

ARCHITECTURAL DESIGN 2

COURSE SYLLABUS

Summer B 2021
Course Number: ARC1302
Instructor: Peter Sprowls
Sections: 4B10, 4E06

Schedule: M,T,W,R,F 9:30am - 12:15pm
Location: FAC 210
peter26@ufl.edu

Introduction

Architectural Design Two (D2) is the second of four lower division studios that collectively explore fundamental aspects of design with a specific focus on analytical thinking and technique. This semester will draw heavily from the skills developed in Architectural Design One (D1) – sketching, drawing, and model building – to develop analytical modes of investigation, transformative techniques, and speculative design that is drawn out of contextual understanding. The introduction and development of a personal design process is a core skill initiated in D1 to allow students to anchor cultural or contextual ideas, concepts, and intentions in their work.

Design 2 will extend and expand on ideas from the previous semester in hopes of finding or deriving order; understanding organizational logics; evaluating proportional systems; and discerning hierarchical relationships. These important design issues will be studied through analytical drawing, perception (looking and seeing), critical thinking (questioning and re-questioning), discourse (listening to the interpretations of others), and through the deconstructive investigation of existing constructions and architectural precedents. Building on this expanded role of analysis, we will use analysis and interpretation to form a basis of design for unique student work.

Course Goals

1. Develop skills of the perception, comprehension, and creative thinking through a language of architectural construction.
2. Develop skills in the methods of architectural analysis including analytical diagrams, measurement, scale, and representation.
3. Develop an awareness of architectural precedent through research, analysis and interpretation of seminal works by noted architects.

Course Objectives

The course is intended to introduce and extend student comprehension and skills in the following areas:

1. Design studio: a collaborative environment of experimentation, critique, and engagement with colleagues involving architectural discourse and the production intermediary drawings and models suggesting real environments.
2. Drawing and Making: modes of exploring the conventions and relationships of architectural space (plan, section, elevation, axonometric, perspective) as a process, as a series of artifacts (drawings and models), and as an idea (the mental construct) transforming into a physical space.
3. Spatial Acuity: a nurtured perception and systemic seeing, thinking, and making with regard to an architectural language of design – how we learn, qualify, and converse about space.
4. Analysis: modes of activity that seek to reveal relationships that can be understood, qualified, described, and interpreted – what something is, what it might imply, and how it might be perceived by others.
5. Notational Vocabulary: a language for qualifying discoveries, registering explorative concepts and recording design ideas. Notational methods should include measuring, diagramming, mapping, photographing, and writing.
6. Measurement: modes of measured relationships that may be relative or metric (large or ten feet) proportion, scale, and meaning are related to and must be 'measured' within the context.
7. Design: creating speculative proposals that are derived from context, precedent, observation, and (un)convention that are tested through modes of logic using the media of thinking, drawing and modeling. This is always a poetic and practical endeavor.
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Course Content

Students will advance their design skills with emphasis on the refinement of analytical methods including forensic measurement, critical interpretation, and speculation using diagrams, sketching, drafting, and modeling as modes of production. Students will develop experience and skill in the following modes:

1. Freehand drawing
2. Mechanical drawing (physical and computer)
3. Modeling (physical and computer)
4. Graphic representation (organizing and synthesizing visual information)
5. Analytical parameters (qualification of architectural language)
 - formal and spatial structure
 - tectonic systems
 - organizing strategies
 - physical and spatial measurement/scale
1. Diagramming (analytical and speculative modes)
 - layering and systemic exploration of precedent
 - underlying geometries, organizations and formal orders within precedent
 - spatial and tectonic relationships within precedent
 - generative systems of organization
 - generative conceptual thinking

Studio Projects and Course Schedule

Week 1-2: Complex Analysis - The Tangible and Intangible Elements of Architecture

This project uses a precedent project to develop methods for analysis and interpretation. Through sketching, group analysis, individual construction and various methods of representation, we will develop a stance on an existing project while deepening our understanding of complex systems in architecture.

Week 3-4: Quality and Material - Light Box: Experiential Space

Developing space from inside out, this project focuses on light, material, scale and quality of space to develop specific spatial interventions. This second project will zoom in beyond the scale of previous projects to develop space through small studies of joints.

Week 5-6: Composition and Gradients - Flamingo Starship

The final project explores issues of composition scales of spatial construction by developing relationships between different methods of construction. Students work to design relationships between ways of making and articulate this relationship through a specific spatial composition.

Ground Rules

We would like to take this opportunity to provide some of the ground rules for Design I. Many of these rules are bound up with the structure of the course that will probably be new to many of you. We like to think of them as not merely disciplinary formalities but 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 be a group of between 15 and 30 students. Studio time will involve your active participation in discussion and exercises. The process is an active and communal one, involving numerous and repeated 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.

This year 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. We

recommend you do the bulk of your design work at your desk. The studio will prove to be the most fertile environment for you to do your work. You should also visit Second year, Third year, Fourth year and Graduate studios - to look at the and talk to the students there. They can give talk about their work and design process, and perhaps offer some insight into the development of your own work.

Finally, we would like to recommend that if you are majoring in Architecture or one of the related departments within the college, the only way to appreciate either the extent of the commitment required and subsequent rewards is total immersion. Design I is a demanding course - that is because it is part of a demanding major, and one where work becomes much more than just 'homework'. Talk to our upper level students - they will give you some sense of how architecture and design 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 Gallery on the main floor of the Architecture building. The best way to fully understand the breadth and depth of the design disciplines is to fully immerse yourself into the culture of the studio, the school, and the college.

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 conduct yourself in an appropriate manner. Respect the fact that many people work in the space simultaneously and the work atmosphere must accommodate a range of tastes of music, language, public conduct and so forth. During studio hours and during critiques, mobile devices (including phones, laptops, tablets) should be turned off or placed in a silent mode. When working in the studio outside of class, please respect the wishes of your fellow classmates by limiting loud, boisterous, and/or long cell-phone conversations as these may be distracting to others. If requested, please take your conversation out of the studio. Be both courteous toward and tolerant of your peers. Remember, the studio is an academic workplace; it is not an extension of your private house or apartment.

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.

Desks and Parallel Bars

We just installed parallel bars and board cover on each desk. These are relatively sturdy and intended for your full use, but very expensive. **Any damage to the bar or board cover will be charged directly to you.** Previously we asked students to purchase these individually at approximately \$200 each. Please be respectful of the equipment.

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. Two unexcused absences will adversely affect your grade and excessive absences can result in a failing grade. 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.

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 goals 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.

Late Work, Incomplete Work and Make-up Work

Just as it is impossible to make up a missed studio session, it is equally impossible to submit work late. The design process requires iterative thinking and making, which means that visible progress is expected for every studio session. Failure to complete work for a studio session will be recorded and reflected in your project grade. Incomplete work is problematic as well and we expect you to put forth your best effort to complete each assignment on time, particularly for final project reviews. If your work is grossly incomplete, you may not be allowed to present to the jury. This determination will be at the discretion of studio faculty.

In the event that you are sick, injured or other absent from studio for a legitimate purpose (University-sanctioned trips, family emergency, etc.), please contact the GTA's and faculty as soon as possible so we can make arrangements for make-up work.

Grading

As was noted earlier in the syllabus, the semester is composed of three primary projects, with each project representing 30% for semester grade. Thus, your cumulative body of work will account for 90% of your final grade. The remaining 10% will be based on in-class participation, preparedness for each class session, attendance, effort and progress, and general attitude. While it may appear that the majority of your efforts will be reflected within the final product of each project, keep in mind that the day-to-day interactions in studio will have a significant impact on your final grade. In fact, we are as concerned about the clarity of your design process as we are with the particular qualities of your final work. Midterm grades will be issued and will include comments and a letter grade assessment for progress to that point.

To clarify the system of grading we would like to spell out that grades will be measured fairly by the quality of work.

- 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*

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 requesting classroom accommodation must first register with the Dean of Students Office (<http://www.dso.ufl.edu/drc/>). The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation. You must submit this documentation prior to submitting assignments or taking quizzes or exams. Accommodations are not retroactive, therefore, students should contact the office as soon as possible in the term for which they are seeking accommodations.

University Policy on Academic Misconduct

Academic honesty and integrity are fundamental values of the University community. Students should be sure that they understand the UF Student Honor Code at <http://www.dso.ufl.edu/students.php>.

Online Communication and Etiquette

This course requires tremendous amounts of communication between the teaching team and students and between students and their classmates. To this end, Miro boards will be our primary place for reviewing work, posting critique and noting changes to work. The teaching team will use email and Canvas to provide information throughout the course as required. This syllabus and important dates will be available for your review on this course's Canvas page. Additionally, please review this list of etiquette points for online course interaction. <http://teach.ufl.edu/wp-content/uploads/2012/08/NetiquetteGuideforOnlineCourses.pdf>

Disclaimer

This syllabus represents current plans and objectives. As we proceed through the semester, those plans may need to change to enhance the class learning opportunity. Such changes, communicated clearly, are not unusual and should be expected.