materials, not sharing materials with other students, etc.)

Counseling + Emergency Contacts

Police / Fire / Medical Emergency – 911

U Matter, We Care, 294-2273; <http://www.umatter.ufl.edu>

Sexual Violence: 392-5648 or 392-1111 after hours, confidential reporting

University Counseling Center, 301 Peabody Hall, 392-1575; <https://counseling.ufl.edu>

University of Florida Student Health Care Center, 392-11671; <https://shcc.ufl.edu>

University of Florida Dean of Students, 392-1261, after hours: 392-1111 (ask for on-call staff); <https://dso.ufl.edu>

Alachua County Victim Services and Rape Crisis Center (24hrs/day); 264-6760

Alachua County Crisis Center (24 hrs/day), 264-6789