

**Third Year UG Arch. Studio
DSGN 3200 - Spring 2011**

Professors:
Barron, Goodwin, Keil [coordination], Tsubaki

COURSE SYLLABUS

Objectives

Third Year Comprehensive Studio is the last “core studio” experience you will have at TSA and it marks a transition from your more general design education to the individual and specific explorations of the Fourth Year Studios and Thesis. Crossing this threshold will require each student to demonstrate a range of abilities, and an awareness of important issues and knowledge. The major design project for the semester will be more complex and difficult than those you have previously encountered and will require an integration of concepts from previous and current structures, technology, professional concerns and history courses. You will engage a comprehensive range of practical issues including circulation, functional planning, logical structure, economical construction, appropriate use of materials, sensitive siting, sun control, daylighting, site development, parking and energy conservation. At the same time, the studio will emphasize considerations that transcend practicality, such as spatial definition and hierarchy, formal composition, organizational clarity, massing, proportion, and other aesthetic and psychological issues.

The Comprehensive Design Studio emphasizes the criteria for comprehensive design required by the National Architecture Accreditation Board.

See **NAAB Student Performance Criteria** at: <http://www.sciarc.edu/portal/programs/accreditation/performance.html>

Course Structure

The comprehensive studio will explore two phases of a building design. It will be organized in two distinct projects with two firm and serious deadlines. The first project is the programming and complete schematic design of a building on a site with a level of resolution that can be achieved in a 1/16 scale. The second project is the design development of systems integration requiring detailed building plans and sections, large scale facade sections and various systems diagrams. **THE SUCCESSFUL COMPLETION OF THE FIRST PROJECT IS A PREREQUISITE FOR THE WORK REQUIRED IN THE SECOND PROJECT.** If a project is not satisfactory (having a grade of C- or below), students have the option of continuing work over the Mardi Gras Break to bring their project to a level that would allow them to proceed.

The design studio will run parallel to required courses in technology (ATCS 4200) and professional concerns (APFC 4200). The professional concerns course focuses on Building Information Modeling. The material taught in the course is not directly related to the studio work and the employed drawing software Revit is not to be used for the design studio. In contrast, the technology course introduces material that is directly related to the design studio and requires its implementation in the design of the studio projects. Exercises in this co-requisite course will form part of the required material at reviews of the studio project. The studio project will be the synthetic production of co-requisite and interrelated courses and will rise to a level of detail and comprehensiveness never before achieved in your design studio work.

Lectures

Over the course of the semester, studio lectures will be scheduled to present material to the entire Third Year Studio at one time. This material will be of general use in everyone's project and attendance at these presentations is required. Not all lectures have been scheduled; they will be announced as the semester progresses.

Reviews

Structured participation will be required in all major design reviews. You will be called upon to critique the work of your peers as well as to present your own designs. You will also be expected to record with insight the critical comments made during each review., with visual or text notes as required by your instructor. This interaction will form a part of the semester's grade.

Representation

At this point in the curriculum it is vital that you be able to communicate your proposals and ideas thoroughly and persuasively with graphic and sculptural means (drawings, diagrams, renderings, digital and physical models). The conventions of architectural drawing and modeling will be required, reiterated, and evaluated during the semester. Presentations must be complete at each review and a final digital documentation presenting the semester's work must be submitted.

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EVALUATION CRITERIA

The criteria outlined below form the ambitions and the requirements of this Third Year Comprehensive Studio. Crossing the threshold between the core studios with their more general design education and the specific explorations of the upper level studios and thesis will require each student to demonstrate a range of abilities and understandings, as well as an awareness of important issues which your subsequent instructors will expect you to possess.

Assignments will be evaluated on the student's success in fulfilling the general objectives of the Studio, the specific objectives of the assignment, and mandatory requirements. Students should note that meeting the letter of the assignment's objectives adequately will not necessarily result in more than a passing grade. While functional, technical and anthropometric aspects of design projects are subject to empirical assessment, qualitative assessment of design work is subject to the judgement of the instructor, according to professional standards. A creative and insightful response to the assignment, documented and presented with high quality, will receive a correspondingly higher grade. Perceptual acuity, conceptual refinement, intellectual rigor, and critical judgement will be expected in each student's work; aesthetic and theoretical sophistication are expected to increase over time. Throughout the Studio, there will be an emphasis on consistently advancing the quality and clarity of drawings and models as both tools of exploration and of presentation. Each student's response to this emphasis will be evaluated as part of the final grade. To successfully complete the Third Year Comprehensive Studio each student must demonstrate an:

Ability to:

- organize and compose a complex program of a mid-size building.
- organize and compose site plan components for such a program, including: topographic manipulation; parking and drop-off layout; vehicular and service access, walkways and landscaping; relationships to existing setbacks/ easements; concern for mature vegetation.
- identify the shortcomings and opportunities of the site; ameliorate the former, capitalize upon the latter.
- establish significant relationships among singular and repetitive spatial components.
- organize and compose built form and defined outdoor space in reciprocal relationships, within an overall strategic approach to urban morphology.
- integrate technical and environmental issues including: egress and fire safety, long-span structures, acoustic issues, quality of natural and artificial lighting, structural systems / material, framing, and HVAC.
- develop, with personal initiative, an appropriate and meaningful aesthetic approach.
- demonstrate self-motivation and self-critical abilities in the pursuit of these design goals.
- demonstrate an increasing ability to present a persuasive graphic and verbal case for the chosen approach.

Understanding of:

- relative advantages and disadvantages of consolidated and dispersed building footprints and massing.
- environmental implications of different massing and site-planning approaches.
- historical and contemporary urbanistic and landscape models, including regional cultural memory.
- relative merits of convention and innovation in relation to the given program and site.
- architectural legibility (with respect to building use; "front door issues").
- public/private relationships in the given program.

Awareness of:

- contemporary debates in architecture and urbanism, in general and about the program in question.
- social and ethical issues relevant to the given program, including contemporary debates on that program.
- contemporary issues in landscape / site design.
- historical development of the building type or related types.
- seminal examples of the building / program type, and their significance.
- relevant analytical methods and information used to compare buildings of the type assigned.

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Evaluation Categories and Grading

Studio Component	Value
Project 1	40 %
Project 2	40 %
Process / Involvement	10 %
Sketch book + sketch file	5 %
Final digital documentation	5 %

Students are evaluated based on their performance and daily process in studio as well as on their product. Process is reflected in iterations of work and improvements to the work so that a project can develop and increase its complexity. In order to achieve fairness and consistency across all sections, all four instructors will be involved in determining all final grades. Your section instructor will have greater knowledge of some relevant aspects of your work, while the others can contribute an objective perspective. We will attempt to reach consensus on all grades.

- A** indicates that the level of expertise is superior and work exceeds the requirements (excellent work)
- B** indicates performance and work above the norm / requirements (good to very good work)
- C** indicates the level of work is satisfactory; work that meets minimum requirements
- D** indicates the level of expertise is minimal and weak
- F** indicates a failure to respond adequately

Resources

Each Studio is equipped with a b+w 11 x 17 printer available through the Pharos student ID billing system, so that work can be printed for desk crits and problems with reviewing work on-screen can be avoided.

A selection of books and articles relating to the assigned project are assembled on a reference shelf in the library. It is the student's responsibility to consult this material even when not specifically directed by their Instructors to do so. This does not preclude any individual research for printed material supporting the work.

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STUDIO EXPECTATIONS

General Expectations

Students are expected to work regularly and productively in fulfillment of the assignments, with committed analog and digital exploration and representation of a completed thought for each studio day. Superficial or minor changes to a project and individual phases, or merely verbal descriptions of an idea will not be critiqued. Except when team projects are assigned, all work should be the product of the individual student. Because Studio meetings may be scheduled at short notice, students are strongly encouraged to work in the Studio space during scheduled Studio hours especially at the beginning and end of the Studio session. Students working in the computer lab should arrange with another student to notify them when Studio meetings occur; they are required to let their instructor know when they are working in the lab during Studio hours.

Students should discuss the progress of their work with the instructor as regularly as the Studio calendar and enrollment allow, at least once per week. Studio sessions may sometimes extend beyond the scheduled hours; students due for a desk crit should advise the instructor in advance on those occasions when they are unable to stay beyond 5 pm.

Students are expected to exploit the opportunities presented by the Studio to integrate knowledge and skills gained in their other semester courses. In addition, students are expected to take notes, read what is assigned, and complete assignments on time. It is occasionally necessary to change deadlines and specific requirements. Such changes will be made with as much notice as possible, but may occasionally be made at short notice to ensure the productive continuity of the Studio. Students should stay in touch with each other to be aware of any such changes.

Architecture Studio + Electronic Devices

With the proliferation of electronic gadgets allowing constant connectivity the distractions resulting from these devices have become a problem for studio teaching. Computers, phones, mp3 players and such are to be used for research and work directly related to your projects, and NOT for writing personal e-mails, chatting, watching movies, etc. Studio instructors will take note and such distractive behavior will influence the studio involvement grade.

Attendance

Studio Times are 1:00 pm - 5:00 pm Monday, Wednesday, Friday in room 302, Richardson Memorial Hall.

Attendance at all Studio sessions, events, and reviews (full duration) is required, and is assessed in the final studio grade. It is considered rude and is unacceptable to work in studio while the studio group is in a review. In accordance with School policy, in the case of an unavoidable absence such as one that results from serious illness, injury or a critical personal problem, the instructor must be notified BEFORE the start of the studio and missed work must be completed. Excessive unexcused absences, **including late arrivals and early departures**, can constitute a failure in the course. For further details on attendance and honor code policies, refer to the academic policies on the TSA website at: <http://architecture.tulane.edu/students/academic-policies>.

Incomplete and Late Work

In accordance with School policy, work that is not adequately represented will not be discussed in reviews. Late work will only be accepted with the permission of the instructor. Late work submitted after the final day of classes is not acceptable without written permission from the Dean. Any late work accepted will be penalized 10% for the first day of lateness, and 5% per day thereafter. (The first day of lateness begins immediately after the deadline, and include weekends). Extensions for medical reasons or family emergencies should be requested as soon after the event as possible and in advance of the deadline, and must be supported by adequate documentation.

Accommodation

Students with documented disabilities who require accommodations should follow the procedures of Tulane's Office of Disability Services and make an appointment to speak to their instructor during office hours.
<http://www.tulane.edu/~erc/disability/>

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Studio Culture

There has been a lot of lament about the lack of a 'studio culture' on the side of instructors and students alike. The arrival of computers, especially the portable laptop were blamed. Although the laptop has an obvious advantage of allowing work at practically any location, there is no substitute for the learning from peers and for the infectious atmosphere of a group of people dedicated to their work and excited about their discoveries. There is only a limited amount of instruction a teacher can give to a group of students in a restricted time frame - learning from fellow students, watching how they do things, is an invaluable part of the architecture education and can only be achieved in a studio setting (which, by the way, mimics the office environment later on).

It is strongly suggested that you work in the studio after hours - and maybe we can get back to a building full of excited students experimenting and exploring ideas not only within their assigned studio but also across semesters and levels.

Personal Sketchbook

Each student is required to maintain a sketchbook throughout the semester. Sketching is an indispensable tool for an architect - the quick and uninhibited translation of an idea onto paper. This skill can be learned, developed, and mastered with patience and time and it needs to be practiced.

The size and type of sketchbook are open to your preference - preferably the size chosen allows you to carry the sketchbook with you at all times.

Sketch File

Each student is required to maintain a Sketch/Print file throughout the semester. Suggested is an 11 x 17 inch format. This file should be an orderly collection of your loose design development sketches and print-outs in chronological order. The intention of this Sketch File is to demonstrate, both to you and to your instructor, the iterative development of the project, and to create an easily used filing system for loose graphic material. It should be updated at the end of every week and kept available in the Studio to demonstrate the progressive clarification and refinement of ideas.

IRENE KEIL [14]

AMBROSE, Hannah
BEARD, Chamberlaine
BRADLEY, Rebecca
CAMPANELLA, David
CUI, Wanhao
FOLEY, Christine
LI, Yueqi (Jazzy)
McDONALD, Daniel
OSTROWSKI, Arthur
REDWINE, James
SEIERSEN, Alexandra
SHPORER, Alexander
STAUNING, Mark
WEBB, Megan

ERROL BARRON [14]

BLOSSMAN, Rebeckah
BOSIO, Michael
GAR BUTT, John (Jack)
GAUDET, Adrienne
HOPPSTOCK, Emma
JACKSON, Kevin
KESZCYK, Ryan
KNAPP, Sarah
NELSON, John
SCHWALLER, Norea
SOLINSKI, Roland
VARLEY, Caitlin
WELLS, Christopher
WESTFALL, Alexandra

KENTARO TSUBAKI [14]

ALLEN, Marcus
BAKER, Steven
CORYELL, Lisa
DELACEY, Katherine
FLYNN, Audrey
GUIDROZ, Tyler
KAHN, Michael
KIRSCHNER, Michael
LUSTER, Mary Beth
McGREGOR, Jacob
MEYER, Caroline
SCHOENFELD, Risa
UNGAR, Joshua
WANG, Guan

BRUCE GOODWIN [14]

BAUMGARTNER, Eric
BENNETT, Rianna
BERENDS, Christopher
CUSIMANO, Nick
GASSAM, Christopher
HICKS, Caleb
LI, Xiaoyun (Li)
MICHNIOK, Kevin
O'CAIN, Ian
O'LEARY, Jenny
READINGER, Abigail
ROSALES, Amanda
STEELMAN, Amelia
SULLEY, Brian

KEIL SECTION

BARRON SECTION

TSUBAKI SECTION

GOODWIN SECTION

**TULANE SCHOOL OF ARCHITECTURE
ACADEMIC CALENDAR SPRING 2011**

01.10.2011

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SAT/SUN
JAN 3	4	5	6 Semester Startup Meetings	7 TSA Faculty Meeting Coordination Meetings	8/9
10 CLASSES BEGIN STUDIO INTRO Start PROJECT 1 <i>Hilary Sample lecture</i>	11 BIM	12 BIM SESSION NO STUDIO	13	14 All School Meeting	15/16
17 MLK HOLIDAY	18 BIM	19	20	21	22/23
24 <i>David Adjaye lecture</i>	25 BIM	26 TSA Faculty Meeting	27	28	29/30
31 <i>Peter Gluck Lecture</i>	FEB 1 BIM	2 Faculty Meeting	3	4 ARCHITECTS WEEK Lecture at noon ?	5/6
7 <i>Francisco Rodriguez lecture</i>	8 BIM	9	10	11 ARCHITECTS WEEK Finale	12/13
14 Executive Committee	15 BIM	16	17	18	19/20
21	22 BIM	23	24	25	26/27
28	MAR 1 NO BIM CLASS	2 Faculty Meeting FINAL REVIEW Project 1	3	4 FINAL REVIEW Project 1	5/68 MARDI GRAS HOLIDAY
7 MARDI GRAS HOLIDAY	8 MARDI GRAS HOLIDAY	9 MARDI GRAS HOLIDAY	10 MARDIS GRAS HOLIDAY	11 MARDI GRAS HOLIDAY	12/13 MARDIA GRAS HOLIDAY
14 CLASSES RESUME	15 BIM	16	17	18	19/20
21 <i>Ed Ford Lecture</i>	22 BIM	23	24	25	26/27
28	29 BIM	30	31	APR 1 GRADUATE OPEN HOUSE	2/3
4	5 BIM	6 Faculty Meeting	7	8	9/10 Preservation Matters 2 Symposium
11	12 BIM	13	14	15 Second Year Reviews	16/17
18	19 BIM	20 First Year Reviews	21 LAST DAY OF CLASSES Option Studio Reviews	22 EASTER BREAK	23/24 EASTER BREAK
25 EASTER BREAK	26 Third Year FINAL REVIEW	27 STUDY PERIOD Thesis set up	28 EXAM PERIOD Thesis Reviews	29 EXAM PERIOD Thesis Reviews	30/MAY 1 EXAM PERIOD Thesis Reviews
2 EXAM PERIOD	3 EXAM PERIOD	4 EXAM PERIOD Studio Walk Through and Retreat ALL DAY	5 EXAM PERIOD	6 EXAM PERIOD OGDEN EVENT	7/8 EXAM PERIOD
9 CERTIFICATION	10	11 TSA Alumni Party AIA Convention	12 COMMENCEMENT @ Convention Center	13 COMMENCEMENT @ TSA	14/15