**VIA ARCHITECTURAL DESIGN 7 COURSE SYLLABUS**

Fall Semester 2024

Course Title: VIA Architectural Design 7 Credits: 6

Section Meeting Times + Locations Faculty

XXXX Studio: M,W,R 10:15am - 1:15pm

Room: VIA Studio

Jason Alread & Stephen Belton

3rd Floor, VIA Building

Office Hours: Wednesdays, 8:15am - 10:15am, and by email appointment

# Syllabus

## Course description and role within the sequence

Design Seven is the second in the sequence of urban studios of the upper division curriculum that address the city as context. Design Seven investigates the contemporary urban condition evolving in the dense grid cities developed by the industrial revolution such as New York City. Building on issues and ideas presented in Design 6, this course tackles issues of the post-industrial urban landscape which include but are not limited to:

* Verticality
* Housing equality/inequality
* Social opportunity/disenfranchisement
* Transportation and Infrastructure
* Municipal authority and domain
* Advanced construction materials and techniques
* Complex economic models for land development

## Analysis

This course uses analysis as a primary method of discovery and creative generation. In many cases, analysis is the primary product of the design process, leading to informed proposals and relevant architectural thinking. With this important role, analysis dominates the first month of class before giving way to other methods of design thinking.

This analysis is completed in groups of 3 to 4 students and individually, varying by aspect of the project.

## Design

Once shifting focus to Rome in week 3, work is carried out in this studio as a progression of scales within one project. Beginning with analysis, students develop a site and a specific programmatic proposal in Rome. The selection of a site (from a range of possible locations) and the formation of the program are both design exercises in themselves requiring students to prepare narrative driven proposals for “where, what and why” within the city. Programming and the design of experiential narratives is a primary objective of the course and will drive design outcomes.

To support this specific program, students will design a large scale scheme for intervening within the city with the aim of affecting public space. At midterm, students will be expected to outline a site, specific program and a site strategy for existing within the city. In the final weeks of the semester students focus on the schematic development of both the public space and the interior within 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.

## Sources and Influences

This class focuses on Rome but will draw on urban theory and examples from around the world in order to better understand the universal issues of urbanism and the uniquely local complications and opportunities of Rome. It is through understanding Rome as a catalyst for urbanism (specifically during the late Renaissance and Baroque periods) that the studio will be able to use this site as a lab for understanding broader issues.

Additionally, this studio asks students to use AI machines to support the production of visual narrative, or storyboards. These images will be a laboratory for testing different program proposals. Finally, students are highly encouraged to take a stance on an active issue present in the urban context that has spatial implications or factors. This is to say that students should engage with the human element of architecture; politics, social order, behavior, experience, etc. in a way that is meaningful to them and to the local city.

# Calendar

## Wk 01-02: 5 Streets

To begin a semester-long discussion of the city and urban form, students will begin by examining precedent streets from around the world. These streets will be a source of comparison and “baseline” dimensions and textures that will inform analysis of street space in Rome. This discussion aims to help form the studio’s goal of discussing the city as a common project and the street as a form of architecture.

This studio will discuss the street as the primary scale of urban architecture, a common realm of design and experience that is a unique achievement of dense metropolises.

## Wk 03-06: Rome Part A; The (Baroque) Street Scale

Building on this study of the street, students will work in pairs to analyze and extract narratives of occupation and patterns of development in Rome, focusing on the street as the primary vehicle for urban intervention. During this exercise, students will look closely at the historical re-formations of Rome during the baroque period to frame an argument for how to engage with the public space of the street. Students will develop sites of their choosing based on relationship to the urban form, the history of the space and the intent of the student pair.

Working quickly, students will develop schematic ideas of intervention at the scale of the street, building and major public space with program at the center of the design question. This intervention will articulate the stance that each student pair takes towards urbanity and human experience within the city.

## Wk 07: Rome Trip Wk 08: Fall Break

**Wk 9-16: Rome Part B: The Building Scale**

In the final weeks of the semester the student focuses 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.

This process will not totally depart from the street scale, but will work cyclically to inform street and building scales in response to each other and project development. Student pairs will attempt to develop specific moments of their project at 3 different scales: the street, the building and the room.

To support this exterior/interior reading of the street within the city, students will develop projects with specific attention paid to elevation, section and the ground; the street is a constructed element, composed on all sides.

## Wk 15: Production - Prepare for Final Review

**Wk 16: Tuesday, December 4 - Final Review & Submission of final materials by end of week**

Calendar Notes:

Due to the nature of travel, both collective and individual student travel, some studio dates and activities will necessarily be moved to accommodate travel and to maintain continuous progress on studio work.

Please see the VIA Fall 2023 calendar for additional dates.

# Policy

## The Studio System

This structure is substantially different from 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 always be a group of between 10 and 25 students. Studio time will involve your active participation in discussion and 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 you learn to trust and respect one another. Success in the early years of Design seems directly correlated to whether or not the student is working in school or at least in groups with his or her peers.

## 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 and, typically, 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

Students will have no assigned or provided studio space while the studio is online and consequently will need to secure their own working spaces. Since the project is completed in pairs, it is vitally important that each student and faculty practice patience while working online.

## Safety

Please use every precaution while working at home or wherever your project may take you. While students are not attending classes regularly on campus, it is still important to take every precaution in the construction of project work. Please be aware of safety issues with tools, materials, or processes, particularly those you have not used before. Do not hesitate to ask for a refresher course for tools and materials you may have handled in the past.

Unrelated to your evaluation within this studio, but critical to your ability to participate fully over the course of the semester, is your safety and wellbeing outside the studio

* Please wear a helmet every time you ride a bike, scooter, or similar. Please protect your brain!
* Please do not text or use a personal device while you drive/ride for any reason. It can wait!
* Please call a ride service if you or the person you had planned to ride with is unable to drive or is impaired, whether it is from lack of sleep or for other reasons. You are irreplaceable and the damage done from a lapse in judgment in this regard is often permanent and devastating.

## UF Coronavirus Policies and Campus Operations

Visit <https://coronavirus.ufl.edu/health-guidance/> to stay up to date on UF’s COVID related 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.

## Attendance

Attendance is mandatory. Three or more unexcused absences may result in an administrative drop from the course. Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies. University policies can be found at:

https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/

## Personal Conduct

The physical and online studio environments are places of respect for people and their ideas and, by design, the environment of each closely mirrors that of a professional architecture firm. Students are expected to treat classmates, instructors, staff, guests, and jurors with respect and professional courtesy. Please be on time and ready to focus on your work. During class meetings, be prepared to discuss action items from previous meetings. If you need to leave class early, please let your instructor know ahead of time and do not allow your departure to disrupt the class. Students engaging in disruptive behavior will be asked to leave and will be marked absent for the day.

## Distance Learning Privacy Policy

Our class sessions may be audio visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.

## In-Class Recording

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, and exams), field trips, and private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

## Performance

There are no formal/written tests in Design 7. Student performance will be evaluated based on the presentation of ideas and the dedication to which students work towards experimentation, rigorous design iteration and clarity.

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.

You will be graded not only on the work itself but also in your ability to perform on the goals stated above. All grading will follow UF policies that you can find at:

<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/> To clarify the system of grading for studio classes:

|  |  |  |  |
| --- | --- | --- | --- |
| Letter Grade | Numeric Grades | Quality Points | Qualitative Description |
| A | 100 - 93 | 4.0 | Outstanding work. Execution of work is thorough, 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. |
| A - | 92.9 - 90 | 3.67 | Close to outstanding work. |
| B+ | 87 - 89.9 | 3.33 | Very good, high quality work. |
| B | 84 - 86.9 | 3.0 | 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 actively participates in group discussions. Work may demonstrate excellence but is inconsistent and/or uneven in its development. |
| B - | 80 - 83.9 | 2.67 | Good work with some problems. |
| C+ | 77 - 79.9 | 2.33 | Slightly above average work. |
| C | 74 - 76.9 | 2.0 | Average or 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, possibly exhibiting minor problems in craft and detail. |
| C - | 70 - 73.9 | 1.67 | Average work with some problems. |
| D+ | 67 - 69.9 | 1.33 | Poor work with some effort. |
| D | 64 - 66.9 | 1.0 | Poor or less than satisfactory work. Graphic and modeling work is substandard, incomplete in significant ways, and/or lacks craft and attention to detail. |
| D - | 61 - 63.99 | 0.67 | Poor work with some problems. |
| E | 0 - 60.9 | 0.0 | Inadequate and unsatisfactory work. Work exhibits several major and minor problems with basic conceptual premise lacking both intention and resolution. Physical representations in drawings and models may be severely lacking and are weak in clarity, craft, and/or completeness. |

## Required and recommended textbooks

There is no required textbook for this studio, with one exception: Access to a hardcopy, unabridged dictionary. The specific brand - Random House, Merriam Webster, etc. – is not important and, while online dictionaries may suffice, you will reap greater benefit from having a few hardcopies in the room as this format best facilitates discovery.

Please see the end of this syllabus for additional recommended texts.

## Some recommended books are:

Key Urban Housing of the Twentieth Century: Plans, Sections and Elevations, Hilary French, 2008 New Urban Housing, Hilary French, 2006

Density Book, Data Diagrams Dwellings, A+T Density Series, 2008 The Image of the City, Lynch, Kevin, 1960

The Tragedy of the Commons Revisited, Beryl Crowe, 1969. Density Projects, A+T Density Series, 2008

Pamphlet architecture # 13, Edge of a City, 1991 Arsenal of Exclusion & Inclusion, Tobias Armborst, 2014

The Death and Life of Great American Cities [50th Anniversary Edition], Jacobs, Jane, [1961] 2011

\*\* Please see the end of this syllabus for additional recommended texts.

## 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](https://registrar.ufl.edu/catalog0910/policies/regulationferpa.html).

## 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://sccr.dso.ufl.edu/process/student-conduct-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.

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.)

**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.

1. **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.)

## Students Requiring Accommodations

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the [Disability Resource Center](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.

## 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/.

## Campus Resources:

Health and Wellness

## U Matter, We Care:

If you or a friend is in distress, please contact [umatter@ufl.edu](mailto: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](http://www.counseling.ufl.edu/cwc), and 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

## Sexual Assault Recovery Services (SARS)

Student Health Care Center, 392-1161.

**University Police Department** at 392-1111 (or 9-1-1 for emergencies), or [police.ufl.edu](http://www.police.ufl.edu/).

Academic Resources

[**E-learning technical support**](https://elearning.ufl.edu/), 352-392-4357 (select option 2) or e-mail to [Learning-support@ufl.edu.](mailto:Learning-support@ufl.edu)

[**Career Resource Center**](https://www.crc.ufl.edu/), Reitz Union, 392-1601. Career assistance and counseling.

[**Library Support**](http://cms.uflib.ufl.edu/ask), Various ways to receive assistance with respect to using the libraries or finding resources.

[**Teaching Center**](https://teachingcenter.ufl.edu/), Broward Hall, 392-2010 or 392-6420. General study skills and tutoring. [**Writing Studio**](https://writing.ufl.edu/writing-studio/)**,** 302 Tigert Hall*,* 846-1138. Help brainstorming, formatting, and writing papers. [**Student Complaints Campus**](https://www.dso.ufl.edu/documents/UF_Complaints_policy.pdf)

[**On-Line Students Complaints**](http://www.distance.ufl.edu/student-complaint-process)