





DESIGN STUDIO IS AN "INSTANT" THAT LASTS A SEMESTRE BUILDING REVERSE ARCHITECTURES BETWEEN THE KNOWN AND THE UNKNOWN FOR BOTH, THE STUDENT GROUPS AND THE LEARNING INSTITUTION.

Autumn Semester '14  
2014-15 UTA Fall Spring

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*Antonio Sanmartín & Bijan Youssefzadeh,  
UTA2050 Horizon & the new CAPPa building*

*Jose M<sup>a</sup> Torres Nadal*

*Antonio Sanmartín & Bijan Youssefzadeh,  
UTA2050 Horizon & the new CAPPa building*

*New mixed use development in China by LaguardaLow Architects*

*Social and media links*



# 01

## COURSE DESCRIPTION

### **Antonio Sanmartin - Bijan Youssefzadeh Advanced Graduate Studio**

MEXICO DATA AGENCY AND INCUBATOR - Lost Steps Space facilities on/over/under/around the new Chapultepec Zocalo **MeDAIChZo**

**Location:** UTA Campus, Arlington (Texas)

**Professor:** Antonio Sanmartin & Bijan Youssefzadeh, Barcelona (Spain)

**Advisors:** Brad Bell (UTA FabLab)

J. Kunkel (UTA Structures/Building systems)

The challenge of teaching an Advanced Studio in UTA is very specific despite the global nature of architectural high education. Specially when conducted by Visiting Faculty, the studio addresses the expectations of a contemporary student requiring “a curriculum that will prepare them for design challenges in an increasingly complex and demanding world where cooperation and communication are essential to success. Not only will the future designer require heightened sensitivity of the built form, but extensive knowledge of emerging strategies in the fields of city planning, urban design and landscape architecture. The School actively promotes an agenda that will allow students to interface with the latest technology, work closely with local communities to solve real design problems, and tailor their education to their individual goals so that they can meet these challenges head-on”.

The final exhibition and Super Review curated by Bijan Youssefzadeh at the School Gallery gathering all Spring Studios work breathed competence, dedication and will for architecture. We hope to have added also trust and no fear for architecture when seen next to the rest of the student work at CAPPa.

A 2050 Field of Dreams Vision for UTA campus and the architecture for the new CAPPa building described by a set of documents listed in item 28 of the course syllabus: Site proposal, Detail Models, Detail Sections, Animations, models, plans, transcription of Chancellor’s Vision for CAPPa,... tasks of a week extension/duration and left ready for the final presentation as they were produced week after week. No reworking and no re-reviewing. Always moving forward. Every studio project is a multiverse tracing all “right” and “mistaken” explorations.

The CAPPa café proposal was the warm up exercise for the first week of the semester.

None of the above is possible without the generosity of the students, all in part time jobs.

Moving students from their comfort zone beyond the known and inviting them to practice trusting and not fearing from architecture.

The studio consists of two distinct parts: Urban Design + Building Design.

The Urban Design component of the studio will initially focus and investigate the major driving forces behind design of college campuses in the United States. It will explore the relationship between UT-Arlington, which is its primary focus, and other built colleges and similar contemporary conditions. The studio attempts to use the campus design as an excuse to examine the recent theoretical debate on future urbanism while exploring the physical reality of UT-Arlington. Campus design will be viewed as a critical exploration, investigation, and perhaps reassessment of conventional approaches regarding issues of site, program, infrastructure, form, public space and mass.

The studio takes advantage of architecture's concerns for site specificity, spatial experience, logic of construction, economics of organization, morphology and physical form, while also engaging realms of knowledge associated with disciplines such as urban ecology, urban geography, and landscape design. The project encourages working from the "ground up," rather than adopting a top down" master-planning approach. In this sense, the project is considered experimental, exploratory, and unconventional relative to the established canons of the traditional urban design studio.

A two fold vector will trace the studio's aims and tasks moving from the practice of the invention of "an" architecture to the discourse of its making and description. Both muscles will be under full deployment.

The construction description of a building is not the final goal; it informs and confirms how the invented/proposed architecture is.

Building Program: the new CAPP

\_ A new building for the integrated School of Architecture & SUPA

\_ An addition to the existing architecture building to accommodate SUPA

Scenario: An anonymous philanthropist has donated a large sum of money to the University of Texas at Arlington for the construction of a new building to house the newly integrated School of Architecture + School of Public and Urban Affairs. The donor has requested that the new college to be programmed and constructed with the latest cutting edge technologies to meet the challenges of 21st century. She would like the new building to be conceptually robust, formally poetic, rich in materiality, and most advanced technologically. By having a signature building, her plan is to increase the reputation of the new college regionally, nationally, and internationally. Given that she is an environmentalist - also a very good businesswoman, she would like the new college to be a net-zero energy building and to include some retail stores.

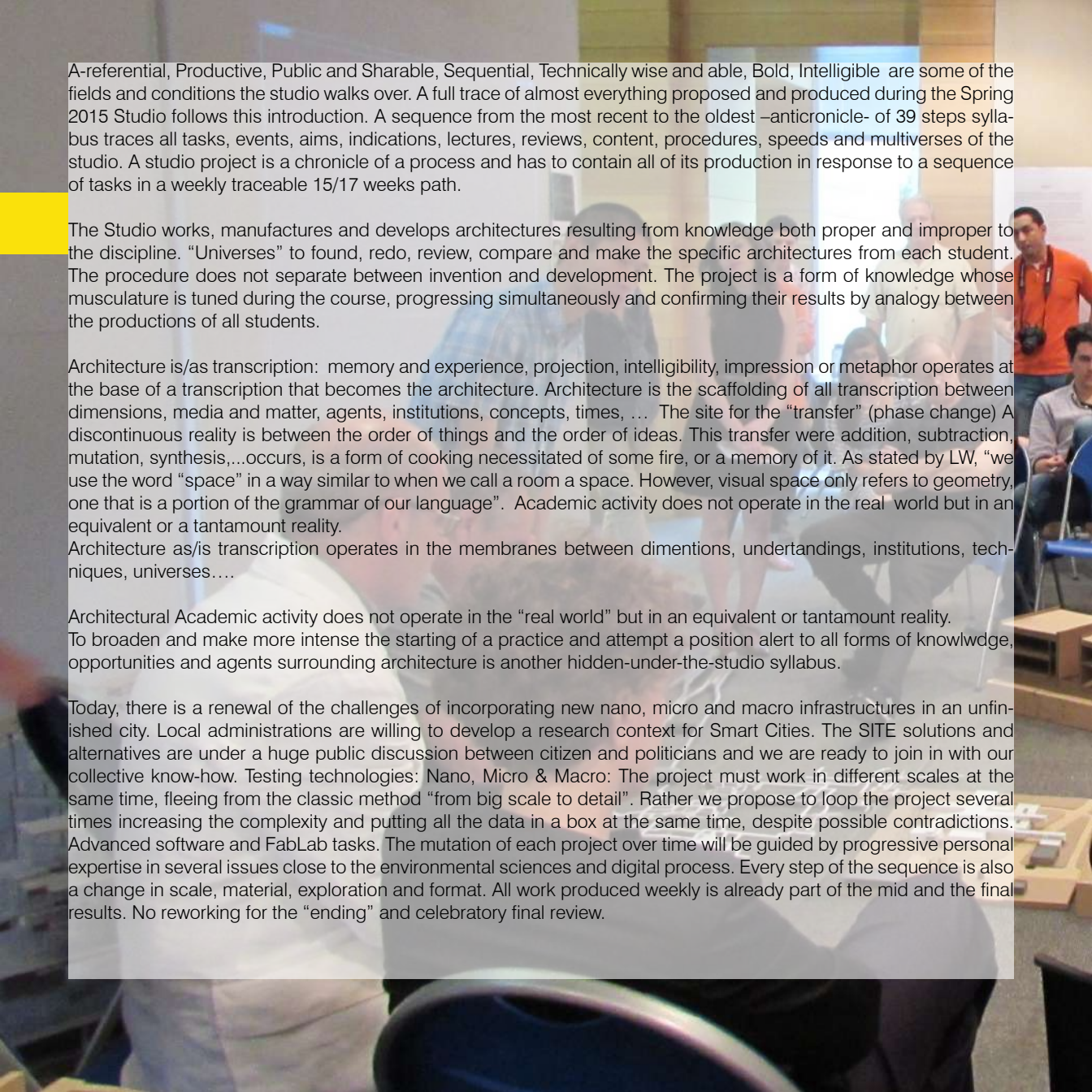
A quadruple start-off task:

\_ The CAPP café proposal as a warm up and get to know each other exercise.

\_ Site generic variables maps and specific. (Statistics, data maps, cartography, historical documents,...)

\_ Personal variable maps by collecting data, "surveying" in google or in local www.

\_ Group Model construction.



A-referential, Productive, Public and Sharable, Sequential, Technically wise and able, Bold, Intelligible are some of the fields and conditions the studio walks over. A full trace of almost everything proposed and produced during the Spring 2015 Studio follows this introduction. A sequence from the most recent to the oldest –anticronicle- of 39 steps syllabus traces all tasks, events, aims, indications, lectures, reviews, content, procedures, speeds and multiverses of the studio. A studio project is a chronicle of a process and has to contain all of its production in response to a sequence of tasks in a weekly traceable 15/17 weeks path.

The Studio works, manufactures and develops architectures resulting from knowledge both proper and improper to the discipline. “Universes” to found, redo, review, compare and make the specific architectures from each student. The procedure does not separate between invention and development. The project is a form of knowledge whose musculature is tuned during the course, progressing simultaneously and confirming their results by analogy between the productions of all students.

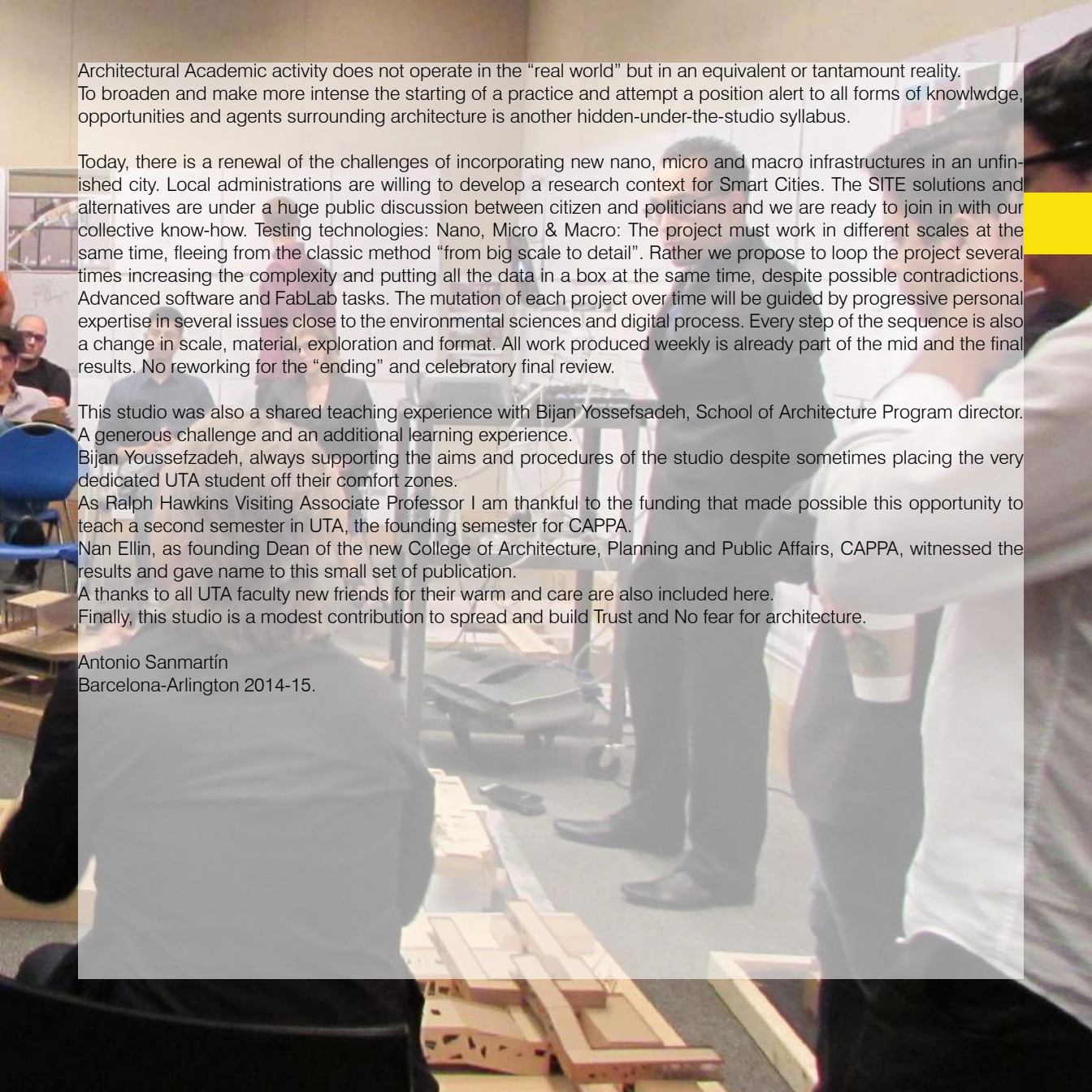
Architecture is/as transcription: memory and experience, projection, intelligibility, impression or metaphor operates at the base of a transcription that becomes the architecture. Architecture is the scaffolding of all transcription between dimensions, media and matter, agents, institutions, concepts, times, ... The site for the “transfer” (phase change) A discontinuous reality is between the order of things and the order of ideas. This transfer were addition, subtraction, mutation, synthesis,...occurs, is a form of cooking necessitated of some fire, or a memory of it. As stated by LW, “we use the word “space” in a way similar to when we call a room a space. However, visual space only refers to geometry, one that is a portion of the grammar of our language”. Academic activity does not operate in the real world but in an equivalent or a tantamount reality.

Architecture as/is transcription operates in the membranes between dimentions, understandings, institutions, techniques, universes....

Architectural Academic activity does not operate in the “real world” but in an equivalent or tantamount reality. To broaden and make more intense the starting of a practice and attempt a position alert to all forms of knowldge, opportunities and agents surrounding architecture is another hidden-under-the-studio syllabus.

Today, there is a renewal of the challenges of incorporating new nano, micro and macro infrastructures in an unfinished city. Local administrations are willing to develop a research context for Smart Cities. The SITE solutions and alternatives are under a huge public discussion between citizen and politicians and we are ready to join in with our collective know-how. Testing technologies: Nano, Micro & Macro: The project must work in different scales at the same time, fleeing from the classic method “from big scale to detail”. Rather we propose to loop the project several times increasing the complexity and putting all the data in a box at the same time, despite possible contradictions. Advanced software and FabLab tasks. The mutation of each project over time will be guided by progressive personal expertise in several issues close to the environmental sciences and digital process. Every step of the sequence is also a change in scale, material, exploration and format. All work produced weekly is already part of the mid and the final results. No reworking for the “ending” and celebratory final review.



The background image shows a workshop or studio environment. In the foreground, there are several stacks of light-colored wooden blocks or bricks. In the middle ground, a person is standing, and another person is partially visible on the right. In the background, there are other people, some sitting and some standing, and a large screen or wall with some diagrams or images. The overall atmosphere is one of a collaborative workspace.

Architectural Academic activity does not operate in the “real world” but in an equivalent or tantamount reality. To broaden and make more intense the starting of a practice and attempt a position alert to all forms of knowledge, opportunities and agents surrounding architecture is another hidden-under-the-studio syllabus.

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This studio was also a shared teaching experience with Bijan Yossefsadeh, School of Architecture Program director. A generous challenge and an additional learning experience.

Bijan Youssefzadeh, always supporting the aims and procedures of the studio despite sometimes placing the very dedicated UTA student off their comfort zones.

As Ralph Hawkins Visiting Associate Professor I am thankful to the funding that made possible this opportunity to teach a second semester in UTA, the founding semester for CAPPA.

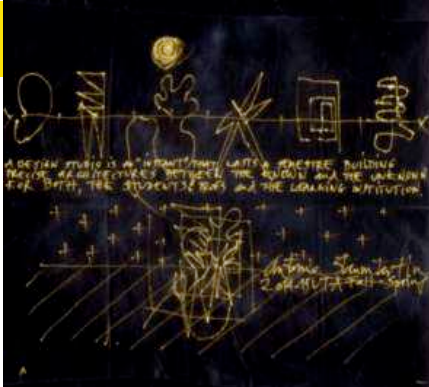
Nan Ellin, as founding Dean of the new College of Architecture, Planning and Public Affairs, CAPPA, witnessed the results and gave name to this small set of publication.

A thanks to all UTA faculty new friends for their warm and care are also included here.

Finally, this studio is a modest contribution to spread and build Trust and No fear for architecture.

Antonio Sanmartín  
Barcelona-Arlington 2014-15.

## ...39 steps for a UTA 2050 Field of Dreams-new CAPPa building-Architecture as/is Transcription.



39. Superreview at CAPPa

38. Best wishes, best luck and many thanks to all!!!!

37. W14&15 Reminder

\_All docs have to be labeled with its number 00of23, 01of23, 02of23,...

\_Group Model is to be completed with all blocks and acrylic buildings (I can help on that...)

\_Please "bring" the CAPPa life to the 3 / 4 still images included in the 1 minute Animation 2 (doc. 06of23) : actual CAPPa students, actual Studio life, current woodshop and FabLab life,...and of course also the possible 2020, 2030, 2040, 2050 "CAPPa life".

\_A DVD will be provided to you to copy all docs required for the final review and be kept for Archive.

\_Two/Three real materials are to be built on the 1"/6'Detail Model.

\_Also, we would like to review DETAIL SECTION 1"/6' (doc 08of23) full print in B&W portions of 8x11 or 11x17 on Friday 1May2015.

36. "A building is a Multiverse" by Albenia Yaneva and "The Geometry of Feelings, A look at the Phenomenology of Architecture" by Yuhani Palasmaa, are the two last reading assignments. No writing on them is required.

35. Final Review 6May2015 Guest Critics:

Troy Yoder. UTA Campus Architect

Pia Sarpaneva. UTA Clinical Professor

John Chow, UTA Visiting Professor

Order of presentation:

4th Floor South Review Room EAST wall:

\_1 Ed Green, 3 Margarita Aguirre, 5 Edgar Ramirez, 7 Christopher Laskoski, 9 Jason Fedors, 11 Johnny Limones

4th Floor South Review Room WEST wall:

\_2 Jena Gates, 4 Cameron Martin, 6 Yuan Zhang, 8 J Renne French, 10 Miriela Rico

34. Super Review 8May2015.

Scheduled from 16pm to 18pm at Gallery Alcove South.

Chart with Guest Critics will be confirmed.

33. Task and Agenda for W14

\_Plans and sections V2 of CAPPa Item 05of23, 1"/16' (Board 22"x22")

\_Animation 2 (Task T). Includes 2/3 INT and EXT highly defined still images.

\_Desk crits will include **revision of personal Agenda/Chart to produce and finish all due items for the 6My2015 Final Review.**

\_Two/Three "real" materials of the CAPPa proposal, may be included/added/built in the 1/6 scale detail model.

32. Final Reviews.

\_Studio Review: 6 May 2015 with local guest.

\_Super Review: 8 May 2015. Studio presentation to Guest Crits invited by the Architecture Department. All or a selection of materials/projects will be presented to the panel.

31. Very Important Reminder:

Updating, labeling all due docs. is a task not to be left for the last week. Includes editing the personal and technical dossier (item 02of23). Very important and useful for a full understanding of all the work and all the personal research developed and produced during the semester.



### 30. Tasks and Agenda for W13.

- \_ Complete group model assemblage. The model will not include the 3D layer.
- \_ Finish Detail Model with comments from Monday 13May desk crits.
- \_ Plans and sections of CAPPA Item 05of23. Plan and Sections V2 1/16 (Board 22"x22") (Task T)
- \_ Animation 2. Includes 2/3 INT and EXT highly defined still images.

### 29. Tasks and Agenda for W12.(ASG will be in Barcelona, Bijan will be your "guard angel")

- \_ Complete Group Model Assemblage.
- \_ Detail Section and Counter sections following indications and comments.
- \_ Detail Model same scale as Detail Section (1"/6') and counter sections. Laser cut in cardboard similar to the Mexico studio models. Base of sections: 2"x4". Complete rest of components following construction process and sequence...
- \_ Preparations of CAPPA model 1/16.
- \_ Complete and label all Tasks from previous weeks

### 28.List of Docs. for Final Review (6/8May2015)

- 00of23. UTA campus Group Model 1/128
- 01of23. Chronicle (written in present tense. Describes all tasks of the studio ordered from the last to initial. Extension: 800/100 words. (1 page 8x11 maximum printed in Board 22"x22") (Task W)
- 02of23. Technical and Personal Dossier. Includes all tasks and sketches, high quality images of all model, info,...

Ordered from the most recent to the oldest. Printed in 8x11 and binded.(Task K and N)

- 03of23. Site plan of CAPPA proposal on UTA 2050 Field of Dreams. V2. (Board 22"x22") (Task S)
- 04of23. Site model of proposal 1"/128' to be overlayed on group Model.(Task V)
- 05of23. Plan and Sections V2 1/16 (Board 22"x22") (Task S)
- 06of23. Animation 2. Includes 2/3 Still images.(Task T)
- 07of23. Detail Model 1"/6'(Task R) Extended board format (Task P)
- 08of23. Detail section and counter sections(1"/6')
- 09of23. CAPPA model 1"/16'.
- 10of23. Geometry of Structure (Board 22"x22") (Task L)
- 11of23. 6/9 Int and Ext images (Board 22"x22") (Task M)
- 12of23. Animation 1 (Task J)
- 13of23. Geometries of Plans and Sections of CAPPA (Task G) "Mezclador" of All info of all previous docs. (Board 22"x22") (Task G)
- 14of23. DWG Transcription multipotential document (UTA Dean's Search Vision). (Task E)
- 15of23. UTA Campus Proposal Model 1"/128' of UTA field of dreams (To be overlayed on Campus map, is a developed version of the CutOut option selected) (Task F)
- 16of23. UTA 2050 Campus Proposal 1"/600' (22"x22" board)
- 17of23. Option 1 (.dwg 22"x22" board and CutOut)
- 18of23. Option 2 (.dwg 22"x22" board and CutOut)
- 19of23. Option 3 (.dwg 22"x22" board and CutOut)
- 20of23. Personal Variable Campus Map. Redraws the Campus with anew/personal/invented Magnitud in its specific unit. DWG document printed in 22x22". (Tasks B)
- 21of23. CAPPA coffe Shop plans and Sections





22of23. CAPPA 3D (22x22 board)  
23of23. CAPPPA Cofee Shop model

All print documents are due 22x22 size. All documents are to have the number. Detail Section and counter sections are to be printed at 22xN Models will show a tag or adhesive. All documents will be collected up before 12pm on December 2nd to be all pinned up by order of presentation. All documents, as presented for the final review will be graded one by one.

## 27. W11 Tasks and Agenda.

Monday 31Mzo2015:

- \_Geometry of the Structure Crits for Cameron, Yuan, Chritofer, Edgar and Johnny.
- \_Rest of students: Start Detail Section and "Counter sections" as marked on Geometry of Structure boards.
- \_Start of 1/16 Scale model of CAPPA proposal.
- \_Starts Assemblage of Group Model.
- \_List of Docs Due for Final Review.
- \_Grades of Geometry of Estructure.

Wednesday 2Abr2015:

- \_Detail Section Desk Crits.
- \_Update of Technical and Personal 8x11" Dossiers.

Friday 4Abr201:

- \_Group Model finished. Start Detail Section Model. Advice from Structure Expert.
- \_CAPPA proposal 1/16 Model Desk Crits.

## 26. Other notes/comments on studio performance and weeks towards Final Review (8May2015)

**25. Group Model:** To be finished on W10. Star milling of streets, print Photomap and laser cut of Buildings on Tuesday 24March2015.

## 24. Tasks W10:

**\_Geometry of the structure.** Describes the perimeter, the voids/holes/shafts of every plane and the supporting elements, distances between columns, walls and beams. Includes notes on the different structural materials. Includes description of CAPPA plans in softer/grey lines. Scale of plans and Sections 1/32 (board 22x22)

## **\_Energy and Mechanics.**

**23. 3D (V1) images and Technical dossier** are to be completed.

## **22. Grades and comments**

\_Personal comments after Mid Review. Room 419.

## **21. Task W9:**

- \_4/6 Interior and Ext images from the 3D model
- \_Plans and Sections V2.
- \_Start of Technical Dossier.
- \_Geometry of Structure.
- \_Group Model Construction.

**W9 Talk: Authenticity of an Architect: J Hejduk.**

## **20. W8:Spring Break.**

Will give you the chance to leave behind and finished all docs due for Mid Review. They will all be part of the Final Review. Includes photographs of all models, labelling all docs 1of11, 2of11, 3of11,... printing the Personal Dossier,... Finishing Animation 1,...

## **19. W7 Agenda**

- \_Group model construction
- \_Mid Review: Docs. and Guests.

W7Talk Postponed after Spring Break

Students Transcriptions & Architectures from Fall 2014 Studio



**UTA School of Architecture Lecture - March 18, 2015  
Wednesday @ 4:00 PM**

**PANEL DISCUSSION:  
John Hejduk – Authenticity of an Architect**

Panelist: Antonio Sammartin, George Gintole and John Chow  
Moderator: Brian Youssefzadeh



(Afia/Alaa/Santos/Robert/Meghan/Samantha/Alejandro/...

#### **a\_ Mid Review: Docs. and Guests.**

01of11 Personal Dossier Draft with binding clip 8"x11".

Includes all tasks and sketches, imgs, info,...Ordered from the most recent to the oldest.

02of11 Animation 1 Draft (Task J)

03of11 Model 1/32 or 1/16 of CAPP (Task H)

04of11 Plans and sections CAPP 1/32 or 1/16 Board 22"x22". (In case need add more boards 04.1of11, 04.2of11, ...)

05of11 Geometries of Plans and Sections of CAPP (Task G) Board 22"x22" All info of all previous docs.

06of11 DWG multipotential document(UTA Dean's Search Vision). (Task E)

07of11 UTA Campus Proposal Model 1"/128' of UTA fie(To be overlayed on Campus map, is a developed version of the CutOut option selected)

08of11 UTA 2050 Campus Proposal 1"/600" (22"x22" board)

09of11 Option 1 (.dwg 22"x22" board and CutOut)

10of11 Option 2 (.dwg 22"x22" board and CutOut)

11of11 Option 3 (.dwg 22"x22" board and CutOut)

#### **b\_GROUP MODEL:** All files for Fabrication/construction\_Start of Group Model Construction

#### **c. Mid Review Guests. TbD**

#### **18.W6 Agenda.**

\_Task G: CAPP geometries (Plans and Sections 1"/32' or 1"/16'scale)

\_Task I: CAPP model (1"/32' or 1"/16')

\_Task J: Animation 1.

\_Print all files drawings necessary to start group model construction and purchase all material.

#### **17.Group Model Files and Construction Teams.**

\_Street, roads, Rail road, Creek (Plywood/HD board/MDF): Christopher L., Johnny L., Yuan Z.

\_Buildings (Ground Plan engraved in 1/8" or 1/16" Acrylic and clear added layers to complete total high): Jason F,Jenafer G, Renee F,

\_Infill between street grid (High resolution google photomap on cheapboard): Cameron M., Miriela R., Edgar R., Edward G., Ana A.,

#### **16.Grades and comments**

\_Personal comments after UTA campus walk. Room 419.

#### **15.Walk through the UTA dream field.**

Friday 20Feb2015. Bring the UTA 2050 drawing and the enlarged version(1/32 or 1/16) CAPP area with all previous task info.

#### **14. W5 Agenda.**

#### **Review UTA 2050 Campus Dream Field.**

#### **Guest Critic: Alejandro Borges.**

Task E: DWG multipotential document(UTA Dean's Search Vision).

Task F: From 2050 Campus Dream Field to CAPP architectures:

\_ .dwg 1/16 (board 22"x22")

\_ model at 1/16(board 22"x22")

UTA Campus Group Model: Start preparing files for cut and fabrication.

Complete Campus maps: Photomaps, DWG,...

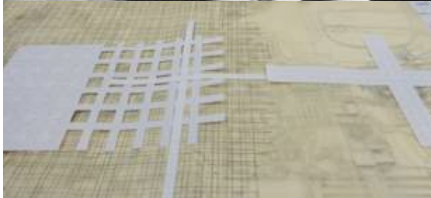
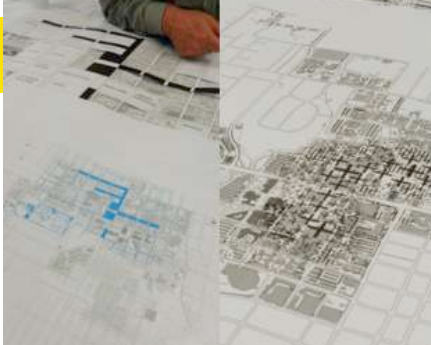
Change W05Talk : Ethnographic Museum of Asturias (Gijon, Spain) (ASG)

Reading hand out: Toyo ITO, E Miralles and J. Herreros on JM Torres architecture.

Statement due Friday 27Feb2015

#### **13.Review of UTA 2050 Campus Field Dream: Monday 16Feb2015**

Guest Critic: Kevin Sloan (TbC)



Documents Due:

- \_Model 1"/128' (To be overlayed on Campus map, is a developed version of the CutOut option selected)
- \_UTA 2050 Campus Proposal 1"/600' (22"x22" board)
- \_Option 1 (.dwg 22"x22" board and CutOut)
- \_Option 2 (.dwg 22"x22" board and CutOut)
- \_Option 3 (.dwg 22"x22" board and CutOut)
- \_Personal Variable (.dwg 22"x22" board)
- \_All refs, notes, sketches, tracing paper, ... in a Binding Clip.

## 12. Tasks/Agenda W4:

Monday 9Feb2015: Desk Crits Task B and C.

Test Group 1"/128'scale Model 2 options:

- (I)Streets Grid and Photomap. Corrugated or plywood and Campus utilities in wire
- (II)Topography in cheap board every 5feet, engraved ground plans and buildings in acrylic,campus utilities in wire and streets in acrylic

Statement on "End of the Classic" and "The impossible Project of Public Space", 1 pg each.

Wednesday 11Feb2015: Desk Crits Task B and C.

Complete Campus maps. (Includes Topo, all Buildind's Ground Plan, Utilities, High Resolution photomaps,...)

Friday 13Feb2015: Task D: Draft Model of UTA 2050.

W3/4 Talks

Comments on W1 writings

## 11. Individual Update on Student's performance and CAPPA cafe Grades (4Feb2015).

### 10. UTA 2050 Campus Dream Field.

A possible horizon for 2050 shows the UTA campus will house over 100.000 students, 15 new schools. A new Central Library, Housing for students, hotels and convention center new sport facilities,... a new definition of all public spaces to make the Campus the core/hart/brain of civic and educational life in Arlington. These Learning Infrastructures and other suggested by every student are the UTA 2050 Dream Field to be defined and built on the Group Model.

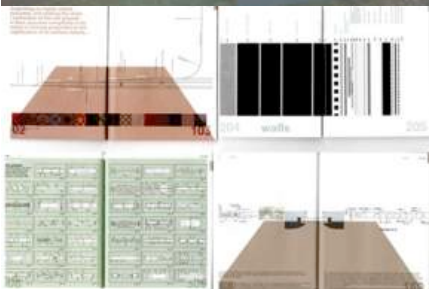
Basic Program Brief:

- \_Student Housing, estimate 2000 units in one or several buildings.
- \_Central Library, 2 times size of existing.
- \_New Lab buildings, 1.000.000sf in one or several buildings.
- \_New Ware House buildings for workshops, tests, scientific experiments,...
- \_Conference Centre & Hotel, 200 rooms. Includes 10% Housing for UTA scholars.
- \_Outdoor Theatre for mayor events, 2000seats minimum.
- \_New Sport Facilities, 2 times size of existing. Includes SPA.
- \_Restaurants, 10 minimum of aprox. 3.000sqf each.
- \_Night Clubs
- \_Parking Structures, 3.000 cars

## 9. W3 Readings: 1 page writing due Monday 8Feb2015

- \_"The End of the Classical: The End of the Beginning, the End of the End". P. Eisenman
- \_"The impossible project of Public Space". Manel Sola Morales.





## 8. W3 Tasks and Agenda.

**Monday 2Feb2015: CAPPA Coffee Shop Final Review from 16pm to 18pm.**

Guest Crits: Pia Sarpaneva, George Gintole, (Nan Ellin)  
Discussion on W1 readings, 1pg per reading comments due.

**Wednesday 4Feb2015: Start of Campus Site Model.**

Print Dwg, 'Pdf of Utilities and Historic Maps' and High Res Google Photomaps of preselected campus Area at 1"/32', 1'/64" and 1'/128" scale. (DWG and pdf files uploaded in Studio Dropbox)

**Friday 6Feb2015: Tasks B: Personal Variable Campus Map.** Redraws the Campus with a new/personal/invented Magnitud in its specific unit. DWG document printed in 22x22".

Task C: 3 options of UTA 2050 Campus Field of Dreams at 1"/600' scale. Print paper or transparent paper cutouts at 1"/128'.

W3 Talk (BY) and feedback on "Le Corbusier as Structural Engineer" and "Urban Transformations" writings on postpone for W4

## 7. W2 Tasks and Agenda.

**Development of Task A: Coffee Shop Installation at Ground Floor.** Individual work.

**Monday 26Jan2015: Desk crits. Draft Model**

**Wednesday 28Jan2015: Desk crits. Draft Plans and Sections**

**Friday 30Jan2015: Desk crits for "competition" entry. Final Model**

**W02Talk: Wall & Floor (ASG)**

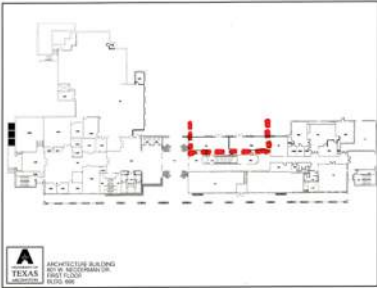
## 6. Student List.

|                      |                                  |
|----------------------|----------------------------------|
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## 5. Refs.

Precedents:

|                   |  |
|-------------------|--|
| Kalach            | Vasconcelos Library                      |
| Antoine Predock   | UNM School of Architecture               |
| OMA               | Milstein Hall at Cornell                 |
| OMA               | Agarir Convention Center                 |
| Mies Van der Rohe | IIT Architecture (S.R. Crown Hall)       |
| ROTO Architects   | Architecture & Art Building Prairie View |
| Marlon Blackwell  | Steven L Anderson Design Center          |
| John Andrews      | Gund Hall                                |
| OMA               | Center for Art and Media                 |
| (Karlsruhe)       |  |
| Peter Eisenman    | Wexner Center, Ohio State University     |



NADAAA  
M. Dennis  
EMBT  
FLIW  
Several Archts  
aSZ architectes  
Restauracion BIC, Huesca

Faculty of Architecture, Melbourne  
Campus A&M Master Plan  
Faculta d'Architetura Venezia  
Taliesin  
Progetto Bicocca, Milan  
Escuela de Conservacion y

4. Tasks for W01:

Task A: Coffee Shop Installation at Ground Floor.

Three Draft Models/Options per group.

\_Presentation and working scale 1"-1/4' or 1"-1/8' (1/40 or 1/80 in metrics)

\_Suggested item: "Wire model 21grams last student design project"

\_Selection of 1/2/3 materials for the Coffee Shop.

W01Talk: COFFE-CAPPA (BY)

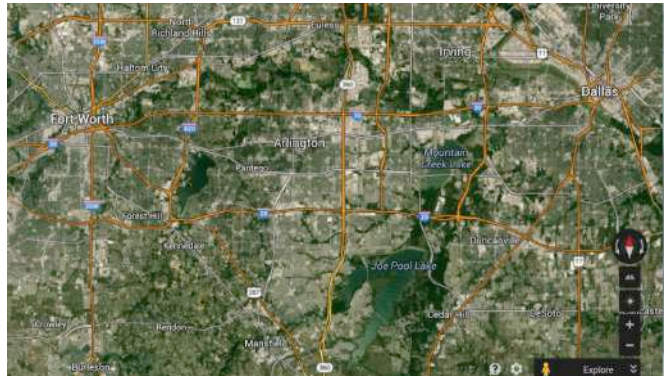
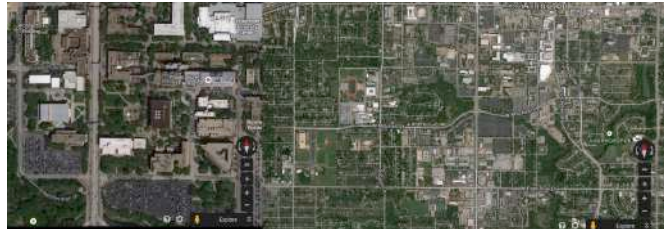
3. When/How

(An instant that last a Fall: 16W, 16 Tasks, no REWORKING)

|     |    |    |    |    |    |   |
|-----|----|----|----|----|----|---|
| Jan | M  | T  | W  | Th | F  |   |
|     | 19 | 20 | 21 | 22 | 23 | (W01)   |
|     |    |    |    |    |    | Studio Presentation/competition & CAPPA Caf6<br>Equipment/Installation/furniture<br>for second Floor at Arch School.<br>Scale 1/50. Possible team work max. 2 students  |
|     |    |    |    |    |    | (Task A: Wire model 21grams last student project)   |
|     |    |    |    |    |    | COFFE-CAPPA (BY)  |
|     |    |    |    |    |    | W01Talk   |
|     |    |    |    |    |    | Desk Crits  |
|     |    |    |    |    |    | W02Talk   |
|     |    |    |    |    |    | Wall and Floor (ASG)  |
| Feb | 2  | 3  | 4  | 5  | 6  | (W03)   |
|     |    |    |    |    |    | Coffe Shop Review.<br>Campus Design & Transcriptions.<br>Campus Elite Models Scale 1/64 (1mile diameter circle approx.<br>and 1/128 (1mile diameter circle)<br>Task B: DWG non generic /Personal UTA Campus Variable (22x17)<br>Task C: Drawing of UTA 2050 Campus Dream Field (22x17).<br>3 Options (1"/600' scale) and Paper CutOUTs at 1"/128' scale<br>.....?   |
|     |    |    |    |    |    | W03Talk   |
|     |    |    |    |    |    | Desk Crit Task B and C.   |
|     |    |    |    |    |    | Test Group 1"/128'scale Model 2 options:<br>(1)Streets Grid and Photomap. Corrugated or plywood<br>(11)Topography in cheap board every 5feet, engraved ground<br>plans and buildings in acrylic<br>Task D: Draft Model of UTA 2050.<br>Bicocca Projects and Urban Catalysts (ASG)   |
|     |    |    |    |    |    | W04Talk   |
|     |    |    |    |    |    | Review UTA 2050 Campus Dream Field.<br>Guest Crit: Alejandro Borges.<br>Task E: DWG multipotential document (UTA Dean's Search Vision).<br>Task F: From 2050 Campus Dream Field to CAPPA architectures:<br>_dwg 1/16 (board 22x22")<br>_model at 1/16 (board 22x22")<br>UTA Campus Group Model: Start preparing files for Feb Lab<br>Complete Campus maps: Photomaps, DWG, ...<br>Personal comments after UTA campus walk. Room 419<br>Ethnographic Museum of Asturias (Gijon, Spain) (ASG)<br>Reading hand out: Toyo ITO, E Miralles and J. Herreros on JM<br>Torres architecture. Statement due Friday 27Feb2015<br>Grades and comments |
|     |    |    |    |    |    | Change W05Talk :  |
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|-------|----|----|----|----|----------|---|
|       | 9  | 10 | 11 | 12 | 13 (NOB) | Spring Break  |
|       | 17 | 19 | 18 | 19 | 20 (NOB) | Task M: 6/9 Int-Ext (pages<br>Task R: Formalist Details<br>Detail Architecture)   |
|       |    |    |    |    | NOB Task |   |
|       | 23 | 24 | 25 | 26 | 27 (WLO) | Task L: CAPPA Memory of Structure (3x3 22x22 board)<br>Section of Structural Day-Entity.<br>Task M: CAPPA Structural System/Geometry Test.<br>Architecture International Society. (3x3 22x22)<br>Asking for structure VTA Instructor TBO,<br>.....? |
|       |    |    |    |    | WLO Task |   |
|       | 30 | 31 | 1  | 2  | 3 (WLI)  | Task P: Detail Section from Structural Entity<br>Description of Construction-Details Sections and Context<br>sections (3x3) Date 1"/6"  |
|       |    |    |    |    |          | List of Docs. See for Final Review.   |
| April | 6  | 7  | 8  | 9  | 10 (WLO) | Task R: Model of Detail Section Structural Entity<br>and Description of Construction.<br>Includes Digital FABLab (Date 1"/6")   |
|       | 13 | 14 | 15 | 16 | 17 (WLO) | Complete 1"/6" Detail Model.  |
|       | 20 | 21 | 22 | 23 | 24 (WLO) | Task O: 6000 Model 1"/10" or 1"/32"<br>Task P: Plan and Section 22 1"/10"<br>Task T: Animation 2 Displaces 2/3 highly defined still<br>images).   |
|       |    |    |    |    |          | Task V: CAPPA Site Plan / Site Model /  |
|       | 27 | 28 | 29 | 30 | 1 (WLO)  | Chronicle (Task W)<br>Painting and Editing  |
| May   | 9  | 10 | 6  | 1  | 8 (WLO)  | <b>CAPPA FINAL REVIEW</b><br><b>Task W: Chronicle / Final Review / Described Details (2x)</b><br>All models/r. All printed drawings/updates, anti-<br>chronology, photos of models.   |

## 2.Where.





## 0. General Data

ARCH XXXX Graduate Design Studio

Section 1 MWF 2-6 PM

Room XXX

INSTRUCTORS Antonio Sanmartín-Bijan Yossefzadeh

Office XXX

Ph 682 936 0217

E-mail : sanmart@uta.edu , bijan@uta.edu

Office hours MWF 1-2 PM

FORMAT Lecture 1 Hours/Lab 11 Hours per week

OFFERED Spring 2015

REQUIRED

PREREQUISITES Graduate Standing

Other links:

### COURSE DESCRIPTION:

The studio consists of two distinct parts: Urban Design + Building Design.

The Urban Design component of the studio will initially focus and investigate the major driving forces behind design of college campuses in the United States. It will explore the relationship between UT-Arlington, which is its primary focus, and other built colleges and similar contemporary conditions. The studio attempts to use the campus design as an excuse to examine the recent theoretical debate on future urbanism while exploring the physical reality of UT-Arlington. Campus design will be viewed as a critical exploration, investigation, and perhaps reassessment of conventional approaches regarding issues of site, program, infrastructure, form, public space and mass.

The studio is the opportunity to rethink how the new infrastructures of the city could dialogue with the existing old city and create a new image of its "psycho-geographical" landscape. Will pursue a transfer between diverse types of knowledge and sensibilities related infrastructures beyond energy balance, structural strains, engineering standards and social behaviours. The design of "Living Infrastructures" may require advanced teaching and learning.

The studio takes advantage of architecture's concerns for site specificity, spatial experience, logic of construction, economics of organization, morphology and physical form, while also engaging realms of knowledge associated with disciplines such as urban ecology, urban geography, and landscape design. The project encourages working from the "ground up," rather than adopting a top down" master-planning approach. In this sense, the project is considered experimental, exploratory, and unconventional relative to the established canons of the traditional urban design studio.

Architecture is/as transcription: memory and experience, projection, intelligibility, impression or metaphor operates at the base of a transcription that becomes the architecture. Architecture is the scaffolding of all transcription between dimensions, media and matter, agents, institutions, concepts, times, ... The site for the "transfer" (phase change) A discontinuous reality is between the order of things and the order of ideas. This transfer were addition, subtraction, mutation, synthesis,...occurs, is a form of cooking necessitated of some fire, or a memory of it. As stated by LW, "we use the word "space" in a way similar to when we call a room a space. However, visual space only refers to geometry, one that is a portion of the grammar of our language". Academic activity does not operate in the real world but in an equivalent or a tantamount reality.

The Building Design component of the studio serves as an advanced design that will include and go beyond conceptual design, experimentation and formal composition although these remain important and critical issues. The focus of this portion will be on the actual making of a building. It will study how to make the REAL in terms of construction, idea, and representation. Each student will bring the project to a level of finish and description where nothing is left or trusted to imagination. The ultimate success of a building is determined at all levels and phases from the development of a concept to understanding of structural and environmental systems, building envelope systems, life-safety provisions, building assemblies, and principles of sustainability. These concerns are seen not only as technical problems but also as architectural opportunities.

A two fold vector will trace the studio's aims and tasks moving from the practice of the invention of "an" architecture to the discourse of its making and description. Both muscles will be under full deployment.

The construction description of a building is not the final goal; it informs and confirms how the invented/proposed architecture is.

**Building Program: the new CAPPA**

**1.A new building for the integrated School of Architecture & SUPA**

**2.An addition to the existing architecture building to accommodate SUPA**

**Scenario:** An anonymous philanthropist has donated a large sum of money to the University of Texas at Arlington for the construction of a new building to house the newly integrated School of Architecture + School of Public and Urban Affairs. The donor has requested that the new college to be programmed and constructed with the latest cutting edge technologies to meet the challenges of 21st century. She would like the new building to be conceptually robust, formally poetic, rich in materiality, and most advanced technologically. By having a signature building, her plan is to increase the reputation of the new college regionally, nationally, and internationally. Given that she is an environmentalist - also a very good businesswoman, she would like the new college to be a net-zero energy building and to include some retail stores.

**Site:** TBD / Campus UTA


**Components of the new college, CAPPA:**

1. The School of Architecture was founded in 1972 and offers professionally accredited and internationally recognized degrees in Architecture, Interior Design, and Landscape Architecture. It is the only School of Architecture in the Dallas-Fort Worth region and one of eight in the state of Texas. The School is housed in a building designed by Dallas architects Pratt, Box and Henderson and completed in 1984; additional spaces for a materials lab, digital fabrication, and drawing studios are contained in adjacent buildings.

The four-year accredited professional Bachelor of Science in Interior Design degree and the four-year pre-professional Bachelor of Science in Architecture degree share an introductory two-year core curriculum. The final two years of each degree program promote specialization in each discipline while allowing flexibility to pursue electives in the School and University.

The Master of Architecture and Master of Landscape Architecture programs are accredited professional degree programs which provide students with the verbal, intellectual and design skills necessary to achieve the highest level of accomplishment as professional architects and landscape architects.

The School includes two research centers, the Center for Metropolitan Density and



the David Dillon Center for Texas Architecture. Through the Dillon Center, the School established an innovative partnership with the Dallas Morning News to support the position of a full-time architecture critic. The School was also a founding member of TEX-FAB, a collaboration among Texas architecture schools that promotes digital fabrication through international workshops and competitions.

The School of Architecture and the College of Engineering have launched an Architectural Engineering Program, which is expected to begin in the fall semester of 2014. The proposed program will educate students at the bachelor level in architectural engineering. The graduates will be prepared to apply engineering principles to the construction, planning, and design of buildings and other structures.

**2.** The School of Urban and Public Affairs was originally established in 1967 as the Institute of Urban Studies by an act of the Texas Legislature. The Institute's legislatively mandated mission is to conduct research and provide technical assistance to Texas city and county governments and public agencies, and to offer education and teaching opportunities for individuals either already in or contemplating public-service careers. In 1986, after significant expansion of staff and programs, the organization that grew up around the Institute became the School of Urban and Public Affairs.

The Arlington Urban Design Center, a community design center administered by the School of Urban and Public Affairs in partnership with the School of Architecture, employs graduate students from both schools to provide design services to the city. The Design Center was established in 2009 and continues to grow in influence. It was recognized in 2011 with the Current Planning Award from the American Planning Association Texas Chapter.

The School of Urban and Public Affairs currently offers five programs of graduate-level study: the Master's in Urban Affairs and Policy, the Master of City and Regional Planning, the Master's of Public Administration, PhD in Urban and Public Administration and the PhD in Urban Planning and Public Policy. The School is one of just a hand-full in the nation to have fully accredited planning as well as public administration programs. The School also offers three minor programs for undergraduates: in public administration, urban planning and the environment, and urban affairs and public policy.

The School of Urban and Public Affairs is home to the only planning program accredited by the Planning Accreditation Board (PAB) in the North Central Texas region, as well as the Masters in Public Administration program; which is a top ranked US News and World Report graduate program. In addition, the School participates in graduate, dual-degree programs with Architecture, Civil Engineering, Criminology and Criminal Justice, Education, Environmental Science, Landscape Architecture, Nursing, Human Resource Management and Social Work. It also cooperates with the UT Arlington Colleges of Engineering and Science in an interdisciplinary program leading to master's and doctoral degrees in environmental science and engineering.

The School of Urban and Public Affairs also offers certificate programs in Public Budgeting and Financial Management, Development Review, Geographic Information Systems, and Urban, Nonprofit Management.



**Program:** You realize that the functional needs and area requirements for the college may change in the future, but you can now project, based upon your experiences, that the following requirements will be needed and are to be included in the new building. Students anticipate spending long hours and many weekends inside the college, so that the building should be a home away from home—i.e., a nice place to be in with accommodations for working on projects, studying, researching, recreation, napping and sometimes sharing a meal (in the nearby restaurant) with classmates.

**Programmatic needs:**

| Common areas     | Area   |
|------------------|--|
| Main Entrance    | Flexible   |
| Exhibit space    | Flexible   |
| Public Restrooms | Several for both sexes at each level each @ 200 square feet                          |
| Lecture Halls    | 2, one for 150 people + one for 400  |
| Gallery          | 4000 square feet   |
| Academic Center  | TBD (Center for Contemporary City / Center for MEtropolitan Density / Center for.... |

**Drawing and design Studios + classrooms**

|                      |                  |
|----------------------|------------------|
| Design studio (40)   | 1500 square feet |
| Kitchenette (4)      | 240 square feet  |
| Computer lab (4)     | 400 square feet  |
| Small classroom (15) | 300 square feet  |
| Large classrooms (5) | 800 square feet  |

|                            |                 |
|----------------------------|-----------------|
| Review area, Jury room (6) | 400 square feet |
|----------------------------|-----------------|

**Shop:**

|                           |      |
|---------------------------|------|
| Wood, metal, plastic shop | 3000 |
| Digital fabrication       | 1200 |
| Material research lab     | 500  |
| Paint booth               | 300  |

**Library**

|                        |                  |
|------------------------|------------------|
| For all eight programs | 8000 square feet |
|------------------------|------------------|

|  |                 |
|--|-----------------|
| • Stacks (books + Periodicals)                 |                 |
| • Computer Stations                            |                 |
| • Reading room – one large + several small     |                 |
| • An area for the flatbed scanner(s) + copiers |                 |
| Director                                       | 150 square feet |
| Assistant Director                             | 120 square feet |
| Regular Staff (2)                              | 120 square feet |
| Lounge/Kitchen                                 | 300 square feet |
| Material Library                               | 800 square feet |

**Faculty:**

|                              |                  |
|------------------------------|------------------|
| Office (40)                  | 200 square feet  |
| Conf. room (faculty meeting) | 1500 square feet |
| Break room (2)               | 300 square feet  |



**Administrative offices**

|                                |                 |
|--------------------------------|-----------------|
| Reception/gallery              | Flexible        |
| Dean's office + small bathroom | 500 square feet |
| Associate Dean (2)             | 200 square feet |
| Assistant Dean (2)             | 200 square feet |
| Department Head (4)            | 200 square feet |
| Administrative assistants (6)  | 150 square feet |
| Break room                     | 240 square feet |
| Conference room (2)            | 300 square feet |

**Services**

|                    |                                    |
|--------------------|------------------------------------|
| Tech/server/repair | 400 square feet                    |
| Mechanical Room    | TBD                                |
| Janitorial         | 200 square feet, one at each level |

|                            |                  |
|----------------------------|------------------|
| Fitness club (for faculty) | 4000 square feet |
|----------------------------|------------------|

**Housing**

Min. 5/10 unjits for visiting faculty and scholars

**Retail**

|      |  |
|------|--|
| Café | 1000 square feet (see Salt Lake City PL) |
|------|--|

The specific size and program to the buildings and components is to be further discussed and investigated in the studio. The studio will study how to mark the REAL in terms of construction and functionality. Each student will develop the project to a level of finish product where no detail is left to the speculation.

**WORKING METHODS:** Assemblages "Models".

According to Christian Hubert, the domain of inhabitable objects that architecture claims as its own finds its first intimation in the model. The model purports to present architecture, not represent it. Unlike the sign of language, whose signification is primarily a matter of arbitrary convention, the relation of the model to its referent appears motivated in the sense that attempts to emulate or approximate it. Its adequacy is defined by resemblance. If buildings are thought to be the ultimate referents for architecture, then the model could be thought of as its semi-fictional account. The fact that the model must be built reinforces its claim to motivation. While the materials may differ, the models fabrication itself becomes a form of surrogate building which serves to explicate the workings of architectural drawings by translating them into three- dimensional form. In this manner model is served as a sort of test of the design.

The initial part of the assignment is:

To transcribe in a precise wire model the soul of the last project produced by every student.

To transcribe in drawing and model a site non-generic variable.

To transcribe in models and drawings the architecture found in the a multipotential document TBD.

To investigate the idea of a model as hypothesis. To see the model of a building as something other than a narrative record of a project or a building. Models, like architectural drawings , could have an artistic or conceptual existence of their own, one which is relatively independent of the project that they represent.

It would be safe to suggest that model, like the drawing, could have an almost unconscious, unpremeditated, even generative, effect on the design process,

that is, a similar effect to that of an orthographic projection to provoke unforeseen structural developments or even modes of perception in the design process. A group model at scale 1/32 (1/400 in metric) or 1/64 (1/800 in metric) of the UTA campus area built in plywood, CNC milled, laser cut,...including photomap info, campus infrastructures, existing and future building,...will also be a starting assignment.

**A brief week** talk/discussion of 15 to 20 min will take place weekly.

The Studio works, manufactures and develops architectures resulting from knowledge both proper and improper to the discipline. "Universes" to found, redo, review, compare and make the specific architectures from each student.

The procedure does not separate between invention and development. The project is a form of knowledge whose musculature is tuned during the course, progressing simultaneously and confirming their results by analogy between the productions of all students.

A studio project is a **chronicle** of a process and has to contain all of its production in response to a sequence of tasks in a weekly traceable **17 weeks path**.

To broaden and make more intense the start of a practice, and attempt a position attentive to all forms of knowledge, opportunities and agents surrounding architecture, is another objective hidden under the syllabus of the studio.  
(ASG)

The studio explores the cross roads between the creation of an exemplary/contemporary public space design model, the transformation of a big piece of urban infrastructure, and smart cities research. The students may also join the ongoing public discussion among citizens and politicians and may propose alternative solutions. The studio will work over, under, at both sides of abandoned or under construction infrastructures sites. The studio is the opportunity to rethink how the new infrastructures of the city could dialogue with the existing old city and create a new image of its "psycho-geographical" landscape. Will pursue a transfer between diverse types of knowledge and sensibilities related infrastructures beyond energy balance, structural strains, engineering standards and social behaviours. The design of "Living Infrastructures" may require advanced teaching and learning.

Today, there is a renewal of the challenges of incorporating new nano, micro and macro infrastructures in an unfinished city. Local administrations are willing to develop a research context for Smart Cities. The SITE solutions and alternatives are under a huge public discussion between citizen and politicians and we are ready to join in with our collective know-how. Testing technologies: Nano, Micro & Macro: The project must work in different scales at the same time, fleeing from the classic method "from big scale to detail". Rather we propose to loop the project several times increasing the complexity and putting all the data in a box at the same time, despite possible contradictions. Advanced software and FabLab tasks. The mutation of each project over time will be guided by progressive personal expertise in several issues close to the environmental sciences and digital process. Every step of the sequence is also a change in scale, material, exploration and format. All work produced weekly is already part of the mid and the final results. No reworking at the "end".





**A gentle reminder:** This is a fairly complex project ranging from highly conceptual and experimental investigation of "IDEA(S)" to study of how to make the REAL (building design) in terms of construction, and representation. It is imperative to be efficient, precise, accurate, and decisive. Take some chances and immerse yourself in the project. Treat this project your thesis; manage your time; take the first or second idea (hypothesis) and develop it, carry it through to completion so you can test it.

**MANIACAL** and **CONSISTENT** production is of the essence.

Spring Semester 2015

**Learning Infrastructures at UTA :** the new CAPPA Architecture  
Architecture is/as transcription

**UT**Arlington Graduate Studio

**Academic Director:** Bijan Yossefzadeh

**Visiting Associate Professor:** Antonio Sanmartín- Bijan Yossefzadeh

**Other Advisors:** Troy Yoder(UTA Campus Arch), J Kunkel (UTA Structures/Building Sist),  
....(Fab Lab Advisor)

Teaching Assistants: TbD

Time/Location:

Ref.: **W14&15** ARCH 5670 BY-ASG Spring 2015



# 02

## TRES TEORÍAS THREE TEORIES

*De la cultura del proyecto a la cultura del trabajo  
(o como seguir siendo arquitecto)*

*From project culture to work culture (or how to go on being an architect).*

Porque soy un arquitecto, soy esencialmente un hombre de negocios que es a su vez un actor para convencer a sus futuros clientes, para que me vean como a la persona idónea y no como un artista; que es a su vez un psiquiatra poniendo orden en propuestas y reuniones kafkianas y que es un abogado defendiendo el oficio frente a las exigencias de los promotores.

Tengo por lo tanto, y a pesar mío, poco tiempo o poca energía para detenerme en la obra y en los escritos de José M. Torres. Pero sí sé que me gustan y me fío de sus apreciaciones que, con ingeniosa resignación, van de lo significativo, que es a su vez trivial, a lo incidental y profundo, y espero, que a pesar de lo duro que es serlo, más que derivar hacia lo teórico siga siendo un arquitecto.

Because I am an architect practicing in our time, I am essentially a businessman who is also actor in order to deceive potential clients into thinking me likeable more than artistic; is also a psychiatrist to accommodate kafka-esque committees; and is a lawyer to confront contractors promoting legal claims over craftsmanship. So, sadly, I have little time or energy to assess the work and writings of Jose M. Torres or to comment on them. But I do know I like and trust his remarks that range from significant-trivial to incidental-profound, with a dose of witty resignation, and I hope he resists becoming a theorist over an architect, hard as it is to be the latter.

Robert Venturi. February 21, 1991

Robert Venturi. 21 de Febrero, 1991



Recibí este Fax de R. Venturi en 1990, como respuesta a una carta en la que se le solicitaba una nota de introducción para un número de la revista Documentos de Arquitectura dedicó a mi trabajo. No conozco a R. Venturi ni él a mí. Ni antes ni ahora. En su día, A.S. escribió una carta presentándome, y supongo que le interesaron algunas imágenes de los proyectos que le mandé y un texto escrito a modo de un diario de un día de mi actividad profesional. Se lo pedí a él porque me parecía, y me sigue pareciendo, un arquitecto excepcional.

La nota que me escribió, o que se escribió a si mismo, pero filtrándola a través mío, fue muy importante para muchos de nosotros en su momento. Releída ahora seis años después tiene aun, si cabe, mayor actualidad. De modo que me pareció que en esta ocasión debía partir de ella para explicar mi trabajo. La combinación exhaustiva y variable según el día, el año, el proyecto u otras circunstancias de todos esos roles que R.V. le propone desempeñar al arquitecto, puede proporcionar un juego interesantísimo de intereses, actividades, oportunidades y agendas de trabajo. Sus variaciones, según las distintas circunstancias, por ejemplo en un año, podrían ser estas:

ENERO  
Hombre de negocios  
Clientes  
Psiquiatra  
Propuestas kafkianas  
Abogado  
Artista  
El oficio y la profesión  
Promotores  
La persona idónea  
Actor

MAYO  
Artista  
Abogado  
Propuestas kafkianas  
Clientes  
El oficio y la profesión  
Promotores  
Psiquiatra  
Actor  
La persona idónea  
Hombre de negocios

SEPTIEMBRE  
Artista  
Abogado  
Propuestas kafkianas  
Clientes  
El oficio y la profesión  
Promotores  
Psiquiatra  
Actor  
La persona idónea  
Hombre de negocios

FEBRERO  
Propuestas kafkianas  
Promotores  
Abogado  
La persona idónea  
El oficio y la profesión  
Psiquiatra  
Artista  
Clientes  
Hombre de negocios  
Actor

JUNIO  
Hombre de negocios  
Clientes  
Psiquiatra  
Propuestas kafkianas  
Abogado  
Artista  
El oficio y la profesión  
Promotores  
La persona idónea  
Actor

OCTUBRE  
Artista  
Psiquiatra  
Hombre de negocios  
Propuestas kafkianas  
Clientes  
Actor  
Promotores  
El oficio y la profesión  
Abogado  
La persona idónea

I received this fax from R. Venturi in 1990 in response to a letter in which I asked him for an introductory note for an issue of Documentos de Arquitectura concerning my work. I do not know R. Venturi, nor does he know me. neither before nor since. At the time, A. S. wrote him an introductory letter, and I suppose he became interested in the pictures I sent him along with a text in the invitation because I thought, and still think, he is an exceptional architect.

The note he wrote forme, or for himself but filtered through me, was important for many of us at the time, and even when it is read now i think it equally as if not more relevant than it was then. I therefore thought that this time, I should use it as a starting point to explain my work.

The exhaustive, variable combination that depends on the day, the year, the project or other circumstances for all the roles proposed for the architect by R.V., can give rise to an interesting suite of interests, activities, opportunities and working agendas. Their variations, based the different circumstances in a year, for example, may be the following:

MARZO  
Abogado  
La persona idónea  
Artista  
Propuestas kafkianas  
El oficio y la profesión  
Promotores  
Clientes  
Actor  
Psiquiatra  
Hombre de negocios

JULIO  
Propuestas kafkianas  
Promotores  
Abogado  
La persona idónea  
El oficio y la profesión  
Psiquiatra  
Artista  
Clientes  
Hombre de negocios  
Actor

NOVIEMBRE  
Hombre de negocios  
Clientes  
Psiquiatra  
Propuestas kafkianas  
Abogado  
Artista  
El oficio y la profesión  
Promotores  
La persona idónea  
Actor

ABRIL  
Artista  
Psiquiatra  
Hombre de negocios  
Propuestas kafkianas  
Clientes  
Actor  
Promotores  
El oficio y la profesión  
Abogado  
La persona idónea

AGOSTO  
Abogado  
La persona idónea  
Artista  
Propuestas kafkianas  
El oficio y la profesión  
Promotores  
Clientes  
Actor  
Psiquiatra  
Hombre de negocios

DICIEMBRE  
Propuestas kafkianas  
Promotores  
Abogado  
La persona idónea  
El oficio y la profesión  
Psiquiatra  
Artista  
Clientes  
Hombre de negocios  
Actor

Acorde con todas estas posibilidades, hay muchas maneras de mostrar el trabajo de uno mismo. Una de las más interesantes es la que mostraría la capacidad de respuesta de cada proyecto a esas distintas solicitaciones, pero tomadas en bloque, entendidas cada una de ellas como una porción de ideología, es decir como un dato sobre el que cada proyecto puede elaborar una posibilidad teórica, la suma de todas ellas acaba entendiendo y mostrando lo que uno ha realizado como un trabajo, esto es, como un sistema productivo múltiple en el que acciones, escritos, proyectos, objetos, situaciones, etc., no solo son un mismo material, sino que son simultáneamente pasado y futuro, escritura y reescritura, material original y préstamo mío y de los otros. Material nuevo, o variaciones y reiteraciones que aparecen a veces porque sí, a veces por necesidad, y que buscan perder la conciencia rígida de que tal instante arquitectónico pertenece en exclusiva a éste o a aquel proyecto. Un trabajo como una posición militante. Algo así como una posición humana: así las cosas, la suma de esos trabajos, las conexiones múltiples entre esas ideologías, acaban encontrando lo que han buscado: la manera de mostrar lo que es común entre los hechos arquitectónicos y las proposiciones con las que se manifiestan como la forma esencial de un lenguaje: el que circula de un modo libre, abierto y continuo entre la idea de utopía y la idea de libertad.

Y la última lectura de esas posibilidades, la que ya no es un seguimiento pasivo de lo hecho, abre con toda naturalidad, otras variantes que expongo en forma de tres teorías, y un final.

## 2.1 *El lenguaje o la actividad arquitectónica como una acción restringida entre lo poético y lo político*

*Architectural language or activity as an action restricted to the realms of poetry and politics*

### LA TEORÍA DE LA MALETA CONFUSA

THE THEORY OF THE CONFUSED SUITCASE

A veces, hacer un proyecto, tomar decisiones, pero sobretudo estar en un jurado con otros miembros procedentes de distintos contextos sociable políticos o culturales con los que hay que negociar, es como estar haciendo una maleta para un viaje y oír distintas opiniones sobre lo que debes llevarte: que si el abrigo

Consistent with all these possibilities, there are many ways to show the responsiveness of each project to these various solicitations. But taken as a block, understood each of them as a portion of ideology, is as an item on which each project can develop a theoretical possibility, sum of all of them just showing what one has done as a job, is as a production system in which multiple actions, written, projects, objects, situations..., not only are the same material, but are simultaneously past and future, writing and rewriting, my own original material, or variations and repetitions that appear sometimes just because, sometimes by necessity, and seeking to lose rigid consciousness that this instant architectural belongs exclusively to it or that project.

A job as a militant position. Something like human position: well things, the amount of such work, the multiple connections between those ideologies, finding just what they are looking for: the way to show what is common among the architectural facts and propositions with which manifest as the essential form of a language: which circulates in a free, open and continuous way between the idea of utopia and the idea of freedom.

And the latest reading of these possibilities, which already is not a passive tracking what actually opens with quite naturally, other alternatives offering in the form of three theories, and an end.

Sometimes designing a project, making decisions but above all being on a jury with other members from different political and cultural contexts with whom you have to negotiate is like packing a suitcase for a trip and hearing different opinions about what you should take: an overcoat because

hará frío, que si los calcetines rojos porque son muy elegantes, que si tal cosa porque puede ser útil... etc. Al final, abrir la maleta en destino, uno puede tener la sensación de que allí hay cosas pero no exactamente las que uno deseaba, ni desde luego aquellas con las que más se hubiera identificado, aquellas que realmente explicaban aquel viaje.

Esa sensación de confusión al acabar determinadas proyectos o algunos concursos, y constatar en la mezcla de los resultados, que lo que hay allí, ni es lo mejor, ni lo más adecuado ni lo más interesante, y que los datos esenciales no están allí y no tiene ni el orden ni la intensidad prevista.

Los únicos jurados interesantes son los de un único miembro. Uno mismo. Como en los buenos proyectos, lo que hay allí es todo lo que tenía que estar.

it'll be cold, red socks because they are very smart, this or that because it'll be useful... etc.

In the end, when you open the case at your destination, you get the feeling that things are there but they are not exactly the ones you wanted, and certainly not the ones you would have identified with most: the ones that really explained that trip.

It is that same sense of confusion at the conclusion of certain projects or competitions, when you discover, amidst the mishmash of results, that what is there is neither the best, not most appropriate, not the most interesting, that the essential information is not there, and that it lacks the envisaged order and intensity.

The only interesting juries are the ones with just one member. Just one. Like good projects: what is there is everything that should be there.

*Aislar el proyecto, la acción del proyecto, de su entorno, del desorden realista en el que habitualmente nace y evoluciona. Aislar y cultivar el aspecto sensual de las cosas y de las acciones del proyecto. El proyecto como un algo que tiende a la perfección. Ejecutar los rituales de un modo perfecto y para volverse, así, absolutamente perfecto. El efecto surrealista que el trabajo acaba siempre dándole al proyecto. Los sistemas de afinidades, las técnicas de los géneros realizando visiones personales. Las imperfecciones: ir más allá de la superficie de las cosas. Una pantalla que configura la realidad como algo tremendamente concreto pero que lo muestra de un modo sutil y artístico. Entre el todo de la utopía y la nada del arte retraído sobre sí mismo, también el proyecto como una acción restringida: imágenes poéticas de los individuos, sobre criterios políticos. Acción poética. Acción política.*

*Isolate the project, the action of the project, from its surroundings, from the realistic disorder in which it usually arises and evolves. Isolate and nurture the sensual aspect of the things and the actions in the project. The project as something that moves towards perfection. Perform the rituals in a perfect way in order to this become absolutely perfect. The surrealistic effect that our work always ends up giving the project. The systems of affinities, the techniques of the types producing personal visions. Imperfections: going beyond the surface of things. A screen that configures reality as something tremendously specific, but which nevertheless displays it in a subtle, skilful way. Amongst the everything of utopia and the nothing of art withdrawn into itself, the project as well as a restricted action: poetic portraits of individuals and political criteria. Poetic action. Political action.*

El proyecto como una acción restringida: la posibilidad de seguir estableciendo una serie de paradigmas que circulan entre los conceptos de LIBERTAD/COMUNIDAD.

The project as a restricted action: the chance to go on establishing a series of paradigms that circulate amongst the concepts of FREEDOM/COMMUNITY.



# 2.2 **Lenguaje y realidad: la realidad como una experiencia inteligente**

*Language and reality: reality is an intelligent experience*

## TEORÍA DE LOS DATOS CIERTOS

TRUE DATA THEORY

Un proyecto, de un modo u otro es la suma de tres contextos:

-Contexto cultural general que existe en el ambiente y que cada uno de los participantes del proyecto aporta filtrándolo a través de él.

-Contexto Curricular del Estudio y de su/sus firmas principales.

-Los datos específicos del proyecto.

Se basa en trabajar desde el principio de un proyecto sobre sus contextos y sobre sus entidades complejas pero verificables, y rigurosamente deducidas a partir de ellos. Ver los datos ciertos encontrados en el Currículum del desarrollo de la Escuela de Arquitectura en Alicante (Alumnos Actores, P.T.P. Gestión Producción) y que nos permitió fijar con precisión extrema los datos sobre los que avanzar en Alicante.

La teoría de los datos ciertos es una forma de encontrar y defender como entidad esencial del proyecto un dato que unifique a la vez, las informaciones y situaciones de la cultura contemporánea del desarrollo curricular de quien la aporta, y una entidad específica que pertenezca a la realidad como experiencia inteligente de ese proyecto.

La Teoría de los datos Ciertos establece un correlato directo con la idea de inspiración frente a la idea de imaginación. Ese dato cierto, para que sea comunicable, para que forme parte común del currículo del arquitecto y de la sociedad debe ser figurativo. Las relaciones entre los conceptos de precisión y amplitud o ambigüedad, y figuración y realidad son algunas de sus posibilidades. Es la precisión que posee la figuración la que permitiría fijar:

One way or another, a project is the sum of three contexts:

-The general cultural context in the environment with the input of each of the project's participants, filtering it through them.

-The Curricular Context of the studio and its filtering it through them.

-The specific details of the project.

This is based on working from the outset with a project on the basis of these contexts and complex but verifiable entities which are strictly deduced from them. The true data theory is a way of discovering and defending, as an essential component of the project, data which unifies, at the one time, information and situations from our contemporary culture, the contributor's curricular development, and a specific entity that is part of reality as an intelligent experience of that project. The true data establishes a direct correlation with the idea of inspiration as opposed to the idea of imagination. To make this true information communicable; to make it a common part of the architect's curriculum and his or her society, it must be figurative. The relationships between the concepts of precision and breadth or ambiguity, or between figuration and reality, are just some of its possibilities. The precision inherent to figuration is what permits the definition:

1. Los criterios de estabilidad del proceso de información del proyecto.
2. La consciencia y claridad den la secuencia de las fases y por tanto los momentos en los que el proyecto está preparado para pasar a una fase superior, eligiendo siempre las situaciones de máxima complejidad cultural y desde luego las no previsibles.
3. Los procedimientos de filtro, depuración y transmisión de la información, tanto la que circula dentro del estudio como la que se produce desde y hacia el exterior.

**Entrelazados entre las ideas de gestión y producción del conocimiento.**

**O la teoría acerca de la relación entre objetos y comportamientos.**

**Todas las prácticas y desarrollos que anteponen la creación de situaciones a la creación de nuevos objetos.**

**Estacionamiento de todas las acciones que entrelazan historia (como actualidad) con los nuevos objetos en lugar de hacerlo con el desarrollo de situaciones arquitectónicas que modifiquen los comportamientos.**

**Variaciones entre la realidad como lugar inteligente y la arquitectura como una situación inspirada y una arquitectura solo inteligente.**

**Relaciones entre Gestión vs. Inspiración.**

**Condiciones de la Producción (para) la imaginación.**

1. The criteria of stability in the project's information process.

2. Awareness and clarity in the sequence of stages and hence moments in which the project is ready to move on to a higher level, always choosing the most culturally complex and invariably unpredictable situations.

3. The filtering, refinement and transmission processes for the information that circulates around the studio and what is produced in and for the outside world.

**Intertwined amongst the ideas of knowledge management and production.**

**Or the theory about the relationship between objects and behaviours.**

**All practice and developments that put the creation of situations ahead of the creation of new objects. Questioning all actions that interwine history (as news) with new objects instead of doing so with the development of architectural situations that change behaviours.**

**Variations between reality as an intelligent place and architecture as an inspired experience and an architecture that is simply intelligent.**

**Relationships amongst management vs inspiration.**

**Production conditions (for) imagination.**

## 2.3 *El lenguaje como una forma de inversión creativa* *Language as a sort of creative investment*

### TEORÍA DE LA URNA THE URN THEORY

La Ley de Protección del Patrimonio Arquitectónico, propone, en la mayoría de los casos, la protección y conservación de un legado a conservar realmente de muy dudosa calidad desde un punto de vista arquitectónico. Este era el caso de los Proyectos para ubicar el Museo de Arte Muram en Cartagena o el edificio “histórico” que el Colegio de Arquitectos de Alicante había comprado para la construcción de su nueva sede. En ambos casos se aceptaba que lo único “valioso” a conservar eran los valores compositivos o paisajísticos urbanos que se suponía que aquellas construcciones proporcionaban al espacio urbano. Estaba a punto de abandonar ambos proyectos, casi simultáneos en el tiempo, cuando encontré una respuesta posible visitando un museo. Allí había objetos sin valor alguno metidos dentro de urnas. La urna de vidrio con sus brillos y reflejos producía la distancia necesaria para, sin llegar a valorar el objeto, mirarlo y apreciarlo de otro modo. Los brillos del vidrio interferían con la realidad del objeto haciendo que sus imperfecciones, incluso su propia vulgaridad, aparecieran de otra manera y tuviera un sentido más complejo, en cualquier caso más sutil que el original a secas. lo que aquella situación de recubrimiento y clausura visual había logrado, sin duda, era ofrecer una imagen de esos objetos mucho más digna y presentable. En Alicante primero y en Cartagena después lo que hice fue envolver esas construcciones, muros y paredes, con vidrio. Meter las cosas dentro de urnas de vidrio, y proponer, a veces con un tipo de vidrio adecuado, ligeramente deforme e imperfecto, modificar la imagen produciendo irregularidades en la visión de lo que estaba detrás. Solo así podía producirse una inversión: que aquellas arquitecturas que no eran nada llegaran a adquirir un valor, y el hecho de mantener esas fachadas tener algún sentido, ser algo: una forma de trivialidad y banalidad positiva.

In most cases, the Architectural Heritage Protection Act proposes the protection and conservation of a legacy which is actually of quite dubious quality from an architectural perspective.

This was the case with the projects for the Muram Art Museum in Cartagena and the “historic” building that the Alicante College of Architects bought for its new headquarters. In both cases, it was accepted that the only “values” worth preserving were the compositive or urban landscape values which it was assumed that these buildings contributed to their city contexts. I was about to abandon both projects almost at the same when I came across a possible solution on a visited to a museum. It had urns on display that contained worthless objects. The shining, reflective glass urn produced the necessary distance to at least force the object to be viewed if not valued in a different way. The shiny glass interfered with reality, making its imperfections and even its vulgarity appear differently and take on a more complex or at least more subtle meaning than the original when viewed on its own. What that coating or situation of visual enclosure undoubtedly achieved was to provide a much more dignified and presentable image of the objects. Firstly in Alicante and then in Cartagena, what we did was to wrap these buildings and walls in glass. It involved placing things inside glass urns and sometimes proposing, with the right sort of slightly warped and imperfect glass, the subtle modification of the image in order to produce irregularities in people’s vision of what lies on the other side. I was convinced that this would be the only way for this unimportant architecture to acquire value and for the maintenance of this façade to have some sort of meaning, to be something: a sort of positive triviality and banality.

Es la inversión de la estatua de madera que da luz a un árbol, y no al revés, de la que habla Levi-Strauss, la que hace pensar la belleza como una forma de acción y como una forma de conocimiento: la idea de que suceda lo que suceda siempre tiene que ocurrir en el interior del proyecto.

## FINAL 1

Las tres teorías mencionadas abren paso a la introducción en el proyecto de las distintas ecologías (tres según Guattari) que establecerían sistemas de articulación completos entre la cultura y la vida, como una nueva manera de ver o de sentir. Estos son datos nuevos que ni estaban ni podían estar en la agenda de actividades y roles propuesta por R.V., pero son imprescindibles en la nuestra. Las implicaciones de estas incorporaciones ideológicas en el orden mental, medioambiental y social de estas derivas ecológica del trabajo introducen una proyección ciudadana del trabajo del arquitecto y una condición comunitaria que lo estructuran como un sistema de negociaciones infinitas y lo convierten continuamente en una actividad que es, exponencialmente, tan interesante como compleja.

la reconstrucción estrictamente disciplinar o arquitectónica de estos paradigmas es una tarea casi imposible. **Pero ese imposible utópico y libre es el espacio del proyecto contemporáneo.**

The inversion of the wooden statue is what gives birth to the tree which Levi-Strauss spoke about, not the other way round, which makes us think of beauty as a sort of action in the form of knowledge: the idea that whatever happens has to take place within the project.

## CONCLUSION 1

The three above-mentioned theories lead to the inclusion of the different ecologies (Guattari says there are three) in the project to establish complete systems of articulation between culture and life a new way of seeing or feeling. These are new data which were not and could not have been in the agenda of activities and roles proposed by R.V., but which are nevertheless indispensable in ours. The implications of these ideological inputs to the mental, environmental and social order of these ecological drifts of our work give rise to a citizen's projection of the architect's work and a community condition which structure it as a system of infinite negotiations, constantly converting it into an activity which is, exponentially, both interesting and complex.

The strictly disciplinary or architectural reconstruction of these paradigms is a virtually impossible task.

**And that utopian, free impossibility is the space for the modern project.**



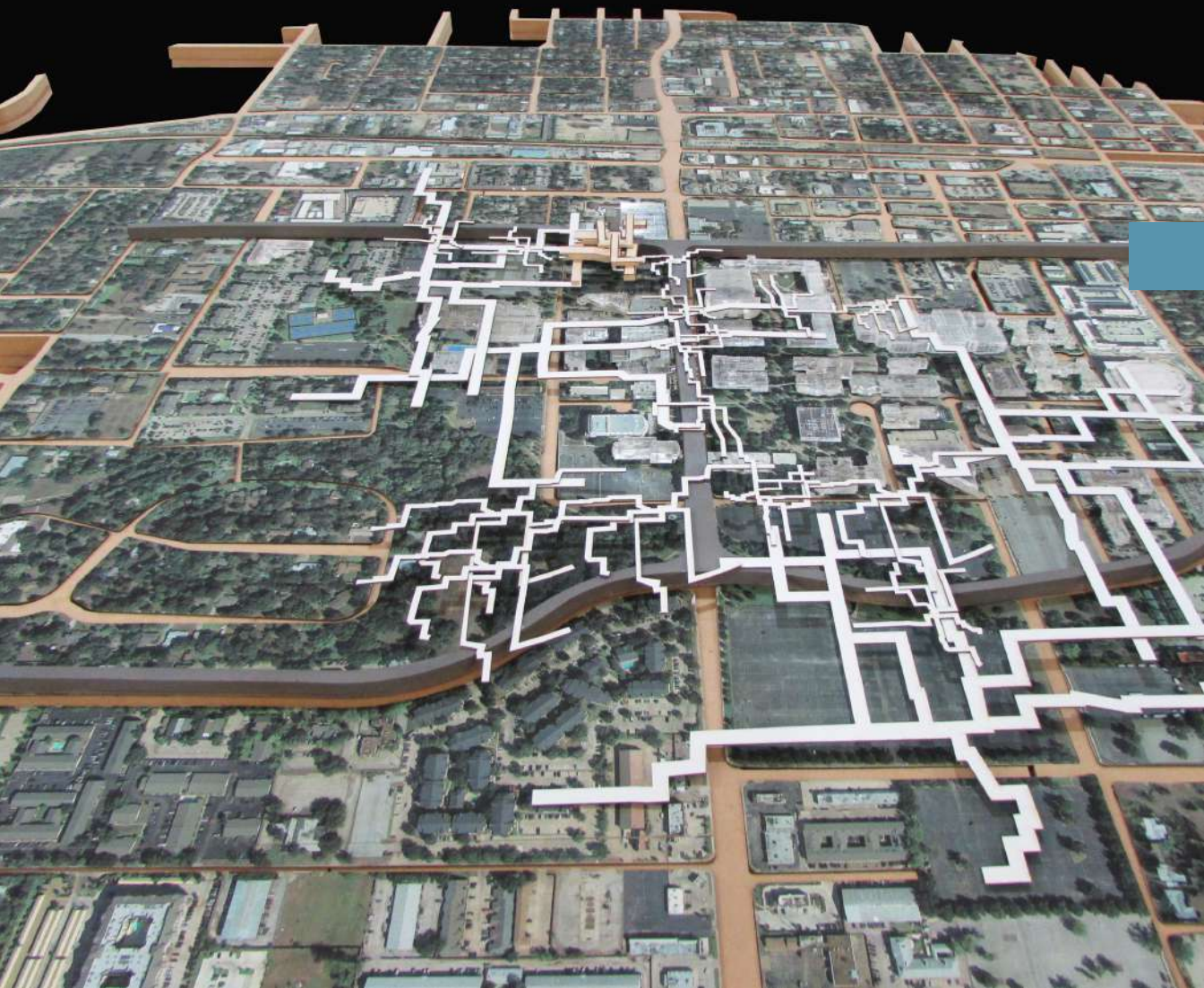


# 03

## STUDIO WORK

***Antonio San Martin Advanced Graduate Studio,  
Mexico City***

1. Ana Margarita Aguirre
2. Jason Fedor
3. Jaccquelyn French
4. Jenafer Gates
5. Edward Green
6. Christofer Laskoski
7. Johnny Limones
8. Cameron Martin
9. Miriela Rico
10. Yuan Zhang



1/23 Chronicle

The concept of an expanding university of Texas at Arlington Campus and; moreover, a new school of architecture that becomes integrated with SUPA can be explored in three separate components: a new design for the new CAPPA, a 2050 UTA Campus "Field of Dreams" proposal, and a CAPPA café proposal.

The new Cappa proposal incorporates the rooftop architecture idea and allows for a portion of the design to overflow into the existing architecture building. It is made up of three portions all layered on one another. The transcription multi-potential document and the geometries of the plans and sections describe the origin of my proposal. The layered character of the design stems from the initial transcription of the dean's vision of the new CAPPA. The plans, sections and program/light/structure layout were determined by interpreting the pattern produced by the nouns, verbs, adjectives and number of syllables per word in three paragraphs. The study of the syllables transformed into the solids and voids within the structure. This new building includes the spaces necessary to accommodate the additional program that comes with merging the existing school of architecture and SUPA: gallery spaces, wood shop, larger auditorium, studios, classrooms, faculty offices and faculty housing.

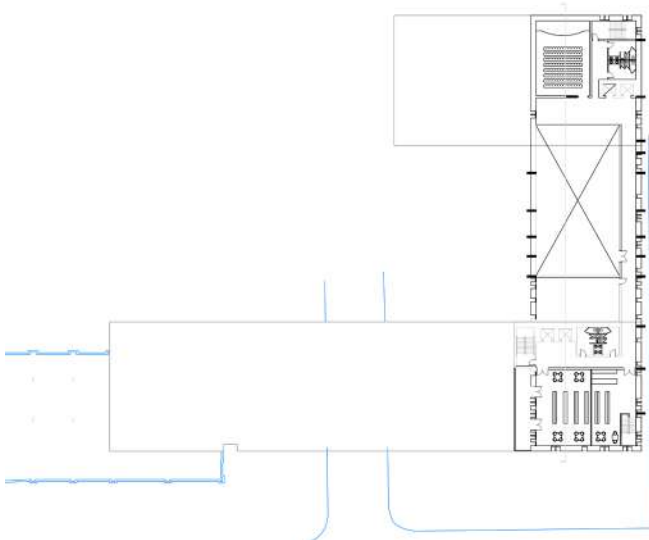
Just as the CAPPA design utilizing part of the roof of the existing school of architecture, my proposal for the 2050 UTA Campus "Field and Dreams" also deals with rooftop architecture. This broader proposal demonstrates the possibility of the campus expanding atop the roofs of existing buildings. Rooftop architecture occurs in several ways as seen in the site plan of the CAPPA proposal. The program for this future campus calls for one that has the capacity for an expanding student body. It should include a larger central library, sports facility, conference center/hotel, more student housing and warehouses/labs.

The last element in this new university proposal starts with the smallest task of the three: a CAPPA café proposal. The design for this café is driven by the concept of movable features that are intended to vary depending on exterior conditions. Furthermore, the notion of bringing the courtyard into the café is explored. These transforming elements consist of four parts. The first is a rolling aluminum window that would cater to the exterior of the café when the courtyard is housing an event. The second is a double garage door that would further break the barrier between indoor and outdoor. The third and fourth movable components are both pivoting doors that contain built furniture. This new CAPPA café design strives to celebrate the exterior qualities of the amazing space that is the courtyard.

## Ana Margarita Aguirre



4/23 Site model of proposal



5/23 Plan 20/23 Personal variable Campus Map

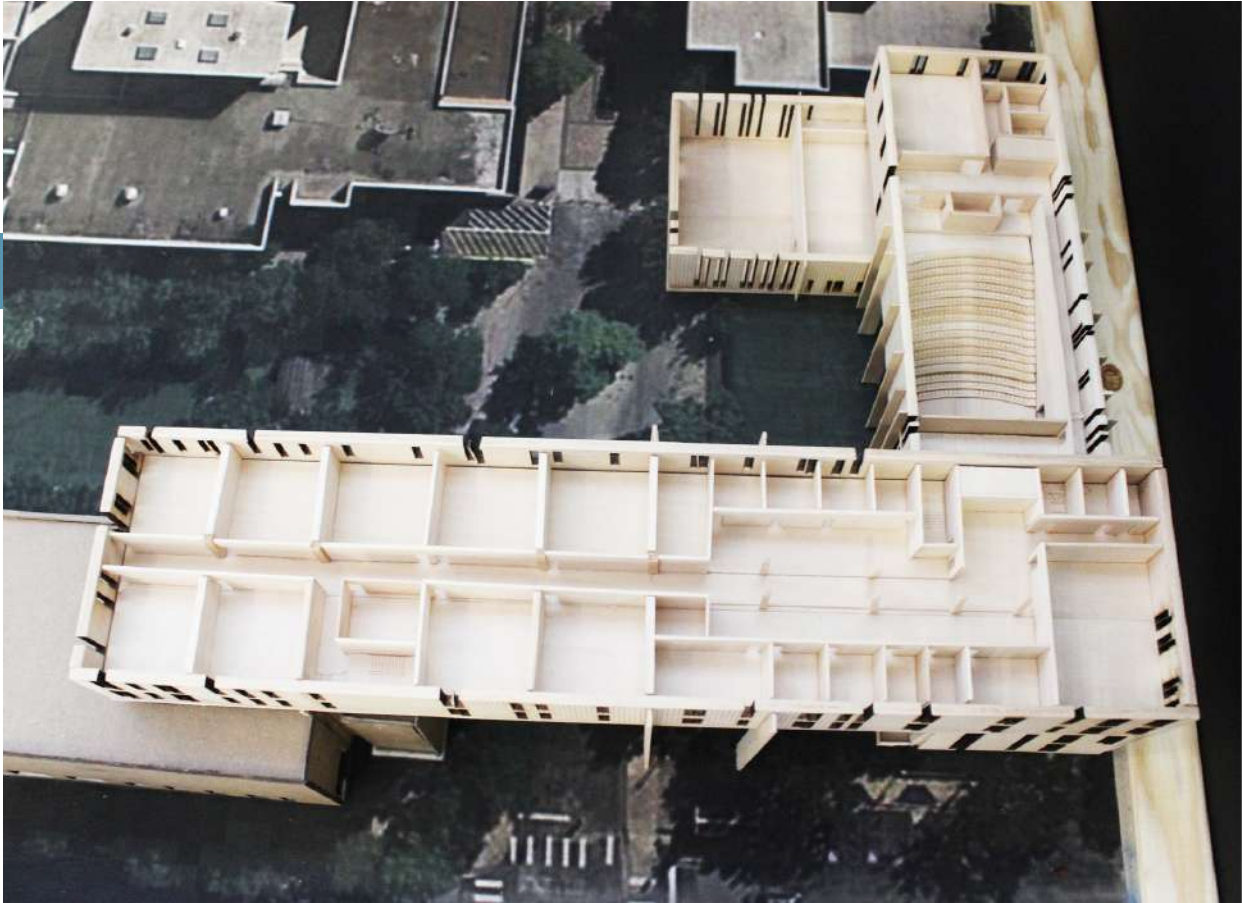


6/23 Still Images from animation



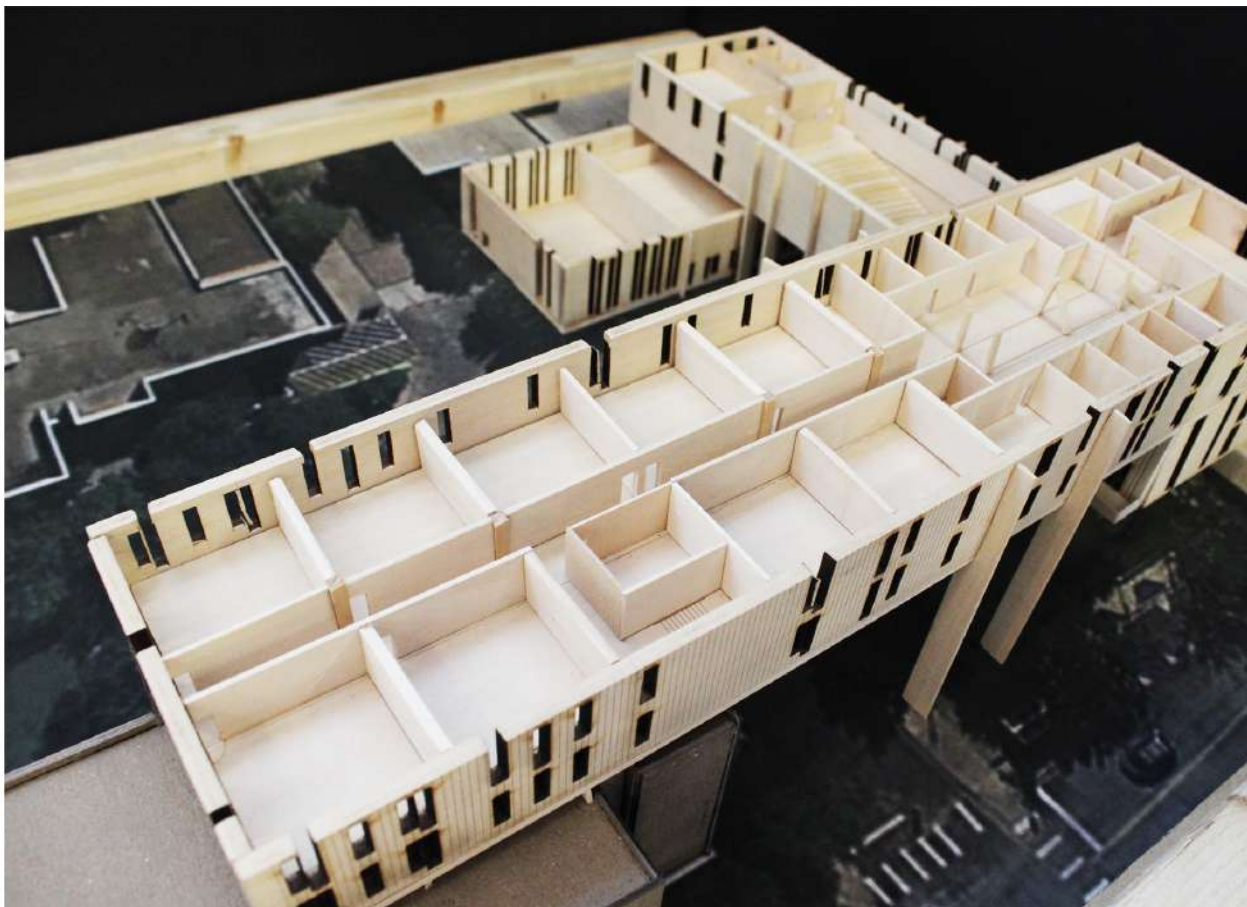
8/23 Detail Model





9/23 CAPPA model





The proposed CAPPA building aims to both provide space for the expanded/merged schools, as well as much needed system of organization to the greater UTA Campus. The process by which the final product was derived can be traced through the Dossiers.

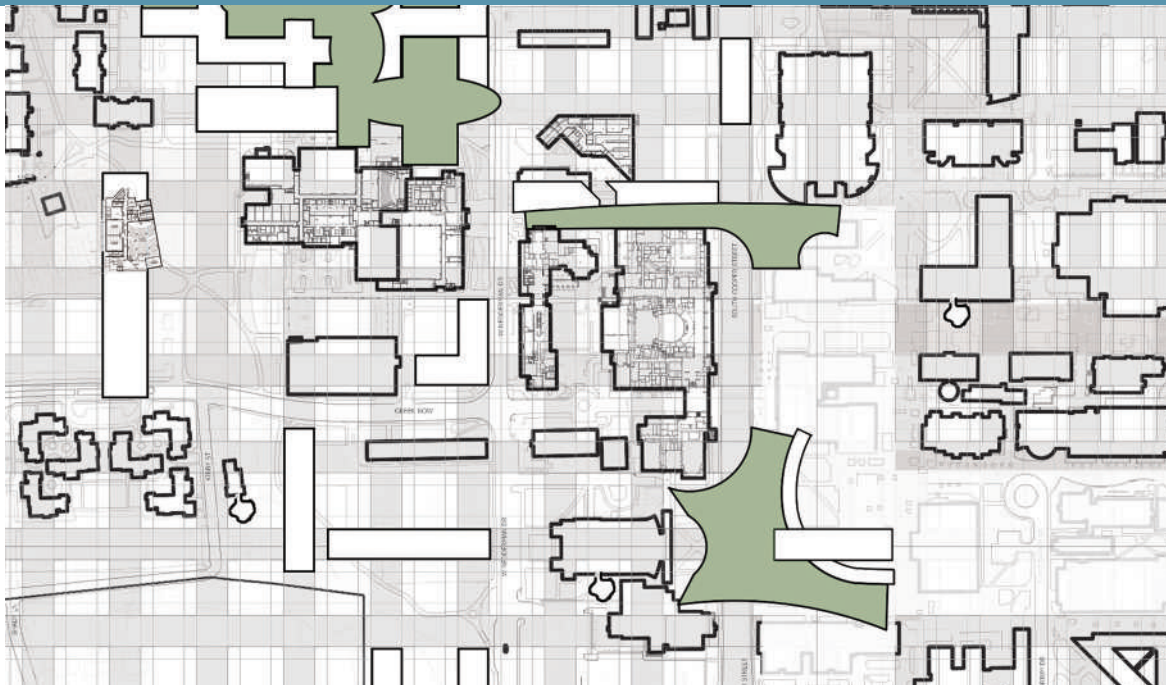
The CAPPA proposal seeks to bring a level of organization and cohesion, beyond that of orange brick, to the UTA Campus by imposing a mixed system of order and chaos. First, a uniform grid is placed, arbitrarily, over the campus. The grid follows as A-B-A system, wherein A is 30', and B is 70'. These are the minimum distance between new buildings, and the maximum width of new buildings, respectively. Within this system, there also exists a B-C-B system, where  $A+B+A=C$ . These 130' "C" squares are designated open or public spaces. Acting in direct violation of this rigid system are the curvilinear public spaces. In contrast to the "C" courts, these spaces follow no pattern, flowing freely throughout the campus. Together, these two systems provide both a method of organization for future campus expansion, as well as a spatial identity for this new campus.

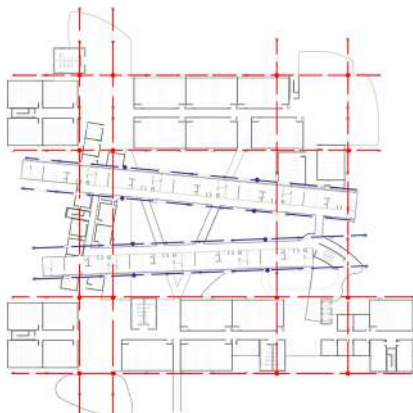
The proposed CAPPA building derives its plan organization from these campus-level systems. In section, however, the building is organized based on the degree to which the program is open to the public. Ground floor programs are those open and relevant to all, including the random passerby. Here one will find the auditorium, FAB-LAB, and gallery spaces for the new CAPPA. This tier is dominated by the curvilinear public spaces that weave throughout the campus.

The second tier houses classrooms, studios, and offices for faculty and administrators. These spaces, while still public, are generally used by those with more specific purpose than those below. The second tier is primarily organized around the "C" courtyard, utilizing the 70' "B" dimension for a double loaded corridor. The furthest reaches of the second tier are truncated by the weaving public spaces of the ground level.

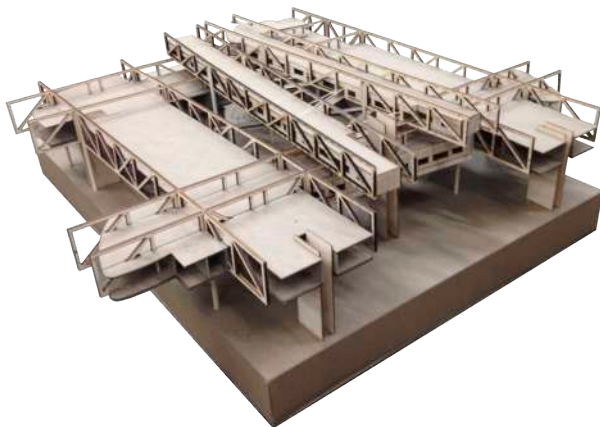
The final tier is made up of the new CAPPA housing. These spaces are private, and hence most removed from general circulation. The upper tier, removed as it is from the campus in general, is also the most removed from the campus organizational systems. Straddling the second tier, the third eschews previous organizational methods for one derived from the "Dean Search" document. As the driving verbiage from search creates the cohesion for that document, so do the housing "bridges" and sky-bridges create a cohesion in the CAPPA building.

## Jason Fedor

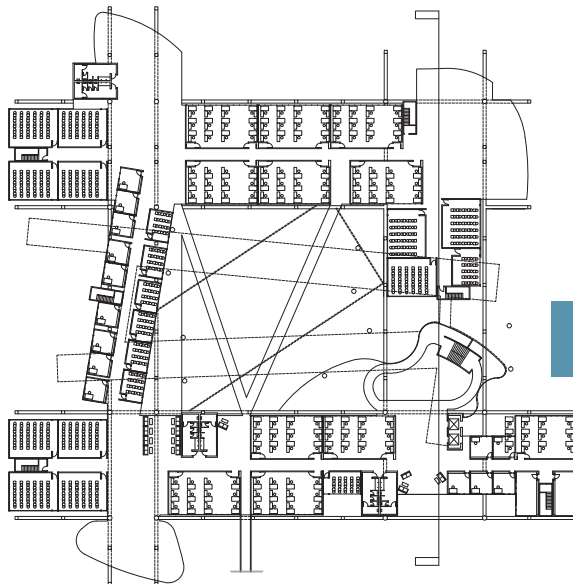




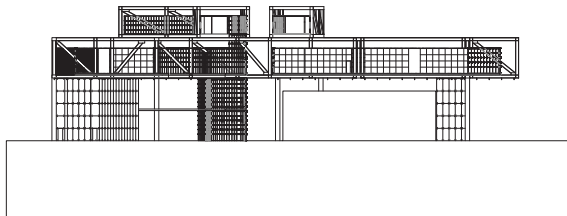
10/23 Geometry of Structure

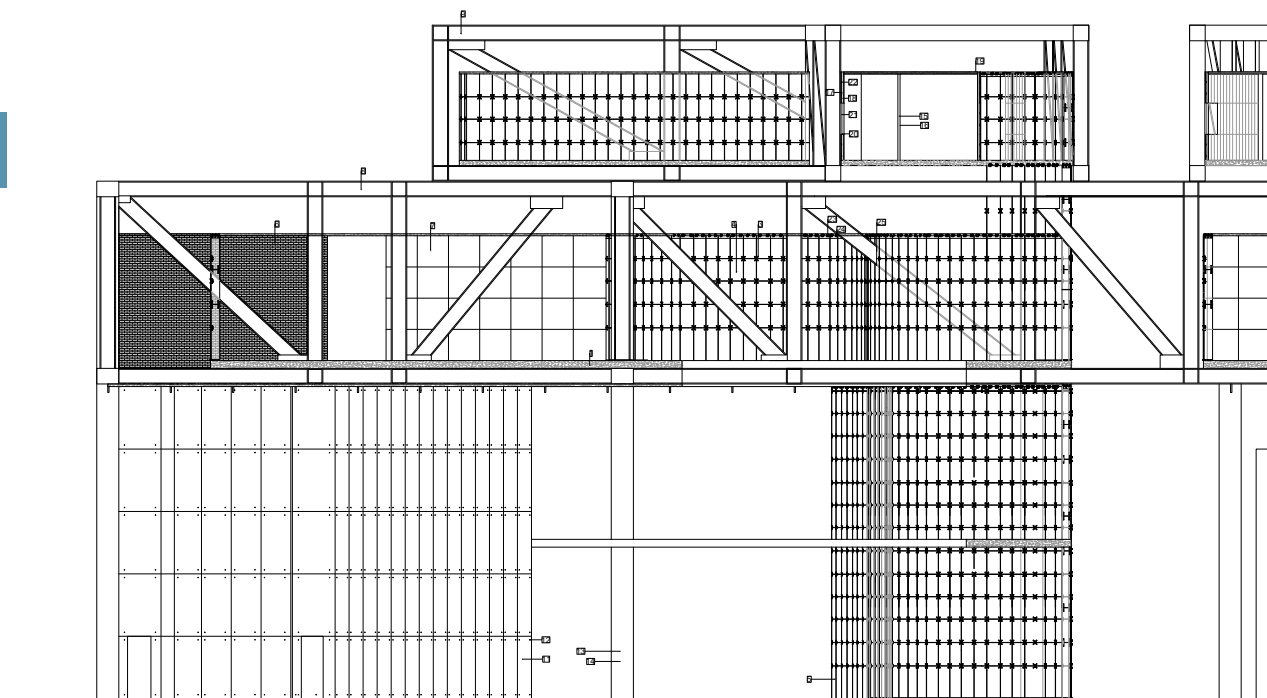


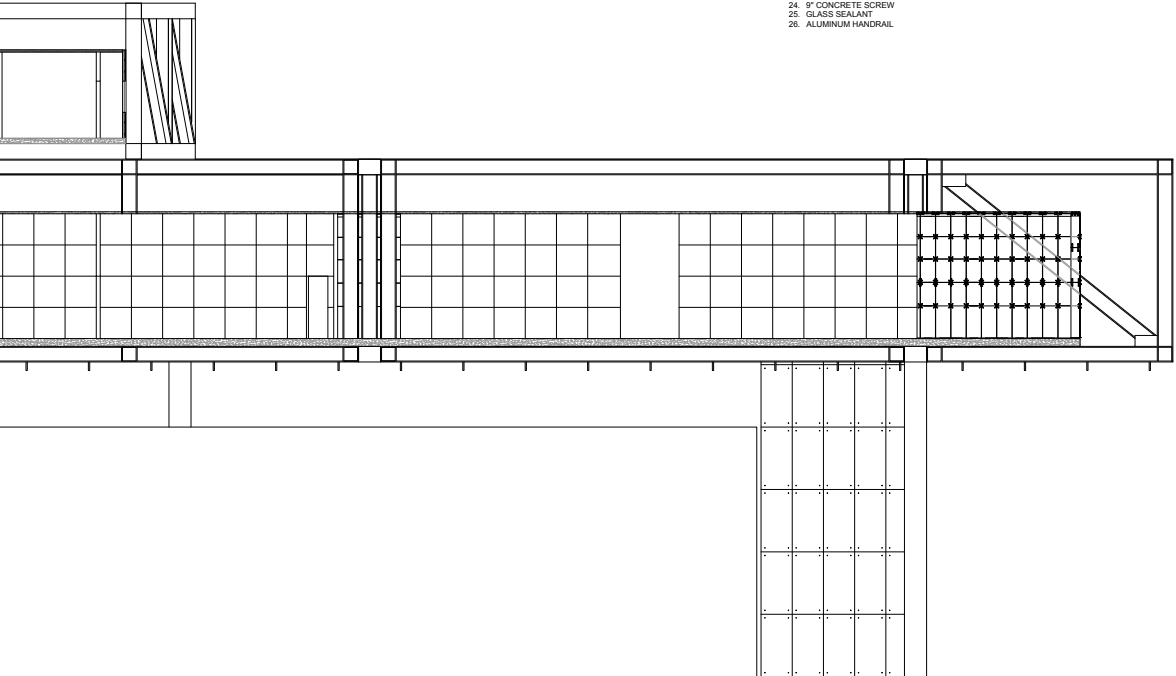
9/23 CAPPA Model



5/23 Plan and Section







1. LIGHT-WEIGHT CONCRETE
2. CORRUGATED STEEL DECKING
3. SPIDER CLIP
4. 22"x34" DOUBLE-PANE GLASS PANEL
5. 22"x48" DOUBLE-PANE GLASS PANEL
6. "UTA ORANGE" BRICK VENEER
7. 4"x4" WHITE CERAMIC FACADE TILE
8. 50 KSI STRUCTURAL STEEL W-SECTION TRUSS (26" DEPTH)
9. 50 KSI STRUCTURAL STEEL W-SECTION TRUSS (22" DEPTH)
10. 50 KSI STRUCTURAL STEEL TRUSS (36" DEPTH)
11. POURED AND PLACED CONCRETE WALL, 8"x4" JOINTS
12. STEEL TIE-ROD
13. 34" DIA. CAST ON SITE REINFORCED CONCRETE COLUMN
14. #5 STEEL REBAR REINFORCEMENT
15. LIGHT STEEL STUD WALL
16. 1/2" GYP. BOARD
17. AIR-WEATHER BARRIER
18. BLOWN FOAM INSULATION
19. GRAVEL BALLAST
20. 2" ALUMINUM MULLIONS
21. 4'x8' TRIPLE PANE, LOW-E WINDOW
22. STEEL HANGAR CLIP FOR CERAMIC TILE FACADE
23. CONCRETE ANCHOR
24. 9" CONCRETE SCREW
25. GLASS SEALANT
26. ALUMINUM HANDRAIL



1/23 Chronicle

This project is a proposal for an expansion of the current School of Architecture to incorporate the School of Urban Planning to create a new College of Architecture, Planning and Public Affairs. It connects to the current building through the south end of the fourth floor. It includes a supply store, an additional auditorium, jury space, gallery, studios, computer labs, and faculty spaces. Additionally, it offers new spaces for the woodshop, digital fabrication lab and a paint lab.

It represents the integration of not only the new school, but also the school into the urban fabric of the university. The center of the building opens up with a series of terraces to create more connectivity within the school while opening up to the campus by proximity to a central lawn that is part of the 2050 Field of Dreams proposal.

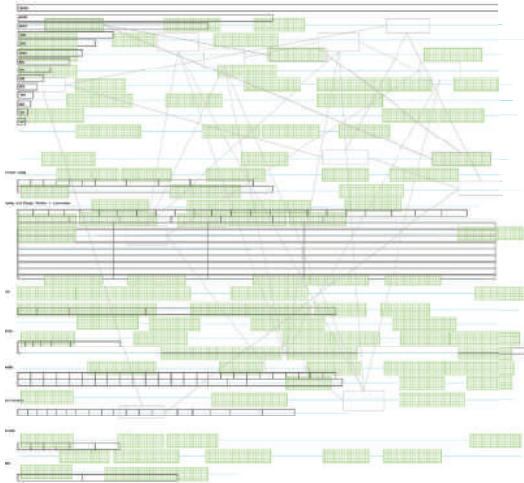
The 2050 Field of Dreams is a proposal for the re-organization and re-distribution of land usage on the current UTA campus. It examines the hierarchy of land dedicated to automobiles versus the land dedicated to public pedestrian spaces and educational programming. In this proposal, parking is reorganized into a series of parking garages both on the north side of campus and underground that combat the sprawl of the university as it grows to an estimated 100,000 students by 2050. This proposal maintains accessibility for the largely commuter student population while reclaiming a university atmosphere and connectivity that is currently absent due to the expanse of parking lots and the division of campus by Cooper Street. Current parking lots with the perimeter of the current campus can be moved underground and new buildings can be built on top to accommodate university needs and keep a dense campus that caters to pedestrians. Cooper will remain but to bridge the two sides of campus and central library will be built above Cooper running North/South and a central lawn level with the ground run perpendicular beneath the library and over Cooper. This move will relocate the current core of the university and enlarge it to unify the campus and encourage campus involvement.

The final entity of this semester's proposals is a new CAPPA Cafe. Originally intended for the first floor of the architecture building, this proposal is a pavilion on the south side of the courtyard enclosing the outside room that the courtyard is and providing a shaded space for students and professors to interact outside the studio. Additionally, the green roof and back of house for the pavilion cafe is an outdoor forum facing the CAPPA expansion to allow for outdoor exhibitions, discussions and events.

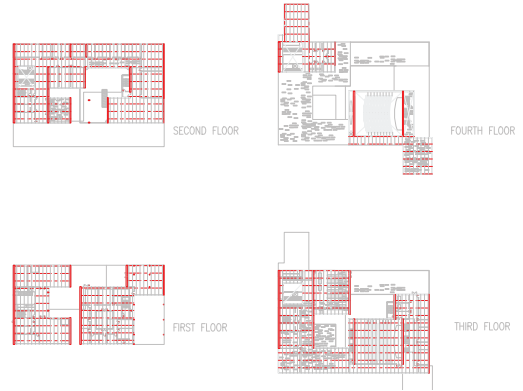
## Jacquelyn French



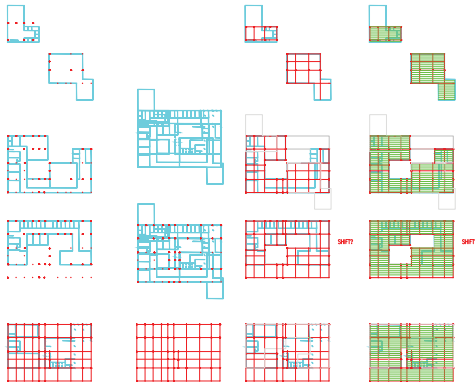
4/23 Site Model of Proposal



14/23 Transcription multipotential document



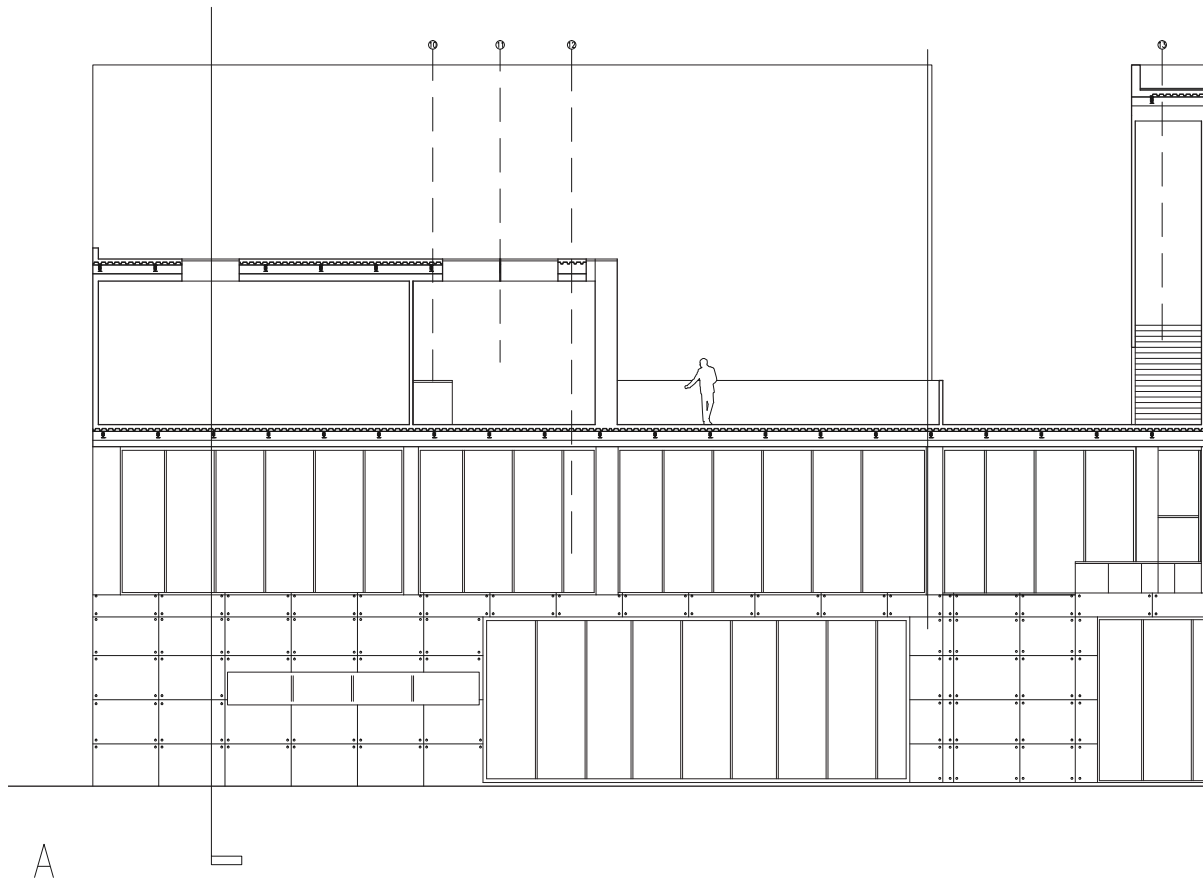
5/23 Plans



10/23 Geometry of Structure



9/23 CAPPA Model



## MATERIALS

1.60 KSI STEEL BEAM  
2.METAL FLOOR DECKING  
3.60 KSI STEEL JOIST  
4.STANDARD METAL RAILING  
5.COMPOSITE ROOF DECK

6.STANDARD DOOR W/ 1 HR FIRE RATING  
7.CONCRETE FORM STAIR  
8.1"x1" CERAMIC TILE  
9.5'x2' GLASS SKYLIGHT  
10.4' TALL GLASS WALL

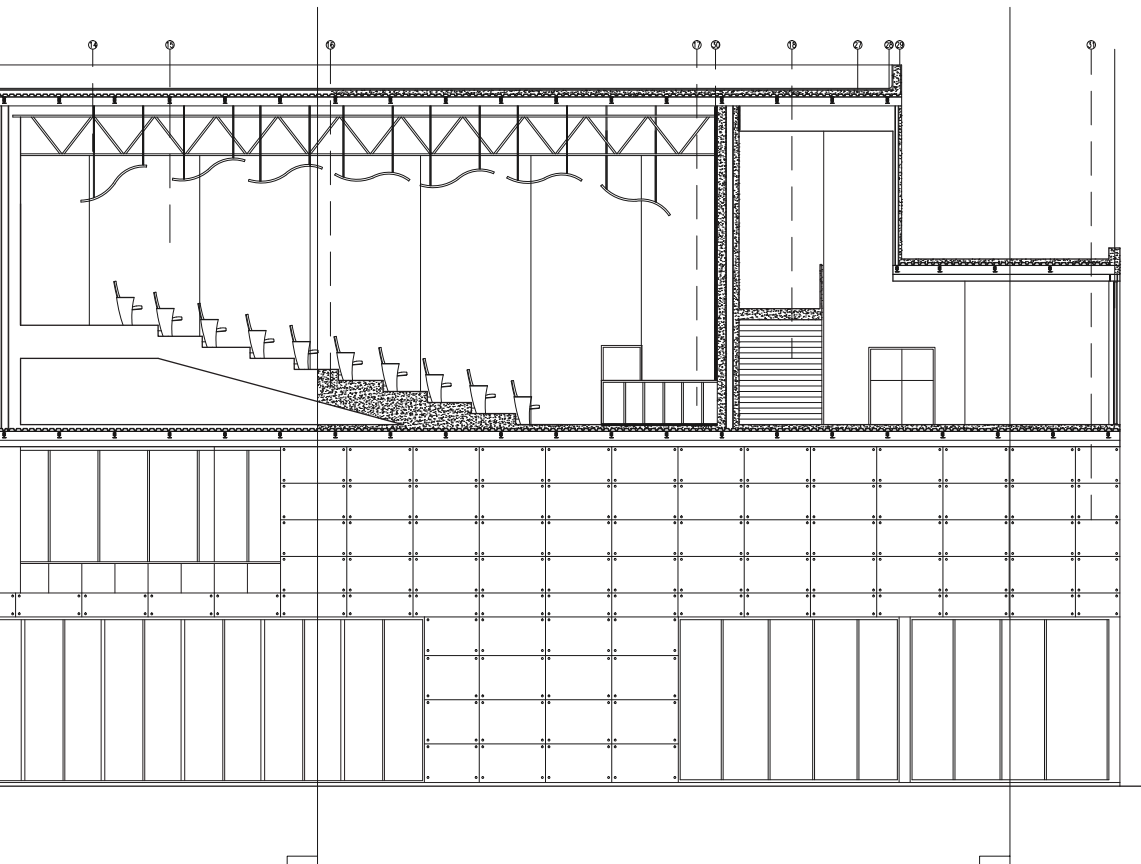
11.3" DRYWALL  
12.12"x4' GLASS WINDOW GLAZING  
13.LEVEL LOOP WOVEN CARPET COVERED STAIRS  
14.4' DEEP WOODEN TRUSS  
15.ACOUSTIC PANEL DIFFUSERS

16.PRECAST CONCRETE FORM AID  
17.HARDWOOD FLOORING STAIR  
18.POLISHED CONCRETE CANTILEVER STAIRS  
19.4" CONCRETE SLAB FLOOR  
20.10'x5' DOUBLE PANEL WINDOW

21.5'x2' CUSTOM INTERIOR WINDOW  
22.1" DIA. CONCRETE LOAD BEARING COLUMN  
23.24"x24" LAY-IN ACOUSTIC CEILING PANEL  
24.ACOUSTIC DIFFUSING CEILING PANELS  
25.FREE STANDING PIN-UP PARTITION

26.5'x2' GLASS SKYLIGHT  
27.4" RIGID BOARD INSULATION  
28.2 PLY ROOFING SEAL AND RAIN SHIELD  
29.METAL ROOFING PARAPET CAP  
30.ACOUSTIC ABSORBING BACKING

31.6'x3' CONCRETE FORM WORK

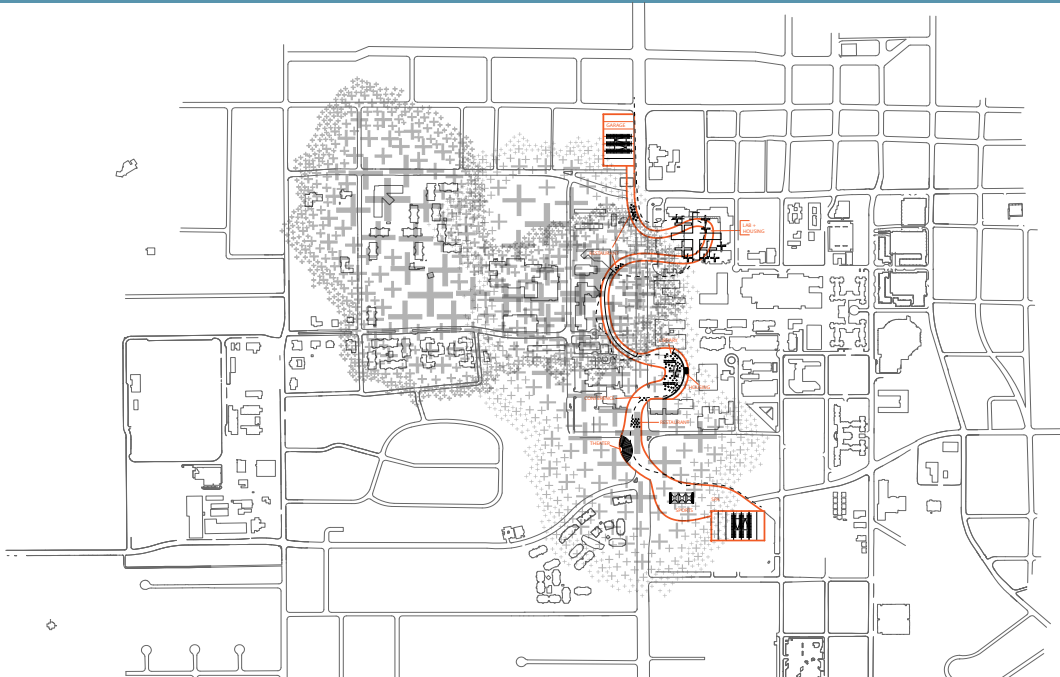


Supa is a building that encompasses both the needs of the school of architecture as well as the school of Urban Planning. With the new merger between the two schools, new spaces are needed to accommodate. The Supa addition provides studio spaces, computer labs, classrooms, conference rooms, faculty offices, visiting professor housing, a library as well as a space for the various academic centers that are housed within the school. The building acts as an appendage on the side of the fine arts building and spans the distance between the two. The footprint of the building is derived from the initial campus studies and UTA dean search readings.

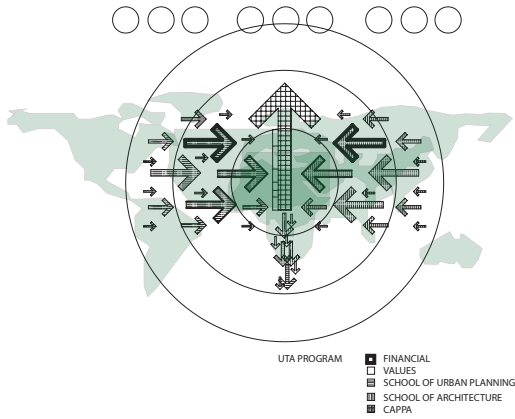
An alternative space is within the roof top garden area. This space acts as a refuge for both students and faculty members of retreat to during a busy schedule. Since the housing is elevated and spans across the south side of the courtyard it acts as a shading device for the garden space. The structure of the building consists of both concrete and steel. Three large concrete columns rise to meet the verndale truss which is the main supporting structure of the housing bar. The studio and academic center spaces float above the courtyard, only columns touch the ground. This allows the south end of the courtyard to have a terminus without blocking it with a monolithic structure. The facade is mostly comprised of structural glazing, again this is to emphasize the light feel of the building, and that it is simply an appendage into the existing fine arts.

Finally the large entrance in the shape of an arrow acts as a beacon to draw people in and literally direct their movement through the building. This allows the supa addition to become a part of the connection between the fine arts buildings and the architecture building, further activating the courtyard space. Overall the supa addition provides much needed space and program to allow for the integration of the school of architecture and urban planning.

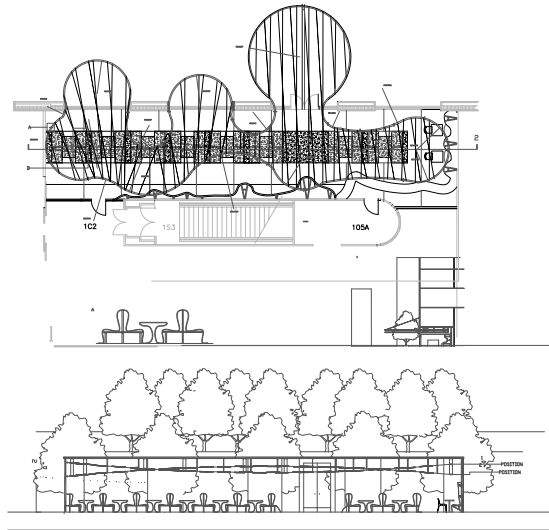
## Jenifer Gates







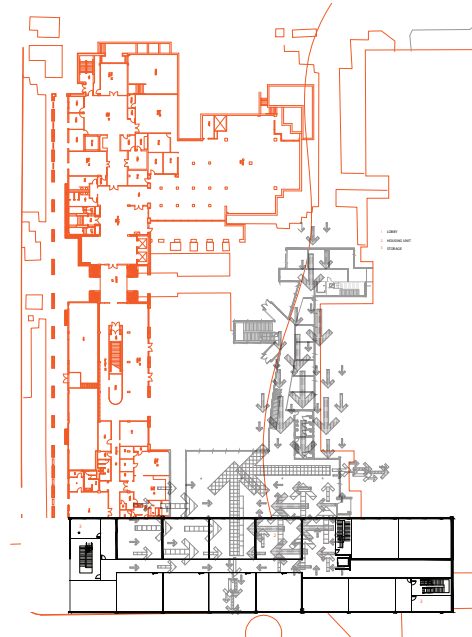
14/23 Transcription multipotential document



21/23 CAPPA coffe shop plans and sections

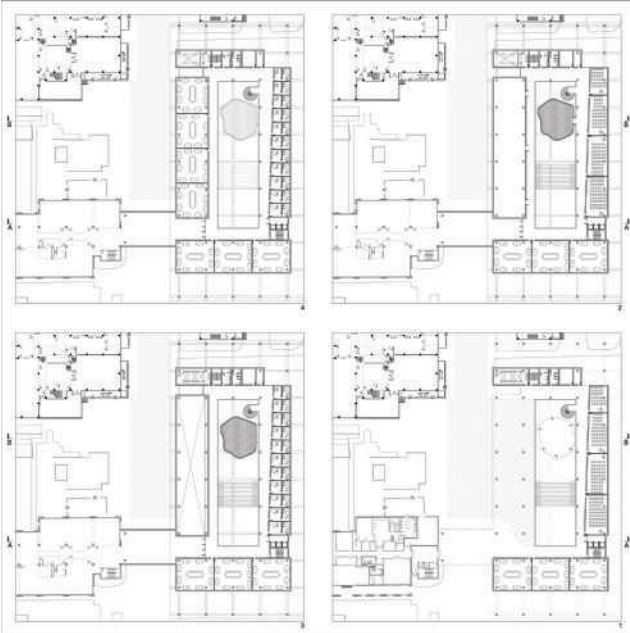


9/23 CAPPA Model

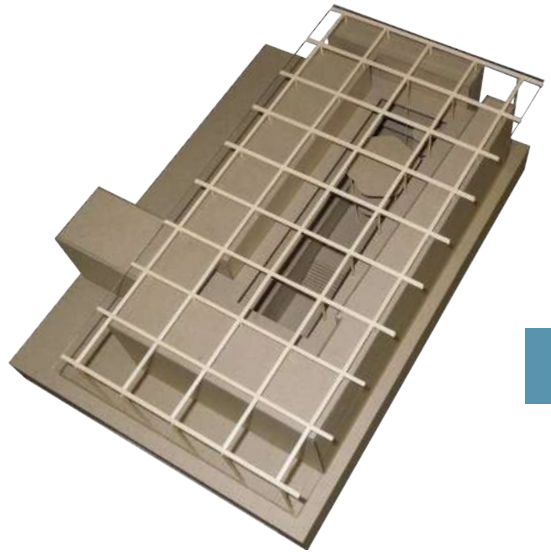


5/23 Plan and Sections

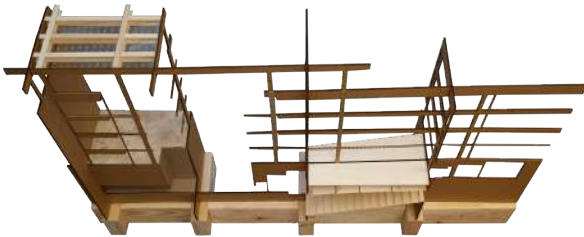
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5/23 Plans and Sections



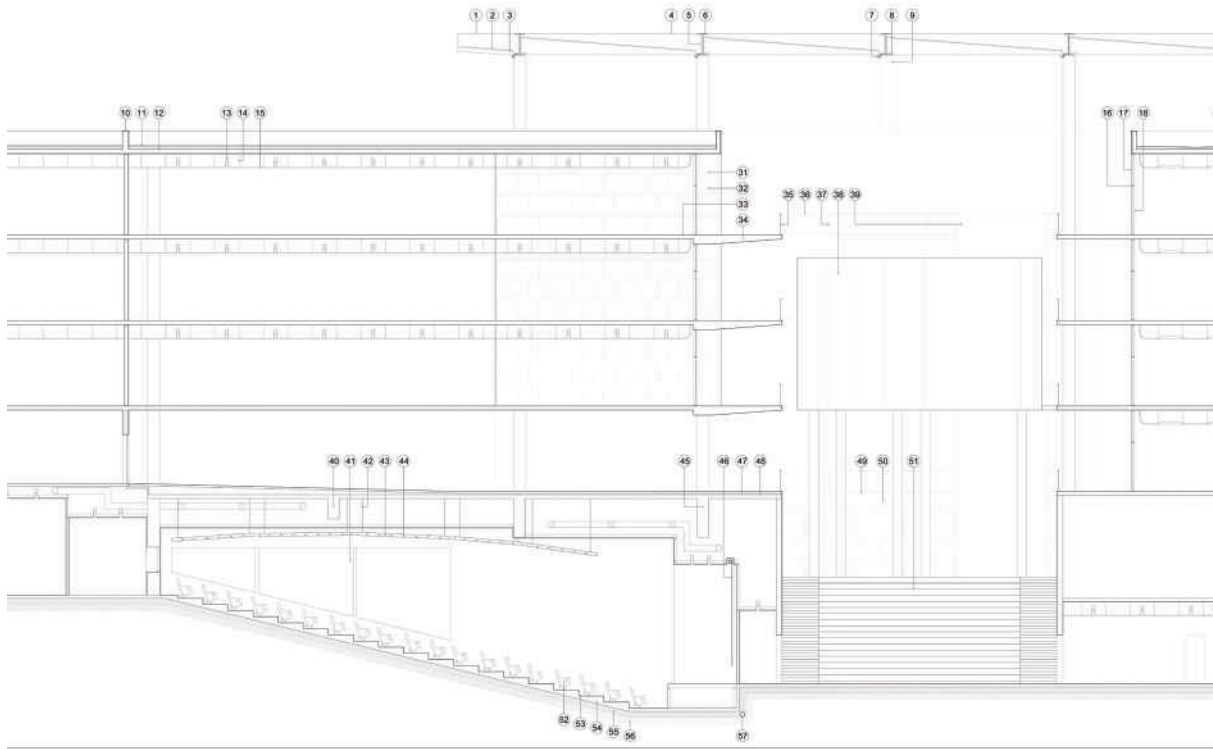
9/23 CAPPA Model



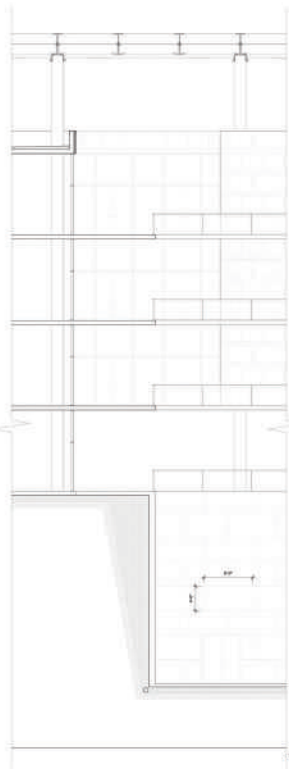
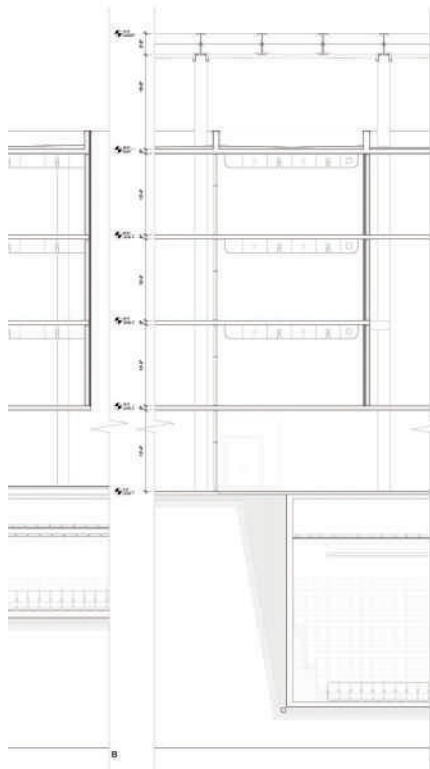
7/23 Detail Model



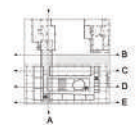
14/23 Transcription multipotential document



8/23 Detail Section



1. Tapered wide-flange steel beam
2. Steel mullion
3. Photovoltaic glass
4. Primary wide-flange steel beam
5. Steel angle
6. Secondary wide-flange steel beam
7. Steel angle
8. Steel plate
9. 34" diameter concrete column
10. Aluminum parapet coping
11. TPO membrane
12. Tapered rigid foam insulation
13. Recessed downlight
14. Drop ceiling hanger
15. 2X2 acoustic tile
16. Horizontal aluminum mullion
17. Insulated plate unit
18. Vertical aluminum mullion
19. 2X2 LED troffer
20. HVAC duct
21. Top plate
22. Gypsum board
23. Fiberglass insulation
24. Sheathing
25. Aluminum honeycomb
26. Travertine panel
27. Bottom plate
28. Wall stud
29. Vertical aluminum rail @ 24" o.c.
30. Horizontal aluminum rail @ 24"
31. 6" Travertine panel
32. 3'-0" Travertine panel
33. 8" two-way flat concrete plate
34. Concrete cantilever beam
35. Safety glass
36. Horizontal steel guardrail frame
37. Vertical steel guardrail support
38. Stucco
39. Prefabricated steel spiral stair
40. Concrete intermediate beam
41. Sound-absorbing panel
42. Steel tension rod
43. Sound-reflecting panel
44. Recessed downlights
45. Concrete transfer beam
46. Projector screen
47. Masonry piers
48. Sand drainage base
49. Concrete form tie
50. Cast concrete retaining wall
51. Cast concrete sealing
52. Auditorium seating
53. Self-leveling floor compound
54. Concrete slab
55. Gravel drainage layer
56. Compacted subgrade
57. 6" Perforated drain pipe



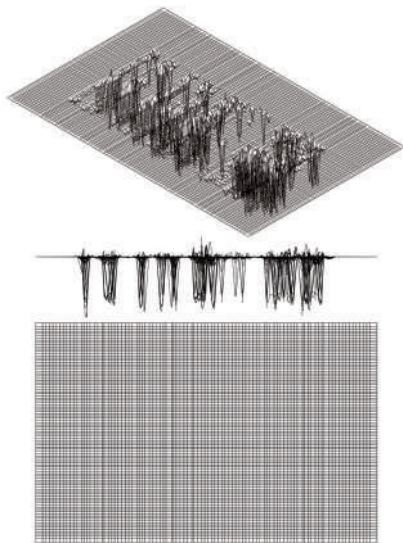


1/23 Chronicle

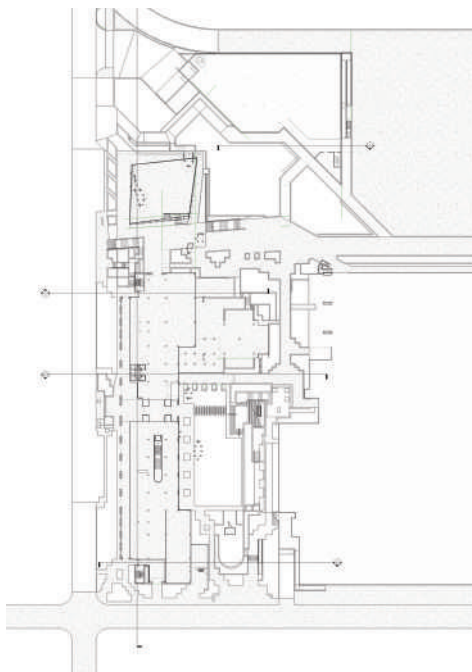
There is a sense of bringing to fruition a built moment whereby the old building is caught in a moment of discovering or experiencing something new for itself - and that the new has not completely abandoned or destroyed the old. Sunlight variably pierces through breaks and openings in the folded plane wood canopy throughout the day to play down upon the lower concrete floor slab, their voids, and an undulating steel structure. The canopy of poly coated bonded timber is a secondary derivative of the sound transcription with a new algorithm in 123D make software applied to the Rhino model. Final sound transcription imaging, subsequently transposed into an undulating surface in Rhino 5 software. Thickened to an average of two feet and sliced into one foot sections on the six foot grid used by landscape architect and past UTA professor Richard Myrick in his 1984 design of the courtyard and landscape, the structural steel is both laterally and longitudinally directed. Both structure and canopy are dimensionally restricted to the perimeter surfaces of the old building, this reducing structural implications for the old while differentiating appreciably the entire fifth level graduate studio apatiality from below. Standing sound waves refract throughout the building interiors since the introduction of acoustic materials and geometric irregularities. Graduate architecture studios absorb a majority of the fifth floor, sharing the level with the uppermost portion of the new 400 seat capacity lecture hall. The existing fourth and third floor programming remain somewhat intact, with present day studio partitioning replaced more over with interior glazing and custom paneling. (One aspect of the new architecture curriculum is "studio facades" design/build competitions, where much of the interior walls flanking the existing central stairwell become constantly evolving works by faculty and their students.) The existing building, for which the inherently advantageous opportunities of the free-plan has been ill afforded, is freed from many of the original interior partitioning and especially those surrounding the majority of studio. Administration begins on level two, overlooks the triple volume exhibition/entry space, and finishes on level three with the offices of the dean, assistant deans, and several conference rooms. The existing level two connections to the present day gallery from the main building are shifted up to the third level to reveal a covered outdoor exhibition space between the two independent green zones. A locally owned café located on the ground floor adjacent the courtyard serves organically grown food. While the grand central staircase remains in place, the western stairs are extruded through to the fifth floor graduate studios. The two existing elevator shafts organically grown food. While the grand central staircase remains in place, the western stairs are extruded through to the fifth floor graduate studios. The two existing elevator shafts are deepened, their adjacent concrete floor slabs cut back, and, as freight elevators, they service all levels of the main building. Smaller elevators are embedded into the reconditioned four green tiled pillars of the existing building "bridge" section. As the architecture and music library expands vertically and its media capacity doubles, the library arcade is restored to the Myrick courtyard with a tunnel egress carved into its east wall. The main entrance is found on both the first and second levels of the addition and couples with the primary public gallery space- double and triple volume upwards. The one-way concrete structure of the original architecture building is altered very little to accommodate changes to the design.

Christofer Laskoski

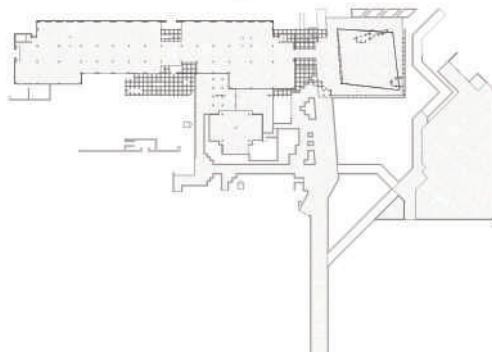




14/23 Transcription multipotential document



5/23 Plans

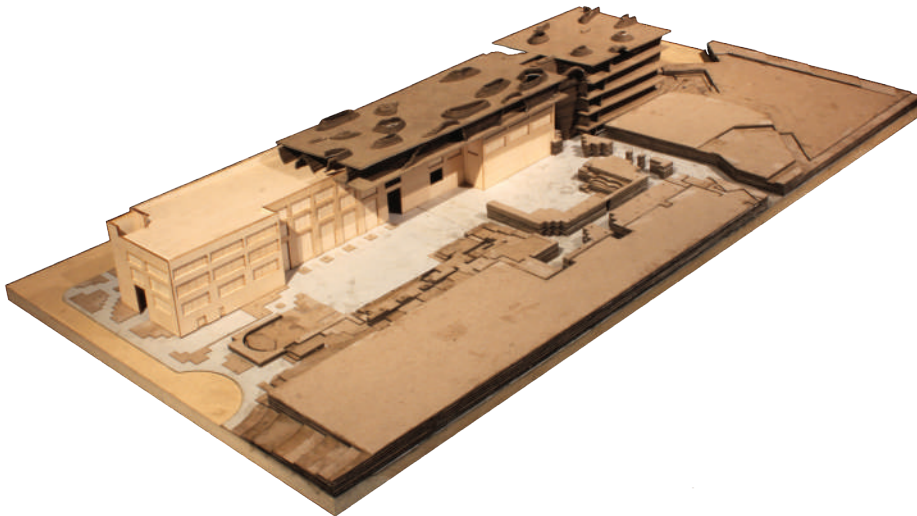
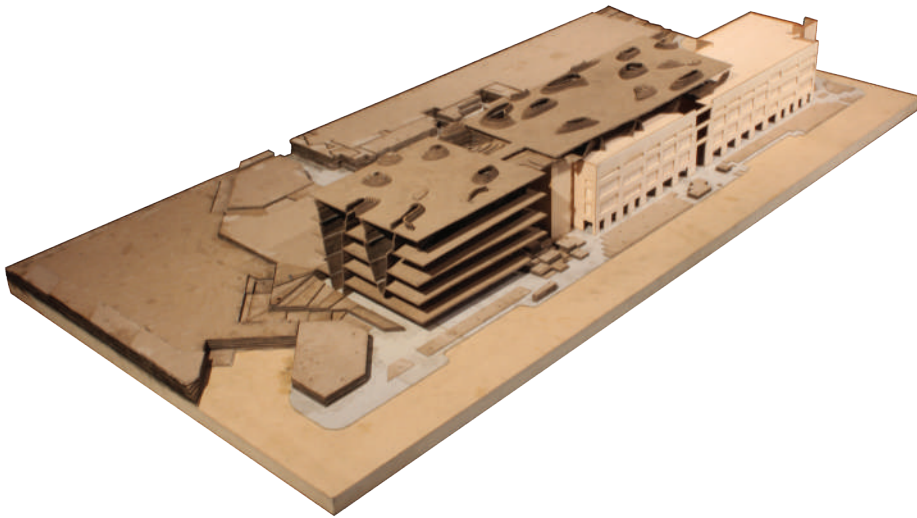


13/23 Geometries of Plans and Sections of CAPPA



20/23 Personal Variable Campus Map

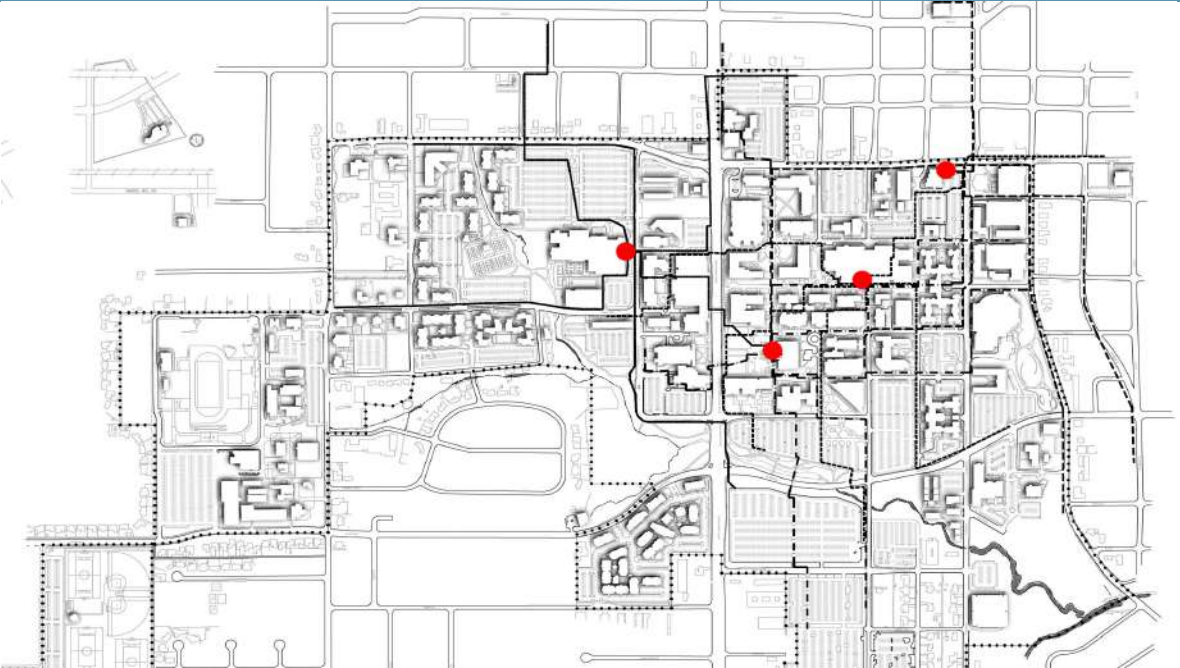




1/23 Chronicle

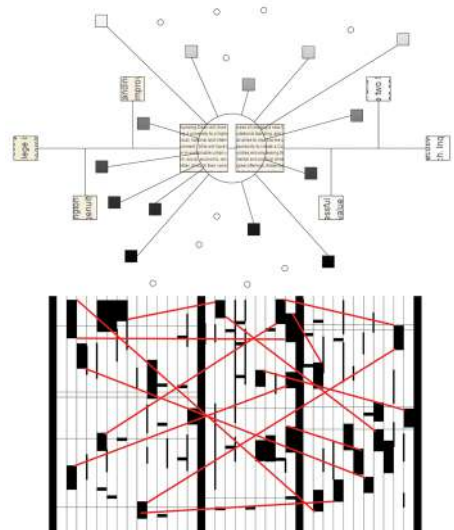
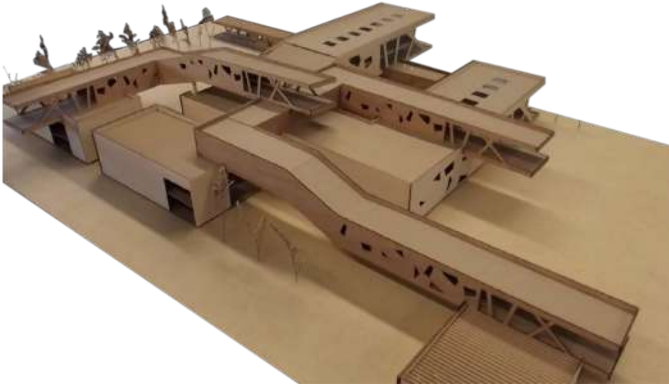
21, 22, 23 of 23/ The CAPPA Coffee Shop involves building examination of the University of Texas at Arlington School of Architecture and its surrounding site. Three options are created to explore the possibilities of existing and cross programming. The end result is a one level Café with an art supply convenience store inside. The five bays are individually treated with a continuous plane that morphs into the needed use of the space or program. The courtyard is also engaged in the Café activities in that it has tracked seating that can transform the courtyard into outdoor activity divisions or even a graduation ceremony. 20 of 23/The new 2050 CAPPA School starts with finding a problem with the UTA campus and creating a solution with Architecture. The problem of distance and time is investigated. There are exactly ten minutes in between classes that students and faculty need to use to get from class to class or place to place. It is discovered that the time it takes to walk ten minutes through the campus will only allow one to travel a short distance. Ten minutes is not enough to walk from campus end to end. A series of walks are mapped starting from 4 important nodes. The nodes are the library, gym, University Center, and Bookstore. These maps are now used to design the new campus and have three different measurements. They are ten, five, and two and a half minute walks. They will now promote growth and connectivity. 15, 16, 17, 18, 19, of 23/Three options are created using the mapping and a final version is chosen by blending the most useful and meaningful designs. The Final design involves placing Cooper St., from UTA Blvd. to W. Mitchel St., underground and develop a park in between the two campus halves. This will then help connect the west and east sides of the campus. The mapping manipulation leads and locates the site for the new CAPPA School. At the cross section of Cooper St. and UTA Blvd. 14 of 23/The Deans written vision of the new CAPPA School is also used as an element of design. The mapping of the text will then be used for the façade of the School and demonstrate growth in accordance of what the new Dean is looking to achieve. 12, 13, of 23/All of the mappings and information drawings are superimposed on the site at the same time to investigate any further design possibilities. The animation shows the different mappings coming together in a three dimensional visualization. 11 of 23/ Five key interior and five key exterior shots are used to gather the different material possibilities. At least two possible material options are chosen and tagged in the drawings. Information is the gathered and compiled in a structured technical dossier. The info will help with actual material thicknesses and qualities. Construction methods and assembly details are also a part of the gathered information. 07, 08, 10 of 23 Using the information in the technical dossier, the geometry of the structure is designed. Different structure possibilities are proposed and a final structural design is chosen. Information on the chosen construction type is investigated and added to the technical dossier. The new CAPPA School will use three construction types. Timber, Steel and Concrete are used harmoniously and each used in specific cases. Concrete is used for large spans and large spaces. Steel is used for structures elevated above the ground. Timber is used for one story structures at grade. 09 of 23/ The structural section model validates the constructability of the School and a scale model is built using the structural discoveries. 03, 04, 05, 06, of 23/Plans, elevations, sections, and all of the necessary documents to show the layout of the CAPPA School are developed. A final animation is created showing a complete 3d.

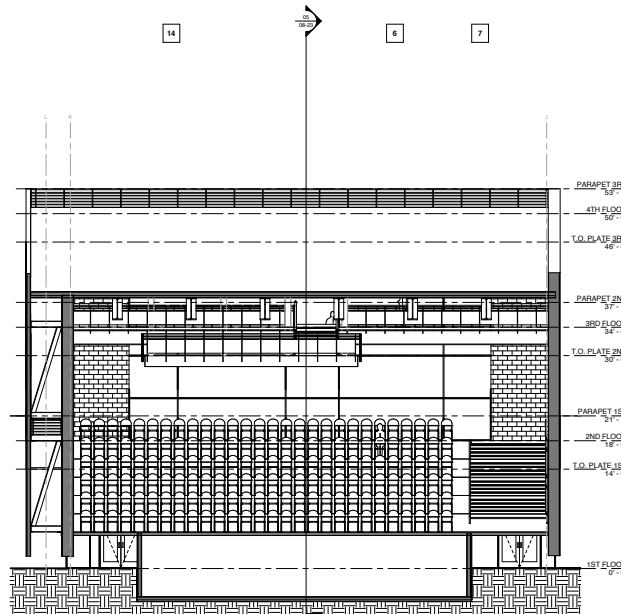
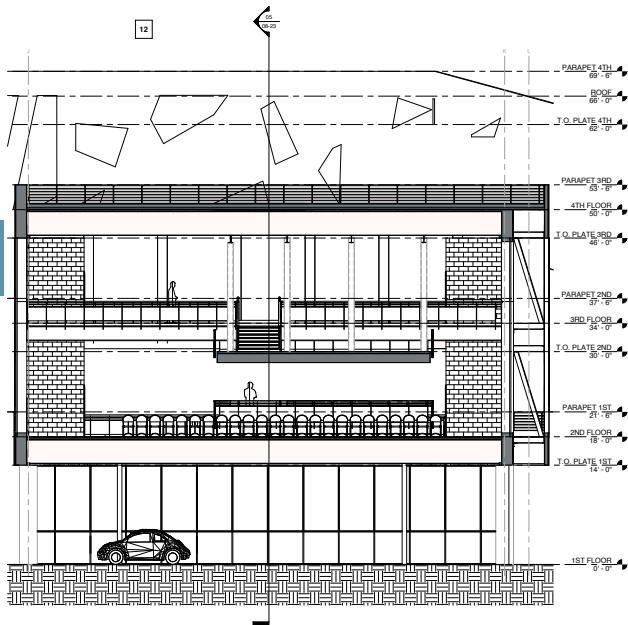
## Johnny Limones

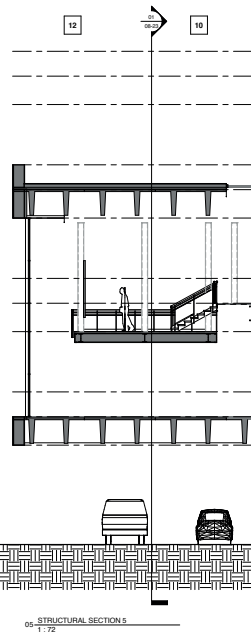
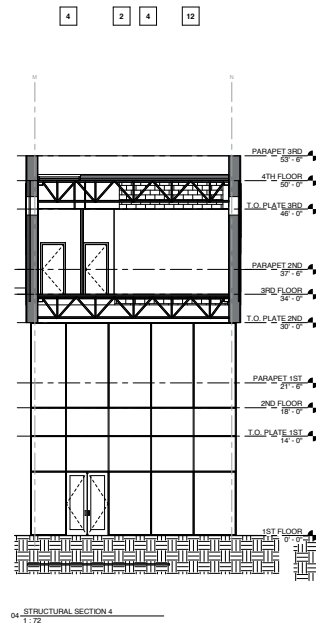
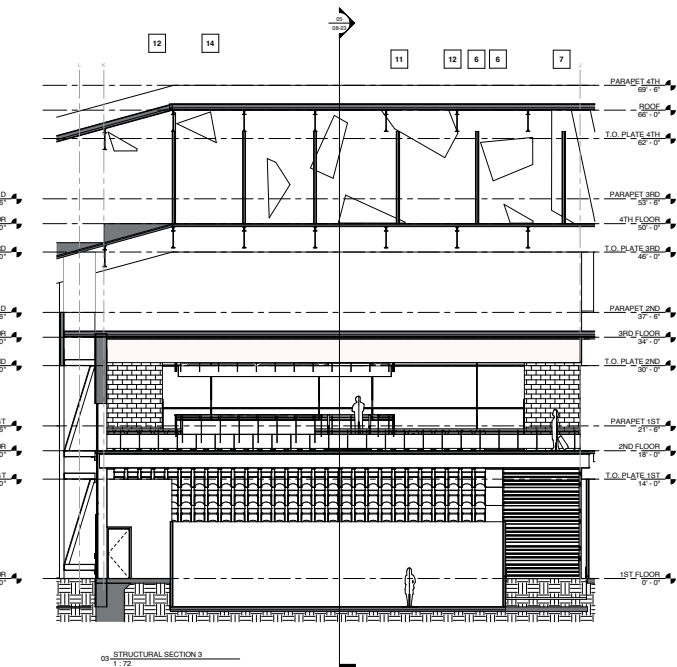


20/23 Personal Variable Campus Map



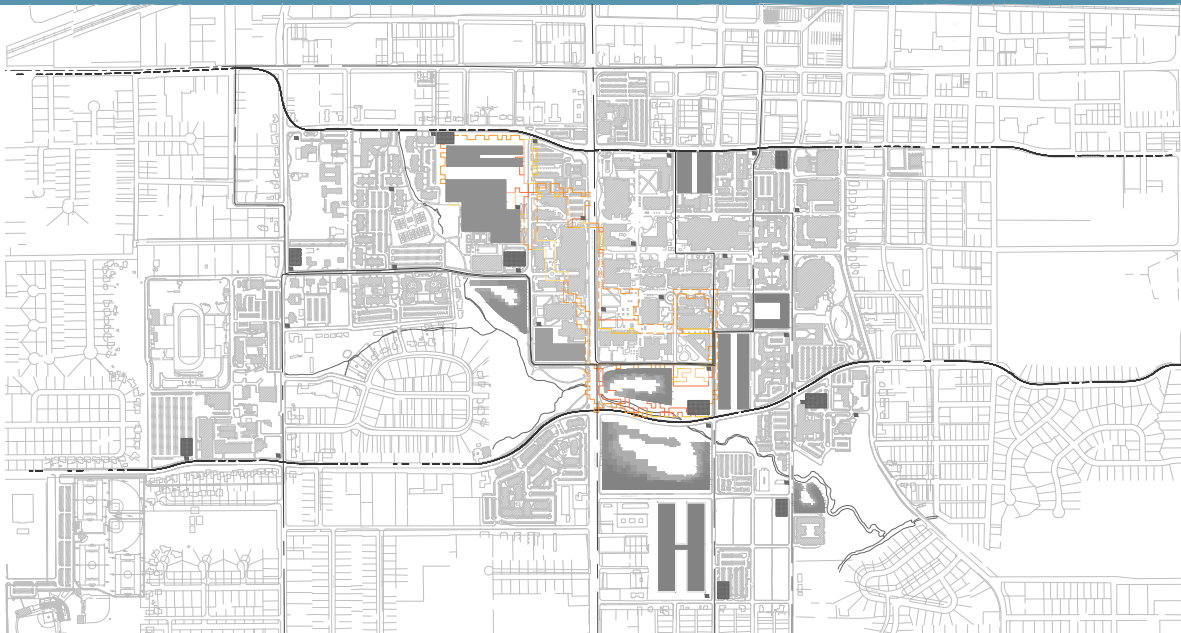


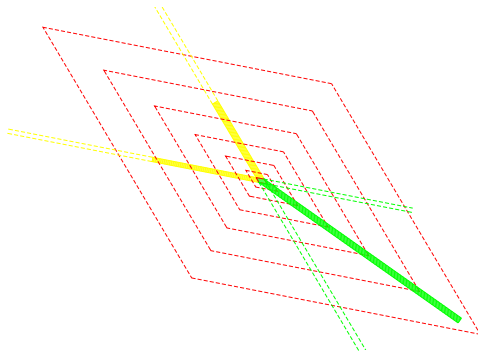




The initial CAPPA Coffee Shop project uses large movable fins to block direct sunlight and focus views to the inner courtyard from inside the coffee shop. These fins are supported by large wooden beams that run parallel with the fin's default position and at an angle to the overall layout. The beams then turn down at the back walls to form columns and terminate the structure. These beams are visible and rotate the overall grid from which the layout of the service counter, new entrance, and table layouts are designed from. The vending machine area is converted to the back of house for the coffee shop and most existing walls are removed to create a large open space to complement the open façade to the outside. The second project, a 2050 vision of UTA campus, focuses on building along the creek on the southern edge of campus. The buildings along the creek are megastructures housing multiple programs, including new schools, laboratories, machine shops, student housing, convention centers, retail spaces, hotel, parking, and other programs essential for a growing university. The buildings surround courtyard spaces that branch from the creek insuring connections from the creek to the building. These courtyard spaces contain various attractions such as a small recreational lake, an amphitheater, green spaces, and outdoor gathering areas. Each building has its own parking underground to ensure adequate parking for the entire campus, and each floor steps back to provide outdoor terraces for the floor and allows for larger programs on the lower, vaster, floors and smaller programs on subsequent higher levels concluding with student housing on top. These megastructures couple with a rail system that runs through the campus to the surrounding Dallas/Fort Worth metroplex, providing transportation to and from campus. Bus systems as well as rental bicycles and zip cars throughout the campus provide transportation within the campus as well as to surrounding parts of Arlington. The large superstructures and transportation systems implemented provide room for growth, self-sustaining, and accessibility to a future campus in an ever densifying metropolitan area. The final project develops one of the superstructures along the creek for a new school of Architecture. The plan separates the building into two phases, the first for the new school and the second for another program at a later date. The design is taken from two drawings, an interpretation of a written statement of the vision for the new school, and a drawing based on the sunlight intensity throughout the campus measured during the fall semester. These two drawings lay the foundation of the design and give direction for all subsequent decisions. The core of the new school lies in the studios. Thus, my interpretation of the new school vision lays the framework for the plan and layout of the core spaces, and provides an inherent structural system for the building. The light intensity diagram lays out the base plan for the surrounding glazing systems of the courtyard because of the relationship of light connected with glazing and the measurement of light in the diagram. With the base ideas in place, and the rules governing the overall superstructures, the building circulation then easily coalesces into a coherent plan. The large important programs such as the library, exhibition space, and auditorium fill the first level and are separated by bearing walls derived from the interpretation drawing which also allows for mechanical and smaller spaces between them. The next three floors include the school's backbone of classrooms, studios, and offices...

## Cameron Martin

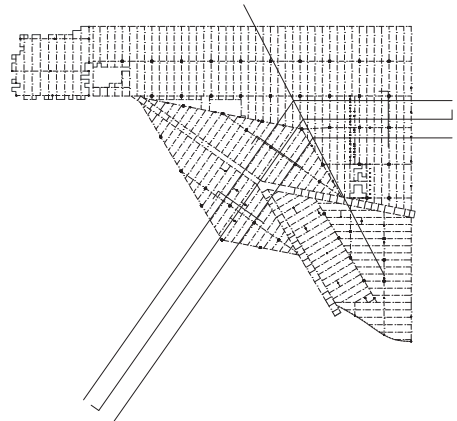
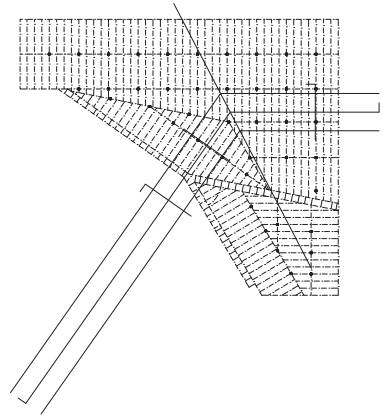




14/23 Transcription multipotential document



4/23 Site Model of Proposal



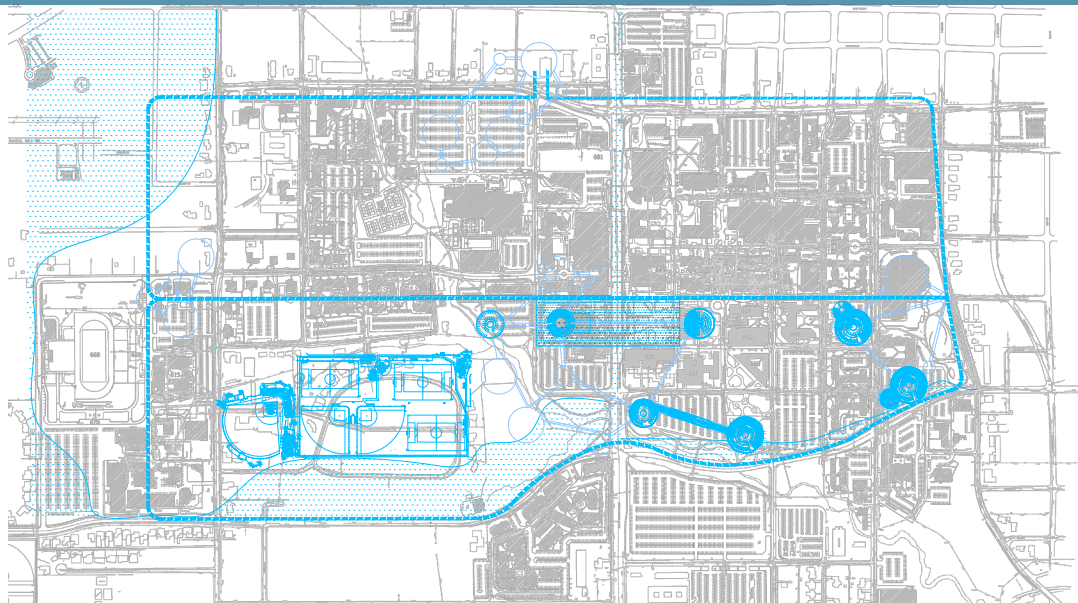
10/23 Geometry of Structure

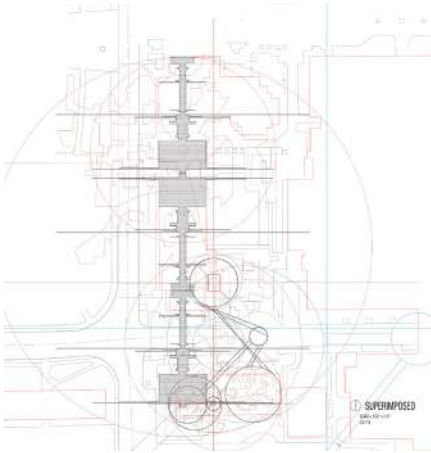


Architecture as transcription.... A metaphor, influenced by experience, a projection of concepts... Architecture has the power to transcribe culture and abstract ideas into tangible forms that can be used to generate change in human behavior and instill values. In this studio we were asked to transcribe ideas at different scales: micro- CAPPA Café; macro- 2050 UTA Campus Field of Dreams; and the in between – CAPPA Building. The result was a complex project that is highly conceptual and delves in the experimental investigation of ideas. The task to design a new CAPPA Building stressed the importance of reflecting the integration of the School of Architecture and the School of Public and Urban Affairs through transcriptions of ideas relevant to the new direction of the combined schools. This project explored the ideas of networks and influence by transcribing the Dean's Search Text and the new school's program needs. The form of the building was derived directly from the transcriptions and resulted in a building that is formally poetic, conceptually robust, rich in materiality, and advanced technologically. The building for the new CAPPA will be a center that encourages the exchange of ideas and cooperation by providing ample space for students to get together to have academic discussions and experiment ideas. The architecture of the building consists of large rings intersecting the building at key places to highlight the most important aspects of the school: a strong faculty, a main center for learning (library), and the importance of design. The result is an unconventional building in its form that is to become a home away from home for students and faculty alike, a space for working on projects, studying, researching, recreation, and for the exploration of new ideas. At a macro level, the 2050 UTA Campus Field of Dreams was a transcription of a quantifiable personal variable of the current UTA campus. In this project, the idea of networks and student connectivity was measured by assessing the number of connections students at different schools had, and how many of those were connections outside their field of study. This led to a map of circles of influence scattered across campus that was later used to generate the new master plan for the University. The rings, or nodes, are strung together by a combination of bridges, paths, and an elevated light rail system that connects the campus. The light rail is also used to contain the campus from expanding beyond its tracks, thus encouraging its densification to create a robust urban space. CAPPA Café explores the vision for a new place for gathering at a micro scale within the current school of architecture. It takes advantage of the current conditions – a vacant first floor and views to the courtyard. The Café proposal includes semi-private spaces with access to the outside as well as typical café seating to accommodate to different users. The main component, however, is the space hovering above it – the box within the frame – that is to be a space for contemplation, and calm. A light aluminum frame expresses the café on the exterior of the building and changes from a bench, to a wall, to a ceiling and finally a roof.

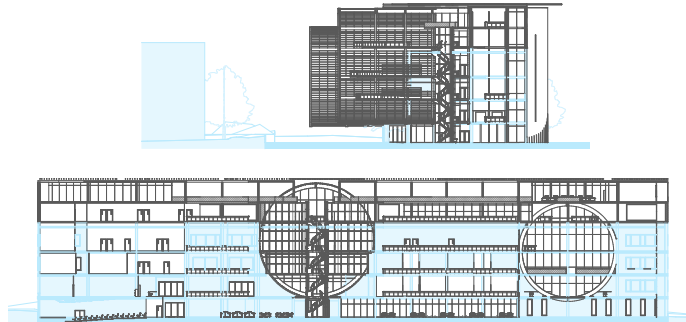
Transcription of ideas into tangible form led us to create architecture that is unconventional, exploratory, and that proposes a new approach to the status-quo. It is this reassessment of conventional approaches regarding issues of site, program, infrastructure, form, public space, and mass that has driven the designs of the studio.

Miriela Rico

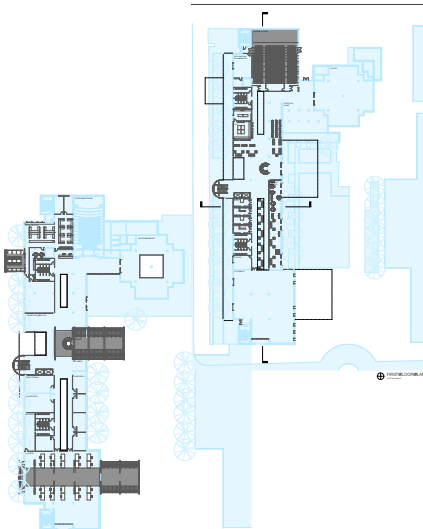




13/23 Geometry of Plans and Sections



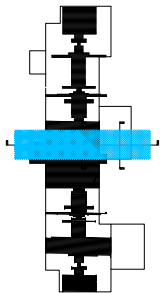
5/23 Sections



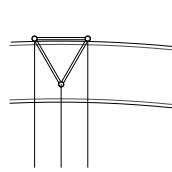
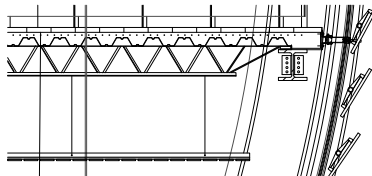
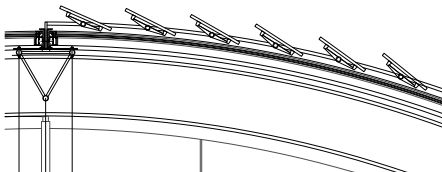
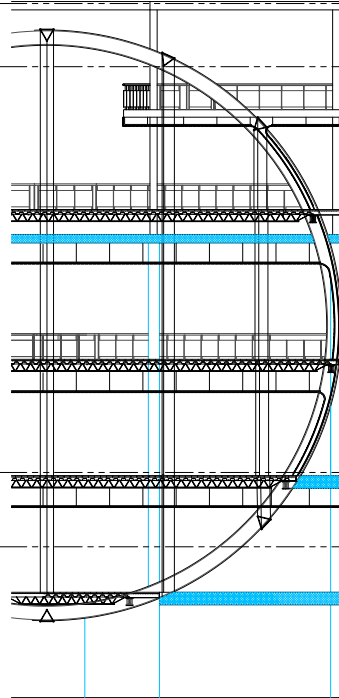
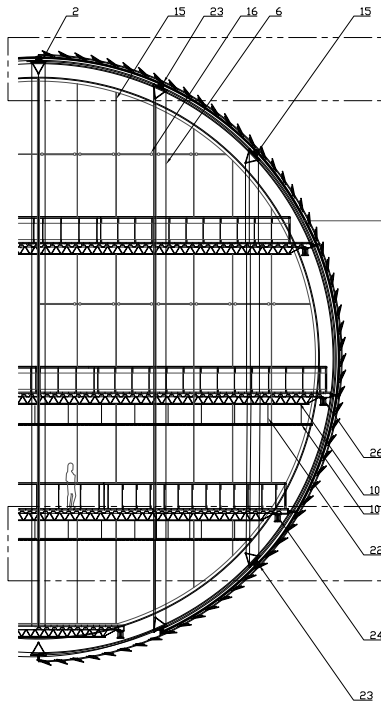
5/23 Plans

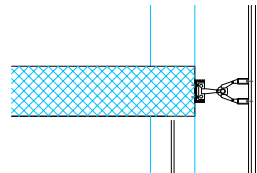
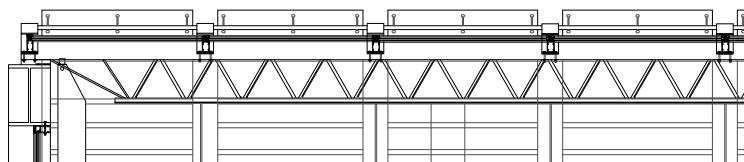
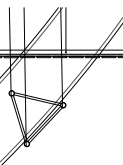
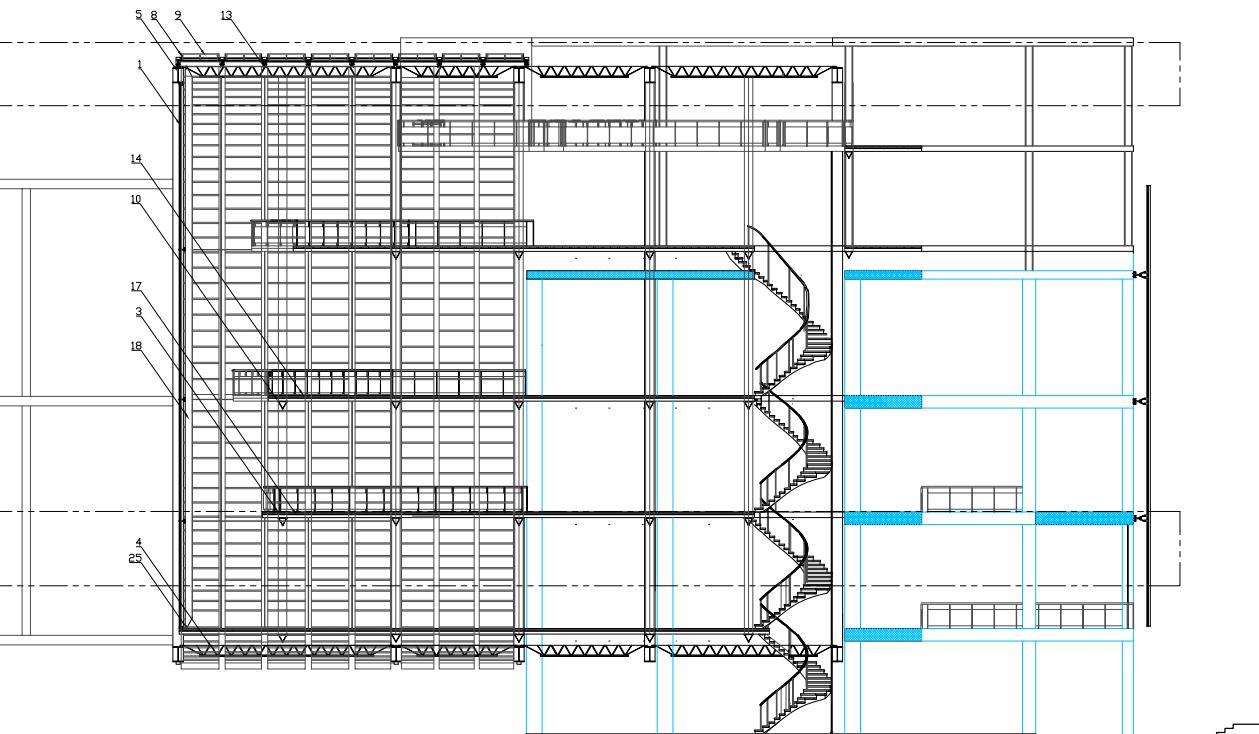


16/23 UTA 2050 Campus Proposal



- 1 INSULATED GLASS W/ 1/2" AIRSPACE
- 2 METAL PLATE
- 3 WELDED WIRE REINFORCEMENT
- 4 XD SERIES TRUSS SYSTEM
- 5 W30X132X15' SECTIONS AT 30' RADIUS
- 6 STEEL CABLE
- 7 3/8-16X4" HHMS MULLION
- 8 COLT LOUVRE CARRIER SYSTEM 1
- 9 SHADOVOLTAIC GLASS LOUVRES  
2500mm X 400mm
- 10 EUROTRUSS FD43 TRIANGLE TRUSS
- 11 NH32 COMPOSITE FLOOR DECK
- 12 GLASS HANDRAIL
- 13 HEX BOLT 1/2-8, 3/8"-16 x 4"
- 14 1 3/4"x9"x1'0" HARD WOOD PLANK FLOORING
- 15 SILICONE SEALANT
- 16 CRL REGULAR DUTY SPIDER FITTINGS
- 17 NORMAL STRENGTH CONCRETE
- 18 MAST TRUSS GLASS SUPPORT SYSTEM
- 19 ACOUSTICAL FLEECE
- 20 LINEAR CARRIER WITH INTEGRATED CLIP
- 21 WOOD PLANK
- 22 #12 GAUGE HANGER WIRE, 4' O.C.
- 23 C4x4.5 CHANNEL
- 24 L4x4x3/8 ANGLE
- 25 PIN SUPPORT
- 26 HHCS 1"-16X4" BOLT
- 27 RIGID ATTACHMENT CLIP





1/23 Chronicle

Task B - Personal Variable Campus Map: I analyze axility of campus buildings and public space. Campus buildings' axility is represented by solid line, and campus public space's axility is represented by dash line. Both of them are defined by different line heavy in order to show the scale of space. Meanwhile, the intersection of lines will reveal the relation of different campus space.

Task F - UTA Campus Proposal: Studying the UTA current campus plan, I found there is frequent pedestrian space within half miles radius circle from the center of campus. In addition, There has Cooper Street go through campus, Thus, I think I can enlarge the circle into 1 mile radius to convert it into new campus space. Meanwhile, build some connection to the old campus space. Therefore, I design a 1 mile radius bridge and build a railway loop upon it. Thus, spaces under the bridge will become traffic and public space. Spaces up the bridge will be built buildings.

Task E - Transcription Multipotential Document: I transcript the article into Chinese characters. then transform, organize them together cooperating the entire article meaning.

Task G - Geometries of Plans and Sections of CAPPA: I put all the documents together and transform them into site plan. Then, I fold the transcription document convert them into elevations and sections.

Task J - Animation 1: Showing ideas about UTA campus and CAPPA Building

Task P - Detail Model: Showing details and structures of CAPPA building

Task T - Animation 2: Showing CAPPA exterior and interior space

Task S - Plans & Sections: CAPPA Building every floor plan and counter sections

Task V - Site Model: Showing the 2050 UTA campus plan and the relation between new campus plan and current plan

Task S - Site plan of CAPPA Proposal on UTA 2050 Campus Plan: Showing the view of CAPPA building in the UTA 2050 campus plan→

Yuan Zhang

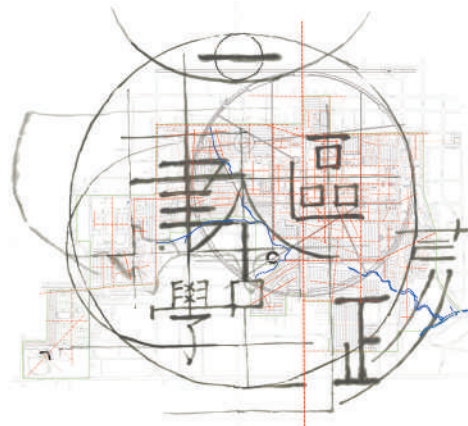


4/23 Site Model of Proposal





7/23 Detail Model



13/23 Geometry of Plans and Sections



South Elevation



North Elevation



Section 1

5/23 Sections



6/23 Render from Animation

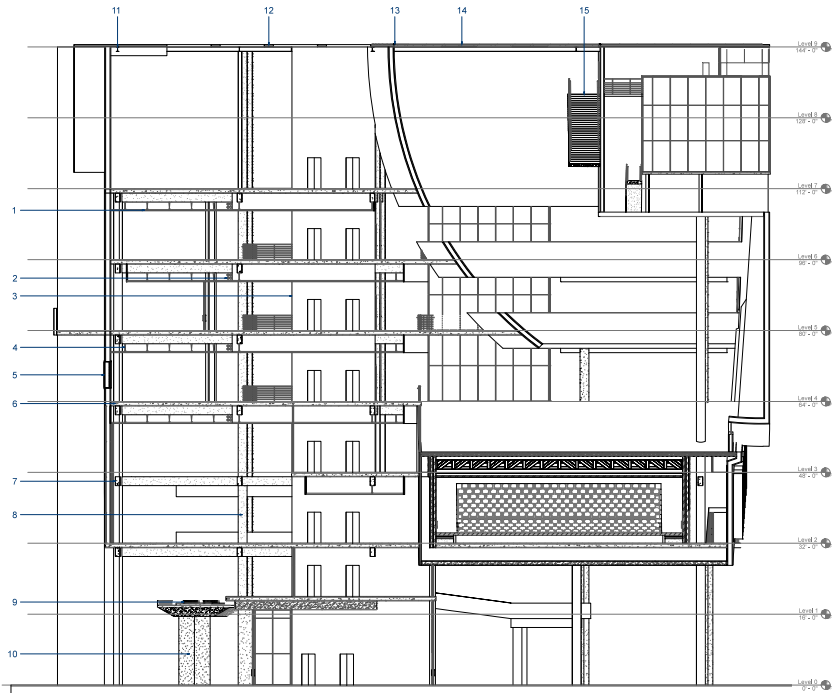
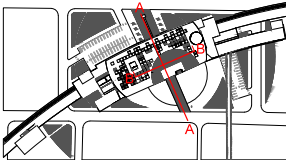
08 / 23

CAPPA Detail Section & Counter Section

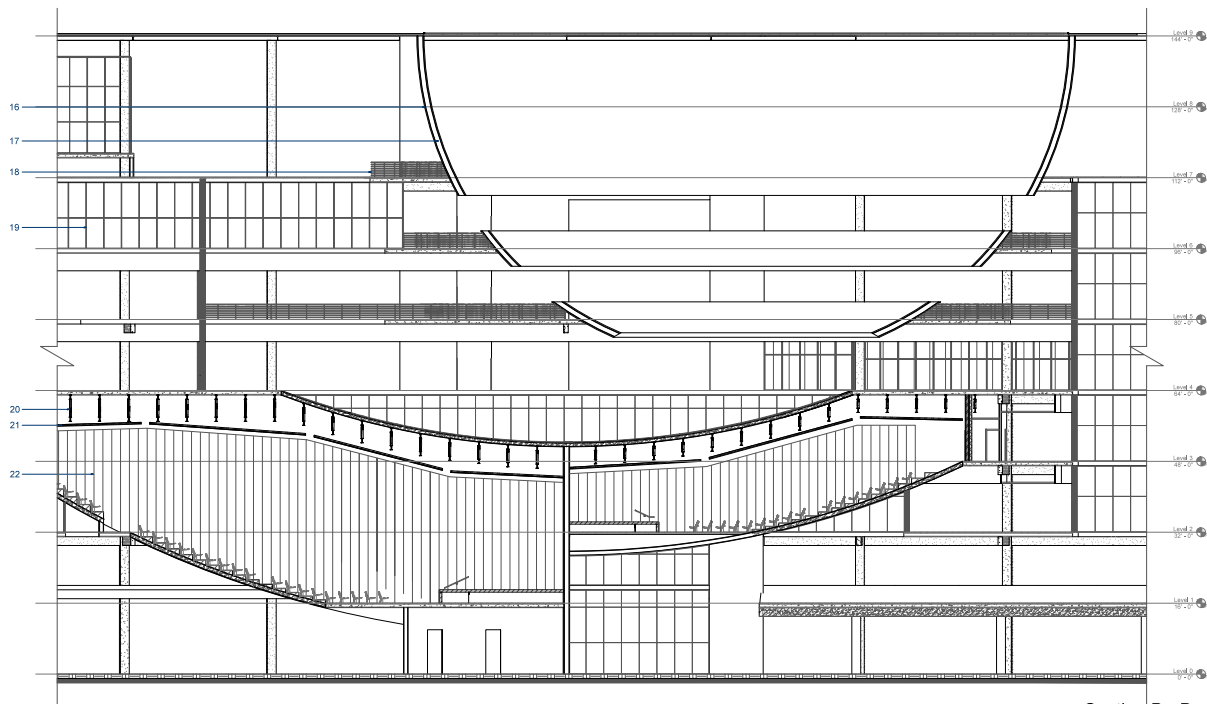
Scale 1"=8'

Yuan zhang

- 1 -- 2' x 2' 3 1/2" Thickness Acoutical Ceiling with Suspension Structure
- 2 -- Diameter 6" PVC Pipe
- 3 -- 12" Thickness Concrete Bearing Wall
- 4 -- Suspension Wire
- 5 -- 6' x 6' Slider Window with 1/8 in Pilkington single glazing & Sash Trim
- 6 -- 12" Concrete Slab
- 7 -- 12" x 24" Rectangular Concrete Beam
- 8 -- 2' Diameter Round Concrete Column
- 9 -- Railway
- 10 -- 5' x 5' Rectangular Concrete Column
- 11 -- W 12 x 26 Steel Beam
- 12 -- Aluminum Canopy
- 13 -- Skylight Curb
- 14 -- 4' x 4' Skylight Slope Glazing
- 15 -- Concrete Stair with 12" Tread Depth & 6" Rsier Hight
- 16 -- Prefabricated Light Concrete Panels
- 17 -- Titanium Alloy Structure
- 18 -- 3' 6" Height Steel Pipe Rail
- 19 -- 4' x 8' Interior Curtain Wall System
- 20 -- Steel Truss with S8x23 Steel & S12x50 Steel
- 21 -- 1" Thickness Reflective Ceiling Panel
- 22 -- 2" Thickness Wood Acoutical Reflection



Section A - A



Section B - B

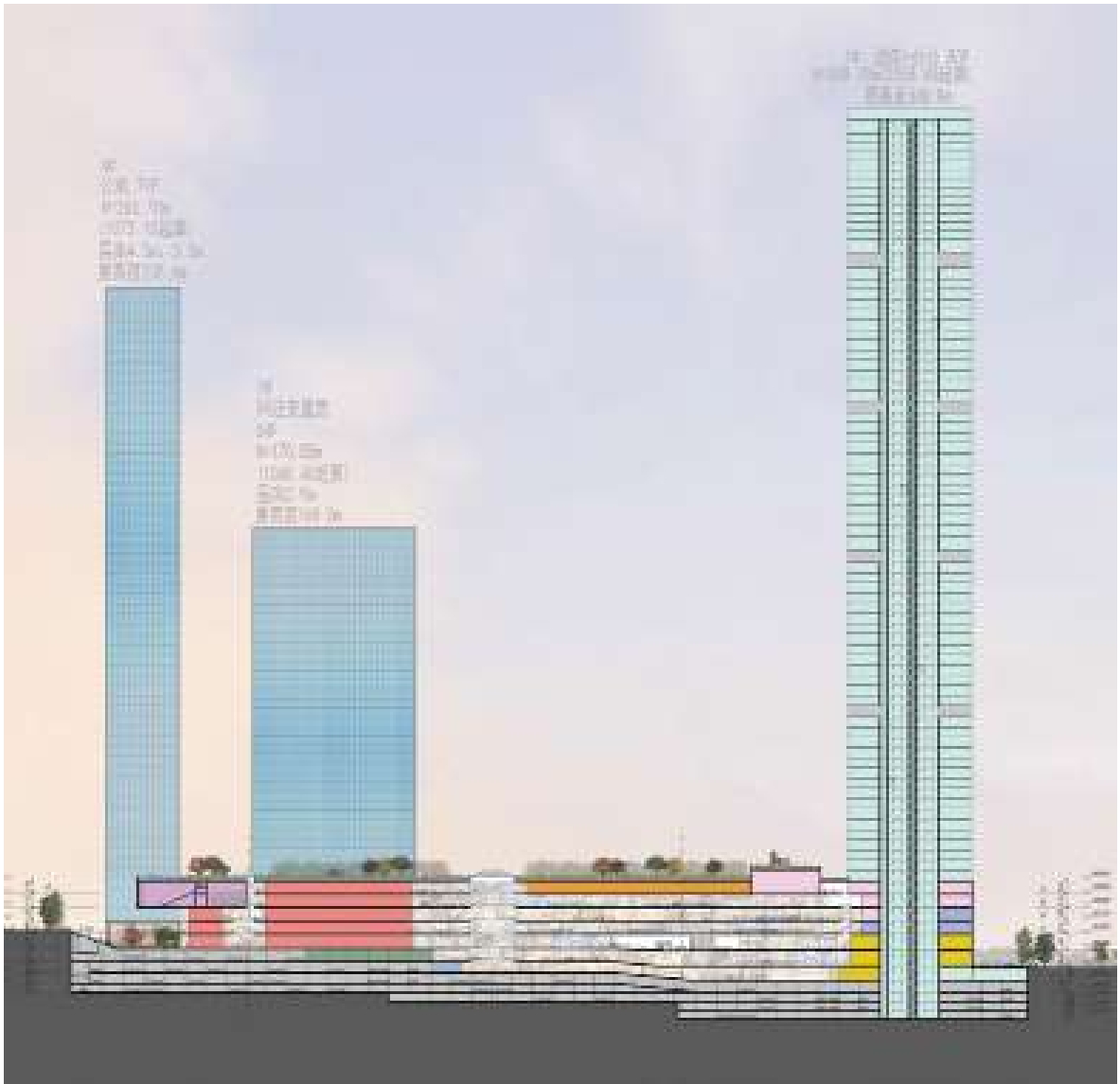




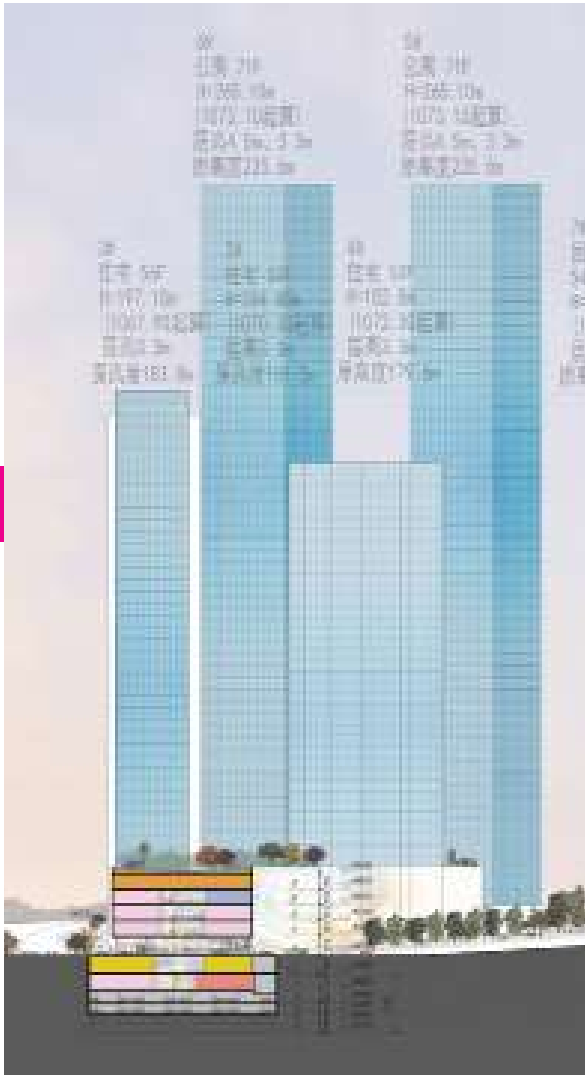




**Fig.2-3:** Site plan and ground level plan.



**Fig.4:** Longitudinal section.







**Fig.7-8:** Image of the south and south-east facade.



05

## CONNECTIONS

*Social and media links*

*UTA*

*CAPPA*

*Student animations in youtube via QR codes*







Ana Margarita Aguirre



Jenafer Gates



Edward Green



Christofer Laskoski



Johnny Limones



Cameron Martin



Miriela Rico



Yuan Zhang



# ACKNOWLEDGEMENTS

***People who made this studio possible***

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The background image is a photograph of an architectural studio. A person is visible on the right side, resting their head on their hand in a contemplative pose. The studio is filled with architectural models, drawings, and various materials on tables. The lighting is warm and focused on the workspace.

# CREDITS

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