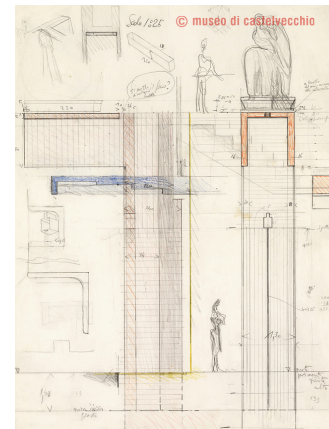
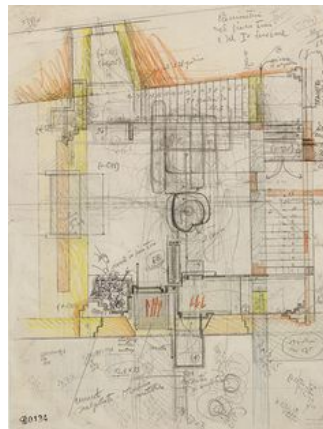


VERTICAL STUDIO  
ARC 694 (01070)  
Instructor: Nichole Wiedemann  
Time: MWF 1:00-6:00pm  
Location: GOL 4.106 (east)

Office hours: Monday 10-12pm + by appointment  
Email: [wiedemann@utexas.edu](mailto:wiedemann@utexas.edu)  
Phone: 512-471-0136



Carlo Scarpa, Castelvechio

## architecture and the PERIPATETIC

The studio will embrace the notion of the peripatetic – *itinerant; traveling from place to place*– as a means to engage, and reveal, the environment. Our experiences shape our conception of place. Yet, when we engage the site as architects, we often reduce our understanding of the environment to an abstract, planimetric configuration of fixed limits, scaled dimensions and immutable positions.

*Is site a blank canvas or that which conditions, influences and defines architecture?*

As a transliteration of “of walking” or “given to walking about” (Greek), peripatetic was an adjective that was used to describe Aristotle’s followers. It is derived from the covered walkways outside the Lyceum where Aristotle’s school met. While we will not deeply focus on his philosophy in this studio, we should note that he engaged the world (and thought) through induction or a posteriori (empirical) conclusions. His epistemology is based on the study of things that exist or happen in the world.

*What is a theory of architecture that begins with objects rather than concepts?*

*Can ideas emerge through our senses?*

In discussing, *Shift* (1970-72), Richard Serra explains that he wanted a “dialectic between one’s perception of place in totality and one’s relation to the field as walked.” Through the experience, he sought in the work “a way of measuring oneself against the indeterminacy of the land.” Serra pursues sculpture that is defined, and dependent, on its context, whether a field or a plaza.

*How can architecture mediate between the body and the land?*

*What is an architecture that necessitates completion by its surroundings in order to be meaningful?*

*Can architecture be made incomplete in order to be fulfilled through experience?*

***“No ideas but in things.” William Carlos Williams, Paterson***

### *program/site*

This semester we will adapt The Contemporary Austin Laguna Gloria Master Plan as our program and site. The Contemporary Austin seeks “to create an unparalleled arts destination on the 12-acre site on Lake Austin committed to commissioning and acquiring sculpture and permanent outdoor installations of today’s leading artists” in a landscape that expresses Laguna Gloria’s unique cultural and ecological stories.

We will have the opportunity to engage the members of the design team. The studio will collaborate with the *Lady Bird Johnson Wildflower Center*, a research unit of the School of Architecture that brings research, education and application to the design and planning of healthy landscapes and ecosystems, who will provide an ecological design perspective throughout the semester. *The Contemporary Austin* will offer valuable insight into their vision as we initiate the project as well as provide feedback on the studio work at the conclusion. *Trahan Architects* will share their perspective in designing and constructing (underway) the gatehouse building.

<https://www.wildflower.org>

<https://www.thecontemporaryaustin.org>

<https://trahanarchitects.com>

<http://www.reedhilderbrand.com>

### *approach*

Dialogue, an exchange of ideas/positions (through talking and making), will be at the core of our daily activities. Lectures, readings, site visits, critiques, precedent studies and field trips will help introduce an array of information and perspectives in regard to the project. Not only will we seek engagement with those outside the school but the ‘horizontal’ structure of the studio will provide an open and supportive atmosphere. Like a “lab,” the studio is a space for experimentation, observation and practice. It is a place of un-knowing.

***“Failure is the only opportunity to more intelligently begin again.” Henry Ford***  
***“There is only one way to avoid criticism: do nothing, say nothing and be nothing.” Aristotle***

### *phases + grading*

The semester will begin with a series of fast and furious exercises, with limited scope yielding a range of outcomes, in order to provide an inductive foundation for the longer project. The second half of the semester, will be devoted to a slow and deliberate pursuit of a small collection of architectural problems. Specific building programs will be defined by the studio as the work and semester unfolds.

Emphasis (as per the “Four Streams” model) will be in the following areas:

Ordering Systems: 10% - Human Factors: 40% - Construction: 10% - Contexts: 40%

LAND	[approx. 2 wk]	10%
BODY	[approx. 1 wk]	5%
VEIL	[approx. 1 wk]	5%
SUSPEND	[approx. 1 wk]	5%
SHELTER	[approx. 1 wk]	5%
BUILDING	[approx. 8 wk]	60%

Improvement/Engagement 10%

### *grades*

Establishing grades for projects of a creative nature is a more complex matter than grading in other academic areas. While each project contains certain quantifiable elements by which it may be evaluated, a significant portion of each grade is derived from a broader, more subjective set of issues. ***Your work will be evaluated on its rigor and evolution over the semester.***

Grading for studio courses is broken into three components: 1/3 *grasp* (ideas combined with an appropriate process of inquiry), 1/3 *process* (the consistent and rigorous development of ideas) and 1/3 *resolution* (the demonstration of competence, completeness and understanding evidenced in the representation of the project and its architectural implications).

A/ A- : excellent

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. The work submitted surpasses required drawings and models in depth and/or scope.

B+/ B/ B- : above average

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 projects. The work demonstrates potential for excellence and is complete.

C+/ C/ C- : average and below

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

D+/ D/ D- : poor

Basic skills including graphic skills, model-making skills, verbal clarity or logic of presentation are not level-appropriate. Student does not demonstrate the required competence and knowledge base. The project is incomplete.

F : failure

Minimum objectives are not met. Performance is unacceptable. Note that this grade will be assigned due to excessive unexcused absences. Project unresolved/incomplete.

X : excused incomplete

Given only for legitimate reasons of illness or family emergency. Incomplete assignments are not a cause for assigning this grade. An "X" is used only after consultation with the administration and must include an agreement for completion of outstanding work and deadline. Resolution of the incomplete must be prior to the commencement of the next semester.

**ALL GRADES ARE SUBJECT TO DEDUCTIONS FOR UNEXCUSED ABSENCES, LATE WORK + LATE ARRIVALS.**

#### *resources*

The school and university provide an exceptional educational environment. Plan to attend the lectures, exhibits, talks, symposia and so on. These experiences are invaluable and significant in your architectural education. For a complete listing, please visit <https://soa.utexas.edu/life-work/events>. Additionally, make use of the Materials Lab, Build Lab (shop) and Technology Lab. Training requirements may be required prior to your engagement. <https://wikis.utexas.edu/display/SoABuildLab/Build+Lab+Access+and+Training>

#### *attendance*

Attendance is mandatory. Participation is expected. With three (3) unexcused absences, the student's final grade for the course will be lowered by a full letter grade. *Please* contact the instructor prior to class if you expect to be late or miss class. Religious holy days sometimes conflict with class schedules. Please notify me prior (14 days) to the class dates you will be absent to observe a religious holy day. If you miss a work assignment, or other project due to the observance of a religious holy day you will be given an opportunity to complete the work missed within a reasonable time after the absence.

#### *academic integrity*

Students who violate University rules on scholastic dishonesty are subject to 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. For further information, visit the SJS website at <http://deanofstudents.utexas.edu/sjs> or call 471-2841.

*students with disabilities*

Students with disabilities who require special accommodations need to get a letter that documents the disability from the Services for Students with Disabilities area of the Office of the Dean of Students (471-6259 voice or 471-4641 TTY for users who are deaf or hard of hearing). This letter should be presented to the instructor at the beginning of the semester and accommodations needed should be discussed at that time.

*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 individual. Please be considerate your classmates. All spraying of fixative, spray paint or any other substance must be done in the shop. Damages done to the facilities will not be tolerated by the School of Architecture.

*Security is a necessary component for a studio that is accessible to you and your colleagues 24 hours a day, 7 days a week. Be smart. Be safe.*