
ARC 520F INTERMEDIATE DESIGN STUDIO III: INTEGRATION

Class Schedule:

Monday, Wednesday Friday from 13:00– 18:00

Room: SUT 2.132 (Reviews and pinups locations TBA)

Level: Undergraduate Architecture

Prerequisites Graduate: ARC 520E or 520G; ARC 415L; and ARC 333 with a grade of at least C in each.

Instructor: Benjamin Ibarra-Sevilla, Assistant Professor of Architecture

Office hours: Fridays 10:00 to 12:00pm WMB 4.102A

Appointments: by e-mail at b.ibarra@utexas.edu; I am generally in my office and I am easily available. To make an appointment, just email me. I enjoy teaching and I enjoy talking with you. If you have questions or just want to explore an idea, please come by.



CURRICULUM FLAG

This course carries the Independent Inquiry flag. Independent Inquiry courses are designed to engage students in the process of inquiry over the course of a semester, providing a student with the opportunity for independent investigation of a question, problem, or project related to the student's major. At least one-third of the grade will be based on independent investigation and presentation of one's own work.

THE CONTEMPORARY THROUGH THE INTERPRETATION OF THE PAST

"We will probably be judged not by the monuments we build but by those we have destroyed."

New York Times editorial on the destruction of Penn Station

"A country without a past has the emptiness of a barren continent; and a city without old buildings is like a man without a memory."

Graeme Shankland

This studio will interrogate the intersections between the historic and the contemporary engaging buildings, public spaces and the city as a whole. The studio will focus on the design questions that emerge when reinterpreting our past while addressing the needs of a community in the twenty-first century. By looking closely at historic structures, this studio calls for different set of sensibilities and attitudes towards design; this studio will ask you to draw inspiration from history, to address continuity rather than disruption, to think realistically while being innovative, and to be more aware of the building technology necessary to materialize your design aspirations. The goal of the studio is to engage a learning environment based on the interdisciplinary nature of architectural design in order to create a contemporary piece of architecture that reinterprets the past, its values and its character.

This studio will devote its efforts to the understanding and study of masonry examining its methods of construction, architectural expression, and overall composition. Masonry construction (brick and stone) is one of the oldest methods used by the human kind, it carries a strong intelligence baggage and it is full of wisdom. Even though it is considered a traditional material, masonry can be used in innovative ways and when used smartly, it



can be advantageous to achieve sustainable design strategies. In this studio you will be able to explore the load-bearing capacities of masonry, its proper use and applications and its meaning and character in historic and contemporary architecture. Since masonry is usually worked with individual units of well defined dimensions, the design process involving masonry should consider modulation, geometry, composition and performance. In this studio you will be asked to engage those four operations as parameters that instigate your creativity and challenge your intellect as a designer.

The studio will make emphasis on *integration*, meaning that you are expected to achieve a resolution of the spatial, structural and mechanical aspects of your building. Nevertheless, the building technology should be presentes as a self-serving goal but as an attitude towards the environment that your building will exist in, the people it will serve, or the institution(s) it will represent. Since you will be dealing with cultural heritage, you will be asked to think the agency of architecture as a cultural practice. Masonry will be the vehicle to engage an architectural production that embraces form, space and structure informing the possibilities for community and interaction. You will be asked to demonstrate how your design decisions about the internal logics and constructions of your building co-exist as an exchange between scales and systems, between publics and culture, and the conditions, histories, and constitutions of the city in which they live in.



INTERMEDIATE DESIGN STUDIO

Students pursuing the Bachelor of Architecture must complete four Intermediate Design Studios during their second and third years. Building on the Foundation Design Studios taken during the first year, the goal of the Intermediate Studios is to prepare students for Advanced Design Studios in their fourth and fifth years.

Each Intermediate Studio will be structured around one of four broad themes of inquiry (Operational, Environmental, Integration, and Speculation) and will offer a critical framework and vocabularies for design and development into key issues emphasized in the theme. Intermediate Studios will also serve as a platform to prepare students for the range of offerings of the Advanced Studios (e.g. Comprehensive, Urban Design, Landscape Architecture, etc.). Intermediate Studios will follow a similar structure, but each instructor will individually determine the scope and design problem for each studio.

THEME: INTEGRATION

This studio emphasizes architecture as a tectonic expression through structural systems, construction methods and materiality, assembly, spatial and formal compositions, etc.

STUDIO STRUCTURE

Assignment #1: Modules and Structure

5% of final grade

Students will work in teams

This is a short exercise where you will be asked to develop a structure using a modular system (details will be given in the assignment sheet). The goal of this project is twofold, on one hand you will be able to explore the relationships that exist between a material, a unit, and its potential to create a larger structure when assembled coherently. On the other hand, this short exercise will serve as initiation of our conversations related to masonry and design

Assignment #2: Research and Analysis

15% of final grade

Students will work in groups

The first portion of this semester will focus on the study of the work of relevant architects. In this assignment you will be asked to work collaboratively in order to examine buildings that have been built using masonry as the main material for construction and architectural expression. Each case study will display specific operational and organizational strategies, a formal and structural logic, and material attitude. Particular attention will be given to the role of structure and material in relation to architectural composition. Case studies will be scrutinized across scales, ranging from the building to the detail. At the same time, the case studies provide a vehicle to situate masonry within the evolution of the discipline. With this exercise you will be encouraged to reflect on the possibilities that research and precedents offer in the design process. At the end of the exercise the entire studio group will have a catalogue of attitudes, practices and compositions, which will introduce possibilities and limits of particular strategies, structures, and materials for each individual design project within the studio.



Precedents (preliminary list, may be subject to change) will include the works of the following architects:

- Carlos Mijares-Bracho
- Rogelio Salmona
- Eladio Dieste
- Louis I Kahn
- Le Corbusier

Assignment #3: Architectural Vocabulary, Masonry and Composition

20% of final grade

Students will work in pairs

This is an extension of Assignment #2, a design exercise where you will test the ideas studied in the previous exercise. The underlying idea of this exercise is for you to test what you learned from the precedents by designing something like if you were the architect (or working for the architect) you just studied. In this exercise you will be asked to embrace a process like music students do. In music, students play the classics as part of their training in order to develop the skills and reflect on the complexities of the compositions they play. This gives them the background to develop their own compositions. You will be asked to do something similar by addressing the following questions:

- What would the designers covered in assignment #1 do if commissioned this project?
- How did these architects work and how would they address this project?
- How did these architects use of masonry working with parameters such as modulation, geometry, performance, and composition?
- What is the vocabulary they used?
- How can I form architectural sentences, phrases and entire arguments (compositions) using this vocabulary?

Assignment #3: Main project (9 weeks);

60% of final grade

Students will work individually

The main project for this semester will be the design of an "Interpretation and Community Center of the San Antonio Missions" in San Antonio Texas. The purpose of the facility is to provide information about the Missions as Unesco World Heritage Site while providing an experience that commemorates the history of city and performs as a contemporary gathering space. This space will combine functions of visitors, researchers, and events related to the community. The center will also provide a culinary experience dedicated to the hispanic culture of San Antonio. The project will challenge to use masonry as predominant materials aiming to draw the connections between past, present and future through a millenary material that reveals character of permanence and institution.

The project will explore how historic architecture can be reinterpreted in order to create a contemporary piece of architecture. The purpose of this facility will be to provide a place of multi-sensory learning and interpretation. In broad terms, an interpretation center can be considered a place of experiencing and absorbing information, both in physical and psychological terms. The program will be approximately 4,000–6,000 square feet of delineated interpretation and gathering spaces as well as support functions, incorporating built and natural features of the adjacent landscape. The program will have the flexibility necessary to provide opportunities for you to develop unique visions of how the present and the past intertwine to form a continuum while expressing the ideas of interpretation of citizens from the twenty-first century.

The final project will be developed in four stages:

- Phase 01: Conceptual Strategy
- Phase 02: Architectural Strategy
- Phase 03: Development
- Phase 04: Representation

Each stage will have its associated scale(s) of inquiry and deliverables. In stages 1 and 2 students will develop conceptual, formal, and structural strategies for the entire site and program, while phase 03 will be the detailed development of the project at a higher resolution. Students interested in submitting their project to the 2019 Lyceum Fellowship Competition will have time to independently develop their projects towards the submission deadline of March 22, 2019.

COURSE SCHEDULE AND DEVELOPMENT

- Week 1 - 2 (Aug 31 - Sep 7): Course introduction, Assignment #1: Modules and Structure
- Week 2 - 4 (Sep 7 - Sep 17): Assignment #2: Research and Analysis
- Week 4 - 6 (Sep 17 - Oct 3): Assignment #3: Architectural Vocabulary, Masonry and Composition
- Week 6 (Oct 5): San Antonio Visit 1 (all day visit)
- Week 7 - 8 (Oct 8 - Oct 19). Phase 01: Conceptual Strategy
- Week 9 - 11 (Oct 22 - Nov 7): Phase 02: Architectural Strategy
- Week 11 & 12 (Nov 9 - 19): Phase 03: Development
- Week 12 & 15 (Nov 19 - Dec 5): Phase 04: Representation



TRAVEL

San Antonio Texas is a city that is 80 miles south from the Austin area, although this is not considered a long travel you should plan accordingly for the visits scheduled in this studio. Travel to San Antonio will be on your own, the school will not provide transportation, neither it will sponsor any travel expenses. Details about the visits will be presented opportunely during the studio sessions.

LEARNING OUTCOMES

Students will be exposed to a series of learning goals several times and from different angles over the four Intermediate Studio sequence. The goal is that similar issues are repeated from studio to studio but from different angles, allowing students to find, within the diversity of the topics, a "common thread" as they go through the sequence of the four studios. The level of expectation will grow as students go from being introduced to an issue, to becoming competent at it. Some issues would be only mentioned in passing in one studio but will be studied in more depth in another.

- *Design Composition Skills*: Developed through three-dimensional architectural form and space, both exterior and interior; building envelope
- *Design Integration Skills*: Demonstrated through creative engagement with issues of materiality, structures, construction, and environmental system
- *Site Analysis and Design*: Developed through the creative engagement with relevant contextual; environmental and programmatic factors underlying the project
- *Critical Thinking*: Quality of conceptual and critical thought; learning from precedents; research skills
- *Graphic Skills*: Quality of presentation; clarity of communication; appropriateness of media strategy and level of skill displayed
- *Basic grasp of accessibility and egress*
- *Collaborative and Leadership Skills*: Demonstrated through the active engagement in all activities of the studio

STUDIO CULTURE

The School of Architecture believes in the value of the design studio model. Studio learning encourages dialogue, collaboration, risk-taking, innovation, and learning-by-doing. The studio offers an environment where students can come together to ask questions and make proposals, which are developed and discussed among classmates, faculty, visiting professionals, and the public-at-large. Studio learning offers intensive one-on-one instruction from faculty members, and provides the opportunity for each student to develop his/her critical thinking skills and spatial and material sensibilities. The design studio offers a synthetic 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.

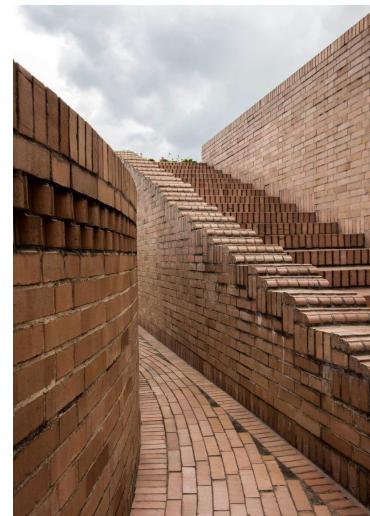
<https://soa.utexas.edu/programs/architecture/architecture-studio-culture>

REVIEW CULTURE

We will have frequent pin-ups, and reviews with visitors. I am a firm believer in the value of a critical review culture. I believe in that culture the basis of professionalism is honesty. Honest public assessment of your own work can be a difficult experience. Review dynamics have an element of instability, and criticism can often seem personal. But please note that a review, even very critical, should be a dialogue that you, as the author of the work, should take some control over. It should not be a passive experience on your part, either conceptually or actually. This requires a level of dispassionate awareness and communication on your part. What are you trying to accomplish? Why is this meaningful? What do you feel you are succeeding in? What do you understand and not understand?

In this studio you are discouraged to present a project by describing the chronological development of the design. You may design your presentation any other way. A default possibility is to 1. Generally describe the facts of what you are proposing; 2. Describe the reasons you feel the world you are proposing is good given the specifics of the general circumstances (trajectories in site, culture, economy, material culture, etc.); and 3. Referencing the history and theory of architecture, describe why you believe this is good architecture.

If you feel criticism you have received is unwarranted and personal rather than professional, either from me or any visiting critic, do not hesitate to speak with me about it. Note that often reviews do not discuss what you think they should. I admire the particular discourse that happens in reviews (just as I admire the particular discourse that happens in desk crits). It will often seem tangential to your work; but one definition of architecture is that it is “the activity that architects do,” and one way that a lot of architecture happens is by projection in conversation. Your attention to the tangential discussion is as critical as your attention to the direct discussion; the onus is on you to make clear when you do not understand the relationship of what is being said to your work.



DESIGN CONVERSATIONS: JESSEN LECTURES

The School of Architecture offers a wide range of opportunities for students to extend the design conversations taken place in studios (Lecture Series, Goldsmith Talks, Exhibitions, etc). Students are encouraged to participate and be engaged. Specifically, all B.Arch and BSAS students in studio are expected to attend all the Jessen Lectures (three per semester by lead practitioners from around the world). The lectures and the group discussions in studio that follow are important for the holistic education of intellectually engaged students and participation will have an impact on students' grades (see below).

LECTURES

Lectures begin at 5:00 p.m. at the UT Austin locations listed.

Wednesday, September 12
Young Alumni Forum
Featuring Bang Dang, Jesse Hager, and Signe Dignsdale
Smith
Goldsmith Hall 3.120

Monday, September 17
Lucy Begg and Robert Gay
THOUGHTBARN, Austin
Goldsmith Hall 3.120

Wednesday, September 26
Sharon Johnston
Johnston Marklee, Los Angeles
Jessen Auditorium

Monday, October 8
Jennifer Bonner
MALL, Boston and Harvard University
Goldsmith Hall 3.120

Monday, October 15
Jungyoon Kim
PARKKIM, Seoul
Goldsmith Hall 3.120

Monday, October 29
Mónica Juvera and Boris Bezan
BAX Studio, Barcelona
Goldsmith Hall 3.120

Monday, November 5
Greg Lynn
Greg Lynn FORM, Los Angeles
Jessen Auditorium

Wednesday, November 7
John Szot
John Szot Studio, New York City
Goldsmith Hall 3.120

EVALUATION CRITERIA

While each project contains certain quantifiable elements for evaluation, a significant portion of each grade is derived from broader and more subjective criteria.

Student work will be evaluated according to its rigor and evolution over the semester. Grades are subject to deductions for late arrivals, absences, and late or incomplete work at the discretion of the instructor. Missing or failing one of the exercises will fail the course. Class participation is encouraged and it will be considered at the end of the semester for grading.

Grading for an assignment is broken into four components, each of which is given roughly equal weight:



Pursuit: the consistent and rigorous development and testing of ideas.

- The ability to formulate a query or thesis and pursue a self-determined concomitant method of inquiry
- The ability to identify and implement various processual mechanisms (software, sketch drawing and models, etc.) in the development of the design
- Initiative as demonstrated in work ethic – Does the student do what is asked; go beyond what is asked; direct their own efforts; eager to produce the next iteration of the design?

Grasp: the ideas and understanding of the project at hand and integration of knowledge introduced in companion courses.

- A strong and clearly stated design objective
- Spatial acuity as demonstrated in plan – including reasonable disposition of programmatic elements – and sectional development
- Synthetic and critical thinking; the ability to holistically organize a project as demonstrated through creative engagement with issues of materiality, structures and construction,

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- structural and environmental system integration, building materials and assembly, sustainable practices, etc. in support of the design objective
 - Structural competence and material sensitivity as demonstrated in wall thickness, floor plates, and assembly

Resolution: of the design objective; the demonstration of competence, completeness, and finesse in the final design presentation.

- Quality of presentation; clarity of communication; appropriateness of media strategy and level of skill displayed through the work presented at all stages of the design process; technical documentation

Engagement: the active participation in studio activities, leadership, collaboration, group discussions and reviews.

A student must earn a letter grade of C or better in order for the course to count towards a degree in the School of Architecture and to progress into the next studio. A letter grade of C- will not satisfy degree requirements.

GRADE DESCRIPTIONS

A/A- Excellent

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

B+/B/B- Above Average

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

C+/C Average

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

C-/D+/D/D- Poor

Project is incomplete. Basic grasp of skill is lacking, visual clarity or logic of presentation are not level-appropriate. Student does not demonstrate the required competence and knowledge base.

F Fail

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

X Excused Incomplete

Can be given only for legitimate reasons of illness or family emergency. Simply not completing 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. Work must be completed before the second week of the next semester in which the student is enrolling, according to the School of Architecture policy.

Grading equivalence:

Grades will be assigned using number scale. This makes it fair at the end when students obtain final grade because the instructor uses a spreadsheet that calculates grades accurately. The Grading equivalence will be as follows:

A	A-	B+	B	B-	C+	C	C-	D	F
100-98	97-95	94-92	91-89	88-86	85-83	82-80	79-77	76-74	73-71

ATTENDANCE

Punctual and regular 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. The final grade will be lowered by a full letter grade for each unexcused absence thereafter. Aside from religious observances, absences are only excused with written documentation of a medical issue or family emergency. The student is responsible for completing work missed due to excused absences and initiating communication with the instructor to determine due dates.

If a student is late (5 minutes after the start of class) three (3) times, it will be counted as one (1) unexcused absence. Students should notify the instructor prior to class if lateness or absence is known in advance. Students must notify instructors directly regarding lateness or absences; Asking a classmate to inform the instructor is not acceptable.

RELIGIOUS OBSERVANCES

A student shall be excused from attending classes or other required activities, including examinations, for the observance of a religious holy day, including travel for the purpose. A student whose absence is excused under this subsection may not be penalized for that absence and shall be allowed to take an examination or complete an assignment from which the student is excused within a reasonable time after the absence. University policy requires students to notify each of their instructors as far in advance of the absence as possible so that arrangements can be made.

By UT Austin policy, you must notify the instructor of the pending absence at least fourteen days prior to the date of a religious holy day. If you must miss a class, an examination, an assignment, or a

project in order to observe a religious holy day, you will be given an opportunity to complete the missed work within a reasonable time after the absence.

ACADEMIC INTEGRITY

Students who violate University policy on academic integrity 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 academic integrity 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>

MENTAL HEALTH AND SUPPORT 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 help:

- In-house CARE counselor (see below)
- For immediate support
 - Visit/call the Counseling and Mental Health Center (CMHC):
M-F 8am-5pm | SSB, 5th floor | 512-471-3515 | cmhc.utexas.edu
 - CMHC Crisis Line:
24/7 | 512-471-2255 | cmhc.utexas.edu/24hourcounseling.html
- Free services at CMHC:
 - Brief assessments and referral services: cmhc.utexas.edu/gettingstarted.html
 - Mental health & wellness articles: cmhc.utexas.edu/commonconcerns.html
 - MindBody Lab: cmhc.utexas.edu/mindbodylab.html
 - Classes, workshops, and groups: cmhc.utexas.edu/groups.html

CARE PROGRAM

Counselors in Academic Residence (CARE) Program places licensed mental health professionals within the colleges or schools they serve in order to provide better access to mental health support for students who are struggling emotionally and/or academically.

Abby Simpson (LCSW) is the assigned CARE counselor for the School of Architecture. Faculty and staff may refer students to the CARE counselor or students may directly reach out to her. Please leave a message if she is unavailable by phone.

Abby Simpson, LCSW | BTL 114B | 512-471-3115 (M-F 8am-5pm)
https://cmhc.utexas.edu/CARE_simpson.html

STUDENTS WITH DISABILITIES

Students with disabilities who require special accommodations must obtain 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 in each course at the beginning of the semester and accommodations needed should be discussed at that time.

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

SECURITY, SAFETY, AND SUSTAINABILITY

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, or 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 your studio key and do not leave your studio unlocked. Hold yourself and your studiomates accountable for the security of your shared space.

The studio is an opportunity to apply sustainability principles, being mindful to recycle and reuse to reduce material consumption at UTSOA. Recyclable materials should be placed in blue bins or any other containers with white bags. The Material Exchange, a give-and-take system for students to donate materials and take what they need for studio and fabrication coursework, is available throughout the semester to all UT students in the UTSOA Technology Lab. All unwanted, reusable materials should be brought to the Material Exchange station in the Technology Lab at the end of the semester.

BCAL

Concerns regarding the safety or behavior of fellow students, Teaching Assistants (TA), or Professors can be reported to the Behavior Concerns Advice Line (BCAL): 512-232-5050. Calls can be made anonymously. If something doesn't feel right, it probably isn't. Trust your instincts and share your concerns.

EMERGENCY EVACUATION

In the case of emergency evacuation:

- Occupants of buildings on The University of Texas at Austin campus are required to evacuate buildings when a fire alarm is activated. Alarm activation or announcement requires exiting and assembling outside.
- Students should familiarize themselves with all exit doors of each classroom and building they may occupy. Remember that the nearest exit door may not be the one used when entering the building.

- Students requiring assistance in evacuation shall inform their instructor in writing during the first week of class. In the event of an evacuation, follow the instruction of faculty or class instructors.
- Reentry into a building is prohibited unless given instructions by the following: Austin Fire Department, The University of Texas at Austin Police Department, or Fire Prevention Services offices.

Information regarding emergency evacuation routes and emergency procedures can be found at:
www.utexas.edu/emergency.

