

Syllabus

Course Number: **ARC 4322**
Course Title: **VIA Architectural Design Seven**
Term: Fall 2022
Section Number: TBD
Credits: 6
Meeting times: Monday 10:15-1:15 / Wednesday 10:15-1:15 / Thursday 10:15-1:15
Professors: **Sarah Gamble and Michael Montoya**
University of Florida, Vicenza Institute of Architecture
Contrà SS. Apostoli 51
Vicenza - Italy 3600
Tel 348 8239298
Gamble email: Canvas message preferred, sarah.gamble@ufl.edu when needed
Montoya email: michael2086@ufl.edu
Faculty office: 3rd floor VIA building, Vicenza, Italy
Office hours by appointment due to the travel schedule

Course description

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, such as Savannah, 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 studio (Design 6) - one that was more focused in the single building - Design Seven tackles an 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 Analytical Sketching courses offered at VIA.

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 Milan 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 two-fold. 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 extends over the second half of the semester, following a group trip to Rome.

In this part of the second project, 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. At the mid-term point of the second project, 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 phase of the second project, the students focus on 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, each individual student will produce investigations in model and in drawing at a scale of $1/32" = 1' - 0"$. This scale 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 Milan 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 Milan and Rome, which could be useful for documenting the phase of analysis.

Course Goals

1. To examine critical modes of analysis within the architectural design process (Project 1A, Project 2A)
2. To increase awareness of urban issues and design strategies for urban conditions (Project 1A, Project 2A);
3. To develop (or further develop) design skills (Project 1, Project 2);
4. To develop an original design proposal and methodology for testing (Project 2A) – and successfully execute the proposal (Project 2B);
5. and, further develop the ability to effectively and constructively critique your and others' process and products (each class meeting and review)

Calendar and Exercises

Design 7 is carefully coordinated with the Theory 2 and Analytical Sketching courses and aligned with group travel. Group trips to Milan and Rome are planned and will provide first hand opportunities to explore the context, foster design inspiration, etc.

Project 1

Group trip to Milan: Wednesday, August 31

Review for Project 1: TBD

Project 1, Part A

Examine building precedents by drawing two significant sections through a complex, multistory, hybrid building (projects where housing is mixed with any other program). The building should be chosen for quality and inventiveness of the section. As you develop these sectional studies, you should bracket (to group; to categorize; to limit) program and space in order to identify and articulate the primary spatial situations (events; experiences) of the project. You should be searching for the relationship(s) between these primary situations and the analyses.

façade	public space	roof/sky	entry/ground
accessibility	circulation	each other	

Project 1, Part B

Using the techniques of sectional study developed in Part A, students will work through a design problem focused on building section and skin - and its relationship to the street, public space, and other facets of context. A midscale urban project situated in Milan, the project will address both public and private realms, urban space, and the urban section, as part of an investigation of theoretical positions on contemporary urbanism.

For the project program, we will focus on 'hotel' in combination with civic space. Using various precedents from Milan, as well as other helpful case study projects, the project will 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 an understanding of the rules, forms, and procedures of the city, multiple sites for this project may be considered. Although each student would only have a single site to work within, dialogue among students could highlight variations and permutations in the metropolis.

Project. 2:

Group trip to Rome: Tuesday, October 4 to Friday, October 7

Mid-review for Project 2: TBD

Review for Project 2: December 2

Project 2, Part A

During and following a group trip to Rome, students will produce in-depth analysis of the urban context and assigned site, investigating the physical environment along with social and cultural facets. Students will shape a vision for project, considering programmatic needs and current use patterns. Students will author a unique proposal and initial spatial ideas for the project, including programmatic use, circulation and transportation patterns, and more.

Project 2, Part B

In the final weeks of the semester, the students will focus on 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 – working towards a clear understanding of the project's contribution to the public realm.

With guidance from faculty, students will have a certain amount of freedom to shape the program and scale of Project 2. The outline below provides shared guidelines for project design, to ensure the collection of design projects within the class meet the objectives and goals of Design 7.

- The primary project should be sited in such a way as to allow for territorial studies focused on the design of specific urban architectural public space, which is precisely programmed and is intrinsically connected with building proposals.
- Building development should emphasize accessibility and connections to the city and throughout the building section. Connections should be considered in relationship to the building envelope systems (context, climate, etc) and the design of precisely defined multi-functional environments.
- For the mid-point review, students should have a schematic urban proposal that includes, at a minimum: a figure ground strategy, programmatic proposals, and a strategy for the use of the defined public space.
- For the final review, projects should include, at a 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.

Course Format + Structure

This course is an architectural studio course and will be conducted more like a lab, than a lecture format course. The course will take place within the facilities of VIA and in the field, including Vicenza and other group travel sites. The environment must be considered akin to the university environment with identical corresponding rules of conduct and restrictions as if it were in the University of Florida grounds.

The course format is designed for student to learn as much from fellow students as from professors. The course requires your active participation in discussion and drawing 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 to learn to trust and respect one another.

Critique + Presentations

As part of the course, students will take part in formal and informal critique and presentations. Group gatherings to share work provide a forum for discussion and ‘social learning’, where student experience the critique of their own work and the work to other students in order to further individual and collective learning. Think of these events not as moments of judgment, but rather as opportunities to add depth to the implications and possible directions for scholarly development. Developing the ability to appropriately critiques fellow students will also be essential to your education and professional career.

Supplies and Tools

For this course and Design 7, students should expect to use typical drawing and design tools used in studio courses. Be prepared to trim drawing paper, construct a paper model, create a collage, sketch in the field, etc. While supplies and tools can be purchased in Vicenza, prices are typically higher than sources in the US.

While keeping travel restrictions and luggage weights in mind, it is recommended students put together a basic toolkit to bring with them, containing the following:

- drawing pencils – ranging from thin to thick, soft to hard lead
- drawing pens – ranging from thin to thick
- small cutting mat
- cork backed ruler
- small triangle (for making 90-degree angles)
- small scissors
- x-acto or matte knife
- travel watercolor set
- clear tape
- masking tape
- glue stick
- small to medium binder clips

Room and field use

While at the VIA facilities, many students will be working in the same room. Please be considerate of others, including: working quietly and unobtrusively, that you respect your fellow student's work, and that you clean up after you are finished. Please note that sprays are prohibited in studio and anywhere on the VIA grounds.

Safety

Please use every safety precaution in the studio and out in the field. Always be aware of your surroundings, especially in unfamiliar places and situations.

While working in the VIA studio space, please use every precaution with tools and materials. Do not hesitate to ask for assistance. Please note - power tools and sprays are prohibited in the studio.

Attendance

Attendance to the class is mandatory and will be recorded each day. There is no possibility to make up a missed studio session. Notes will be useful and a long conversation with a fellow student will help you begin to figure out what to do to prepare for the next session, but it can never make up the learning. A session with your instructor 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 registered with the professor by Canvas message. It is your responsibility to get the assignments from your fellow students. Two un-excused absences may adversely affect your grade. Three un-excused absences is grounds for failing the course. Chronic lateness will also affect your grade. It is never permissible to miss a critique, nor is it permissible to be late or to leave early during a review.

If something is seriously wrong, please talk to us about it. Arrangements can be made to cope with serious illness, family or personal crisis.

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Performance and Grading

In design, grades are subjective and assessments are aligned with course goals. Feedback will be given to provide students with the opportunity to advance and improve the work, while in process. Assessments at the conclusion of each project will take into account: quality and process; and student advancement / progress.

The development of spaces and ideas is an iterative process that must be nurtured. Each design exercise will take on new questions or advance previous questions to another level of sophistication. Developing personal processes of inquiry and investigation will foster proficiency and sophistication in the work. The quality and sophistication of products and process are key factors in assessment, rather than the determination of right and wrong answers.

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

UF Grading Policy

Information on UF's grading policy can be found at the following location:
<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

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. 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 textbooks to purchase. Required readings will be distributed in a digital format via Canvas. Within the VIA facility, a library provides access to a range of books applicable to the assigned studio projects and site locations.

SoA, DCP, and UF Policies

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.

Online Course Evaluations

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>

University Policy on Academic Conduct

UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honesty and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Academic Honesty in Architecture

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 unless group work is specified.

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. If in doubt, discuss the role of the precedent in your presentation of the work with your Professor.

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.

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

For example: 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.)

Class Demeanor + Netiquette policy

All members of the class are expected to follow rules of common courtesy in face-to-face and digital formats, including email messages, threaded discussions, and chats.

<https://stat.ufl.edu/files/NetiquetteGuideforOnlineCourses-LLC.pdf>

Technical Assistance

For issues with technical difficulties for Canvas, please contact the UF Help Desk at: <http://helpdesk.ufl.edu>, (352) 392-HELP (4357).

Software Use

All faculty, staff, and students of the University are required and expected to obey the laws and legal agreements governing software use. Failure to do so can lead to monetary damages and/or criminal penalties for the individual violator. Because such violations are also against University policies and rules, disciplinary action will be taken as appropriate. We, the members of the University of Florida community, pledge to uphold ourselves and our peers to the highest standards of honesty and integrity.

Student Privacy

There are federal laws protecting your privacy with regards to grades earned in courses and on individual assignments. For more information, please see the [Notification to Students of FERPA Rights](#).

Counseling + Emergency Contacts

- U Matter, We Care: If you or a friend is in distress, please contact umatter@ufl.edu or 352 392-1575 so that a team member can reach out to the student.
- Counseling and Wellness Center: counseling.ufl.edu/cwc, and 352 392-1575
- Sexual Assault Recovery Services (SARS): Student Health Care Center, 392-1161.
- University of Florida Dean of Students, 392-1261, after hours: 392-1111 (ask for on-call staff); <https://dso.ufl.edu>