

Architectural Design 5 | ARC 3320 + ARC4073

Fall 2024

School of Architecture, College of Design Construction and Planning, University of Florida

Course Syllabus

Credits: 6

Meetings: MWF 10:40 am – 1:30 pm (periods 4-6)

Location: Architecture Building rooms 410-422 (to be assigned)

Instructors: Maze (coordinator) McGlothlin, Gold, Montoya, Richmond, Sprowls

Introduction

Design 5 begins a studio sequence of investigations within urban places considering contextual issues that will be expanded and revisited in future studios. For example, while this D5 Studio will investigate historic urban contexts and urban morphology emerging in the late 18th and early 19th centuries, D6 Studio will study Manhattan as a high-density industrial age American city largely developed during the 20th Century and currently being transformed during the early 21st Century. Design 5 will introduce relationships among urban contexts as dynamic systems, underpinned by an organization infrastructure often of historic significance, that like a palimpsest, is partially erased and rewritten over time. Contemporary technology is typically overlaid on historic urban fabrics to accommodate transportation, increased density. Even periods of economic stagnation have interesting impacts on a cities lineage as they may have been frozen in time so to speak and preserving what might have been remade in robust economic times. Students will be asked to develop an awareness and understanding of these urban issues, the important role of public space, spatial urban infrastructure, and the form of urban fabric – morphology. Design 5 also seeks students to build on their analytical and design processes initiated in the lower division studios. Students should seek to advance toward the next level of architectural development exploring issues of representation; the relationship between ideas and tectonic form; organizing spatial systems (structure, circulation, mechanical) and delineating plans, elevations, sections, etc.

Key objectives of this D5 studio are:

- Establishing a critical design approach based in research and analysis that informs appropriate responses to the physical and cultural context that respects and challenges the potential of architecture as a participant in an urban context.
- Developing formal and spatial relationships between the interior and exterior spaces of the design proposal while developing an understanding the role of the building envelope in the mediation between those two realms.
- Developing a tectonic language, material considerations, and spatial organization consistent with the defined conceptual approach and developing this through architectural conventions of plan, section, and detail.

Architecture as Context

If you have total freedom, then you are in trouble. It's much better when you have some obligation, some discipline, some rules. When you have no rules, then you start to build your own rules. – Renzo Piano

Architecture is bound to situation, and I feel like the site is a metaphysical link, a poetic link, to what a building can be. – Steven Holl

*I don't divide architecture, landscape and gardening; to me they are one.
– Luis Barragán*

We do not create the work. I believe we, in fact, are discoverers. – Glenn Murcutt

I started out trying to create buildings that would sparkle like isolated jewels; now I want them to connect, to form a new kind of landscape, to flow together with contemporary cities and the lives of their peoples. – Zaha Hadid

It's very easy to be different, but very difficult to be better. – Jonathan Ive

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.

Project 1 Poetics of Interpretation: (i.e. A Satellite Contemporary Art Museum). An architectural Etude to explore the fundamental rigors of responding to concepts, codes, and useful organizational systems. This will be done as small-scale (5,000-10,000 sf) urban infill project in Gainesville, FL (or similar)

Key learning objectives:

- Spatial response to contextual issues – immediate context and broader social & climate issues.
- Development of plan, section, and circulation as spatial systems and drawing conventions

(conceptual level)

- Ground sky relationships as developed in plan and section drawings.
- Introduction of climate responsive strategies (hot and humid).
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Project 2 Cultural Center: Reconsidering the Role of Civic Architecture and Public Space. How can we recall the past while holding an optimistic vision of the future through architecture? Certainly, this is a challenge. We will explore these ideas through developing an architecture inspired by culture, climate, and civic engagement within a rich, historically diverse city such as Charleston, SC or Savannah, GA.

Key learning objectives:

- Development of conceptual response to context – social, climate, local.
- Development spatial organization of a complex program – large and small spaces +/- 50,000 sf.
- Development of architectural form, structure, enclosure and circulation systems driven by a conceptual position.
- Development of appropriate climate responsive strategies (hot and humid)
- Multiple site visits to test and reconsider design strategies.
- Development of active climate control systems – schematic design level
- Spatial response to contextual issues – immediate context and broader social & climate issues.
- Development of plan, section, and circulation as spatial systems and drawing conventions (schematic level)
- Development physical and computer modeling techniques to study spatial design.

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 1-6</u>	<u>Project 1 Urban Situation: Gainesville</u>
September 27	Project 1 Due (in-class/non-juried)
<u>Week 7-16</u>	<u>Project 2 Urban Situation: Florida City TBA</u>
October 3-4	Site Visit Savannah and Charleston (overnight)
	<i>Week 8: Project 1 in Gallery</i>
<u>Week 11</u>	Midterm Review
November 1	Mid Term Review class time (in-class/juried)
<u>Week 15</u>	Thanksgiving Break
<u>Week 16</u>	Final Reviews
December 2	Final Review (9am-5pm/juried)

Field Trips (required)

One field trip to Savannah and Charleston is required with one overnight stay (estimated to be \$150 to \$300). Additional daylong field trip(s) will be required to visit sites in Florida. Travel waivers must be signed in advance of field trips. Students are responsible for arriving to locations on time and ready to tour cities/sites.

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. Students are strongly encouraged 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 of the studio 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.

Balconies in the Architecture building. The balconies will remain open for student use within specified limits, which include the following:

No spraying of aerosols or adhesives (as noted above).
No casting of materials, such as plaster, concrete, wax, resin, etc.
No use of power tools, work benches, concrete blocks, etc.
The college will provide a simple bench for each balcony. Additional furniture is not allowed (studio desks, chairs, hammocks, grills, etc.)

The studio balconies will be checked periodically and any violation of the limits noted above will result in closure of the balcony for a period of two weeks for the first violation. The second violation will result in the closure of the balcony for the semester. Violations that reflect clear disregard to limits noted above may lead to the immediate closure of the balcony. Additionally, any activity that would compromise the integrity of the building and/or environment of the studio is not acceptable and will not be tolerated. This rule applies to studios and balconies alike.

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 process. Attendance is therefore

mandatory. Absence or tardiness does not excuse a student from the work expected of them each day. All justified absences must be announced to the professor in email prior to the class – with extreme circumstances of course excluded from this announcement – and excused with proper “documentation” at the return to class. Three unexcused absences constitute grounds for a full letter reduction of the final grade; four absences constitute grounds for a failing grade in the class. Tardiness of more than 10 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 arrange in advance so we can make proper accommodations with the schedule. This studio will make occasional walking 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 going well beyond the minimum course requirements.
- 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, goes beyond the minimum requirements, but less consistent than an A student.
- C** Satisfactory work. Student work addresses all of the project and assignment objectives with few minor and no major problems. Graphics and models are complete and satisfactory exhibiting perhaps minor problems in craft and detail. The student meets the minimum requirements of the course.
- D** Less than satisfactory work. Graphic and modeling work is substandard, incomplete in significant ways, lacks craft and attention to detail, and does not meet the minimum requirements of the course.
- E** Unsatisfactory work that does not fulfill the minimum requirements of the course. Work exhibits several major and minor problems with basic conceptual premise lacking both intention and resolution. Physical representation in drawing and models may be severely lacking and weak in clarity, craft, and completeness.

+/- grades will be used within each letter grade above to better qualify the student's performance within the expectations noted.

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.

Faculty Contact

To be provided in class at the first class meeting with individual instructors.

Students Requiring Accommodations

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

Course Evaluation

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 gatorevals.ua.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 ufl.bluera.com/ufl/. Summaries of course evaluation results are available to students at gatorevals.ua.ufl.edu/public-results/.

Class Demeanor

Students are expected to arrive to class on time and behave in a manner that is respectful to the instructor and to fellow students. Please avoid the use of cell phones and restrict eating to outside of the classroom. Opinions held by other students should be respected in discussion, and conversations that do not contribute to the discussion should be held at minimum, if at all.

Materials and Supplies Fees

Please refer to the university course catalog for updated fees if any.

University Honesty Policy

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 honor 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 (<https://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, students and faculty 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 GTAs in this class.

Counseling and Wellness Center

If you are feeling overwhelmed or deeply concerned about this course, your overall studies at UF, or feel you are being mistreated in any way, please contact the Counseling and Wellness Center.

Counseling and Wellness Center: <http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575

University Police Department: 392-1111

Emergencies: dial 911