

Course Number: ARC 3321
Course Title: Architectural Design 6
Term: Spring 2020
Credits: 6
Meeting Times: Monday / Wednesday / Friday 10:40p to 1:40p
Instructor: All Sections
Office Hours: TBA / by appointment

Introduction

Design 6 begins a studio sequence of investigations with the urban context. Many of the contextual issues introduced this term will be revisited in future studios. For example, while D6 concentrates its investigations in a regional, medium-density urban context and morphology, D7 studies the urban condition of the high-density industrial age American cities of the 19- and 20- centuries. At the same time, both levels address contemporary developments that have been overlaid upon these contexts. Design Studio 6 also builds on the analytical and design processes developed in the lower division studios and the transitional nature of D5 which is consciously “architectural” in terms of issues of representation, the relationship between ideas and form, and the delineation of plans, elevations, sections, etc. The key objective this studio will address:

- Establishing a critical design approach through analysis and research that informs a response to site that both respects and challenges the perceptions of architecture and its interaction with the urban context.
- Developing formal and spatial relationships both internal and external to the constructed design and understanding the role of the envelope in the mediation between those two realms.
- Developing a tectonic language consistent with the defined conceptual approach and developing this in detail and material clarity.

Methodology

This course builds on the analytical and design processes developed in the lower division studios, particularly as they engage a historically and culturally charged city. It also builds upon the transitional nature of Design 5 which is consciously “architectural” in terms of issues of representation, the relationship between ideas and form, and the delineation of plans, elevations, sections, etc. Design 6 will explore architectural conventions in three basic modes: *conceptual*, *tectonic*, and *representational*.

The **conceptual** builds upon the method and process structure of the lower division. The conceptualization of the building will be explored largely through the question of architectural ideas and positions: their appropriateness and constituent strategies for translating an idea into built form.

The **tectonic** explores the making of meaning through an exploration of the tectonics (poetics of construction and materiality). Issues of tectonics are explored through structure, building envelope, material, and detail (the expressive qualities of assembly).

The **representational** explores meaning inherent in carefully considered forms of representation – plans, sections, 3-dimensional modeling of various means, and diagrams. Issues of scale, occupancy, and materiality are recorded in drawings. Design 6 represents a shift in techniques, with emphasis given toward the digital in both exploration and

representation – from context models, volumetry, tectonics and in-context representations. Nevertheless, digital methods will not be used unquestioningly – rather emphasis will be given as to their appropriateness for the given task and exploration and hybrid techniques promoted. For one, emphasis will be given to using digital methods analytically over realistic renderings. Conventions of plan and section will be used to test explorations in 3d modeling. In addition, physical models will be used both as process investigations and presentation constructs.

Schedule

The semester is devoted to the development of two comprehensive design projects with multiple investigations, scales, attendant exercises, and formal products. The semester will begin with an analytical investigation of a delimited urban context leading up to a modest-scale intervention. The second project will begin with an analysis of a larger urban fabric and context. The initiation and conceptual development of the design project will follow directly from these analytical constructs. The extended length of the second project will also allow for a more considered development of the architectural proposal through testable parameters, multiple scales, and representational techniques, both two and three-dimensional. A more complete schedule will be provided as the semester progresses, but a rough outline is as follows:

<u>Week 1-4</u> - January 31	Urban Edges / Project 1 Project 1 Due (in-class/non-juried)
<u>Week 5-10</u> - February 20-23 - March 13	Urban Context Analysis/Site Analysis/Project 2 Design Initiation Site Visits (TBA) Mid Review (in-class/juried)
<u>Week 11-15</u> - April 20	Project 2 Design Development/Large-scale Studies/Final Development Final Review (9am-5pm/juried)

Field Trips

Field trips to broaden and expand students' educational experience are required and will be paid for by students.

UF Student Computing Requirement

As per university computing requirements, all students are expected to have serviceable computers and software for use in studio. While CIRCA is available to meet most computing needs, downtime or issues with software/licenses may restrict your capability to produce during peak production times. Having your own computer will allow you to be more flexible and fluid with your incorporation of digital media into the design workflow.

Studio Culture

Creative design is best achieved through collaboration, participation and discussions within the studio. I strongly encourage students to work together and discuss and exchange ideas about the coursework throughout the semester. Also, in light of the shared work environment, it is expected that while the environment should be creative, enjoyable and fun, it should also reflect a respect for fellow students and their desire to work with regard to noise levels, noxious fumes, etc. The physical space is a further component of this environment that should be treated with respect. A specific point to this is a new official school-wide policy regarding the use of aerosol sprays:

Spray Painting Policy, College of Design, Construction and Planning

Spray painting, or the use of any other sort of aerosol spray, is not allowed in or around 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.

Attendance

Studio sessions are organized around a mixture of presentations, group discussions, pin-ups, and individual desk crits, and information accumulated, disseminated, and developed through this time is vital to the student's understanding of the design projects. Attendance is therefore mandatory, and absence or tardiness does not excuse a student from the work expected of them that day. Three absences - excused or otherwise - constitute grounds for a full letter reduction of the final grade; six absences constitute grounds for a failing grade in the class. Tardiness of more than 20 minutes will be counted as an absence. It is the student's responsibility to obtain information missed during that day from fellow students. In the case of an illness or family emergency, the student must present a valid excuse, such as a doctor's note. In the case of any unavoidable conflicts such as class trips, please see me in advance so we can make proper accommodations with the schedule. This studio will make several, if infrequent trips for which all attempts will be made to notify you in advance for scheduling and coordination.

Evaluation + Grading

The final grade will be based on the following guidelines:

- A = Outstanding work. Execution of work is thoroughly complete and demonstrates a superior level of achievement overall with a clear attention to detail in the production of drawings, models and other forms of representation. The student is able to synthesize the course material with new concepts and ideas in a thoughtful manner, and is able to communicate and articulate those ideas in an exemplary fashion.
- B = High quality work. Student work demonstrates a high level of craft consistency and thoroughness throughout drawing and modeling work. The student demonstrates a level of thoughtfulness in addressing concepts and ideas, and participates in group discussions. Work may demonstrate excellence but less consistently than an A student.
- C = Satisfactory work. Student work addresses all of the project and assignment objectives with few minor or major problems. Graphics and models are complete and satisfactory exhibiting minor problems in craft and detail.
- D = Less than satisfactory work. Graphic and modeling work is substandard, incomplete in significant ways and lacks craft and attention to detail.
- E = Unsatisfactory work. Work exhibits several major and minor problems with basic conceptual premise lacking both intention and resolution. Physical representation in drawing and models is severely lacking and is weak in clarity, craft, and completeness.

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

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>

Students with Special Needs

Students with special physical needs and 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. All attempts to provide an equal learning environment for all will be made.

Readings + Reference Materials

Readings and references will be made available throughout the semester.