

*305. Architectural Design III. (2-6). Credit 5. Theory and practice of architecture as art and science; study of function, structure and form in site and building design through an analytical approach to programming, design methods, problem identification, case studies and problem resolution; exercises in identifying various conditions and forces associated with a variety of building types and the generation of a range of design solutions. Prerequisites: ARCH 205 or 207; ARCH 206; ARCH 249; ARCH 250.**

DESIGN WARM UP

- In order to introduce yourself to this design studio, please analyze and understand the qualities, properties and potential of the laser cutter, then design something that can only be done with and for the this tool.

Final due: Jan 27 (wed) 5%

THE DETAIL AS PART OF A BUILDING - GRAPHIC THINKING

- From the magazine "DETAIL" select a project and its detail for an **in-depth** analysis of the different systems (context, structure, spatial, circulation, enclosure, etc...) and components of the building. Graphically represent the main ideas of the chosen building in a synthesis drawing of these systems (graphic thinking).
- Studying and understanding the selected detail, redraw from scratch (not trace) at a large scale the detail and then generate a 30-60 axonometric view of the part represented in the detail.
- Draw a synthesized version of the detail.
- Presentation of all the material produced.

- Analysis, detail and presentation due: Feb 15 (Mon) 20%

Presentation: ideas synthesized, analysis, drawing of detail, 30-60 axonometric, synthesized detail, and models.

ELEMENT - COMPONENT - PART - MEMBER - MATERIAL

One of the individual entities contributing to a whole: building block, constituent, element, factor, ingredient, integrant, part. Serving as part of a whole, as a nondetachable part of a larger unit: built-in, constituent, incorporated. A constituent element, as of a system.

- Find 5 different pictures of 3 different components and draw a synthesized icon for each component.

- Research, study and analysis of architecture components due: Feb 22 (Mon) 5%

Presentation: Each student presents the three components with pictures and graphic icon.

FINAL DESIGN PROJECT: AN URBAN HOUSE

MODULE · REPETITION · ITERATION · RHYTHM · SURFACE · TEXTURE · STRUCTURE · MOVEMENT · SPACE

Design a house, to be constructed on an imaginary city with a hot-arid climate and latitude of 33 degrees. These imaginary plots of land are located on an urban block, some plots are corner lots and some have one front. The lot's area is 324 square meters, with dimensions of eighteen by eighteen meters. Some of the lots open to the street on two sides and some to one side, and are enclosed on the remaining two sides or three sides by 3 meters high masonry walls belonging to the neighboring houses. There is a 10meter high tree. In the summer months, a prevailing cooler breeze comes from the mountains to the north. See the attached diagram for more information.

Premises

According to zoning guidelines, the house's maximum footprint is 50% of the lot. It is possible to excavate to a maximum of three meters below ground and to construct to a height of 9 meters above the street level three meters away from the walls.

According to the site and the program, it is important to consider the positions of the party walls as opportunities for the design. The house should also take advantage of vertical relationships between superimposed plans with double or triple height spaces and the potential of interior

courtyards for light, ventilation, and recreation. The intention is to give spatial consistency to the project, while also developing ideas about controlling the elements.

Program

The following elements should be accommodated in each design:

- The house is for a family composed of two parents with two sons. One parent is a professional who works from home in a “*soho*” (small office home office). The “*soho*” needs an independent access.
- The house must have a covered place for an automobile and a parking spot for one motorcycle.
- Vestibule and closet
- Half bathroom for visitors
- Living room
- Dining room
- Kitchen
- Pantry
- Laundry room
- Master bedroom with bathroom and dressing room
- Two bedrooms for the children with one bathroom
- Guest bedroom with bathroom
- Pool (reflecting or swimming)
- Gardens (herb and/or flower)

Considerations

The concept of the courtyard house, and the case studies you have analyzed. Remember to consider the climate, which is arid and hot year-round. The clients do not wish to use air conditioning as much as possible, so you must consider the climate carefully through your design decisions. Your choices of orientation, ventilation, openings, and materials should both respond to the environment and evolve into creative ways to develop your design. Consider how the building meets the ground, air, and sun.

Pay careful attention to the following issues in relation to your conceptual approach:

- Natural cross ventilation techniques as they relate to the house’s spatial continuities
- Material selections, such as thick materials that absorb heat
- Screens, brises-soleil, sun shelves, and other solar control devices
- Water and vegetation as cooling elements

- Case study, research and program analysis due: Mar 01 (Mon) 5%

- TWO Preliminary individual ideas and sketches due: Mar 12 (Fri) 10%

Presentation: drawings, plans, sections, elevations, 30-60 axons, details, models.

- Developed projects and final presentation drawings due: Apr 26 (Mon) 30%

Presentation: drawings, plans, sections, elevations, 30-60 axons, details views and models.

PUBLICATION - PORTFOLIO

- All the projects will go in a publication designed by the class, due: Dec 03 (Mon) 10%

Presentation: final publication with all the projects and process.

GRADES

DESIGN WARM UP	5%
THE DETAIL - ANALYSIS	25%
COMPONENT LIST - ICONS	5%
CASE STUDY - RESEARCH - PROGRAM	5%
TWO SCHEMES	10%
FINAL DESIGN PROJECT	40%
PUBLICATION - PORTFOLIO	10%

LECTURES

All students should attend all the lectures offered by the Department of Architecture (see attached schedule) as well as the Rowlett Lecture on April 23rd, 2010.

DESIGN JOURNAL

Your design journal should document your design process, include notes from the lectures, sketches from class and individual sketching, and include graphic “top ten” lists of the following architectural elements: stairs, walls, columns, windows, floors, roofs, etc...

REQUIRED READINGS

To facilitate each student’s success in developing the knowledge necessary to think architecturally, two texts have been required:

- o “Thinking Architecture” by Peter Zumthor
- o “Atmospheres” by Peter Zumthor

These should be available in Evans Library, TRC, Amazon.com or ABE.com.

REQUIRED MATERIALS AND SAFETY

Each student will be required to maintain a small first aid kit at their desk, and to refrain from using any tools materials or substances that will make noise, dust, or vapors in the studio itself. Power tools must be used in the shop only, spray painted models are not allowed in the studio and will not be accepted for grading. Spray glues must be applied in the spray booth in the Langford moat. ALL disposable cutting blades and sharp materials MUST be wrapped or contained to prevent injury when disposed.

DECORUM

To maintain the professional environment of the studio, phone calls must be taken in the hall, no eating in studio hours, keep a quiet work environment, clean up after yourself, and respect your classmates.

STUDIO CULTURE STATEMENT

August 5th, 2009

DEPARTMENT OF ARCHITECTURE / TEXAS A&M UNIVERSITY

The Studio Culture Statement is the official policy of the Department of Architecture at Texas A&M University and will be published widely and used to guide design studio pedagogy.

STUDIO CULTURE AT TEXAS A&M UNIVERSITY: A POLICY STATEMENT

All students, faculty, administration and staff of the Department of Architecture at Texas A&M University are dedicated to the principle that the Design Studio is the central component of an effective education in architecture. They are equally dedicated to the belief that students and faculty must lead balanced lives and use time wisely, including time outside the design studio, to gain from all aspects of a university education and world experiences. They also believe that design is the integration of many parts, that process is as important as product, and that the act of design and of professional practice is inherently interdisciplinary, requiring active and respectful collaboration with others.

The Operational Procedures are intended to provide a framework for the successful development of an effective Studio Culture, both as a part of the academic program and as a model for future professional practice.

OPERATIONAL PROCEDURES

Students and faculty in every design studio will embody the fundamental values of optimism, respect, sharing, engagement, and innovation. Every design studio will therefore encourage the rigorous exploration of ideas, diverse viewpoints, and the integration of all aspects of architecture (practical, theoretical, scientific, spiritual, and artistic), by providing a safe and supportive environment for thoughtful innovation. Every design studio will increase skills in professional communication, through drawing, modeling, writing and speaking.

Every design studio will, as part of the syllabus introduced at the start of each class, include a clear statement on time management, and recognition of the critical importance of academic and personal growth, inside and outside the studio environment. As such it will be expected that faculty members and students devote quality time to studio activities, while respecting the need to attend to the broad spectrum of the academic life. Every design studio will establish opportunities for timely and effective review of both process and products. Studio reviews will include student and faculty peer review. Where external reviewers are introduced, the design studio instructor will ensure that the visitors are aware of the Studio Culture Statement and recognize that the design critique is an integral part of the learning experience. The design studio will be recognized as place for open communication and movement, while respecting the needs of others, and of the facilities.

The Dissemination and Oversight Procedures are intended to ensure that all students, and all faculty members, whether assigned to design studios or not, are aware of the Studio Culture Policy and work together productively to maximize the value of this component of the departmental pedagogy. Oversight suggests peer-review and mentoring at all levels, and presumes a positive role for those charged with administration, including the exploration of innovative teaching approaches, and opportunities to demonstrate collaboration both within the academy, with the design professions, and with the society we serve.

DISSEMINATION AND OVERSIGHT PROCEDURES

The Studio Culture statement shall appear on all studio syllabi, with a verbal introduction and personal philosophy statement provided by individual design faculty member at the start of each semester.

The statement will also be posted on the department and AIAS websites.

The Department Design Caucus will initiate a formal discussion on the statement at the start of each academic year, with express purpose of ensuring that all new and returning faculty members understand and embrace its philosophies, and understand its opportunities.

The AIAS and the administration of the Department will ensure regular and open communication on all aspect of the academic program, including Studio Culture.

The Head of Department will include consideration of Studio Culture as part of the Annual Review of faculty members.

This may suggest the use of peer review, encouragement of visiting critics, and recognition that productive review of the process and outcomes of design is not the exclusive domain of those assigned to teach design studios.

STATEMENT ON ADA

Americans with Disabilities Act (ADA) Policy Statement

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services, in Cain Hall, Room B118, or call 845-1637. For additional information visit <http://disability.tamu.edu>.

STATEMENT ON HONOR CODE

Academic Integrity Statement and Policy

“An Aggie does not lie, cheat or steal, or tolerate those who do.”

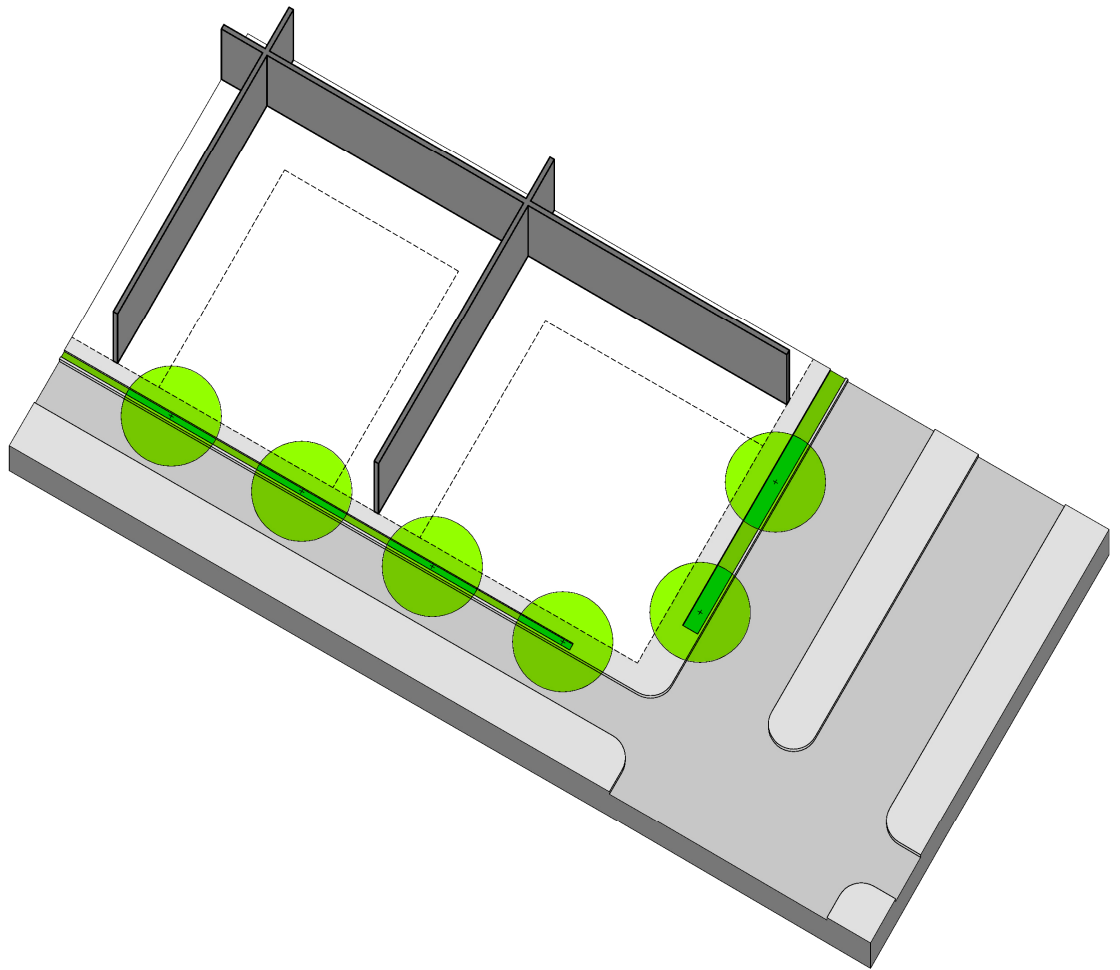
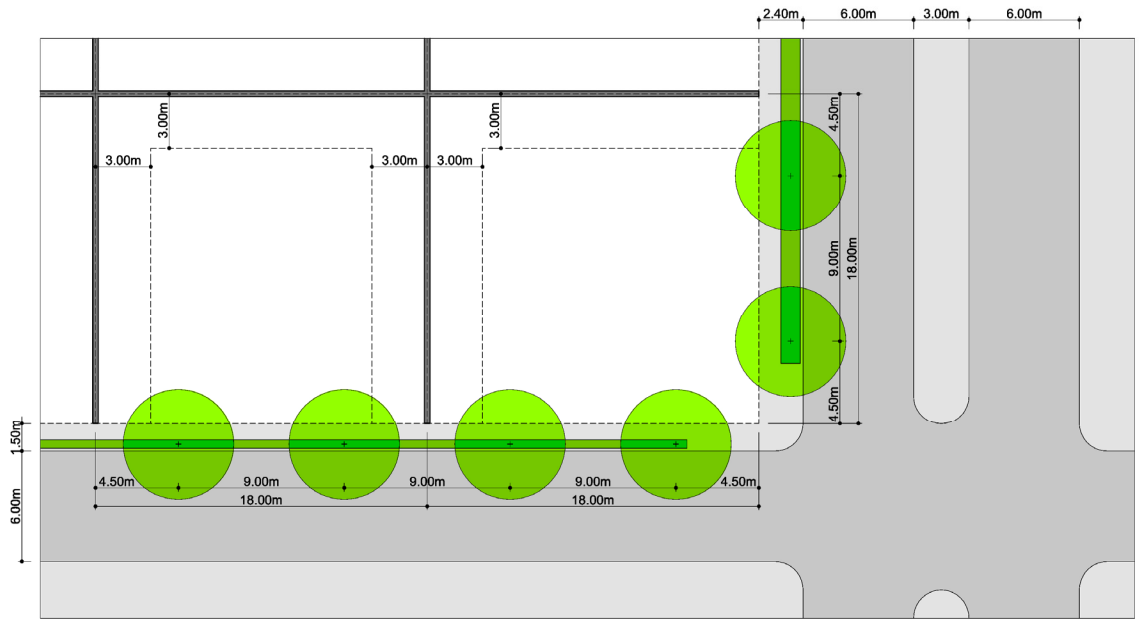
The Aggie Code of Honor affirms values that apply to students, faculty and staff alike. This simple statement exemplifies two of our core values—excellence and integrity—and underscores our commitment to ethical conduct and compliance with laws and official policies. These core values forge a strong base to embrace our other core values of leadership, loyalty, respect and selfless service.

The student is referred to the student to the Honor Council Rules and Procedures on the web:

<http://www.tamu.edu/aggiehonor>.

305.503 s10

	M	T	W	T	F	S	S		
JAN.	1	18	19	20	21	22	23	24	warm up
	2	25	26	27	28	29	30	31	
FEB.	3	1	2	3	4	5	6	7	detail
	4	8	9	10	11	12	13	14	
	5	15	16	17	18	19	20	21	components
	6	22	23	24	25	26	27	28	
	7	1	2	3	4	5	6	7	research concept schemes
	8	8	9	10	11	12	13	14	
MAR.	9	15	16	17	18	19	20	21	developed scheme
	10	22	23	24	25	26	27	28	
	11	29	30	31	1	2	3	4	
APR.	12	5	6	7	8	9	10	11	production book
	13	12	13	14	15	16	17	18	
	14	19	20	21	22	23	24	25	
	15	26	27	28	29	30	1	2	
MAY.	16	3	4	5	6	7	8	9	deadlines lectures
	17	10	11	12	13	14	15	16	
	18	17	18	19	20	21	22	23	



DEPARTMENT OF ARCHITECTURE SPRING 2010 LECTURE SERIES

01.25 **BEATRIZ COLOMINA** PROFESSOR OF ARCHITECTURE IN HISTORY AND THEORY AT PRINCETON UNIVERSITY. SPONSORED BY THE GLASSCOCK CENTER FOR HUMANITIES RESEARCH.

02.08 **ANDREAS PEDERSEN** ASSOCIATE PARTNER OF THE BJARKE INGELS GROUP, COPENHAGEN, DENMARK. COLLEGE OF ARCHITECTURE FREDERICK E. GIESECKE LECTURE.

02.18 **SARAH WHITING AND RON WITTE** PRINCIPALS OF WW AND DEAN OF ARCHITECTURE AND PROFESSOR OF ARCHITECTURE AT RICE UNIVERSITY.

03.01 **TED FLATO** PRINCIPAL OF LAKE|FLATO ARCHITECTS, SAN ANTONIO, TEXAS, AIA SUSTAINABLE PROJECTS.

03.08 **NICHOLAS BOYARSKY** PRINCIPAL OF BOYARSKY MURPHY ARCHITECTS, LONDON, ENGLAND.

04.05 **FRANCOIS DE MENIL** PRINCIPAL OF FdM: ARCH, NEW YORK CITY, NY.

T.B.A. **TEDDY CRUZ** PRINCIPAL OF ESTUDIO TEDDY CRUZ AND PROFESSOR IN PUBLIC CULTURE & URBANISM AT UC SAN DIEGO. SPONSORED BY THE MITCHELL ENDOWMENT FOR RESIDENTIAL DESIGN AND CONSTRUCTION.

FOR MORE INFORMATION CONTACT DR. SARAH DEYONG SDEYONG@TAMU.EDU
POSTER DESIGN: SARAH DEYONG, DONNA HAJASH, AND HAIFENG PAN

**5 P.M. COLLEGE OF ARCHITECTURE
PRESTON GEREN AUDITORIUM LANGFORD B**