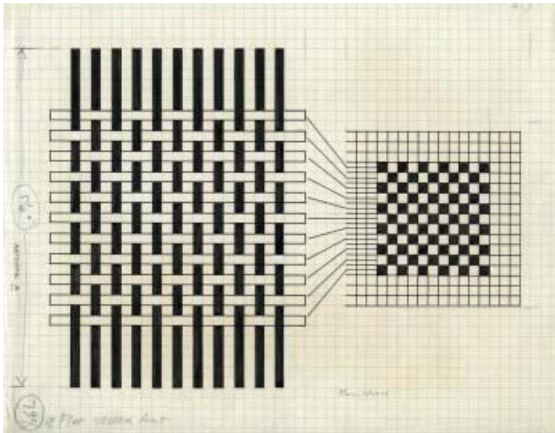


warp + weft

Danelle Briscoe, Associate Professor



Anni Albers, Diagram showing method of weaving and draft notation (plain weave)

Description

Warp and weft are terms for the two basic components used in weaving. While the longitudinal warp hold in tension, the oblique weft traverses over-and-under the warp. This semester, such methods of turning thread into fabric or surface will also be considered for the design and realization of form and space at multiple scales. In general, this studio invites students to explore the question of "architecture as construct." Through processes of weaving, we can shift the perception of textiles as being "old-fashioned", to instead demonstrate their alternative filigree as building material and system. Weaving then can be an opportunity to de-familiarize certain conventions related to use and site-specificity

In particular, the extraordinary life and work of textile artist Anni Albers forms the basis for study and production in this studio. After arriving in America, Albers traveled with her husband Josef Albers to Mexico more than a dozen times in the period from 1935 to 1967. On their frequent trips, the route from Black Mountain College to this neighboring country had them traversing through Texas, often stopping at the Sears in Roebucks in Dallas to stock up on art supplies. As well as drawing and photographing the Mesoamerican architecture, Anni was an avid collector of ancient Andean textiles and pre-Hispanic objects. The values apparent in Mesoamerican objects and structures dovetailed with the Albers' most cherished Bauhaus principles, especially economy of means, truth to materials and the pursuit of variation within specific boundaries.

Driving their Ford Model T to archaeological sites throughout Mexico, from Monte Albán and Teotihuacán, Anni began the weavings that would go on to inform her work for the rest of their lives. Thus, these trips proved to be incredibly formative for both of them. This studio will use the work and travels of these adventurers as a springboard to explore different means and methodologies for architectural design. The course will question the misconception that abstraction can ever be free of outside influence.

Project

This studio will investigate a series of constructive processes fundamental to design and development of the semester projects. Investigations will cultivate a design language, cataloguing and a rules system for generation as it pertains to the projects to follow. These explorations will be iterative and progressive with interchangeable relationships of analogue and digital means. The initial project will look closely at One of Albers work to aid in the design of a **sun visor**. The second series of constructions will culminate into the design of a **rest stop** outside of Corpus Christi along Highway 77 South. The final project will create an **open-air marketplace + canopy** (roughly 3000sf) in El Mercado, San Antonio TX.

Content

Emphases (in terms of the Four Streams outlined for Vertical studios) will be:

Ordering Systems: 30%	(geometry, form, generativity)
Human Factors: 10%	(programmatic exploration, experience, meaning)
Construction: 50%	(fabrication/assembly)
Contexts: 10%	(ecology, landscape)

Requirements

Class times will typically be	1:00 – 6:00pm MWF
Office hours (GOL 4.134):	9am – 11, Monday (or by appointment)
Contact	briscoed@utexas.edu 512.810.3133

You are also required to fulfill UTSOA's woodshop training as soon as possible and the on-line UTSOA training (https://utdirect.utexas.edu/ehs/class.WBX?s_course_comp=0&s_course_prefix=OH&s_course_number=0500)

Readings

Albers, Anni. On Designing. "Constructing Textiles" Middletown: Wesleyan University Press, 1959, pp 29-33.

Filler, Martin. Josef and Anni Albers Designs for Living. "The Marriage of True Minds, the Designs of Josef and Anni Albers". New York: Merrill Publishers Limited, 2004, pp32-41.

Gardner Troy, Virginia. Anni Albers and the Ancient American Textiles. "Anni Albers in the United States and Mexico." Burlington: Ashgate Publishing Limited, 2002, pp 97-119.

Reynolds Kaye, Jennifer. Anni Albers "Anni Albers as Collector" Edited by Ann Coxon, Briony Fer, and Maria Muller-Schareck, New Haven: Yale University Press, 2018, pp 106-109.

Basis of assessment

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. 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 understanding of the project and its architectural implications).

ALL GRADES ARE SUBJECT TO DEDUCTIONS for absences, late work and late arrivals.

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. Project is complete on all levels.

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. Project is complete on all levels and demonstrates potential for excellence.

C+/ C/ C- : average

Project meets the minimum requirements. Suggestions made in class are not pursued with dedication or rigor. Project is incomplete in one or more areas. (Please note: a C or better is required for the course to count towards the graduate student's program of study.)

D+/ D/ D- : poor

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

F : failure

Project is unresolved. Minimum objectives are not met. Performance is not acceptable. Note that this grade will be assigned when you 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.

Attendance

Attendance is mandatory. Participation is expected. Students with three (3) 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 your final grade for the course. Please contact the instructor prior to class if you expect to be late or miss class. A student who is absent from a class for the observance of a religious holy day may complete the work missed within a reasonable time after the absence, if proper notice has been given in advance of the days to be missed. A student who fails to complete missed work within the time allowed will be subject to the normal academic penalties.

Disabilities

Please notify your instructor of any adaptation you may require to accommodate a specific physical need. You will be requested to provide documentation to the Dean of Students' Office, in order that the most appropriate accommodations can be determined. Specialized services are available on campus through the Services for Students with Disabilities, also found via the web at <http://deanofstudents.utexas.edu/ssd/>.

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 in it. Please see your instructor, if there are any problems (music, visual pollution) that you are unable to resolve on your own. 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. Please be mindful not to admit any uninvited visitors and keep all exterior doors locked after hours.

Schedule

(subject to change as necessary with guest lecturers, field trip, etc.)

08.27. 18	W 01	M - W Lottery F Introduction course overview begin Construct 1	
09.03. 18	W 02	M holiday W desk crits * F Pin-up begin Construct 2	
09.10. 18	W 03	M * Tutorials (vacuum former, sandblaster) W Lecture: Benedikt Tutorial (baby press, vinyl cutter, wire bender) F *	
09. 17. 18	W 04	M * W * F *	
09. 24. 18	W 05	M * W Lecture: DiPiazza F Pin-up	
10. 01. 18	W 06	M * W Lecture: Briscoe F *	
10. 08. 18	W 07	M * W * F *	
10.15. 18	W 08	M MID- REVIEW begin Construct 3 W Lecture Weidemann F Danelle away ACADIA Conference	
10. 22. 18	W 09	M * W * F Field Trip <i>El Mercado</i> , San Antonio TX	
10. 29. 18	W 10	M * W Lecture Cooper Hunt F *	
11. 05. 18	W 11	M * W Lecture Alter F *	
11. 12. 18	W 12	M Review W * F Drawing Show	
11. 19. 18	W 13	M * W holiday F holiday	
11. 26. 18	W 14	M * W * F *	
12. 03. 18	W 15	M dead day W Final Reviews F Final Reviews	