arch810
architectural design one
Designing Objects, Relationships, and Environments

INSTRUCTOR
José Ibarra
ibarra@uwm.edu

OFFICE
AUP 399

TEACHING ASSISTANT
Claire Hitchcock Tilton
hitchco5@uwm.edu

SCHEDULE
M/W/F 13:30–17:20

STUDIO ROOM
AUP 367
INTRODUCTION

Designing Objects, Relationships, and Environments will investigate worlds bounded by enclosures at various scales, with an emphasis on exploring reciprocal relationships between objects—understood as things and beings—and their environments. In A Foray into the Worlds of Animals and Humans, Jakob von Uexküll explains that environments (“Umwelt,” in the singular) are akin to individual ‘bubbles of reality’ – ones that disguise other worlds around each organism. By establishing that organisms are typically only able to see in their own abstracted worlds, von Uexküll determined that each being had their particular and different version of reality itself. His most famous example is perhaps that of the tick, which describes an unfamiliar way of being: the tick can remain still and actionless—it can appear to be without life, inert, Nonliving, or even dead—for up to 18 years until his Umwelt, which is made up of three things (light, which makes the tick climb trees or branches; the smell of butyric acid, which makes the tick drop from such plants; and skin, which makes the tick burrow in order to collect blood), is activated by at least one of three triggers.1 Much like the tick, which appears inert, many plants, animals, rocks, and other objects in the world are commonly deprived of intentionality and potentiality due to their inability to access human registers of knowledge and practice. But they, too, may be waiting for the right trigger in order to manifest fully and to contribute to different world processes symbiotically. In fact, consider that from a geological stance, planet Earth began without Life, with Nonlife. This is to say that all sorts of Life, including human life, came from Nonlife.2

This studio will attempt to collapse animate and inanimate objects and take them all to be design constituencies. We will investigate and design relationships in hopes that new and inclusive spaces can be devised. We will find the Umwelt of each of these objects and use them as a generative design practice. ARCH810: Designing Objects, Relationships, and Environments will introduce you to a range of possibilities entailed in various models of design in order to make you aware of the power that architecture has to shape the world.


We will work explicitly with four interrelated aspects:

Fabrication
Advancement of the material, structural, and tectonic construction process. Development of rapid prototypes at various scales, mass-customization, and testing.

Tools
Exploration of available design tools and methods (analog and digital) to facilitate iterative working and advancement of the design process. This studio will build a foundation for systematic design thinking.

Context
Expanded site reading and response, including spatial, climatic, material, social, and performative situations.

Architectonics
Study and development of complex spatial, material, social, and performative formations.

In addition to specific project expectations which will be outlined on individual project sheets, the studio will require consistent effort in the following areas:

Active use of drawing and modeling (analog and digital)
to ask questions, explore relationships, and test resulting discoveries.

Self-initiative
in developing investigative drawing and modeling procedures, in searching out resources where needed, and in pursuing alternative possibilities for a given hypothesis.

Self-criticism
as an active tool for reading one’s own drawings and models to reassess premises and to develop subsequent steps in the investigative process.
COURSE OBJECTIVES

The first core studio in the M.Arch curriculum will introduce fundamental concepts of architectural design and representation, including preliminary notions of site, program, and context. This course will follow a series of exercises meant to defamiliarize, abstract, and transform existing conditions in order to render visible new objects and relationships already filled with spatial intricacies. Architecture is a discipline with enough power to shape—physically and metaphysically—objects, beings, and cities. Thus, students will be confronted with difficult and complex problems in hopes that they can begin to formulate—and perhaps answer—their own questions around space, place, form, organization, tectonics, scale, and so on. Design is understood to be both, a creative and a research practice, aimed at understanding, discovery, and learning. Drawings and models (physical or digital) are vehicles of design thinking. As a result, the emphasis of this studio will be on interpretive, analytical, and generative uses of drawing, physical modeling, as well as digital media in the design process.

By the end of the semester, each student is expected to have begun an introspective journey that manifests in thinking critically before and while making design decisions. Students should be able to establish relationships between space and program, site and context, and to have competency in visual and oral communication, as well as in observation and analysis. It is intended that students emerge from this studio with a preliminary sense of their own position in the field with regard to ongoing disciplinary debates. This will be accomplished by complementing design exercises with readings, writing, and research, as a way to foster the formation of potential thesis interests.

SEMESTER STRUCTURE

The semester will be constituted by a set of four nested projects—ranging from extra-small to large—that each advance particular fundamental concepts while increasing in scale. These projects will be punctuated by lectures by the instructor and other studio faculty, as well as workshops that are aimed to situate the work within the disciplinary milieu and to expedite form- and space-making principles.

zero. [ ] Craft. Repetition.
   A perfect cube.

   Study an existing object and distill its organizational logics into a new form which is to act as a skin around something else.
   —Analysis
   —Reinvention
   —Situation

two. [S] Disassembly. Spatial Organization. / whole-to-parts relationships/
   Deconstruct a platonic volume into a series of interconnected parts whose function requires it to transform from closed (private) to open (public), and whose logics are informed from a subject of study as well as a soft program.
   —Operation
   —Purpose

three. [M] Tectonics. Spatial Organization. / parts-to-whole relationships + skin/
   Focus on the systematic organization and aggregation of a series of architectural objects and their ability to form a somewhat diffuse whole. Then, apply a skin onto the parts and establish an underpinning system of order.
   —Aggregation
   —Envelope

four. [L] Context relationships. Function. / site + program/
   Deform an existing site to create a symbiotic relationship between it and an architectural intervention, which will mediate between the scale of a building and the scale of the new context.
   —Environment
   —Object
   —Relationship
SPECIFIC LEARNING OBJECTIVES

UWM SARUP is required by the National Architectural Accrediting Board (NAAB), as part of the accreditation process, to collect specific course material for each course taught. ARCH 810: Architectural Design I fulfills NAAB requirements as noted.

The NAAB Student Performance Criteria (2017) encompasses two levels of accomplishment:

- U (Understanding) - The capacity to classify, compare, summarize, explain and/or interpret information.
- A (Ability) - Proficiency in using specific information to accomplish a task, correctly selecting the appropriate information, and accurately applying it to the solution of a specific problem, while also distinguishing the effects of its implementation.

REALM A: Critical Thinking and Representation

<table>
<thead>
<tr>
<th>A.1.2</th>
<th>Professional Communication Skills: Speaking &amp; Representational Media</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Ability to write and speak effectively and use representational media appropriate for both within the profession and with the general public.</td>
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<tr>
<td>A.2</td>
<td>Design Thinking Skills</td>
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<td>Ability to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test alternative outcomes against relevant criteria and standards.</td>
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<tr>
<td>A.3</td>
<td>Investigative Skills</td>
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<td>Ability to gather, assess, record, and comparatively evaluate relevant information and performance in order to support conclusions related to a specific project or assignment.</td>
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<tr>
<td>A.4</td>
<td>Architectural Design Skills</td>
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<td>Ability to effectively use basic formal, organizational, and environmental principles and the capacity of each to inform two and three-dimensional design.</td>
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<tr>
<td>A.5</td>
<td>Ordering Systems</td>
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<td>Ability to apply the fundamentals of both natural and formal ordering systems and the capacity of each to inform two and three-dimensional design.</td>
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<tr>
<td>A.6</td>
<td>Use of Precedents</td>
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<td>Ability to examine and comprehend the fundamental principles present in relevant precedents and to make informed choices about the incorporation of such principles into architecture and urban design projects.</td>
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<tr>
<td>A.7</td>
<td>History and Global Culture</td>
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<td>Understanding of the parallel and divergent histories of architecture and the cultural norms of a variety of indigenous, vernacular, local, and regional settings in terms of their political, economic, social, ecological, and technological factors.</td>
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<tr>
<td>A.8</td>
<td>Cultural Diversity and Social Equity</td>
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<td></td>
<td>Understanding of the diverse needs, values, behavioral norms, physical abilities, and social and spatial patterns that characterize different cultures and individuals and the responsibility of the architect to ensure equity of access to sites, buildings, and structures.</td>
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</tbody>
</table>

REALM B: Critical Thinking and Representation

| B.2   | Site Design                                                 |
|       | Ability to respond to site characteristics, including urban context and developmental patterning, historical fabric, soil, topography, ecology, climate, and building orientation, in the development of a project design. |

Projects one through four in this studio have been designed to comply with the criteria established above. Specifically, A.1, A.2, and A.3 will be addressed during individual desk-crits, as well as pin-ups and reviews, throughout the length of the semester. Criteria A.4 and A.5 will be problematized during project one, and later explored iteratively in the rest of the projects. A.6, A.7, and A.8 will be emphasized during projects three and four, when students will need to look at historical and contemporary work in order to push their design ideas forward. Lastly, B.2 will be dealt with in-depth during project four, as students find a site within the Milwaukee area and they perform a series of tectonic and stereotomic operations in order to site their interventions. For additional information on how each project fulfills the criteria, please see individual exercise sheets.
COURSE CALENDAR

This calendar will be updated when needed throughout the semester. This includes changes to the duration of some projects and exercises. A series of workshops, lectures, and additional events will also be integrated into different items on the presented agenda.

<table>
<thead>
<tr>
<th>P</th>
<th>WEEK</th>
<th>DATE</th>
<th>EXERCISE</th>
<th>DESCRIPTION</th>
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<tbody>
<tr>
<td>1</td>
<td>01</td>
<td>09/04</td>
<td>zero.</td>
<td>Introduction and pre-design exercise</td>
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<td>09/06</td>
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<td>Pin-up/Review Introduction + Desk-crits</td>
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<td>2</td>
<td>02</td>
<td>09/09</td>
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<td>Informal Pin-up, Desk-crits</td>
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<td>Desk-crits</td>
</tr>
<tr>
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<td>09/13</td>
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<td>Pin-up Introduction</td>
</tr>
<tr>
<td>3</td>
<td>03</td>
<td>09/16</td>
<td>one.reinvention</td>
<td>Desk-crits, Lecture (constructs)</td>
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<td>Desk-crits, Lecture (constructs)</td>
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<td></td>
<td>09/20</td>
<td>one.reinvention</td>
<td>Pin-up (taxonomy) + Workshop (constructs)</td>
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<td>09/23</td>
<td>one.reinvention</td>
<td>Lecture (Jennifer Bonner @16.30 in AUP170)</td>
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<td></td>
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<td>09/25</td>
<td>one.reinvention</td>
<td>Desk-crits</td>
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<tr>
<td></td>
<td></td>
<td>09/27</td>
<td>one.situation</td>
<td>Desk-crits, Pin-up (constructs)</td>
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<td>4</td>
<td>05</td>
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<td>Pin-up</td>
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<td>10/07</td>
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<td>07</td>
<td>10/14</td>
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<td>Project Review, Introduction + Lecture</td>
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<td>Desk-crits</td>
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<td>10/18</td>
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<td>Desk-crits</td>
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<tr>
<td>7</td>
<td>08</td>
<td>10/21</td>
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<td>Informal Pin-up, ED Spaces Conference @13.00 in The Wisconsin Center</td>
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<td>Desk-crits</td>
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<td>Desk-crits</td>
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<td>8</td>
<td>09</td>
<td>10/28</td>
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<td>Pin-up @Commons</td>
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<td>Lecture (Luftwerk @16.30 in AUP170)</td>
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<td>9</td>
<td>10</td>
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<td>11</td>
<td>11/11</td>
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<td>Desk-crits, Individual site visits</td>
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<td>Desk-crits</td>
</tr>
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<td>11/22</td>
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<td>Desk-crits</td>
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<td>12</td>
<td>13</td>
<td>11/25</td>
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<td>11/27</td>
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<td>11/29</td>
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<td>13</td>
<td>14</td>
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<td>14</td>
<td>15</td>
<td>12/09</td>
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<td></td>
<td></td>
<td>12/11</td>
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<td>Final Review</td>
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**COURSE RESOURCES**
This course is supported by UWM's Canvas platform (https://uwm.edu/canvas/). Content on the site will be revised and expanded on throughout the duration of the semester, so please visit the site regularly for updated information. In general, the course Canvas site will contain PDF files of the syllabus, assignments, readings, and presentations, in addition to relevant links and useful websites. There is no single textbook for this studio. Students are expected to read all texts and view all films that are noted on the syllabus. PDF files of these readings will be posted to the Canvas website. Students are expected to independently consult the sources laid out on Canvas or this document relative to their personal interests in each of the projects. Students are encouraged to independently discover new sources and should not rely exclusively on the listed references.

**PARTICIPATION**
Participation in class discussions, pin-ups, and reviews is mandatory. Pin-ups and reviews are instructive and evaluative. All students are expected to be pinned up by the start of reviews and engaged for the duration of the critique. It's important for each student to engage not only in their own project discussion, but in the provocations and discussions of their peers. Notice that on occasion, desk-crits and reviews may continue beyond the allotted studio time. Should you find yourself needing to leave exactly at 17:20, please notify your instructor for accommodations on a per case basis. Students are expected to complete required readings and bring related material, whenever possible.

**STUDIO CULTURE AND SPACE**
The architectural design studio should demonstrate a positive and respectful learning environment that encourages the fundamental values of optimism, respect, sharing, engagement, and innovation between and among all members of our faculty, student body, administration, and staff. The school encourages students and faculty to appreciate these values as guiding principles of professional conduct throughout their careers. The studio environment is the primary teaching engine of an architectural curriculum. In the studio, ideas are shared, expanded, and elaborated. In acquiring tools and techniques for learning architecture, critical thinking is expected. The development of one's critical skills requires a fully functional studio environment. The following policies have been developed in order to ensure such an environment. Assignments are expected to be done in the studio space; not at home, not off campus, not at a coffee shop. The studio space is a creative environment for inquiry, production, reflection and discussion with your instructors and peers. Collaboration, sharing resources, techniques, knowledge, and the development of a strong social energy are essential to the production of successful creative endeavors. Students are expected to use the studio space as a laboratory for production, reflection, and conversation during the semester. Take advantage of the resources around you: your colleagues, the energy of the studio, and the ample spaces provided by the school. At the end of each semester, students should remove ALL personal items from the studio. Items not wanted should be placed into the appropriate receptacles and not left in the studio or in the hall. The studio should be broom-swept clean.

**GRADUATE STUDENTS’ ROLE**
Graduate students in the School of Architecture and Urban Planning, regardless of their level of training in architecture, are expected to be inquisitive, attentive, and willing to step out of their comfort zone. This includes establishing intellectual relationships with faculty, as well as undergraduate students and other graduate peers. In general, graduate students are expected to engage in an advanced level of scholarship, and to foster mentor-like roles with undergraduate students.

**DEVICES AND TECHNOLOGIES**
Cell phones must be turned off, kept silent, or on vibrate during studio hours. All use of cell phones during the studio hours is prohibited, except in emergency situations. Those using cell phones or having their phones on an audible ring will be indicated as absent. Laptop computers may be used during studio hours for research and digital production purposes only. E-mail or other communications, along with various entertainment usages, are prohibited. There are to be no distracting technologies and devices during the studio hours, unless specifically directed as part of a studio exercise. After studio hours, personal devices may be used, but any amplified devices can be used only with the unanimous consent of all students in the studio area.
EVALUATION AND GRADES

Students will be evaluated several times throughout the semester based on the following criteria:

**Intellectual Clarity**
Inquiry and extension of the course material will be essential to producing successful explorations. Students must be able to clearly articulate their design ambitions, intellectual underpinnings, and all design work in discussions, desk-crits, pin-ups, and presentations.

**Technique**
All work must be executed with care, precision, and intent. Quality and craft of the production will factor into performance evaluations.

**Completion**
Timely completion of projects and consistent development of concise concepts over the course of the semester will be required to maintain the rigorous pace of the course. All deadlines are non-flexible and materials must be completed by the specified date and time.

**Independent Inquiry**
Students are expected to demonstrate an awareness of the greater context, evidence of a wider reading of the issues at hand and an understanding of the course material(s), background texts and other relevant information.

**Attendance**
Attendance for the entirety of the scheduled course time is mandatory, and includes prompt (no excuses) and active participation in class discussions, pin-ups, and reviews.

Participation and attendance will be accounted for in every exercise. The studio projects will contribute to grading as follows:

- 25% projects **zero** and **one**
- 20% project **two**
- 20% project **three**
- 35% project **four**

For information about final exam requirements, dates, and make-up examinations, see [https://www4.uwm.edu/secu/docs/other/S_22_Final_Examinations.pdf](https://www4.uwm.edu/secu/docs/other/S_22_Final_Examinations.pdf).

**GRADE APPEAL PROCEDURES**

A student may appeal a grade on the grounds that it is based on a capricious or arbitrary decision of the course instructor. Such an appeal shall follow the established procedures adopted by SARUP or directly through The Graduate School. These procedures are available in writing from the respective department chairperson or the Academic Dean of the College/School.

For more information, see [https://www4.uwm.edu/secu/docs/other/S_28_Grade_Appe_by_Students.pdf](https://www4.uwm.edu/secu/docs/other/S_28_Grade_Appe_by_Students.pdf).

<table>
<thead>
<tr>
<th>Grade</th>
<th>Equivalency</th>
<th>Description</th>
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<tbody>
<tr>
<td>A (93.0-100.0)</td>
<td>HP (High Pass)</td>
<td>Excellent work</td>
</tr>
<tr>
<td>A- (92.9-90.0)</td>
<td>P (Pass)</td>
<td>Good work</td>
</tr>
<tr>
<td>B+ (89.9-87.0)</td>
<td>LP (Low Pass)</td>
<td>Poor work</td>
</tr>
<tr>
<td>B (86.9-83.0)</td>
<td>F (Fail)</td>
<td>Inadequate/Fail</td>
</tr>
<tr>
<td>C+ (79.9-77.0)</td>
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<tr>
<td>C (76.9-73.0)</td>
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<tr>
<td>C- (72.9-70.0)</td>
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<td>D+ (69.9-67.0)</td>
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<tr>
<td>D (66.9-60.0)</td>
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<tr>
<td>D (66.9-60.0)</td>
<td></td>
<td></td>
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<tr>
<td>F (59.9-00.0)</td>
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</table>

LATE WORK AND ABSENCES

All assignments are due in class according to the schedule at the specified time and date, unless otherwise instructed. Late work is not acceptable, except in the case of documented illness or special circumstances, in which case you must have proper written documentation. Requests for extensions must be made before the deadline, as soon as possible, in writing, with a medical certificate when necessary. Late work will be penalized down to the nearest adjacent letter grade or increment of that grade. This is the minimum penalty applied to work that is late by one week or less. Late work beyond this will be subject to increased penalties according to the duration of the late period and may result in failing the class. You are expected to build printing time into your schedule: no printing is allowed after the specified deadlines.

INCOMPLETES

A notation of “incomplete” may be given in lieu of a final grade to a student who has carried a subject successfully until the end of a semester but who, because of illness or other unusual and substantiated cause beyond the student’s control, has been unable to take or complete the final examination or to complete some limited amount of term work.

For more information, see [https://www4.uwm.edu/secu/docs/other/S_31_INCOMPLETE_GRADES.pdf](https://www4.uwm.edu/secu/docs/other/S_31_INCOMPLETE_GRADES.pdf).
STUDIO SCHEDULE
Studio will be held in AUP 367 on Mondays, Wednesdays, and Fridays from 13:30 to 17:20 (1:30PM to 5:20PM). Students must be prepared to present their work by the start of each class. Any digital files should be printed, pinned up, and ready to be presented by 13:30. If additional presentation equipment is required, it is the responsibility of the students to coordinate with the IT staff ahead of time.

ACCOMMODATIONS
If a student with disabilities requires special accommodations to meet the requirements of the course, please contact the professor. Similarly, should a student need special accommodations be made due to religious observances, they should contact the professor in advance. Students called to active military duty should note their planned absences as soon as possible.

ETHICS
Cheating on exams or plagiarism are violations of the academic honor code and carry severe sanctions, including failing a course or even suspension or dismissal from the University. Students may direct complaints to the head of the academic unit or department in which the complaint occurs. If the complaint allegedly violates a specific university policy, it may be directed to the head of the department or academic unit in which the complaint occurred or to the appropriate university office responsible for enforcing the policy.

DISCRIMINATION
Discriminatory conduct will not be tolerated by the instructor or the University. It poisons the work and learning environment of the University and threatens the careers, educational experience, and well-being of students, faculty, and staff. This studio should be a safe space for students of all genders, sexual orientations and preferences, races, ethnicities, backgrounds, and so on.

TITLE IX
Title IX is a federal law that prohibits sex discrimination in education program or activities, and UWM policy prohibits such conduct (see Discriminatory Conduct, above). This includes sexual violence, which may include sexual harassment, sexual assault, relationship violence, and/or stalking in all educational programs and education-related areas. UWM strongly encourages its students to report any instance of sex discrimination to UWM’s Title IX Coordinator (titleix@uwm.edu). Whether or not a student wishes to report an incident of sexual violence, the Title IX Coordinator can connect students to resources at UWM and/or in the community including, but not limited to, victim advocacy, medical and counseling services, and/or law enforcement.

OTHER REGULATIONS
UWM prohibits smoking and the use of tobacco on all campus property.
BIBLIOGRAPHY

On Beginnings
Barthes, Roland. “Where to Begin”
Borges, Jorge Luis. “Pierre Menard, Author of the Quixote” in Labyrinths, (New Directions, 1964) pp. 36-44

On Analysis, Organization, and Technique
Ching, Francis. Design Drawing.
Eisenman, Peter. The Diagrams of Architecture.
Evans, Robin. Translations from Drawing to Building.
Lewis, Tsurumaki, Lewis. Manual of Section.
Rowe, Colin. The Mathematics of the Ideal Villa and Other Essays and “Introduction,” in Five Architects (1975; in Hays Theory Reader)
Somol, R.E. “Dummy Text, or The Diagrammatic Basis of Contemporary Architecture,” in Diagram Diaries.

On Medium and Space
Bachelard, Gaston. The Poetics of Space.
Eisenman, Peter. Towards an Understanding of Form
Lynn, Greg. Folds Bodies and Blobs, La Lettre volée (June 1, 1998).
Lynn, Greg. Folding in Architecture (24-31; 39-51; 56-65).
Tschumi, Bernard. The Manhattan Transcripts (1994)

On Buildings
Aragüez, José. The Building.
BIBLIOGRAPHY (continued)

On Grounds, Sites, and Scapes

Allen, Stan. Points+ Lines - Diagrams and Projects for the City.
Corner, James. Terra Fluxus.
Rowe, Colin; Koetter, Fred. Collage City, (MIT Press, 1984)

Subject-specific (Life and Nonlife, Environments, and Context Relationships)

Kwinter, Sanford. Architectures of Time.
DIGITAL ARCHIVE

Students are required to hand in a digital archive at the end of the semester which includes ALL work files. This archive should be clearly labeled and organized. Please refer to the Project Documentation section of this syllabus when naming and organizing your files. It's in your best interest to begin using this naming system at the START of the semester! A final grade will not be issued until this archive is submitted. Student Work Documentation is due by 5PM on Friday, December 13th, 2019. Students may either send files via online transfer (i.e. Google Drive, WeTransfer, Drop Box, etc.) or leave a CD/DVD in my mailbox in the Department of Architecture Office.

PROJECT DOCUMENTATION

Folder/DVD Naming
810_XFA2019_IBARRA_Last Name, First Name

File Naming
810_XFA2019_IBARRA_Last Name, First Name_Project Name_Documentation YY.xxx

Documentation Example for Jane Doe during Fall 2019:
810_XFA2019_IBARRA_Doe, Jane

one
810_XFA2019_IBARRA_Doe, Jane_one.analysis_Floor Plan 01.pdf
810_XFA2019_IBARRA_Doe, Jane_one.analysis_Floor Plan 02.pdf
810_XFA2019_IBARRA_Doe, Jane_one.reinvention_Composite Drawing.pdf
810_XFA2019_IBARRA_Doe, Jane_one.situation_Collage 01.psd
810_XFA2019_IBARRA_Doe, Jane_one.situation_Collage 02.psd
810_XFA2019_IBARRA_Doe, Jane_one.situation_Model 01.jpg

two
810_XFA2019_IBARRA_Doe, Jane_two.operation_Model 01.jpg
810_XFA2019_IBARRA_Doe, Jane_two.operation_Model 02.jpg
810_XFA2019_IBARRA_Doe, Jane_two.purpose_Drawings.pdf

three
810_XFA2019_IBARRA_Doe, Jane_three.aggregation_Sketches.pdf
810_XFA2019_IBARRA_Doe, Jane_three.aggregation_Drawings.pdf
810_XFA2019_IBARRA_Doe, Jane_three.aggregation_Collage 01.psd
810_XFA2019_IBARRA_Doe, Jane_three.aggregation_Collage 01.psd

four
810_XFA2019_IBARRA_Doe, Jane_four.environment_Site Plan.pdf
810_XFA2019_IBARRA_Doe, Jane_four.object_Drawings.pdf
810_XFA2019_IBARRA_Doe, Jane_four.object_Photograph 01.jpg
810_XFA2019_IBARRA_Doe, Jane_four.relationship_Drawings.pdf
810_XFA2019_IBARRA_Doe, Jane_four.relationship_Plots.pdf
ADDITIONAL NOTES
Over the course of the semester, you should plan on having expenses involving model materials such as basswood, cardboard, chipboard, rockite, plaster, acrylic, different papers, replacement supplies, as well as trips to the hardware store, and printing. Notice that supply and material purchases can add up to anywhere between ≈ $1,200–$2,000 each semester, depending on the particular courses and studios you are enrolled in. While these numbers can be intimidating, consider that you will seldom spend money on textbooks, which in other fields will add up to hundreds of dollars per semester, too. Please, approach your instructor should you be struggling with your finances in order to come up with a creative strategy to navigate the issue.

SUPPLIES
Starting on the first day of studio, it will be your responsibility to have tools and materials readily available in order to successfully complete each exercise. Keep in mind that you will be able to purchase most items directly from Larry Corda at Third Coast, located off The Commons on the first floor of AUP. It is recommended that you purchase the materials/supplies kit from Third Coast should you not already own pencils, cutting tools, a cutting mat, trace paper, a sketchbook, and so on. Please, make purchases prior to the start of class so you can set-up and begin working right away.

STORES
- Third Coast
- The Commons
- Ground floor of AUP
- Blick Art Materials
  242 E Menomonee Street
  Milwaukee, WI 53202
- Blifvert Lumber & Hardware
  1014 E Chambers Street
  Milwaukee, WI 53212
- The Home Depot
  4155 N Port Washington Road
  Milwaukee, WI 53212

SALVAGE CENTERS
- I.M. Salvage
  http://www.imsalvage.net
- WasteCap Resource Solutions
  https://www.wastecap.org
- Antiques on Pierce
  https://www.antiquesonpierce.com
- Clinton Street Antiques
  http://www.clintonstreetantiques.com
- Antique Addicts
  http://www.antique-addicts.com

INSTRUCTOR
José Ibarra // ibarraj@uwm.edu

OFFICE
AUP 399

TEACHING ASSISTANT
Claire Hitchcock Tilton // hitchco5@uwm.edu

SCHEDULE
M/W/F 13:30–17:20

STUDIO ROOM
AUP 367