

ARCH 501
Leslie Van Duzer, Professor
Tuesdays + Fridays 1:30-6:00

We begin this new term by acknowledging that we are occupying the unceded territory of the Coast Salish Peoples, including the territories of the *xwməθkwəy̓əm* (Musqueam), *Skwxwú7mesh* (Squamish), *Stó:lō* and *Səlilwətaʔ/Selilwitulh* (Tseil- Waututh) Nations.

SYLLABUS MY TYPE

INTRODUCTION

This semester we will have two primary foci. The first is on how to move between precedents and types (categories) *throughout* the design process. The second is on material assemblies: learning how structural types inform spatial types, how structure and enclosing surfaces relate, how the exterior expression of the interior condition can vary, how joints speak volumes as a microcosm of the whole, and much more.

PART ONE: SETTING THE STAGE (3 weeks)

Each of you will be dealt a type of site density (urban, suburban, exurban, rural), landscape (desert, plains, forest, mountain, coastal), and program (retreat centre, library, sacred space, town hall, sauna/bathroom/pool, crematorium, kindergarten, courthouse, architecture school, monastery, community centre). You may trade cards with a classmate on the first day of class, but beware, hidden treasures (precedents and possibilities) hide inside every one of these types.

SITE (DENSITY + LANDSCAPE)

Once you have your hand, you will set out to find a site that meets the description you were dealt, a site suitable for the program. You were dealt. The site can be anywhere in the world, but before you settle on one, be sure you are able to quickly retrieve site documentation. (That is the only site constraint. These three weeks will go by quickly and you must not be held up not having access to photos and topographic maps.)

As you select your site, think typologically. For example, if you were dealt an urban coastal site, consider the different types of cities that exist along coastlines. There are huge metropolises (like Mumbai, with over 21 million inhabitants) and small cities (like Honolulu, with a population of about 350,000.) There are different types of coastlines too, of course, some with cliffs, some with wide beaches and dunes. Pick your desired types, then search out a specific place on the planet of interest to you.

PROGRAM

Simultaneously, consider your program type. For example, there are many different types of community centres (with and without pools, for the general population or for specific groups, like teens or the elderly, . . .) and sacred spaces (mosques, synagogues, churches, temples, . . .). Conduct some precedent research on your program type to decide what specific subtype you are most interested in designing, while at the same time, identifying a suitable site for your building. Consider that your building must be between 15,000 sq.ft. and 40,000 sq.ft. Smaller is preferred.

Once you know your program type, and have studied relevant precedents, describe your program graphically with volumes representing the square footages for easy comprehension. This will allow you to visualize the hierarchy of spaces, helping you as you begin designing your building.

REQUIRED READING

On 1.14, we will discuss the following required reading. Please bring your notes and reflections.

Rafael Moneo, "On Typology," *Oppositions* 13 (Summer 1978), pp. 22-45.

PRESENTATION BOOK

From the start, layout pages for your book, just as you have done for your graduate school portfolio previously. Establish a 11 x 17 format (portrait or landscape, but be consistent), set margins, select types and a colour palette. You will add to this book all semester and it will be your final presentation, so set it up thoughtfully.

At the end of first three weeks, we will have a pin-up. You should have all the site documentation and an elaborated program depicted as spatial volumes presented as pages in the book.

PHASE TWO: DESIGNING THE BUILDING (7 weeks)

STRUCTURE + SPACE + MATERIAL

"... 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 importance of being able to imagine the desired effect you want your building to have *before* you start designing. To achieve that, is to understand the critical relationship between program, material, space and structure. We will explore the narrative potential of tectonics (you do know walls talk!), with special attention to surfaces and their relationship to structure.

PLANS

"The Plan is the generator.

Without a plan you have a lack of order and wilfulness.

The Plan holds in itself the essence of sensation." - Le Corbusier, "Towards a New Architecture: Guiding Principles" (1920)

Your plans should respond clearly to the specific site conditions and should go beyond satisfying your program objectives. They will be informed by formal, structural, material and environmental logics from the start. As they develop, 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 site and floor plans.

BUILDING SECTIONS

In order to further study spatial relationships, students will generate a series of 2-D sections. While it may be tempting to use 3-D modeling software, learning to read 2-D plans and sections volumetrically helps develop your spatial imagination. Initially, we will work in 2-D drawings and 3-D *physical* sketch models only.

WALL SECTION

Each student will draw one wall section to illustrate their construction concept and details.

ELEVATIONS

The elevations and plans are as closely linked as the plans and sections. One must determine the desired effect of the plan on the elevations and vice versa. What is the inside-out relationship? Is the building exterior mute, revealing its spatial and material wealth only on the interior? Or is the interior legible from exterior, with massing that articulates discrete program areas? Is the construction celebrated with expressive joints, or is it mute, allowing the material's "aura" to radiate.

Throughout this phase, you will be asked continually to conduct typological and precedent research to assist you in designing your building. Elevating precedents to types will be key in this process to avoid direct copying. All final drawings will be presented in 11 x 17 format. Students who are able to progress smoothly through the design process may have time to create a physical analytical model of their project. More on that later.

PHASE THREE: TELLING THE STORY (2.5 weeks)

In the final phase of this studio, students will work on reconstructing the logics that drove their designs. This process will allow us to determine what maps, diagrams, drawings, precedent/typological studies, and models are required for presenting the design in a hierarchical manner. There is an art to learning how to emphasize the most significant factors shaping the project; not all things are equally important. The final presentation and submission will be the 11x17 book.

COURSE EXPECTATIONS

EXPECTATIONS OF THE INSTRUCTOR

- On time, focused attendance at all class meetings (except one, where noted in the schedule). If an absence is unavoidable, an optional make-up session(s) will be scheduled for all students.
- Two 20-minute crits a week for every student, with additional hours as needed.
- Equitable, kind and respectful treatment of all students.

EXPECTATIONS OF THE STUDENTS

- On time, focused attendance at all class meetings.
- New work presented at every crit.
- Deadlines respected.
- Serious (and hopefully, enthusiastic) engagement.

ATTENDANCE

Attendance is expected at all class meetings. If a student is unable to come to UBC due to an illness or other excused absence, they should arrange a Zoom meeting with the instructor, ideally during class time. If that is impossible, a new time should be arranged. It is important every student receive two crits each week.

If you are aware in advance of any class period you will be absent due to a religious holiday or UBC sports tournament, please notify the instructor at the beginning of the semester to make alternate arrangements. Students with such planned absences must still turn in all assignments on time. Repeat unexcused absences will lower the final course grade.

That said, your health and wellness are our first priority. If you find yourself needing additional help, support is available through UBC. <https://senate.ubc.ca/policies-resources-support-student-success>

STUDENTS WITH DISABILITIES

Students with disabilities that may affect their ability to participate fully in class or to meet course requirements on time should contact the Center for Accessibility to get a letter stating the nature of the required accommodation. Please bring this to the instructor's attention at the *beginning* of the semester so appropriate arrangements can be assured.

LATE WORK

Recognizing that each student works at a different pace in the studio, all deadlines are soft, except the final review.

RESPECTFUL ENVIRONMENT

UBC envisions a climate in which students, faculty and staff are provided with the best possible conditions for learning, researching and working, an environment that is dedicated to excellence, equity and mutual respect. UBC strives to realize this vision by establishing employment and educational practices that respect the dignity of all individuals, making it possible for everyone to live, work and study in a positive and supportive environment free from harmful behaviours. Harassment and discrimination are not tolerated, nor is suppression of academic freedom. <https://hr.ubc.ca/working-ubc/respectful-environment>

This course provides a respectful, supportive, educational, and safe space for Two Spirit, lesbian, gay, bisexual, trans, queer, intersex, and asexual (2SLGBTQIA+) persons and those questioning their sexual orientation and/or

gender identity. If you have any questions or concerns regarding safe spaces at UBC, you can email positive.space@ubc.ca, visit <http://positivespace.ubc.ca/home/>, or drop by the Equity & Inclusion Office.

ACADEMIC INTEGRITY

The academic enterprise is founded on honesty, civility and integrity. As members of this enterprise, all students are expected to know, understand and follow the codes of conduct regarding academic integrity. At the most basic level, this means submitting only original work done by you and acknowledging all sources of information or ideas by attributing them to others as required. You should not cheat, copy or mislead others about what is your work. Violations of academic integrity can result in the breakdown of the academic enterprise; serious consequences arise and harsh sanctions are imposed. For example, incidences of plagiarism or cheating may result in a mark of zero on the assignment; more serious consequences may apply if the matter is referred to the President's Advisory Committee on Student Discipline. Careful records are kept in order to monitor and prevent recurrences. A more detailed description of academic integrity, including UBC's policies and procedures, may be found in the Academic Calendar. <http://calendar.ubc.ca/vancouver/index.cfm?tree=3.54.111.0>

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SCHEDULE MY TYPE

PHASE ONE: SETTING THE STAGE

- 1.7 Studio introduction. Lecture: On Types. Cards dealt.
Full studio in 301
- 1.10 Specific site selection due. Collection of site documentation well underway, alongside relevant precedent studies for density and landscape types.
Individual crits (sign up on MIRO)
- 1.14 Discussion of Moneo text (students should bring notes and observations). Pin-up of site documentation and relevant precedent studies for density and landscape types.
Full studio in 301
- 1.17 Program precedent studies due, along with preliminary program decisions.
Individual crits (sign up on MIRO)
- 1.21 Site documentation redrawn. Program refinement well underway.
Individual crits (sign up on MIRO)
- 1.24 All site documentation presented in final form. Program presented with relative sizes and adjacencies of spaces depicted graphically.
Full studio pin-up in 301

Please use this weekend as needed to complete the work of the first three weeks. If you are done, take a break.

PHASE TWO: DESIGNING THE BUILDING

Please stay off the computer this week.

- 1.28 Concept for the site/program relationship underway.
Individual crits (sign up on MIRO)
- 1.31 Hand-drawn sketches of program distribution on the site.
Small group pin-up in 301 (sign up on MIRO)
- Re-enter the computer if you like, but no 3-D modeling. We are working in 2-D until further notice.*
- 2.4 Initial floor plans with structure indicated. Complete, if rough.
Individual crits (sign up on MIRO)
- 2.7 Floor plan/structural refinement.
Individual crits (sign up on MIRO)
- 2.11 New iterations of the floor plans with structure; indicate materials.
Full studio pin-up in 301
- ~~2.14~~ ~~No class.~~ Catch up on other classes or take a break.
- 2.17 No class. Spring break.
- 2.20 No class. Spring break.
- 2.25 Floor plan refinements with materials and initial sections showing spatial volumes.
Individual crits (sign up on MIRO)
- 2.27 Thursday afternoon make-up session – optional for students.
Individual crits (sign up on MIRO)
- 2.28 Refined sections showing spatial volumes.
Full studio pin-up in 301

- 3.4 Initial elevations.
Individual crits (sign up on MIRO)
- 3.7 Refined elevations with materials.
Individual crits (sign up on MIRO)
- 3.11 All plans, sections with interior elevations and elevations with materials indicated.
Small group pin-up in 309 (sign up on MIRO)
- 3.14 Initial wall sections due.
Individual crits (sign up on MIRO)
- 3.18 Review of wall sections.
Individual crits (sign up on MIRO)
- 3.21 Review of all work to date. Phase three discussed.
Full studio pin-up in 301
- 3.25 Summary discussion of project logics.
Individual crits (sign up on MIRO)
- 3.28 Storyboards for full final presentation due.
Small group pin-up in 301 (sign up on MIRO)
- 4.1 Preparing final presentation drawings, diagrams, maps, renderings, etc.
Individual crits (sign up on MIRO)
- 4.4 Preparing final presentation.
Small group pin-up in 309 (sign up on MIRO)
- 4.9 / 4.10 / 4.11 Final studio review (date and room to be determined)

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BIBLIOGRAPHY MY TYPE

TYPOLOGY (PDFS ON MIRO)

Giulio Carlo Argan, "On the Typology of Architecture," translated by Joseph Rykwert, *Architectural Design*, (December 1963), pp.?

Alan Colquhoun, "Typology and Design Method," *Perspecta*, v. 12 (1969), pp. 71-74.

K. Michael Hayes, "Desire" in *Architecture's Desire: Reading the Late Avant-Garde* (Cambridge, MA: The MIT Press, 2010), pp. 1-21.

Rafael Moneo, "On Typology," *Oppositions* 13 (Summer 1978), pp. 22-45.

Anthony Vidler, "The Third Typology," *Oppositions* 7 (Winter 1976), pp. 1-4.

TECTONICS (LESLIE'S BOOKS)

Chad Schwartz, *Introducing Architectural Tectonics: Exploring the Intersection of Design and Construction*. (Milton Park, UK: Routledge, 2016).

Kenneth Frampton, *Studies in Tectonic Culture: The Poetics of Construction in Nineteenth and Twentieth Century Architecture*. (Cambridge, MA: The MIT Press, 2001).

Andrea Simitch and Val Warke, *The Language of Architecture: 26 Principles Every Architect Should Know*. (Beverly, MA: Rockport Publishers, 2014). – You may be able to download a PDF of this book.

TECTONICS / SURFACES: ESSAYS + BOOK CHAPTERS (HARD COPIES IN CLASS BINDER)

Lawrence Alloway, "Introduction" in *Christo*. (New York: Harry N. Abrams, Inc., Publishers, 1969), V-XI.

Mark M. Anderson, "Epilogue: The Invisible Dandy" in *Kafka's Clothes: Ornament and Aestheticism in the Habsburg Fin de Siecle*. (Oxford: Clarendon Press, 1992), 217-220.

Fyodor Dostoevsky, Part I. X. in *Notes from Underground*. (New York: W.W. Norton & Company, 1989), 25-26.

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Henry-Russell Hitchcock and Philip Johnson, "A Third Principle: The Avoidance of Applied Decoration" in *The International Style*. (New York: W.W. Norton & Company, 1966 edition, originally published in 1932), 69-77.

- Victor Hugo, "This Will Destroy That," in *Notre-Dame of Paris*. (London: William Heinemann, 1904), 174-188.
- Andrea Kahn, "The Invisible Mask" in *Drawing/Building/Text: Essays in Architectural Theory*. (New York: Princeton Architectural Press, 1991), 85-106.
- Rosalind E. Krauss, "Narrative Time: the question of the Gates of Hell" in *Passages in Modern Sculpture*. (Cambridge: The MIT Press, 1996), 7-37.
- Rosalind E. Krauss, "Grids" in *The Avant Garde and Other Modernist Myths*. (Cambridge: The MIT Press, 1985), 8-22.
- Le Corbusier, "Mass," "Surface," and "regulating Lines" in *Towards a New Architecture*. (London: The Architectural Press, 1947 edition. Originally published in 1927), 25-42, 63-79.
- Neil Levine, "Reading the Bibliotheque Sainte-Genevieve" from "The Romantic Idea of Architectural Legibility: Henri LaBrouste and the Neo-Grec" in *The Architecture of the Ecole des Beaux-Arts*. (New York: The Museum of Modern Art, 1977), 334-357.
- Adolf Loos, "Architecture" in *Midgard*, vol. 1, n. 1. 49-56.
- Adolf Loos, "Building Materials" and "The Principle of Cladding" in *Spoken into the Void*. (Cambridge: The MIT Press, 1982), 63-69.
- Adolf Loos, "Potemkin City" in *Spoken into the Void*. (Cambridge: The MIT Press, 1982), 95-97.
- John D. Rosenberg, "Windows of Agate" in *The Darkening Glass: A Portrait of Ruskin's Genius*. (New York: Columbia University Press, 1961), 64-78.
- Colin Rowe and Robert Slutzky, "Transparency: Literal and Phenomenal" in *The Mathematics of the Ideal Villa and Other Essays*. (Cambridge: The MIT Press, 1976) 159-183.
- John Ruskin, "St. Mark's" (excerpt) in *The Stones of Venice: The Sea Stories*. Vol. 2. (Boston: Dana Estes & Company), 78-97.
- Gottfried Semper, trans. By Harry Francis Mallgrave and Wolfgang Herrmann. "The Four Elements" in *The Four Elements of Architecture and Other Writings*. (Cambridge and New York: Cambridge University Press, 1989), 101-110.
- Gottfried Semper, trans. By Harry Francis Mallgrave and Wolfgang Herrmann. "The Most Primitive Formal Principle in Architecture Based on the Concept of Space and Independent of Construction. The Masking of Reality in the Arts." in *The Four Elements of Architecture and Other Writings*. (Cambridge and New York: Cambridge University Press, 1989), 254-258.
- Susan Sontag, "The Aesthetics of Silence" in *Styles of Radical Will*. (New York: Anchor Books and Doubleday, 1966), 3-34.
- Jean Starobinski. "Poppaea's Veil" in *The Living Eye*. (Cambridge: Harvard University Press, 1989), 1-13.
- Louis Sullivan, "Ornament in Architecture" in *The Public Papers*. (Chicago: The University of Chicago Press, 1988), 79-85.
- Leslie Van Duzer and Kent Kleinman, "The Charge of the Partially Obscured" in *Villa Muller: A Work of Adolf Loos*. (New York: Princeton Architectural Press, 1994), 44-51, notes 60-61.

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Mark Wigley. "Modern Architecture as Clothing" and "Disciplining the Surface" from "White Out: Fashioning the Modern" in *Architecture: In Fashion*. (New York: Princeton Architectural Press, 1994), 172-183, 225-236, notes 249-252, 265-267.

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Frank Lloyd Wright, "Towards a New Architecture" in *On Architecture*. (New York: Duell, Sloan and Pearce, 1941), 133.