

ARCH 501 – Graduate Architecture Studio II
WII 2024, Tuesdays and Fridays 1:30-6:00
Leslie Van Duzer

BORDERLINE

Design a border that mediates between two distinct and adjacent conditions. The border will be a two-faced building that serves as a thick threshold to gather, or sort, or transition its inhabitants as determined by the program. In these times of polarization, we will explore architecture's potential to embrace ambiguity.

PHASE ONE: SETTING THE STAGE

SITE - Select any site on a borderline between two conditions anywhere in the world. Your site may be between two distinct economic, religious, ethnic, political, and/or geographic conditions. There is only one limitation: site information must be readily available, and/or easily fabricated/amended.

PROGRAM - Your site selection and building program should be inextricably linked. The only other program requirements are: your building must be 1) public, 2) fully accessible, and 3) between 8,000 - 16,000 sq. ft. Students will be encouraged to write unique, site-specific programs with strong narratives. The programs may or may not have clear precedents or belong to familiar types.

PHASE TWO: MATERIAL ASSEMBLIES

"... the artist, the architect, first senses the effect that he intends to realize and sees the rooms he wants to create in his mind's eye. He senses the effect that he wishes to exert upon the spectator: fear and horror if it is a dungeon, reverence if a church, respect for the power of the state if a government palace, piety if a tomb, homeyness if a residence, gaiety if a tavern. These effects are produced by both the material and the form of the space." - "The Principle of Cladding," Adolf Loos (1898)

In his well-worn essay, Adolf Loos describes the critical relationship between program, material and space. From start to end of the design process, we will explore the narrative potential of tectonics through precedent studies, with special attention to surfaces and their relationship to structure.

PLANS - Your plans should respond clearly to site conditions on both sides of the borderline; they should embody the program objectives and be informed by relevant structural, material and environmental logics from the start. We will simultaneously consider the integration of these multiple factors, understanding the design process as a game of chess, in which each move resets the board. We will work exclusively in 2-D as we develop the plans.

SECTIONS - In order to further study spatial relationships, students will generate a series of sections. While it may be tempting to use 3-D modeling, learning to read 2-D plans and sections volumetrically helps develop your spatial imagination. Again, we will work exclusively in 2-D.

ELEVATIONS - The elevations and plans are as closely linked as the plans and sections. We will consider the effects of the plan on the elevations and visa-versa, in other words, the inside-out relationship.

PHASE THREE: TELLING THE STORY

In the final phase of this course, students will work on reconstructing the logics that drove their designs. This process will allow them to determine what maps, diagrams, drawings and models are required for presenting the design in a hierarchical manner with emphasis on the design components that best capture key intentions. The final presentation and submission will be an 11x17 book.

SCHEDULE

PHASE ONE

- 1.9 Studio introduction
- 1.12 Group discussion about sites and programs

- 1.16 Final decisions about site and program due – individual crits
- 1.19 Preliminary site documentation and program draft due – individual crits

- 1.23 Site documentation drafted with good line weight. Work on program refinement.
- 1.26 Pin-up of drafted site documentation and photos. Final program presented graphically showing relative sizes and adjacencies of spaces. Room 301.

Free weekend or catch up on work that was incomplete on 1.26.

PHASE TWO

- 1.30 Work on the concept for the site/program relationship – individual discussions
- 2.2 Hand-drawn sketches of program distribution on the site – individual discussions

- Re-enter the computer, but *no 3-D modeling*. We are working in 2-D until further notice.
- 2.6 Initial floor plans with structure indicated. Complete, if rough. – individual crits
- 2.9 Floor plan/structural refinement – individual crits

- 2.13 New iterations of the floor plans/structure; indicate materials. – individual crits
- 2.16 Floor plan refinements with materials. – individual crits

- 2.20 Spring break – relax, no assignments
- 2.23 Spring break

- 2.27 Initial sections showing spatial volumes – individual crits
- 3.1 Refined sections showing spatial volumes – pin-up room 301

- 3.5 Passive House lecture by Long Xiao. Room 301
- Initial elevations – short individual crits
- 3.8 Refined elevations with materials – individual crits

- 3.12 Pin-up of all plans with furniture and materials indicated, sections with materials (interior elevations) and elevations with materials.
- 3.15 Submit preliminary wall sections by 6:00 to lvanduzer@sala.ubc.ca

- 3.19 Review of wall sections – individual crits
- 3.22 Pin-up of all work for review with critics. Storyboard assignment distributed. Room 309.

Free weekend.

PHASE THREE

- 3.26 Discussion of design process with each student.
- 3.29 Storyboards for full final presentation due.

- 4.2 Preparing final presentation drawings, diagrams, maps, renderings, etc.
- 4.5 Preparing final presentation.

- 4.9 Preparing final presentation.
- 4.12 Preparing final presentation.

Final review date to be announced (4.16, 4.17 or 4.18, assigned)