

ARC 694 Arch Design: Vertical Studio

University of Texas | School of Architecture
Fall 2018

Instructor: Brittany Hunt

Studio: GOL 3.108

Hours: MWF 1pm - 5pm

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COURSE DESCRIPTION

Slowness | Memory

There is a secret bond between slowness and memory, between speed and forgetting.

—Milan Kundera, *Slowness*

In its most basic form, architecture is the means by which *physical* space is conceived, constructed, and occupied. This definition, however, omits one crucial aspect of architecture - *psychological* space, the intangible feeling of a place interpreted by the user. Consideration of the psychological effect of design is integral to a complete and meaningful architectural experience. Spatial organization, material, landscape, and light can have a profound influence on user psyche and the perception of a space.

In this studio, we will explore the potential of architecture to influence behavior, elicit emotion, shape social interaction, and contribute to psychological well-being. The user will be at the center of our investigation.

Through a combination of three projects at different scales, we will study the relationship between mind, body, and architecture. The first two projects will be focused primarily on light, material and sequence, and will serve to support the final project of the semester - an interfaith funeral center.

Mourning the loss of a loved one can be an emotional, vulnerable and unstable time. The final project is about reimagining the way we experience death, grieve, and ultimately heal. A sensitively designed space and evocative atmosphere can help ease feelings of discomfort and support the grieving process. Emphasis on the users' progression through time and space will be an important factor in designing a powerful and transformative experience. The relationship between slowness and memory will be explored architecturally. The program will include spaces to gather, remember, celebrate, and meditate.

We will conduct our analysis through iterative design studies, drawings, models, readings, and discussions. Consideration of the scale figure in all drawings/models will be important. You will be expected to clearly define your intentions and describe them in a thoughtful, well-executed manner.

FOUR STREAMS

1. Order - 25%
2. Human Factors - 50%
3. Construction - 10%
4. Context - 15%

Project One (2 weeks): Through a series of short exercises, we will test various formal concepts and their effect on space, light, mood, and perception. We will study mass, void, aperture, surface, depth, material, and scale through model making, photography, and hand rendering.

Project Two (4 weeks): For the second project, we will focus our attention on material, path and sequence. This short project will include re-imagining the entry sequence to the south entrance of Barton Springs. You will be asked to use two materials thoughtfully and intentionally in your response.

Project Three (9 weeks): The final project will be the design of an interfaith funeral center. The program will include multiple spaces, both interior and exterior, at different scales to support the function of a funeral service. We will begin our study with a precedent building analysis, followed by an in-depth investigation into the site, located on Lake Austin. We will move seamlessly from the scale of a building to the scale of a door handle. You will be expected to incorporate knowledge gathered from previous projects in your final design.

STUDIO LIBRARY

General Reference

Precedents in Architecture - Analytic Diagrams, Formative Ideas, and Parts - Roger H. Clark & Michael Pause

Architect's Studio Companion- Edward Allen

Building Construction Illustrated - Francis Ching

Architecture, Form, Space, and Order - Francis Ching

Architectural Drawing: A Visual Compendium of Types and Methods - Rendow Yee

Required Readings

On Slowness - Tod Williams Billie Tsien Architects

The Body and Architecture in the Drawings of Carlo Scarpa - Marco Frascari

Excerpts from *Thinking Architecture* - Peter Zumthor

Note: These readings, in addition to others assigned during the semester, are intended to clarify and enrich the potentials of the studio work. Required readings will be discussed in class. Each student will be required to keep a sketchbook. This book should include research, sketches, and notes from your readings.

STUDIO COURSE GRADING POLICY

Grading will be based on four areas of performance:

1. Grasp: The ideas and understanding of the project, combined with appropriate process of inquiry
2. Process/Effort: The consistent and rigorous development and testing of ideas

3. Resolution: The demonstration of competence, completeness, and poetry through representation and designs that respond to a range of critical positions
4. Engagement: The active participation in studio activities, group discussions, and reviews.

Student work will be evaluated according to its rigor and evolution over the semester.

GRADING DESCRIPTIONS

A/A-: Excellent Work

Project surpasses expectations in terms of inventiveness, appropriateness, verbal and visual ability, conceptual rigor, craft, and personal development. Student pursues concepts and techniques above and beyond what is discussed in class. Project is more than complete on all levels.

B+/B/B-: Good Work

Project is thorough, well researched, diligently pursued, and successfully completed. Student pursues ideas and suggestions presented in class and puts in effort to resolve required issues. Project is complete on all levels and demonstrates potential for excellence.

C+/C: Acceptable Work

Project meets the minimum requirements. Suggestions made in class are not pursued with dedication or rigor. Project is incomplete in one or more areas

C-/D+/D/D-: Poor Work

Project is incomplete. Basic skills including graphic skills, model-making skills, verbal clarity or logic of presentation are not level appropriate. Student does not possess the required design skill and knowledge base.

F: Unacceptable Work

Project is unresolved. Minimum objectives are not met. Performance is not acceptable. Note that this grade will be assigned when a student has excessive unexcused absences.

X: Excused Incomplete*

*Can be given only for legitimate reasons of illness or family emergency. Simply not completing the work on time is not an adequate cause for assigning this evaluation. It may only be used after consultation with the Associate Deans' offices and with an agreement as to a new completion date. Studio work must be completed before the second week of the next design semester in which a student is enrolling, according to the School of Architecture Policy.

ALL GRADES ARE SUBJECT TO DEDUCTIONS FOR ABSENCES, LATE WORK, AND LATE ARRIVALS.

ATTENDANCE

Attendance is mandatory. Participation in discussions and work in studio is expected. Students with three unexcused absences may be dropped from the course without further notice. The minimum penalty for more than three unexcused absences is a full letter drop in a student's final grade for the course.

If a student is late (3) times, it will be counted as (1) unexcused absence. It is better to show up late than not at all. Please contact me directly prior to class if you expect to be late or need to miss a class.

RELIGIOUS OBSERVANCES

A student who misses classes or other required activities for the observance of a religious holy day should inform me as far in advance as possible so that arrangements can be made to complete the assignment within a reasonable time after the absence. A student who fails to complete missed work within the time allowed will be subject to the normal academic penalties.

ACADEMIC INTEGRITY

Students who violate University policy on scholastic dishonesty are subject to the disciplinary penalties, including the possibility of failure in the course and/or dismissal from the University. Since such dishonesty harms the individual, all students, and the integrity of the University, policies on scholastic dishonesty will be strictly enforced.

Refer to the Student Conduct and Academic Integrity website for official University policies and procedures on academic integrity: <http://deanofstudents.utexas.edu/conduct/academicintegrity.php>.

University Code of Conduct: <http://catalog.utexas.edu/general-information/the-university/#universitycodeofconduct>

COUNSELING AND MENTAL HEALTH SERVICES

Taking care of your general well-being is an important step in being a successful student. If stress, test anxiety, racing thoughts, feeling unmotivated or anything else is getting in your way, there are options available for support.

For *immediate* support:

Visit/Call the Counseling and Mental Health Center (CMHC): M-F 8-5p | SSB, 5th floor | 512-471-3515

cmhc.utexas.edu

CMHC Crisis Line: 24/7 | 512.471.2255 | cmhc.utexas.edu/24hourcounseling.html

CARE Counselor in the School of Architecture is: Abby Simpson, LCSW

M-F 8-5p | BMC 3.390 | 512-471-7642 (Please *leave a message* if she is unavailable)

DISABILITIES

At the beginning of the semester, students with disabilities who require special accommodations should notify me by presenting a letter that documents the disability and that is prepared by the Services for Students with Disabilities Office of the Office of the Dean of Students (471-6259 voice or 471-4641 TTY for users who are deaf or hard of hearing). Accommodations needed should be discussed at that time.

<http://diversity.utexas.edu/disability/>

STUDIO CULTURE

Studio learning encourages dialogue, collaboration, risk-taking, innovation, and learning-by-doing. The design studio offers a form of education where project-based learning becomes the foundation for developing an understanding of and commitment to the School's core values - broadmindedness, interconnectivity, professionalism, exploration, and activism - all in service of architecture's fundamental mission: to improve the quality of the built and natural environments.

The school encourages students to embrace studio-based learning as a unique and valuable educational model. Studio environment which allows open-ended questions, for which there may be no single "right" answer. Learning does not just happen during class time. Your classmates are some of your best resources. Talk to them. Look at their work. Invite them to critique yours. Share your knowledge. Learn by teaching. Studio is not about competition, it is about finding your own process and voice.

Our school has developed a Studio Culture Policy, which can be found at <http://soa.utexas.edu/programs/architecture/architecture-studio-culture>

STUDIO ETIQUETTE

The studio is a professional learning environment. As such, it is expected that all students conduct themselves in a professional manner, arrive to class on time and prepared to work. Also, note the following:

- No food consumption in studio, during studio hours (small snacks OK)
- No phone calls or text conversations during studio hours
- Headphones should be used sparingly during class time, and music kept at a low enough volume that it is not audible to others.

SECURITY, SAFETY, AND THE STUDIO

The studio is an exceptional learning environment. Since it is a place for all, it necessitates the careful attention to the needs of everyone. All spraying of fixative, spray paint, and any other substance should be done in the shop. Security is a necessary component for a studio that is accessible to you and your colleagues 24 hours a day, 7 days a week. Do not leave your studio without a key and do not leave the studio unlocked if you are the last to leave. Be smart. Be safe.

STUDIO SCHEDULE

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Fall 2018
Brittany Hunt

1	AUG	29	W	Studio Lottery
		31	F	Course Overview, Project 1 given
2	SEPT	3	M	Labor Day, No Class
		5	W	Discussion / Desk Crit
		7	F	Discussion / Desk Crit
3	SEPT	10	M	Discussion / Desk Crit
		12	W	Pin-up (internal): Project 1 , Project 2 given
		14	F	Site Visit
4	SEPT	17	M	Discussion / Desk Crit, Material Lab visit
		19	W	Discussion / Desk Crit
		21	F	Discussion / Desk Crit
5	SEPT	24	M	Pin-up (internal): Project 2
		26	W	Discussion / Desk Crit, Vertical Studio Lecture Series
		28	F	Discussion / Desk Crit
6	OCT	1	M	Discussion / Desk Crit
		3	W	Discussion / Desk Crit, Vertical Studio Lecture Series
		5	F	REVIEW: Project 2
7	OCT	8	M	Project 3 Given
		10	W	Discussion / Desk Crit
		12	F	Site Visit
8	OCT	15	M	Discussion / Desk Crit
		17	W	Discussion / Desk Crit, Vertical Studio Lecture Series
		19	F	Discussion / Desk Crit
9	OCT	22	M	Discussion / Desk Crit
		24	W	Pin-up (internal): Project 3
		26	F	Discussion / Desk Crit
10	OCT	29	M	Discussion / Desk Crit
		31	W	Discussion / Desk Crit, Vertical Studio Lecture Series
	NOV	2	F	MID-REVIEW: Project 3
11	NOV	5	M	Discussion / Desk Crit
		7	W	Discussion / Desk Crit, Vertical Studio Lecture Series
		9	F	Discussion / Desk Crit
12	NOV	12	M	Discussion / Desk Crit
		14	W	Discussion / Desk Crit
		16	F	Vertical Studio Drawing Show
13	NOV	19	M	Discussion / Desk Crit
		21	W	Thanksgiving Holiday, Studio will not meet
		23	F	Thanksgiving Holiday, Studio will not meet
14	NOV	26	M	Discussion / Desk Crit
		28	W	Discussion / Desk Crit
		30	F	Discussion / Desk Crit
15	DEC	3	M	Discussion / Desk Crit
		5	W	Final Reviews, TBD
		7	F	Final Reviews, TBD