

419 International Housing Studio Fall17

Washington University in St Louis

Graduate School of Architecture / College of Architecture

Antonio Sanmartín, Full Visiting Professor

ON,OVER,UNDER "barceloneta", BARCELONA

...a few "barceloneta" images...



NO
L'ESPECI

JO A CASAMEYA
EL TURISTA
A L'HOTEL

VOLEM VIURE AL
NOSTRE BARRI

TOURIST
APARTAMENT

I
BARCELONETA

WELCOME TO
THE REST OF HOLIDAY APARTMENTS
IN THIS NEIGHBOURHOOD DESTROYS
THE LOCAL SOCIO-CULTURAL FABRIC
AND PROMOTES SPECULATION. MANY
LOCAL RESIDENTS ARE FORCED TO
MOVE OUT.

TRISTE,
APARTAMENTOS
BARRIO
SOCIO-CULTURAL
PROMUEVE LA
CONSECUENCIA
EX. CONSECUCION
SE VEN
ABANDONAR EL BARRIO
DISTRIBUCION DE

AQUEST
BARRI
NO
ES VEN

EMOS
HASTA
FINAL











See TRVB3de6_copia.pdf



BARCELONA OCULTA: La relevància del subòst en una gran ciutat contemporània

UNIVERSITAT POLITÈCNICA DE CATALUNYA
DEPARTAMENT D'EDIFICACIÓ I TERRITORI

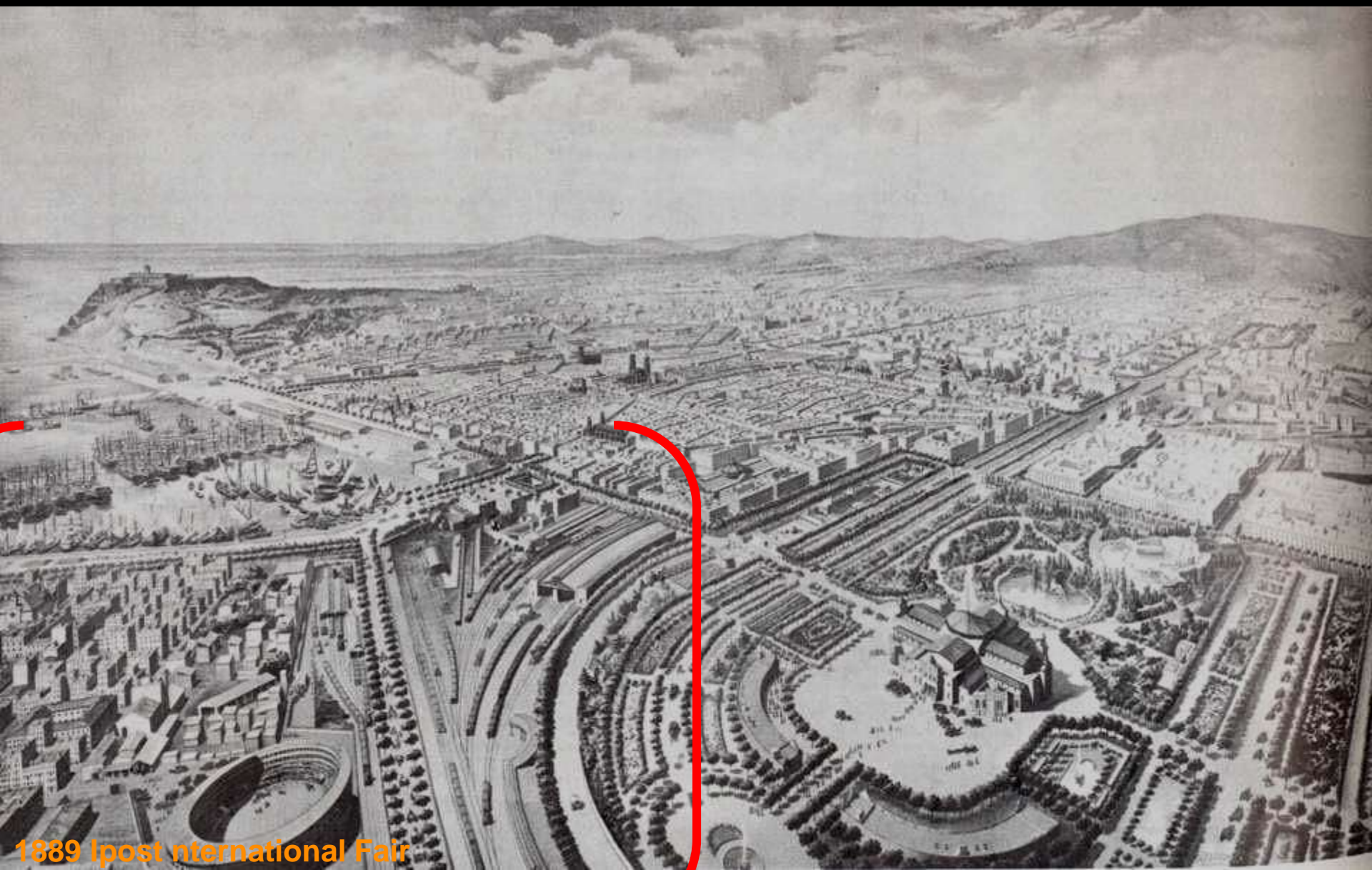
Programa de Doctorat en Urbanisme
Centre d'Estudis i Recerca en Urbanisme
Departament d'Edificació i Territori

Alcalde Vilanova i la Geltrú
Tercer Curs de Grau de D. Arquitectura
Lloc: 100.000.000, octubre de 2015

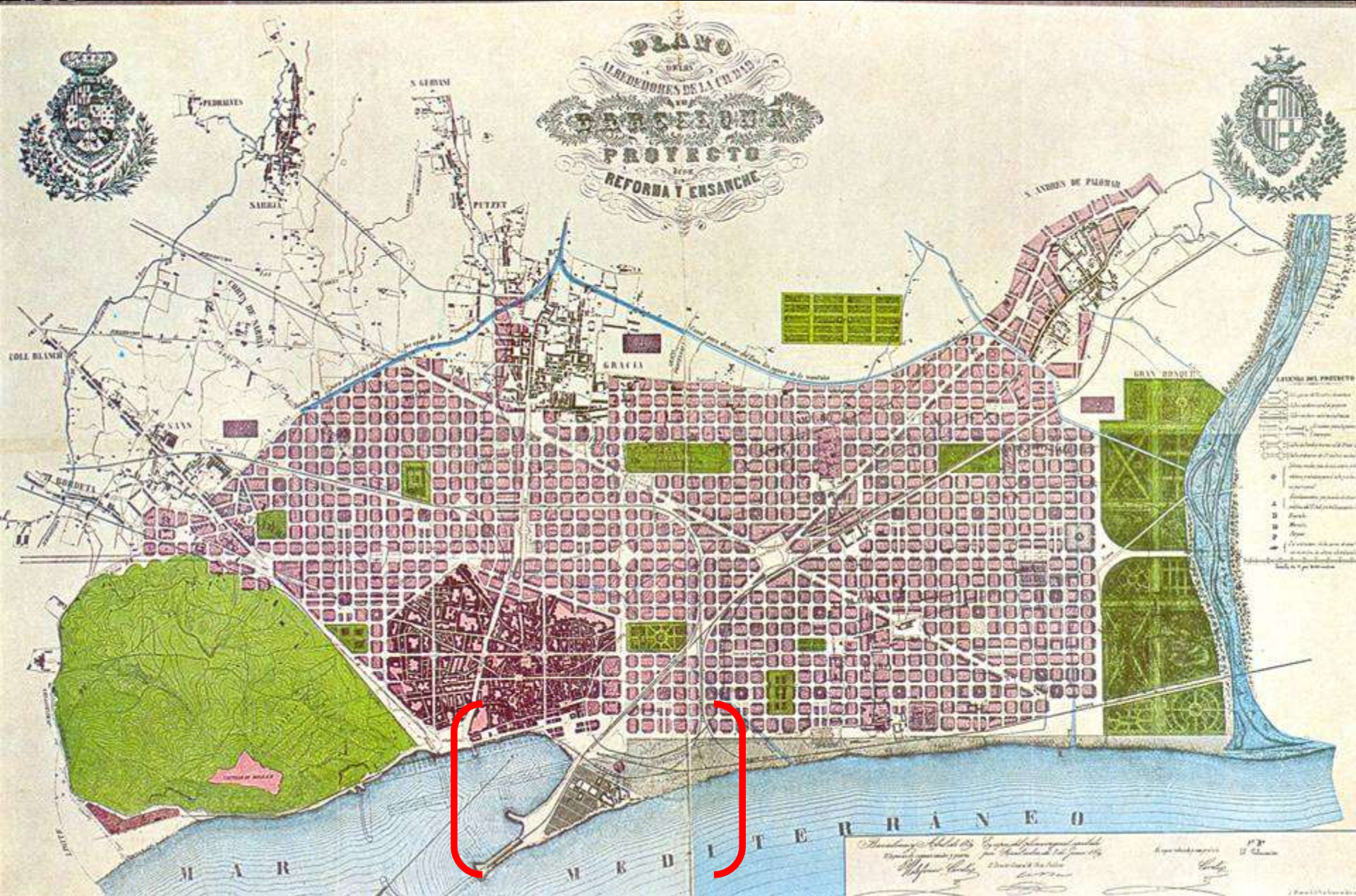


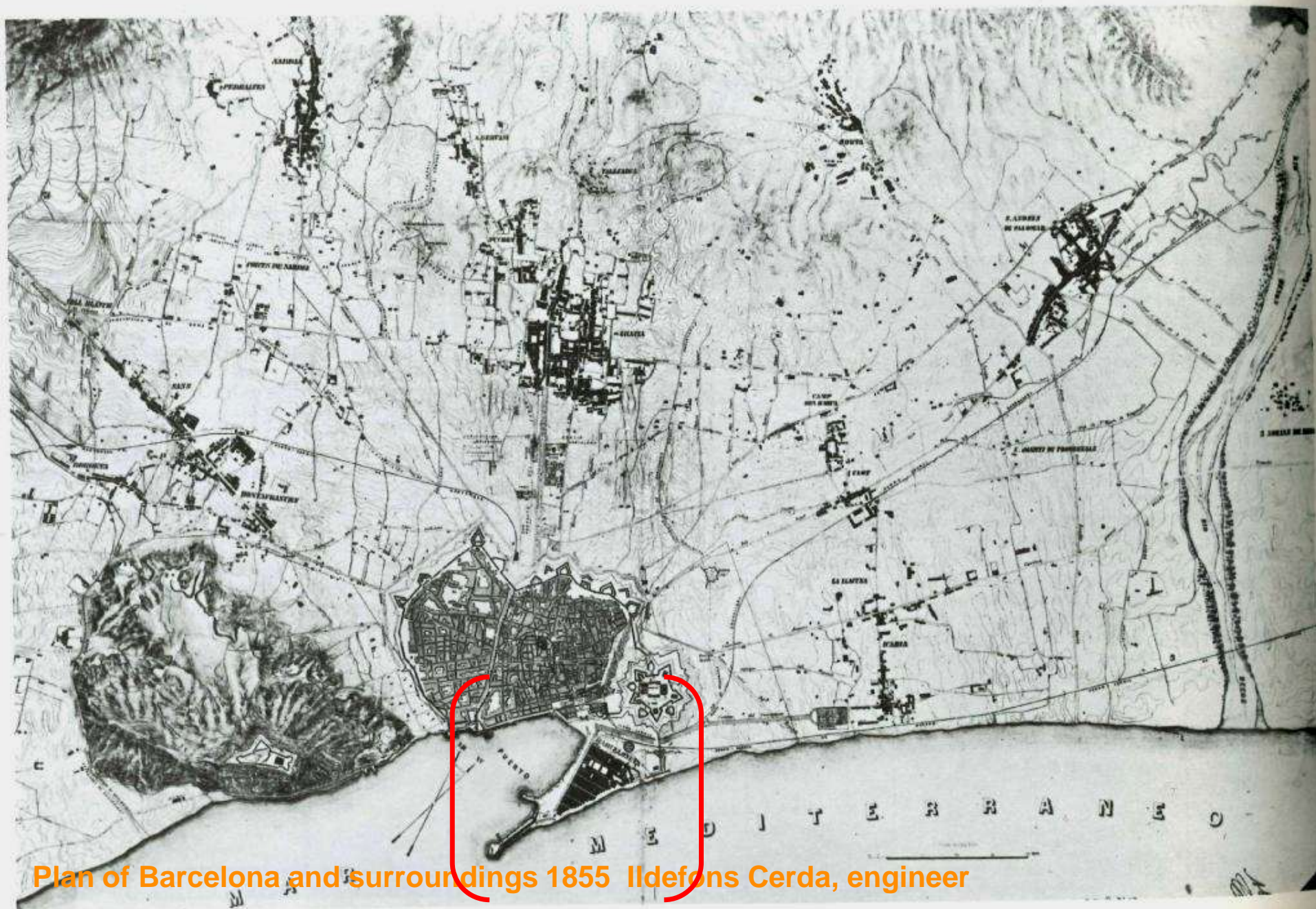






1889 Exposition Universelle





Plan of Barcelona and surroundings 1855 Ildefons Cerda, engineer

Plano de la Ciudad y del Puerto de BARCELONA.

Plan de la Ville et du Port de BARCELONE.

Plan of the City and Port of BARCELONA.



1802-03

Escala de Mill Varas Castellanas



Gray Buildings © 2010 Institut Cartogràfic de Catalunya

Google Earth

2003

41°22'35.10" N 2°11'24.52" E elev 24 m eye alt 239 m

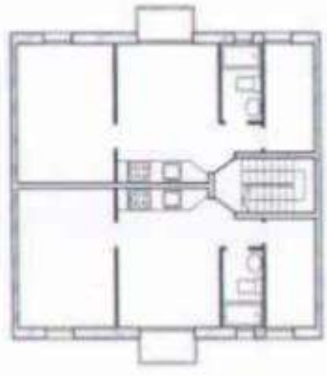
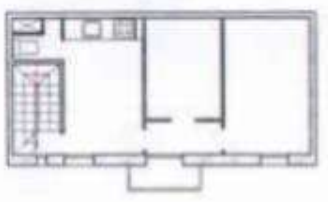
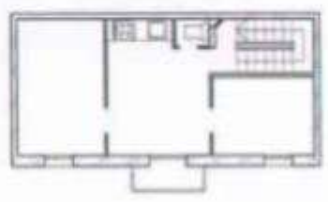
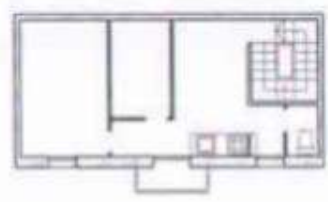


Cada
dia

SIMÓN BAR

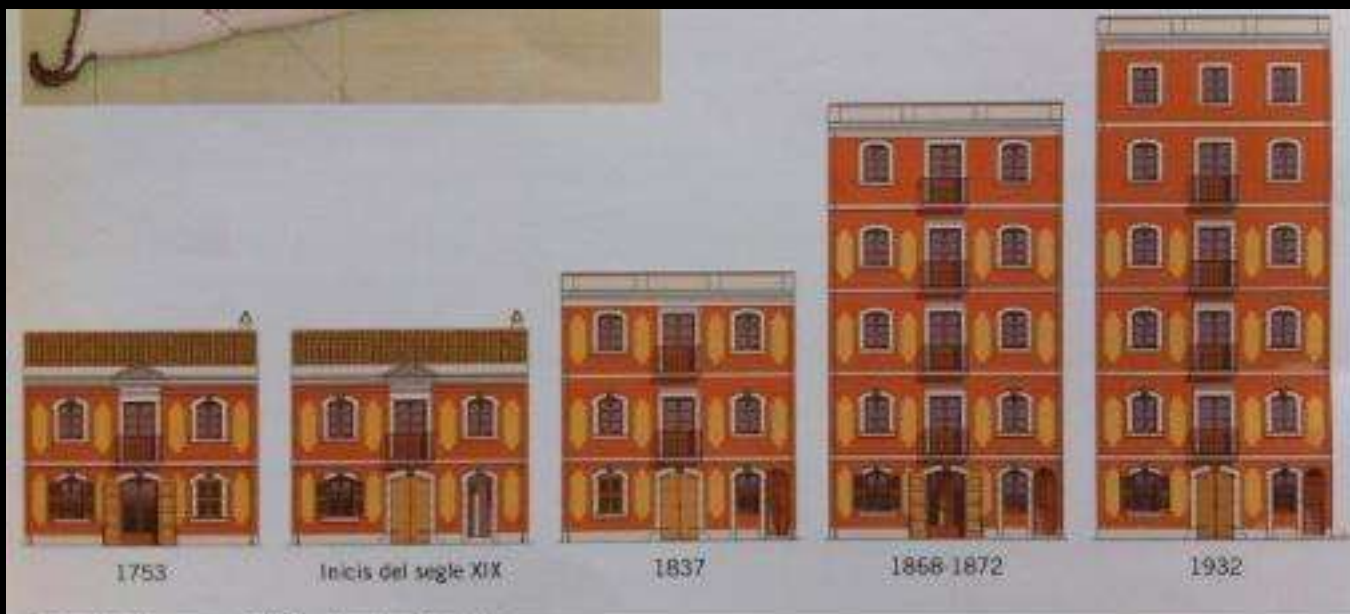
Ajuntament de Barcelona

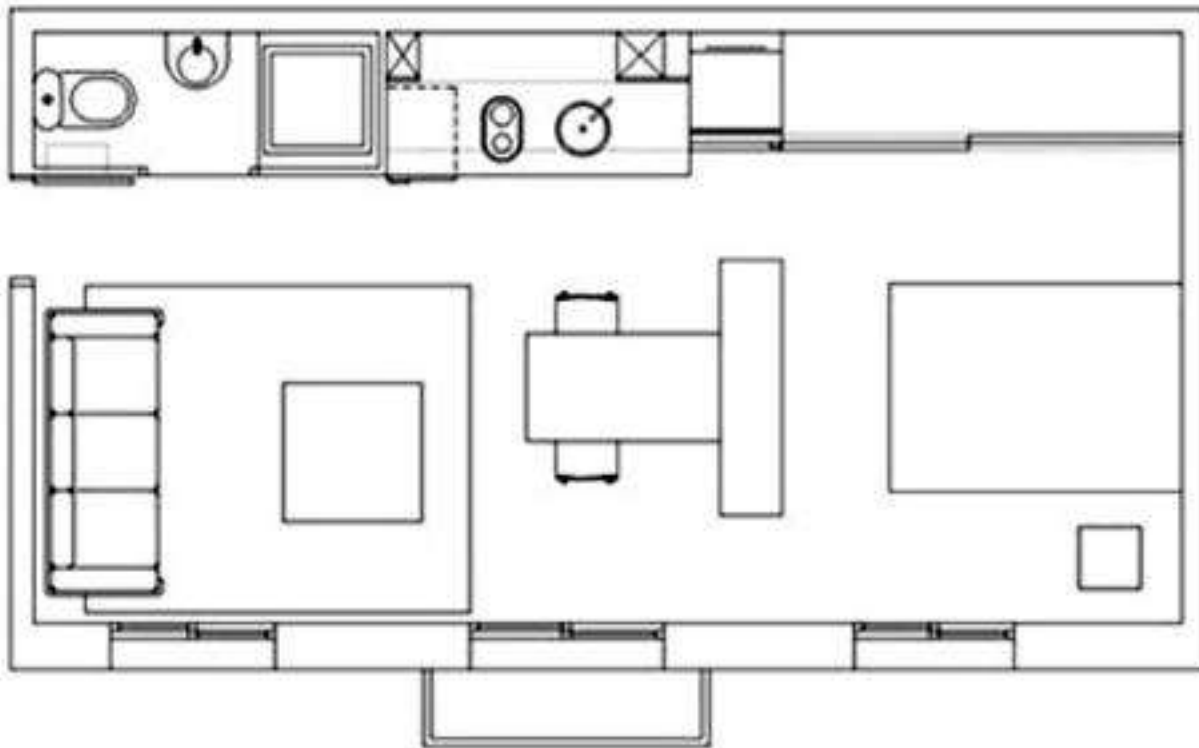
DISTRIBUCIONS D'HABITATGES ACTUALS

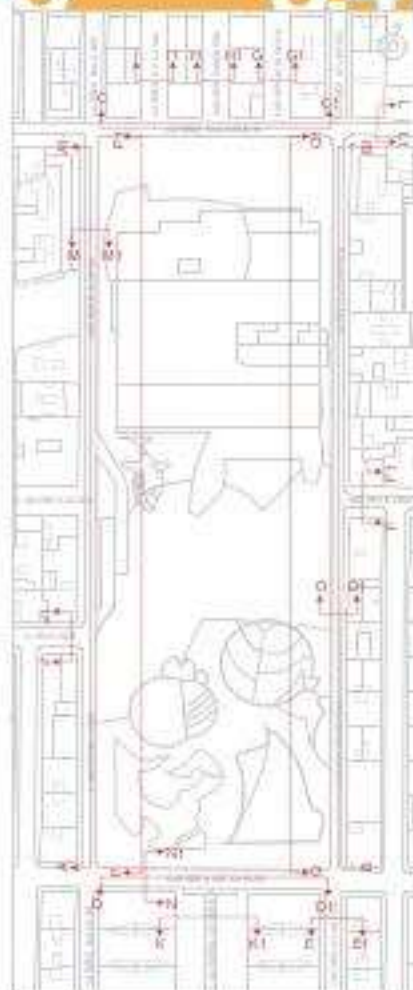


HABITATGES DE QUART SOBRE PARCEL·LES DE QUART

HABITATGE DE QUART SOBRE PARCEL·LA DE MITG







SECCIÓN A - A3



SECCIÓN B - B1



SECCIÓN C - C1



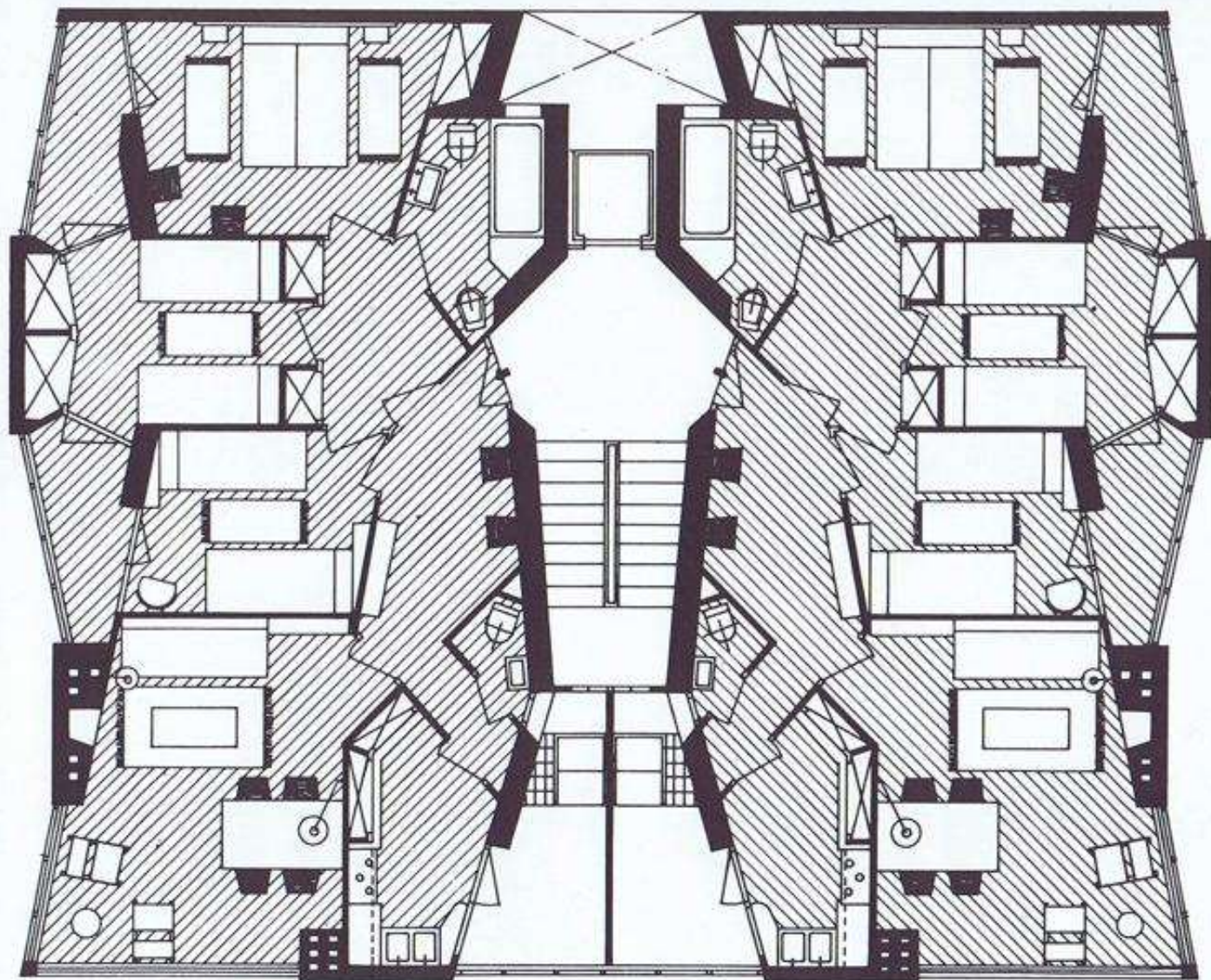
SECCIÓN D - D1











12
7
84

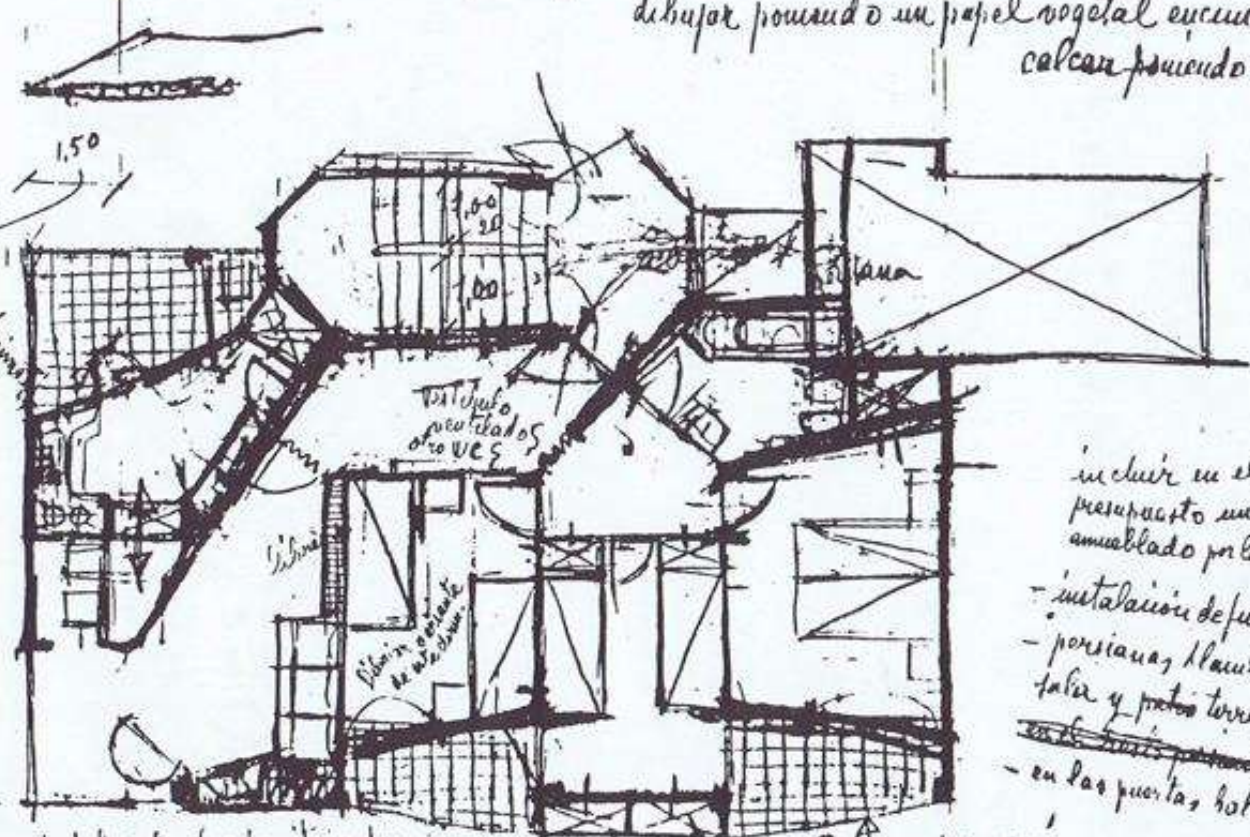
110 m² por planta

Igual dibujar en limpio en otro papel sin preocuparse de q. las
líneas sean para -
Este croquis dejarlo tal cual
de la o primer dibujo angular

dibujar poniendo un papel vegetal encima y
calcar poniendo a escala

verificar voladizo máximo
en cada calle.

Por medio de estas
hacer dar a esta calle
un ~~aspecto~~ en la esquina
la cocina calienta
el comedor



incluir en el
presupuesto un piso
amueblado por lo menos
- instalación de fuerza
- persianas, blanda en la
sala y patio terraza, servicio y terrazas.
~~en las puertas, botaneras~~
- en las puertas, botaneras de los dormitorios.

Se ~~propone~~ para instalar sala los dormitorios, hall, ~~etc.~~ v. 2 4 8 12 16 20 24 28 32 36 40 44 48 52 56 60 64 68 72 76 80 84 88 92 96 100

WE DON'T WANT TOURIST
IN OUR BUILDINGS!
THIS IS **NOT** A BEACH-**RESORT**



CARTA HISTÒRICA DE BARCELONA

Què és la Carta
Històrica de
Barcelona?

500 m

[1/2]

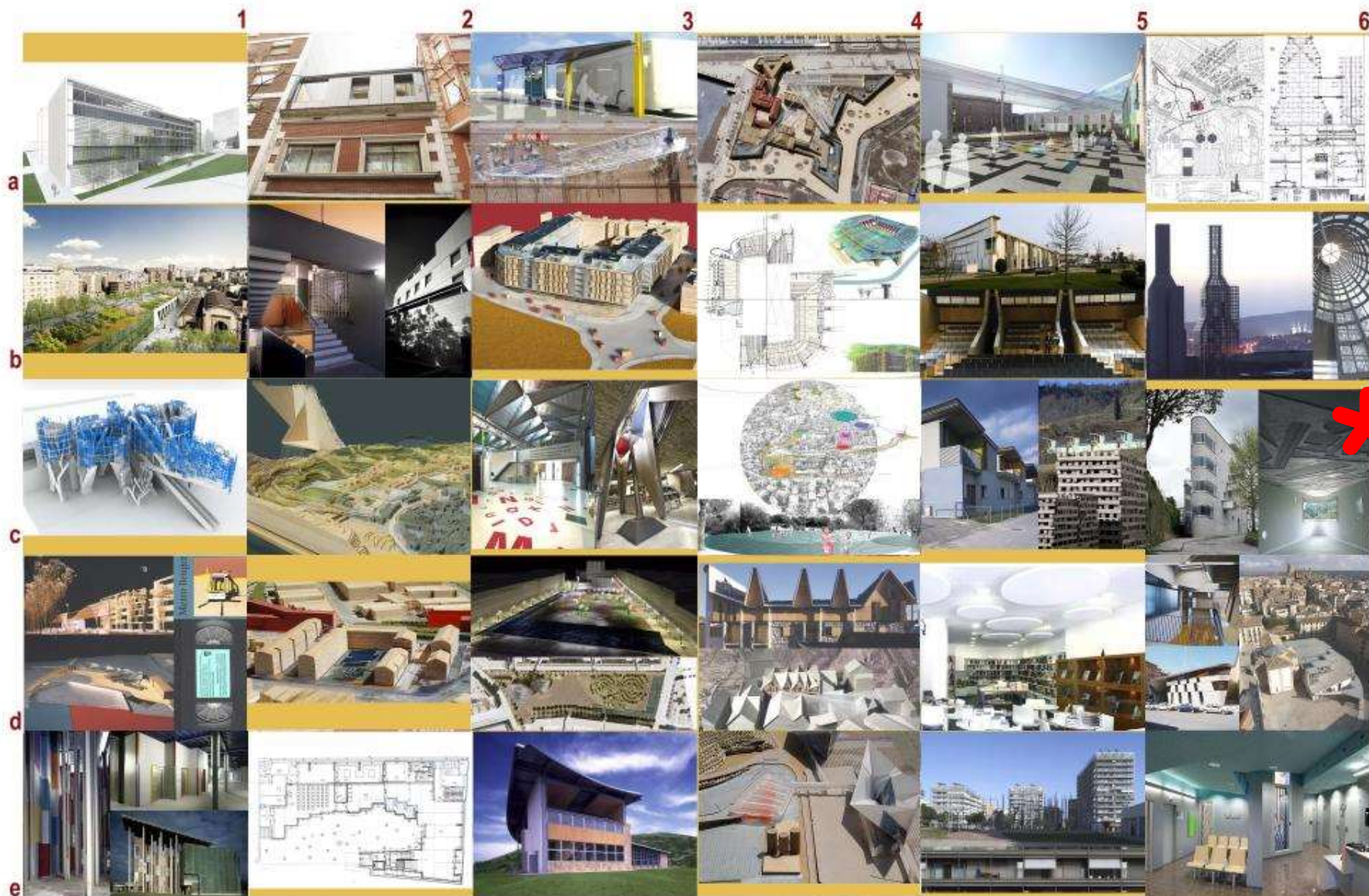
La Carta Històrica de Barcelona
es un document que narra la
història de la ciutat a través de
les cartografies que la
descriuen. Des d'abans dels
origens de la seva fundació fins
a l'actualitat.

150 a.C. 100 a.C. 10 a.C. 200 260 550 1000 1100 1200 1250 1300 1400 1500 1600 1700 1750 1840 1859 1890 1903 1936 1956 1976 1992 2004

2010

Carta BCN, MUhBA

www.cartahistorica.muhba.cat/#map=14/242185/5070759/2010//0/0/0/0



aSZAVDA.TIBIDABO 1.0, 1°1* 08022 BARCELONA TLF.93 4188626 ELENA CÁNOVAS + ANTONIO SANMARTÍN



...publications on/by/about aSZ



c1.¿Systems or transfer between "dimensions" or "branas"?

a.1.Ensayos de "travesias/secuencias":

de 1 a 2 / de 2 a 1: La Impresión en color: la tecnología del chip para impresoras color de HP,el aljebra(?), la escritura.

de 2 a 3 / de 3 a 2: La proyección / la geometria "significada".Projective Cast de REvans, Contested symetries de PScott Cohen; un cartón que es una caja de vasos ó una pajarita que es un hoja de papel;...

de 3 a 4 / de 4 a 3: La experiencia: Duración/aire/sucesos entre cuerpos. (Autobiografía científica de AR Apuntes de un Viaje al Interior del Tiempo LMM.)

de 4 a.../ de...a 4: Descripciones del Infinito (?)

de 4 a 0 / de 0 a 4: Cómo trabaja el CORTEX

de 0 a 1 / de 1 a 0: La metáfora/la analogía: el pensamiento figurativo.

los otros casos: de 0 a 2 / de 2 a 0; de 1 a 3 / de 3 a 1; de 2 a 4 / de 4 a 2;... (¿y las dimensiones intermedias, mandelbrot....??). Una aclaración. (Otras Ilustraciones/ casos de 3a2 y de 1a2 son los ejemplos del libro "Envisioning Information" de E. Tuft.)

a.2. Práctica 1:El espacio de un truco de los que describe Pablo Minguet en "Juegos deManos. O sea el Arte de hacer Diabluras". Edición facsimil y prólogo de Joan Brossa.

a.3. Ref: "El movimeinto" S. Giedeon



Diverse and numerous management, production and invention systems used in architecture are implemented and deployed by all agents, institutions and architects to facilitate, teach or practice it. Is the mediation, transition or transcription between systems what makes the practice and the understanding of possible architectures. ("trasiego" is the spanish word)

"Projection" occurs constantly in architecture and makes it. Not only does projection occupy the gap between dimensions (from 2 to 3 or vice versa is a frequent case), but operates between a diversity of phenomena related to architecture as well. **"Imprinting", "memory-experience", "transfinite", "intelligibility", "metaphor" are also forms of transcription.** Projection is a vehicle to allow the built to travel into the unbuilt as well as to make the later become the former or become something else. This transit happens in a non-uniform and non-isolated field. Geometry supports projection. Projection operates between thinking, imagining, drawing and making things. Our eyes and built things share projection processes. Architecture finds a non ordinary origin in every transition understood and performed as an intelligible sequence to be described, built, narrated and shared.

"Transit" also operates as a surveying instrument for guiding and tracing the process of projecting emerging architectural thoughts being developed in the contemporary culture.
Is there such a thing as a geometric experiment within the visual space?.
Is projection able to connect palpable experience and abstract mathematics?
"Transit", transition, transgression, transcription,...the meeting in Benasque expects to leave at sight such avatar or apotheosis.



A DESIGN STUDIO IS AN "INSTANT" THAT LASTS A SEMESTRE BUILDING
PRECISE ARCHITECTURES BETWEEN THE KNOWN AND THE UNKNOWN
FOR BOTH, THE STUDENTS & PROFS AND THE LEARNING INSTITUTION.

...a second that lasts a term...



Autumn Semester '11
2011-12 UTA Fall-Spring

metaphore

conocimiento.

"de 0 a 1 / de 1 a 0" : Mecanismos de la metáfora De acontecimiento de lenguaje a estructura del

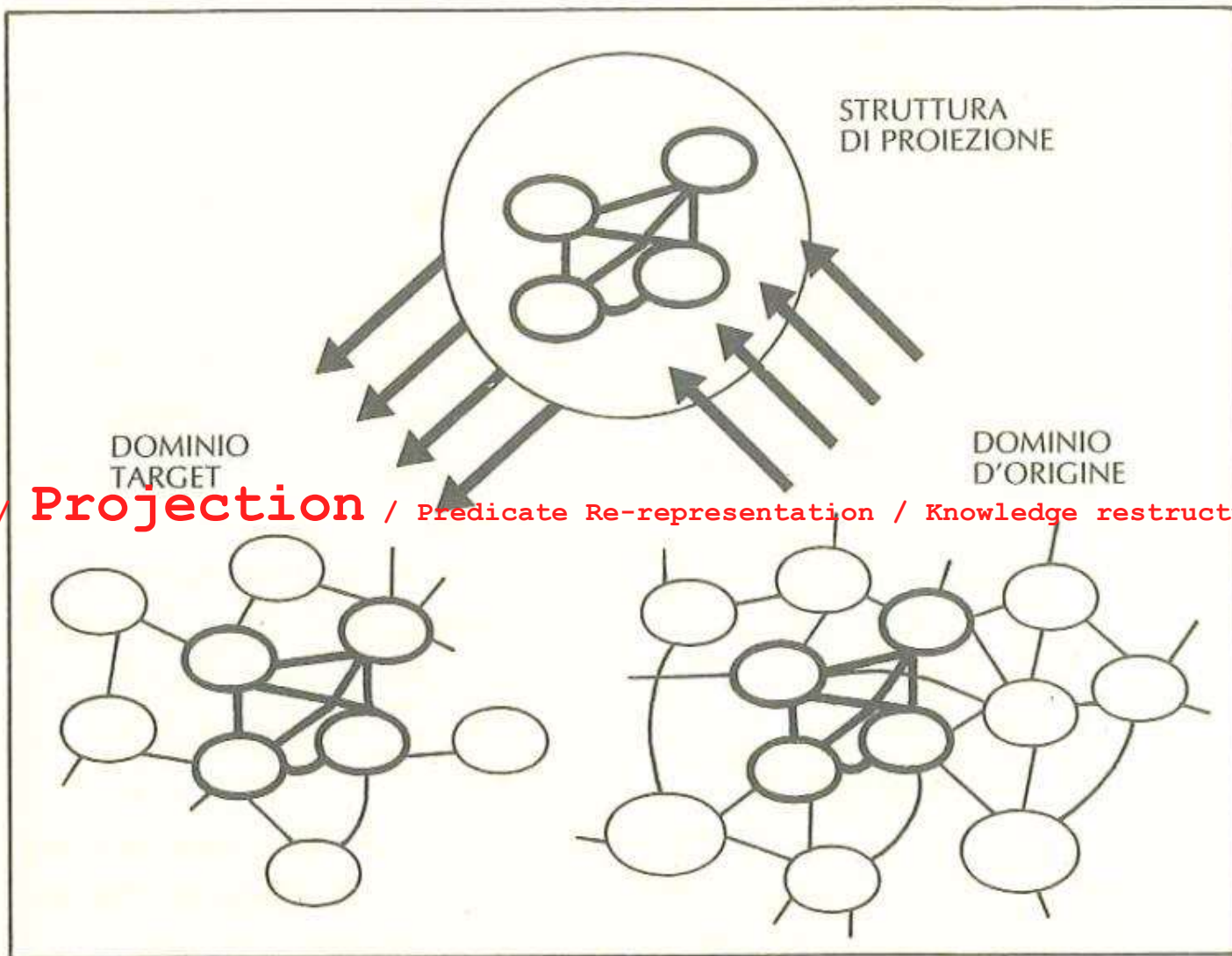


Figura 7.2 Schema che mostra il ruolo delle strutture di proiezione.

Highlighting / **Projection** / Predicate Re-representation / Knowledge restructuring



LAMERCÈ
2017
22-25 SETEMBRE

AVANCE DE PROGRAMACIÓN

NOTICIAS

PREGONES

CARTELES

HISTORIA

AUDIOVISUALS

FESTIVAL DE FESTIVALES

LAMERCÈ 2017

Del 22 al 25 de setembre



Pregones

2016

Javier Pérez Andújar

2014

Núria Gispert

2012

Lluís Torner i Sabata

2010

Joan Margarit

2008

Jaume Sísa

2006

Elvira Lindo

2004

2015

Andreu Buenafuente

2013

Ferran Adrià

2011

Joaquim Maria Puyal

2009

Montserrat Carulla i Vicky Penya

2007

Pepita Castellví i Piulachs

2005

Rosa Regàs

2003



LAMERCÉ
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2007
Pepito Castellví i Piulachs

2005
Rosa Regàs

2003



2016 Barcelona i més enllà

De vegades, les fronteres estan per transgredir-les, per ignorar-les i fer una passa més enllà, ni que només sigui per tenir una perspectiva millor del paisatge. D'aquí que Javier Pérez Andújar sigui capaç en les seves cròniques de saltar de Barcelona a Sant Adrià, a Badalona o a Santa Coloma amb la facilitat que

LAMERCÈ
2017
22-26 SETEMBRE

AVANCE DE PROGRAMACIÓN

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LAMERCÈ 2017

Del 22 al 25 de setembre



Pregones /

Jaume Sisa

2006
Elvira Lindo

2004
Carlos Ruiz Zafón

2002
Valentí Fuster

2000
Robert Hughes

1998
Eduardo Leal Spengler

1996
Rafael Moneo

Pepita Castelví i Piulachs

2005
Rosa Regàs

2003
Fàtima Mernissi

2001
José Antonio Marina

1999
Maruja Torres

1997
Lord Yehudi Menuhin

1995
Tarik Kupusovic (Alcalde de Sarajevo)



1996

Pregó de la Festa Major de La Mercè 1996

Quan un amic comú em va anunciar que Pasqual Maragall, Alcalde de Barcelona, anava a demanar-me que llegís el Pregó que dóna començament a les Festes de la Mercè de 1996, vaig quedar sorprès, doncs al costat del natural sentiment de gratitud que acompanya a la prova de confiança que suposa tal

"Back to things!" - This is the new motto of what Bruno Latour and Peter Weibel call an "object-oriented democracy." For the more than 100 writers, artists, and philosophers assembled in this groundbreaking editorial and curatorial project, politics is not just a profession, sphere, or system, but a concern for *things*. Yet though the very word "republic" (*res publica*) is already full of "things" - things *made* public - it is these same things that are always forgotten. Through more than 900 illustrations and over 100 essays, this collection searches for democracy beyond the official sphere of professional politics, and explores public assemblies too often left out of a narrowly-defined discourse: laboratories, assembly lines, supermarkets, trade rooms, courts of law, bureaucratic institutions, churches, and natural resources such as rivers and climates.

This collection itself presents a significant public assembly, joining such prominent thinkers as Richard Rorty, Simon Schaffer, Peter Galison, and Peter Sloterdijk with the likes of Shakespeare, Swift, La Fontaine, and Melville. Ranging from the distant past to the troubled present,

New Political Passions?

A Search for Eloquence

Parliamentary Technologies

The Political Aesthetic of Reason

What's Political in Political Economy?

Follow the Paper-Trails

Which Assembly for Those Assemblages?

this collective effort examines the atmospheric conditions in which things are made public, and reinvests political representation with the materiality it has been lacking. This book, and the ZKM show that it accompanies, aims to trigger new political passions and interests in a time when people need, more than ever, new ways to have their voices heard.

Bruno Latour and Peter Weibel were the curators of ZKM's *Making Things Public*, and editors of the MIT volume *ICONOCLASH: Beyond the Image Wars in Science, Religion and Art*.

The MIT Press
Massachusetts Institute
of Technology
Cambridge, Massachusetts 02142
<http://mitpress.mit.edu>

0-262-12279-0



Making Things Public

Atmospheres of Democracy



Latour
Weibel

Making Things Public

Atmospheres of Democracy

Assembling or Disassembling?

Which Cosmos for Which Cosmopolitics?

The Problem of Composition

From Objects to Things

From Laboratory to Public Proofs

The Great Pan Is Dead!

Reshuffling Religious Assemblies

The Parliaments of Nature



edited by Bruno Latour and Peter Weibel

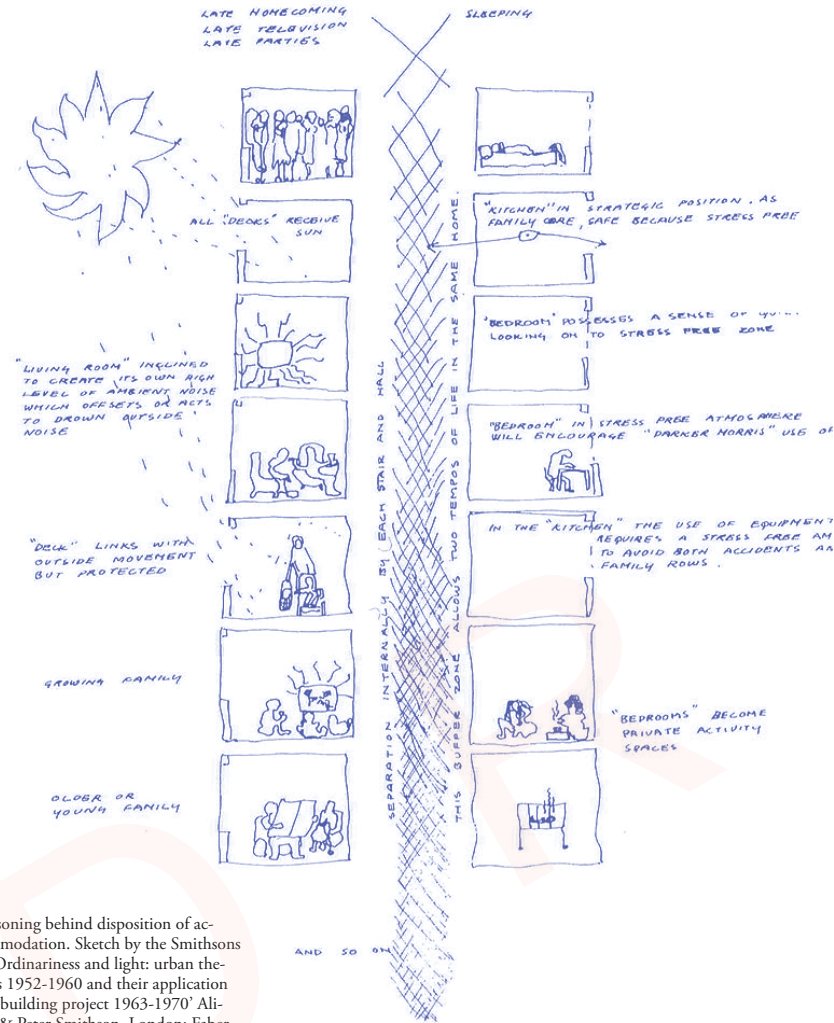


419

International Housing Studio Fall 2017

Graduate Core Studio Syllabus

Faculty: Donald Koster, Emiliano López,
Mónica Rivera, Antonio Sanmartín, Jan Ulmer.



Reasoning behind disposition of accommodation. Sketch by the Smithsons in 'Ordinariness and light: urban theories 1952-1960 and their application in a building project 1963-1970' Alison & Peter Smithson. London: Faber, 1970

On the cover: Charles Eames's diagram for 'What Is a House?' an article published in Arts & Architecture, July 1944.

The **419 International Housing Studio** aims to deepen the students' understanding of the importance of the climatic, social and cultural dimension of a specific city in relation to forms of dwelling collectively in an urban setting. Through research and critical analysis, students will develop housing proposals that not only engage with the particularities of each site, but also challenges traditional ways of living to give response to new family structures and to an increasing interest and need for collaborative living.

Throughout the semester, students rotate between three different critics/cities to become exposed to various design approaches and methodologies. The process of iterative design, along with consistent drawing, model making, photography and collage-making exercises are intended to broaden each student's capabilities as a designer and as a communicator of the concrete and the abstract, the diagrammatic and the experiential, the bold and the subtle...

Each studio critic will construct a unique project framework for their chosen site, which is large enough to accommodate 6-12 projects of approximately 25 housing units, to enable the creation of a "neighborhood" negotiated among students and their respective projects.

Each project will involve five design scales: the internal domestic space, the thresholds between the domestic realm and the communal spaces, the aggregation of units, the neighborhood and the city.

Cities Critics

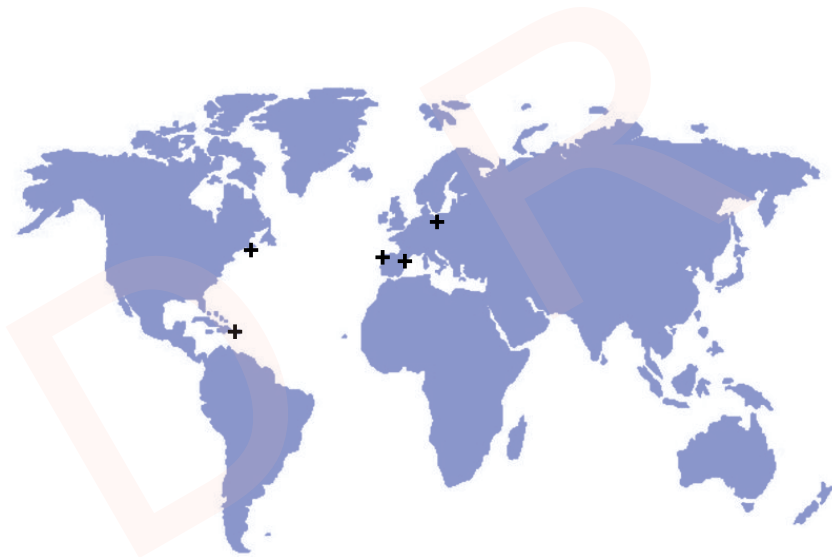
Barcelona Antonio Sanmartín

Berlin Jan Ulmer

Halifax Donald Koster

San Juan Mónica Rivera

Santiago de Compostela Emiliano López





Barcelona

On, Over, Under “Barceloneta”: Housing Transcriptions/Scaffoldings.

Architecture as/is Transcription, transcription of ways of life, of cultural specificities and universals, of the already known and the unknown, the visible and the non-visible for “barceloneta” sites and neighborhood are the tasks in this studio section.

Not only BARCELONA but “barceloneta”, a privileged sea front location. A dense, under intense visitor’s pressure, rather obsolete housing neighborhood built in 1800 when the city of Barcelona lost its local administrative and political power. A new “CIUDADELA” was built to “protect” the city, meaning to vigilate it. A large portion of the medieval city was demolished. Residents were relocated closer to the shore in what was to become the “barceloneta”.

One of the most successful transformations of Barcelona since the 1992 events has been turning the entire sea edge from the Besos to the Llobregat rivers into a civic and urban public space including beaches, infrastructures or social and cultural facilities in tension with the built city fabric.

A new economic and cultural situation challenges the Barcelona traditional housing system. The recent city election debated the politi-

cal commitment for housing rights, a key issue forgotten during the economic boom from the 90’s until now. The incoming Mayor, Ada Colau, 41, won the elections as social housing rights and against evictions activist.

A challenge between individual interests, community and city interests to be transcribed departing from the qualities of the spaces for living in a contemporary city for education, social interaction and diversity to maintain a social balance and diversity, to avoid gentrification, or to provide a sustainable economy and maybe also to turn civic the economical predator’s ambitions, etc...

Is the sense and memory-place always palpable, tactile or even visible beyond precise data-cartographies? Is our experience of the city a compendium of emotions, of momentary circumstances that qualify it as unforgettable?

The studio craft will include community housing urban strategies, based on the physical, social and economic components for architectures to be grafted ON, UNDER and OVER the current state of “barceloneta’s” sea front.

-Antonio Sanmartín





Berlin(er) Situational Diagram

The ideal
Yes, that's what you want:
A villa out in the field with a grand terrace
Frontyard the Baltic Sea and backyard
Friedrichstrasse;

-Kurt Tucholsky, Das ideal, 1927,
translated excerpt

We will focus on the Berliner Block structure and its situational modifications around Schesisches Tor, a dense urban neighborhood surrounding a hightrain station and facing the riverside. While in close proximity, our sites have varied geometries and relationships to the street and city.

What are the differences and what are the commons? What is the city and what is the house? How is the relation between the whole block and its different parcels?

Our interventions are additions to the existing, they are urban fill-ins, turning block fragments into whole parts of the city. The figure ground plan unveils the spatial layer of a city and describes its fabric as a relation between street block and solitary buildings, continuity and fragments, inside and outside.

We will research the typology

and ideal scheme of the Berliner Mietshaus in order to adapt and transform it on our site.

Based on another Berliner phenomenon- the so called Baugruppe, we will look at different forms and scales of community and shared spaces. What are the specific spaces, what the generic ones?

We will investigate existing typologies and look for contemporary answers to diverse needs of urban densification, affordable housing, social mixture, common spaces and the spatial overlapping of life and work. We will create specific answers within a given vocabulary and design layouts that allow diverse forms of living between public and private. We are interested in the cavities within a tight system to stage different situations between the inhabitants.

-Jan Ulmer





Halifax

-E Mari Merces -

From the Sea, Wealth

Halifax, the largest city in Atlantic Canada, is a small but vibrant and progressive city with over forty percent of the provincial population residing within its metropolitan area.

Since the City's founding in 1749, Halifax Harbor has played a central role in the physical, cultural, and economic character of the city. Its bustling port is home to the Canadian Atlantic Navy, major container shipping operations, and is a frequent port of call for passenger vessels.

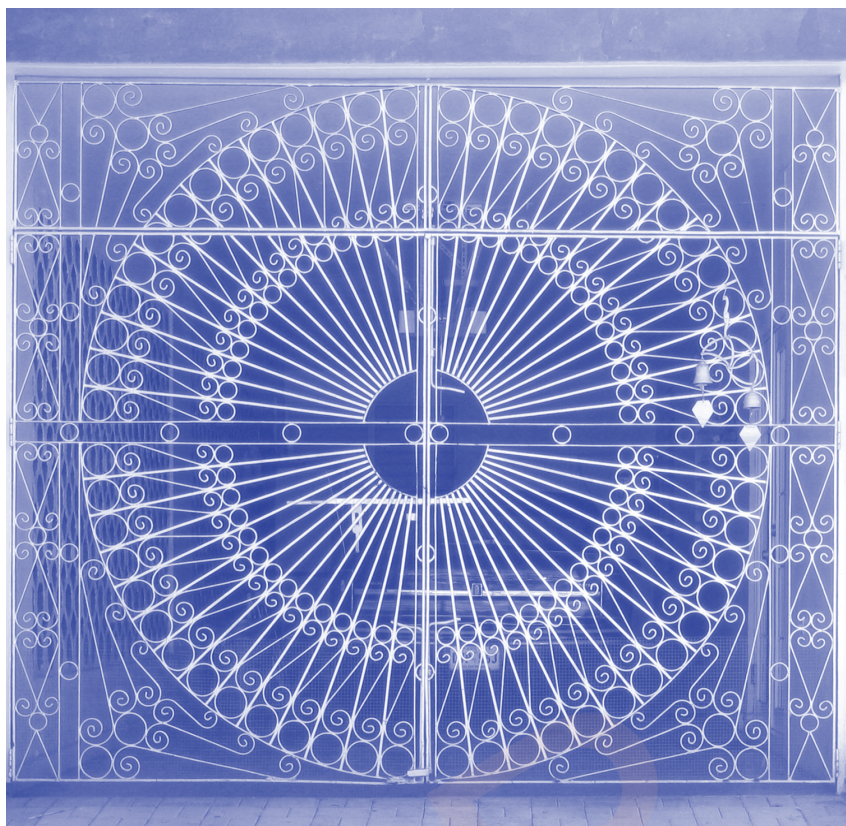
The Halifax Regional Municipality is an amalgamation of towns lining the harbor, with the urban core built on a peninsula anchored by the Citadel. In 1917, much of the City was leveled by an explosion -- caused by the collision of two vessels in the har-

bor, one laden with munitions -- that killed thousands and required the reconstruction of much of the city.

While Halifax is the regional center of government, commerce, education, and culture, much of the city's growth has been decidedly suburban in nature. A recent wave of development has begun in the urban core that is transforming and densifying this growing city.

This studio will capitalize on this renaissance and investigate the design of new residential developments that will embrace the city's coastal legacy, add to the vitality and density of the urban core, and enliven the public spaces of the City.

-Don Koster



San Juan Tropical Thresholds

Puerto Rico's housing stock is mostly composed of low-density subdivision developments of detached, single-family, modernist-style, concrete houses. These uninsulated, flat-roofed, one-story houses with shallow openings and attached carports have become the most generic form of housing for all income levels ever since this model was massively introduced in the '40s. Since the '70s, rising concerns over security have dramatically transformed the urban-scape and social relationships between citizens, who, seeking protection from intruders, install gates and grilles in all openings of these houses and become isolated from each other and cut down vegetation to improve surveillance in detriment of shade which is crucial in these latitudes.

These social, architectural and urban realities have led to car dependence, loss of civic life, and a hot and harsh built environment that express-

es unsociability and fear. The idealized tropical image of open living -due to warm weather all year round and the nonexistence of thermal boundary- is challenged.

Our studio will propose mid-density, mixed-income housing in San Juan that explores the economic, social and climatic advantages of collective living in the city.

We will study the potential of deep intermediate spaces such as patios, porches and balconies to regulate climate passively and recover the now lost pleasures of tropical living. By carefully calibrating the adjacencies and sequences of these expanded outdoor thresholds between the dwellings' interior, the neighbors and the city, students will explore how these can encompass latent uses, create gradients of privacy and recover a sense of safety.

-Monica Rivera



Santiago de Compostela Historic Pilgrim City

Santiago de Compostela, together with Jerusalem and Rome are the three main centers of Christian pilgrimage. Today the peregrination on foot to Santiago transcends the Christian belief and has become one of the main cultural and tourist activities in Spain. Santiago houses a 500-year-old public university that enrolls 30.000 students every year, and it is the capital of the Autonomous Community of Galicia and hosts its Government and Parliament. In 1985 the city's Old Town was designated a UNESCO World Heritage Site. It is a city with an early Roman origin that reaches its maximum height in 1075 with the construction of the Romanesque Cathedral that has been the gravity center of the city until our days. From the 13th century on, with the cathedral and pilgrimage consolidation, the mendicants orders installed their monasteries outside the city walls.

The medieval city inherited today it is shaped by ecclesiastic geometric constructions around a cloister, numerous plazas with divers sizes

and shapes around the ecclesiastic buildings and connected amongst each other by the ways entering in the city. On both sides of these ways, terraced houses host the different guilds that give name to the street.

The city has two different faces. A public face with ordered facades, meandering streets and piazzas, all built in local granite with no vegetation, and an enormous subdivided private vegetable garden and fruit trees on the back residential facades.

We will develop our project on Santo Domingo de Bonaval Park's North edge. Designed by Álvaro Siza and Isabel Aguirre (1989-2000) the park occupies the ancient vegetable gardens and Dominican cemetery of Santo Domingo monastery. An old convent located near the French way, which today hosts the Museum of the Galician People that together with the Galician Contemporary Art Center built in 1993 –also by Siza– conforms one of the contemporary attraction of the city.

-Emiliano López



Course Calendar

August	1	28 30	Classes begin. Course presentation. Beginning Rotation 1
September	2	4 6 8	Labor Day, No Class
	3	11 13 15	In-Studio Pin-up Rotation 1 Beginning Rotation 2
	4	18 20 22	
	5	25 27 29	Exhibition/Review Rotations 1+2 Beginning Home Studio
October	6	2 4 6	
	7	9 11 13	In-Studio Review
	8	16 18 20	Fall Break, No Class Site model construction Site model construction
	9	23 25 27	
November	10	30 1 3	Mid-Term Review Mid-Term Review
	11	6 8 10	
	12	13 15 17	
	13	20 22 24	Thanksgiving Break, No Class Thanksgiving Break, No Class
	14	27 29 1	
December	15	4 6 8	
		18 19	Final Review (tbc) Final Review (tbc)

Course process

The studio meets three days a week, M W F either 1:00-5:00 or from 1:30-5:30 pm as determined by each critic.

Rotations

Week 1-2 Rotation 1

Week 3-4 Rotation 2

There are two design exercises -E1 and E2- during each Rotation.

E1. Cultural Space

Each critic will present his/her project site/premise/methodology. Each student, using his/her own research agenda, is to thoughtfully prepare a drawing that captures an aspect of the place/culture/literature/climate. This is not meant to be conventional research of climate, soil, wind, etc, but a search, through thinking and drawing, for an experiential engagement with the culture of the place.

Presentation Requirements:

>12" vertical x 24" horizontal drawing

E2. City-Communal-Dwelling thresholds

We will explore how a city's climate and socio-cultural particularities can inform the boundaries of an individual dwelling within a collective housing building or grouping. We will

look closely at two of these boundaries: a) where the point/s or area/s of entry, where a dwelling engages to some extent with the communal spaces of the building and b) the boundary where a dwelling meets the outside through openings for natural light and ventilation. These openings will mediate with the climate and will ultimately conform the building's presence in the city.

The exercises to explore these boundaries or thresholds are as follows:

E2a: Based on the climate of your rotation City and its social, historical and cultural aspects, as introduced and analyzed with your critic, propose a sequence of spaces/rooms/moments... that mediate between the communal or shared places of an imaginary collective housing scheme and the entry to an individual dwelling.

Consider how your proposed sequence enhance the experience of arriving home, of leaving, of encountering your neighbor outside your door, of gathering with family or friends, of taking your shoes off or hanging a coat upon entering, of everyday domestic activities such as cooking, eating, sleeping, storing things, reading, washing... How does your proposal reflect diverse forms of living and different familial/group compositions? What are the objects and the specific architectural elements and details that accompany and

support these actions/experiences? E2b. Based on the climate of your rotation city and its social, historical and cultural aspects, as introduced and analyzed with your critic, propose a sequence of spaces/rooms/spatial moments... that mediate between the interior of an individual dwelling and the city.

In each rotation, half of the students in each section will work on E2a and the other half on E2b, switching in the next rotation.

Presentation Requirements:

For both E2a and E2b, the proposal/exploration should be illustrated through a single, very thoughtfully and carefully crafted drawing/model photo/collage... of 24"x24" as directed by each critic's methodology.

These illustrations should not include any text or names and will be mounted in a frame (more details later) for the exhibit/review.

An all studio exhibition/review of E1 and E2a/b of rotations 1 and 2 will take place beginning of week 5.

Home Studio

Week 5 Cultural Space/Thresholds

Week 6 Cultural Space/Thresholds

Week 7 In studio review. Dwelling development

Week 8 Site model construction

Week 9 Aggregation Development

Week 10 Mid-Review

The following mid-review requirements are intended to focus your

current thought and work on both the largest scale issues and, at a closer scale, the experiential space of living.

1. Intentions: This is, perhaps, the most important aspect of your presentation. It is what positions your project in relation to other projects engaged with the same site and culture; and all projects in each section together establish a larger understanding of the potential of each site/culture/methodology.

Clarify the site and cultural issues that are the basis of your work. Diagram, model, or otherwise elucidate your overall intentions and strategies. Include explanatory text. Make sure all this information is large enough to be understood from a 10' or 12' viewing distance.

Presentation Requirements:

>Site photos relevant to your process

>Images and diagrams clarifying your site, the specific cultural issues relevant to your design, and the intentions and strategies of your design response

2. At the largest scale. Make an informed site section and plan. On both drawings show a full extent of the larger territory of the project with the plan and section of your project in spatial relation to the broader context.

Presentation Requirements:

>Location Map showing the location of the project.

>Site section w/building 1/16" = 1'-0"

>Site plan w/building 1/16" = 1'-0"

>Site model with project 1/32" = 1'-0"

3. At a closer scale. To understand the spatial and the experiential qualities of the space of living make a developed section and plan and physical model of a cluster of 2 or 3 dwelling units, including some part of the more public space.

Presentation Requirements:

>Cluster building plan of the 2 or 3 dwelling units 1/8" = 1'-0"

>Cluster building section of the 2 or 3 dwelling units 1/8" = 1'-0"

>Cluster physical model of the 2 or 3 dwelling units 1/4" = 1'-0"

Organize all drawings as an overall presentation of 6' vertically by 9' horizontally. Include your current project title and your name. Primary models may be separate from the drawings. Separately from the 6'x9' primary mid-review presentation, present the product of your rotation exercises as indicated in p.21.

Week 11 Neighborhood

Develop a neighborhood construct or negotiation between/among individual projects as directed by your critic. Depending on an assessment of research needs, and at the direction of your critic, each studio section will develop additional site, cultural, and social research on that critic's project, site, and framework, developing a usable/shareable/compatible research product.

Students engage a larger scale social structure, the neighborhood, by ne-

gotiating with adjacent projects/students. Adapt each project to the larger sense of place and to an even larger relationship to the city.

Weeks 12-13 Material, structural, ecological engagement.

Elaborate and synthesize all aspects of the project— formal, spatial, experiential, development of program spaces and relationships, integration of structural and environmental approach, building envelope, accessibility and sustainability strategies.

Weeks 14-15 Develop Presentation

Week 16 Final Review
(exact dates tbc)

All work, in all sections, must be complete by 9 PM the day prior to the first day of the final reviews. Attendance in all final reviews is required.

The following Final Review requirements are intended to focus your thought and work on both the largest scale issues and at a closer scale, the experiential space of living.

Evident in the presentation should be 5 design scales— a place of individual activity, a single dwelling, the social aggregation (25+/-), the neighborhood, and the city/culture.

1. Intentions: This is, perhaps, the most important aspect of your presentation. It is what positions your

project in relation to other projects engaged with the same site and culture; and all projects in each section together establish a larger understanding of the potential of each site/culture/methodology.

Clarify the site and cultural issues that are the basis of your work. Diagram, model, or otherwise elucidate your overall intentions and strategies. Include explanatory text.

Make sure all this information is large enough to be understood from a 10' or 12' viewing distance.

Presentation Requirements:

Site photos, images and diagrams clarifying your site, the specific cultural issues relevant to your design, and the intentions and strategies of your design response

2. At the largest scale. Make an informed site section and plan. On both of these drawings show a full extent of the larger territory of the project with the plan and section of your project in spatial relation to the broader context.

Presentation Requirements:

>Location Map showing the location of the project
>Site section integrating your building(s) section 1/16" = 1'-0"
>Site plan integrating your building(s) plan 1/16" = 1'-0"
>Site model with project 1/32" = 1'-0"
>Exterior drawing/rendering in context
>Physical Model with adjacent context at 1/8"=1'-0" focusing on public spaces and arrangements.

3. At a closer scale. To understand the spatial and experiential qualities of the space of living, make precise

and developed plans, section, and a physical model of a cluster of 2 or 3 dwelling units.

Presentation Requirements:

>All Plans of the 2 or 3 dwelling units 1/4"=1'-0"
>Two Sections of 2-3 dwelling units 1/8"=1'-0"
>Two Elevations of 2-3 dwelling units 1/8"=1'-0"
>Interior drawings/model photograph showing the experiential qualities of the space of living
>Exterior drawings/rendering/collage
>Physical Model of 2-3 dwelling units 1/4"=1'-0", or other scale directed by your critic

Organize all drawings as an overall presentation of 6' vertically by 9' horizontally. Include your current project title and your name.

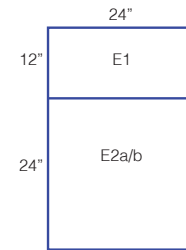
Separately from the 6'x9' primary presentation, present the product of your first two rotations.

All work must be uploaded in 'box' before the final review. Within 2 days following your final review, prepare and deliver to your section critic a **CD and paper contact sheet** according to Approach guidelines.

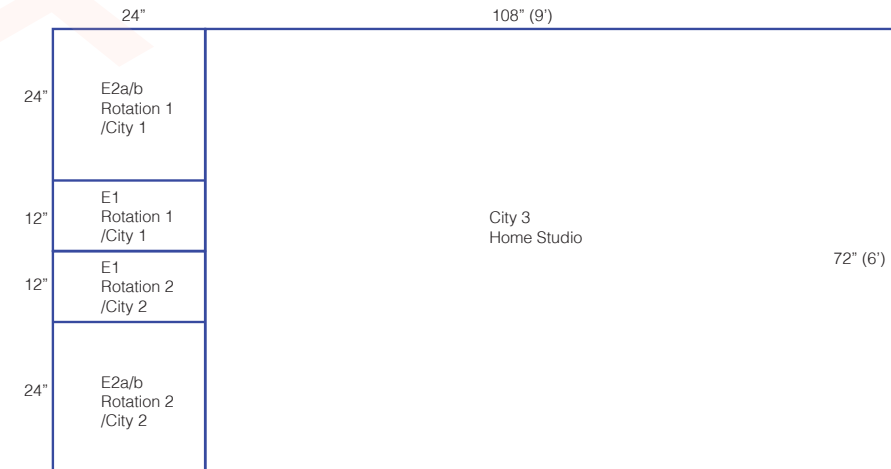
Final grading will not be entered without this final work product.

Drawing format

Rotations 1 & 2



Mid review & Final review



Studio Policy

1. Full attendance during studio sessions is mandatory. During this time you are expected to be working only on your studio project.

2. Absences, late arrivals, early departures are not permitted without a written medical excuse, or prior approval of the faculty.

3. TA work in another studio is to be done outside of 419 studio hours

4. Punctuality for reviews is required; it is necessary to install your work well before the scheduled review time. Work that is not fully installed prior to the scheduled review time will not be reviewed.

5. Studio work is to be done primarily in studio. The collegial learning environment is a central component of design education and is a unique opportunity to capitalize on the interaction with faculty and colleagues, and to become aware of projects and progress in other studio sections.

6. All requirements noted in this 419 syllabus are expected at all stages of the design process.

7. Grading will be determined by initiative and self reliance, level of participation in discussions, response to critiques, and the level of thought and work quality exhibited throughout all phases of the studio work.

8. All digital work is to be printed at a conventional scale for all desk crits and presentations, and ownership and use of the compatible physical measuring scale are required at all desk crits and reviews.

9. Each student is responsible for keeping several back-ups of all digital work. The loss of data or data corruption are unacceptable excuses for not meeting deadlines or for not having the material appropriately prepared for desk crits.

10. Students must be the sole authors of their work from concept through production. Refer to the University's and the Graduate School of Architecture's Academic Integrity Policies.

These can be found at <http://samfoxschool.wustl.edu>
Home › Community › Current Students › Tools + Resources › Policies
Or directly at <http://samfoxschool.wustl.edu/node/5766>

- _Architecture Studio Culture Policy
- _Graduate School of Architecture & Urban Design Academic Integrity Policy
- _Graduate School of Architecture & Urban Design Satisfactory Academic Progress and Probation Policy
- _Graduate School of Art Academic Integrity Policy
- _Graduate School of Art Studio Culture Policy
- _Registration Policies & Procedures
- _Sam Fox School Undergraduate Advanced Placement Policy
- WU Non-Discrimination Statement
- Cornerstone Center for Advanced Learning: Disability Resources
- WU Campus Installation Procedures
- WU Compliance & Policies

- WU First-Year Center: Disability Resources
- WU Policy on Discriminatory Harassment
- WU Policy on Sexual Harassment
- WU Provost's Message on Diversity
- WU Statement on Equal Employment and Affirmative Action
- WU Code of Conduct
- WU Undergraduate Student Academic Integrity Policy
- WU Graduate Student Academic Integrity Policy
- WU Student Judicial Code

Eligibility to enroll in option studios

MARCH 2+ students must receive a minimum grade of B- in 419 in order to continue to 511.

MARCH 3 students must receive minimum grade of B- in at least two of the three core studios (317, 318, 419) and a minimum grade of C- in the third of those studios (419).

In other words, if a student received a C+ or lower in either 317 or 318, they must receive a B- in 419 in order to proceed to option studios.

But if a student has a B- or higher in both 317 and 318, they need at least a C- in 419 to proceed to option studios.

Grading criteria

Your work will be evaluated on its rigor and evolution over the semester. At the instructor's discretion, all grades are subject to deductions for absences, late work and late arrivals.

Grading scale

A	A-	Superior Outstanding work that surpasses expectations. Student pursues concepts and techniques above and beyond what is discussed in class. Work is complete and well developed on all levels.
B+	B-	Very Good/Good Work is thorough, well researched, diligently pursued, and successfully completed on all levels and demonstrates potential for excellence.
C+	C-	Average Work meets the minimum requirements. Ideas lack rigor. Work is incomplete in one or more areas.
D+	D-	Passing marginally Work is incomplete and does not demonstrate the required knowledge base.
P		Passing
F		Failing. Minimum objectives are not met. Performance is not acceptable.
I		Incomplete. Issued only in the case of compelling, nonacademic circumstances beyond the student's control. Simply not completing work on time is an inadequate cause for assigning this evaluation. This grade signifies that the student has not completed part of the work of a semester (exclusive of examinations), but has satisfactorily completed the rest of the work.
W		Withdraw
R		This course has been retaken

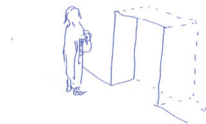
TO WORK OR WRITE AT A CREEPER BORDERED WINDOW



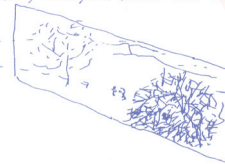
TO SEE THE SUNLIGHT SPREAD ACROSS THE FLOOR



TO STAND AND LOOK OUT WITHOUT GLARE



TO SEE THE VIEW / VEGETATION / TREES / THE GROUND WHILE SITTING



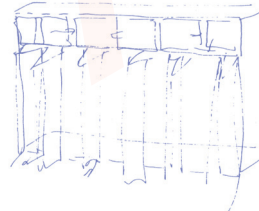
TO SEE OUT FROM THE BATHROOM



OR PERHAPS BE SOFTLY ENCLOSED



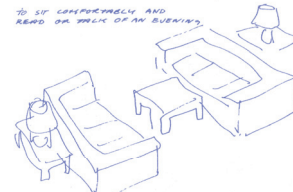
TO HAVE EASY ACCESS TO PRESSIONS WITHOUT SAVING THEM PERMANENTLY ALL DAY



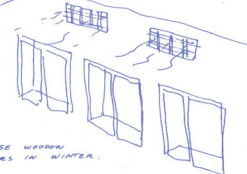
TO READ IN BED



TO SIT COMFORTABLY AND READ OR WORK OF AN EVENING



TO ENJOY HIGH LEVEL VENTILATION IN SUMMER



TO CLOSE WINDOW SHUTTERS IN WINTER

Alison Smithson, "The Small Pleasures of Life," in Alison and Peter Smithson, *Changing the Art of Inhabitation* (London: Artemis, 1994), 112.