“Architecture, more than any other art form, is a social art and must rest on the social and cultural base of its time and place.”
Samuel Mockbee

“Candy might be sweet, but it’s a traveling carnival blowing through town. Pie is home. People always come home.”
Ned, from Pushing Daisies

EXPECTATIONS

Each person has a responsibility to bring something to the group – technical skill, ideas and beliefs, attitude, motivation, discussion, etc. In addition to contributing to the studio, each individual is expected to bring a personal intensity to his or her own work. Innate talent varies from person to person, but no one has too much or too little to be excused from working hard.

In the final analysis, you are expected not only to try hard but also to achieve. Certain skills are essential if you are to become an architect. Good ideas are not enough. Your efforts are wasted and your ideas impotent if you fail to turn them into architecture and/or fail to express them clearly to others. Keep in mind that your visual and verbal communication skills are as critical as your knowledge of architecture and your facility with design.

PREMISE
Architecture is not created in a void. The things we design take their place in preexisting cultural, social, socioeconomic, political and physical systems. Only by inserting our interventions creatively and appropriately into this fabric can we imbue our work with resonance and meaning.

In this way we ensure that architecture can create and maintain a legible context for daily life. To this end it must address not only the practicalities of living but also the underlying essence of human spirit and desire. Bricks and mortar, stone and steel and wood must come together
to articulate these intangibles through tangible means. Only then does architecture become significant.

Architecture that is merely self-referential quickly loses its relevance. Indeed architecture has not just the ability but also the mandate to be about something other than itself. Buildings and sites that have survived over time – not only physically but also in the imagination of generation after generation – are those that speak to us about the places we live and the values we hold. It is this vital discourse that historically has been architecture’s greatest challenge and highest achievement.

If we are to create buildings and sites and cities that can further this discourse, we must resist society’s valuation of expediency over expression (commercialism) and merchandise over mythos (fashion). Our structural and material gymnastics must have a greater goal than shock and awe; and architectural theory must advance, not diminish, architecture’s accessibility. This is the architect’s responsibility both as a professional and as a global citizen.

OBJECTIVES

_Firmitas, Utilitas, Venustas_

_Firmness_ – physical soundness
_Commodity_ – conceptual logic
_Delight_ – the joy of occupation

In your research, analysis and design process you will be asked to think across multiple realms and scales – conceptual, material, structural, spatial, accessible, sustainable and code compliant. You will also be asked to consider not only the single individual but also communities of individuals and the collection of communities that together make up the city. A successful design will address not just some but all of these issues and serve not just some but all of these people.

In addition to firmness, commodity and delight, the objectives of the studio include the following:

- development of a coherent and effective design process;
- strengthening of site analysis and site design in an urban setting;
- development of a strong program logic;
- development of strong plan and section making skills;
- employment of writing as a design tool;
- translation of design ideas into the language of architecture – light, space, materials, etc.;
- exploration of the expressive potential of both analog and digital drawing and modeling and the honing of craft.

(ARCH 2102 fulfills NAAB Student Performance Criteria A.2 – Design Thinking Skills)

CONTENT

The primary project of the semester will be the design of a building focused on food as a foundation of community. It will be located on an urban site in Charlotte. The final project will be preceded by two shorter projects and site analysis.
The products of your research, the two initial projects, and the site analysis will be not only knowledge but also inspiration. Close analysis and critical thinking will both generate and test the soundness of both the poetics and pragmatics of your design solutions.

**METHOD**

Studio hours will be used for introduction of projects and concepts; site visits; desk crits, small group reviews; major reviews; workshops with outside faculty and professionals, etc.

On every studio day all students are expected to have new work and must be organized and prepared to talk about it.

Because the form of feedback will vary from day to day (i.e. desk crits, small groups) that means you must have your drawings and models in hand and in order at 2pm!

Digital work must be printed out prior to studio or it will not be discussed. You can do this on 11"x17" paper to keep expenses down. Having hard copies of your work allows others to critique it via notes and drawings added to the page.

**SOME HOPEFULLY OBVIOUS ETIQUETTE**

You are expected to be in studio promptly at 2pm and to remain there until 5:30pm every MWF without exception. If you’re going to be absent or late, if you need to leave early, or if you need to work in the library or computer lab during studio hours you must inform your professor beforehand.

Eat lunch before you come to studio.

Cell phones must be turned off and put away during class hours.

Aside from doing research relevant to your studio project, you are expected to stay offline.

**THE NITTY GRITTY**

Your education is explicitly your responsibility and it requires your full engagement (your professors are merely bit players in a much larger whole). It should not be something motivated by a grade, but something you do for the intrinsic value it adds to your life.

Work ethic, intellectual rigor, and product are expected to be at a level commensurate with your 2nd Year status. An effective design process, consistent progress, and a well-resolved and well-communicated product will all be evaluated in determining grades.

Especially note that progress is important. If your skills at the beginning of the semester are marginal and your skills at the end of the semester are good, that’s progress. If your skills at the beginning of the semester are good and your skills at the end of the semester are similarly good, that’s NOT progress.

Unless otherwise stated, all work is due at the beginning of the class period on the specified date. If you are unable to attend class and/or complete an assignment on time due to a medical or family emergency, you must notify your professor beforehand.
Absences and late work are excused only for medical conditions and personal or family emergencies and require evidence of the nature of the emergency.

Failure to turn in more than two assignments on the due date will constitute grounds for automatic failure.

Similarly, more than one unexcused absence will constitute grounds for automatic failure.

Please note that the requirements noted above may be more stringent than those of the University or of other courses or studios within the School of Architecture.

If you have a disability that necessitates academic and/or physical accommodations, please provide a “letter of accommodation” from the office of Disability Services within the first two weeks of the course. All such notifications shall be confidential between the student and instructor.

GRADING

Grades will conform to the University grading scale for undergraduate students and will be based on progress as well as product. You should consider every critique at your desk or in a group setting a marker of your progress. Every student will receive a midterm grade, but if you feel uncertain and/or concerned about your performance (grade) at any time, talk to your professor for clarification immediately. The following grading scale and criteria will apply.

A Outstanding
- consistently meets or exceeds stated requirements of the course
- exhibits significant improvement in understanding and execution over the course of the semester
- exhibits exemplary self-motivation and time management
- exhibits exemplary leadership skills
- consistently exhibits a significant desire to question and critique him or herself and to pursue new ideas and skills
- consistently contributes significantly and meaningfully to studio discussions and activities

B Good
- meets stated requirements of the course (all work complete and on time)
- exhibits improvement in understanding and execution over the course of the semester
- exhibits good self-motivation and time management skills
- actively participates in studio discussions and activities

C Average
- meets most requirements of the course (most work complete and on time)
- exhibits limited improvement in understanding and/or execution over the course of the semester
- exhibits average self-motivation and/or time management skills
- sometimes participates in studio discussions and activities
D  Marginal
- marginally meets or fails to meet some of the stated requirements of the course (work incomplete and/or late)
- exhibits little or no improvement in understanding and/or execution over the course of the semester
- exhibits inadequate self-motivation and/or meaningful participation in studio discussions and activities
- fails to sufficiently understand and/or execute the concepts and skills required for the studio

F  Failing
- fails to meet stated requirements of the course (work significantly incomplete and/or late
- exhibits little or no self-motivation and/or meaningful participation in studio discussions and activities
- fails to sufficiently understand and/or execute the concepts and skills required for the studio