

# SYLLABUS

# S 10

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Office Hours: MW 9:00 –10:30 AM  
Feel free to ask for an appointment at any mutually convenient time to discuss your work.

CLASS HOURS:

LOCATION: MB 1.114

**Prerequisite Knowledge:**  
ARC 3226, ARC 3223, ARC 2413, ARC 3353 or consent of instructor.

**NOTE:** This Syllabus is provided for informational purposes regarding the anticipated course content and schedule. It is based on the most recent information available as of the date of its issuance. It is as accurate and complete as is possible at this time. The instructors reserve the right to make any changes deemed necessary and/or appropriate. An effort will be made to communicate any syllabus changes

## ARCHITECTURE & THOUGHT

## ARC 343. 904



## PLACE MAKING OF MIDDLE EARTH & HIGHER LATITUDE CULTURES

*“Certainly we can dispose of the old canard, ‘form follows function’. Form follows nothing! It is integral with all processes. Then form is indivisibly meaningful form, but it can reveal ill fit, misfit, unfit, fit and most fitting. There seems to be no good reason to change these criteria for human adaptations. Is the environment fit for man? Is the adaptation that is accomplished fit for the environment? Is the fit expressed in form? There does not seem to be any good reason to change the criteria when considering the symbol. If the purpose of fitness is to ensure survival and evolutionary success for the organism, the species, the community and the biosphere, then adaptations are primarily directed toward enhancing life and evolution. Can we then avoid bringing concern with form into the realm of the enhancement of inhibition to life and evolution? When we link form to life we must retreat to a more basic but united concern with adaptation as creative or destructive. Fitness is then by definition creative and will reveal in the form of fitness that is life enhancing.*

*Indeed, this is not the common view. In our society, we believe that concern for form absorbs only a small section of society, the artist, and that their method requires the reject of soap, water, and normal mores, and the long wait for god or the muse’s touch upon the shoulder. I neither reject nor accept this method, but I do recommend the Naturalist’s view as being a suitable exercise for the mind during the long waiting*

in a timely manner. Students are responsible for being aware of these changes.

**Catalog Description:**

Architecture & Thought – An exploration of architectural thought every relative to architecture and urban design. Covers design philosophy, transformation processes, and.

**EDUCATIONAL OBJECTIVES**

- This Architecture Thought Seminar Class is an exploration and comparison of space making of middle earth and higher latitude cultures. In addition, the National Architectural Accrediting Board (NAAB) establishes specific criteria, which accredited architectural programs must demonstrate in their curricula. This course addresses the following NAAB criteria:
- Natural environment & ecological systems
- Human Behavior Systems
- Tectonic Systems
- Sustainability Systems



**COURSE REQUIREMENTS:**

**Mutual Respect.** As a teacher, I have the highest respect and interest in you passing the course, comprehending the material, and attaining the highest degree of excellence in performance of your studies. You are expected to demonstrate mutual respect for the instructor by performing your work on time, complete and at the highest level of performance, developing a high level of academic discourse with the instructor and fellow students.

This is a seminar class, you are expected to think creatively. Innovation and creativity are encouraged.

In addition, a strict attendance policy will be enforced. This is a working seminar class. You learn from each other. Each student is expected to attend all classes, be prepared to work rigorously in class and participate in the class discussions. Part of the course grade is determined by class participation. Should you miss a class it is up to you to make up the material covered during that class/seminar. The instructor will not seek you out to have make-up work done.

If you elect to do your work on the computer you are required to schedule adequate time to print your drawings. Not being able to print drawings is not a

periods.”

**Design with Nature,** Ian McHarg

*“It is important to note the difference between a poetic work of architecture and a mere utilitarian building, between a poem and a utensil. One difference concerns the act creation. Though a poetic work may be created by a technique, this technique is not automatically repeatable. Thus, when an architect gradually acquires a ‘style’, he or she risks forsaking poetry and becoming merely a constructor, regardless of how fashionable the work might be. When others imitate this style, the risk is even greater.”*

**Built Upon Love,** Alberto Perez-Gomez

*“Order is the embodiment of all the laws of nature, the giver of presence’s... In the order of structure, when considering concrete, the forms which make the concrete and contain it in creation must be intimately and equally designed, not left to the constructor, but designed for its installation, handling and removal.”*

Louis Kahn

This seminar class will explore the art of building with nature, the design and use of interior space in cultures of higher latitudes and the contrasting design and use of exterior spaces of middle earth cultures.

**GENERAL COURSE OUTLINE:**

- Research issues to develop an understanding of materials and systems to be used in various regions. Tectonics nature of the materials.
- Develop an understanding of cultural expression.

**LECTURES:**

Seminar and guest lecturers are scheduled each week.

**EVALUATION:**

Class Critiques will be scheduled once a week. Students should be prepared for a critique each class period. New work is expected each class period *Desk critiques will be conducted on an individual basis as requested.*

• Research & Documentation	15%
• Projects	20%
• Photo Essays	15%
• Final Project	30%
• Studio Participation and Attendance	10%
• Total:	100%

**GRADING**

**89.5 or above = A: An Outstanding Effort**

Work exceeds minimum requirements, seeks to develop solutions which enrich human experience, and develops creative and innovative tectonic and architectural solutions which enhance and complement approach to solving an identified cultural and social need. Work reaches a level of outstanding excellence. Demonstrates creative thinking skills, strong initiative, excellent attendance, class participation, excellent research skills and reading initiative and comprehension. Demonstrates a complete comprehension of course/project goals. Adds positively to the educational experience for the rest of the class. Work is delivered on due date.

**79.5 or above = B: An Excellent Effort**

Work often exceeds minimum requirements in quality and quantity. Has good attendance, research skills and comprehension and grasp of reading assignments. Participates regularly in class discussions. Solid analytical thinking and above average demonstration of course/projects goals. Work is delivered on due date.

**69.5 or above = C: A Satisfactory Effort**

Meets, but does not exceed meet minimum requirements for work produced - both in quality or quantity. Meets minimum attendance requirements, minimum

reason for not turning in projects on time. Not being at review because you are printing work will result in work being marked late.

You are responsible for having complete research on your project. For research to be acceptable, it must have your hypothesis based on your thinking, evaluation and conclusion(s) on the material researched. From those goals you will formulate an approach to the problem, analyze the program and context and synthesize a solution to the project. Project milestones will be assigned due dates. Attendance of all reviews, lectures, presentations, and discussions is mandatory. Projects that arrive after the review has begun will be considered late and docked accordingly. Projects turned in late will be marked down 10 points of the total project grade. Projects turned in after the due date will not be accepted, except in the case of a medical emergency. ALL LATE WORK MUST BE ACCOMPANIED BY A TYPED EXPLANATION AND IN THE CASE OF ILLNESS, A DOCTOR'S NOTE. Medical and primary family emergencies are acceptable. Stalled cars, sick pets and faulty alarm clocks, printer not working, etc. are not valid excuses.

If you are absent from class, it is your responsibility to inform the instructor by calling or leaving a message in the school of Architecture Office prior to absence, no exceptions.

#### ADJUSTMENTS TO MIDTERM AND FINAL GRADES

- Projects that are submitted late are downgraded one level (e.g. B to a C).
- Projects that are not submitted receive an automatic F/45.
- Students, who are absent three times without a written medical excuse, signed by a doctor, will be downgraded one full letter grade.
- You are responsible for your actions, failure to show progress on your work demonstrates a lack of respect for your instructor.
- Students who fail to make a substantial contribution to design studio by not being prepared and/or not working on their projects in the studio, and/or failing to participate in design reviews demonstrate a disrespect for the instructor and their fellow students.
- Students whose work has shown consistent and significant improvement may be upgraded.



research and does minimum reading. Has to be prompted to minimally participate in class discussions. Minimum amount of work is delivered by due date.

#### 59.5 or above = D: A Below Satisfactory Effort

An unsatisfactory, but passing effort. Does not meet minimum requirements. Work produced is consistently weak, unexcused absences, lacks sufficient understanding research material or no research, consistently does little or no reading assignments. Demonstrates a weak comprehension of course goals. Work is partially incomplete.

#### Below 59.5 = F: An Unsatisfactory Effort

Not a passing effort or grade, therefore suggests that the course goals were missed to such a degree that the student should repeat. Weak comprehension of course goals, excessive unexcused absences, no research and no readings. Work for course/project has sloppy and unacceptable content, order, craft and incomplete.

#### READINGS:

(You should have most of the following books in your library from previous course work.)

#### REQUIRED BOOKS:

- **Materials, Form and Architecture**, Richard Weston
- **Other readings as assigned**

**REFERENCE BOOKS:** (Students should make these books a part of their permanent library.)

- **Architect's Studio Companion, 2<sup>nd</sup> Edition**, Edward Allen/Joseph Iano, Wiley & Son
- **International Building Code**, Volume I. Current Edition.
- **ADA Guidelines for Buildings and Facilities**, Federal Register 1991
- **Site Planning**, 3<sup>rd</sup> Ed., Lynch and Hack
- **Site Analysis**, E. White
- **Adjacency Analysis**, E. White
- **Problem Seeking, an Architectural Programming Primer**, William Pena
- **Sun, Wind, and Light, Architectural Strategies**, G.Z. Brown, Wiley 1985
- **Light Revealing Architecture**, Marietta S. Millet, Van Nostrand Reinhold, 1996
- **Energy and Environment in Architecture**, Nick Baker and Koen Steemers, Routledge, 2000
- **Vital Signs Web Site**, Selected materials posted on the web will be used as reference. These materials can be downloaded into PDF format for on screen use or printer output.
- **The Art of Construction**, Mario Salvadori

#### RECOMMENDED READINGS: TOPIC SEMINAR

- **Green Architecture**, James Wines, Taschen, 2000
- **Towards Sustainable Architecture**, Brian Edwards, Butterworth, 1996
- **Building Materials Energy and the Environment**, Bill Lawson, University of New South Wales, 1996
- **The Technology of Ecological Building**, Klaus Daniels, Birkhauser, 1997
- **Architecture and the Environment: Bioclimatic Building Design**, David L. Jones, Overlook Press, 1998
- **Sustainable Architecture**, James Steele, McGraw Hill, 1997
- **Eco-Tech: Sustainable Architecture and High Technology**, Catherine Slessor, Thames & Hudson, 1997
- **Design with Nature**, Ian McHarg, John Wiley & Sons, 1992

#### RECOMMENDED READINGS: DESIGN STUDIO

- **Creating Architectural Theory**, Jon T. Lang

## ACADEMIC DISHONESTY POLICY

The University of Texas at San Antonio regards scholastic dishonesty seriously!

*“Students are expected to be above reproach in scholastic activities. Students who violate University rules scholastic dishonesty are subject to disciplinary penalties, including the possibility of failure in the course and dismissal from the University. ‘Scholastic dishonesty includes, but is not limited to, cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributed in whole or part to another person (without giving due credit to that person), taking an exam for another person, any act designed to give unfair advantage to a student or the attempt to commit such acts’.* Regents Rules of Regulations, Part One, Chapter VI, Section 3.2, Subdivision 3.22. Since scholastic dishonesty harms the individual, all students, and the integrity of the University, policies on scholastic dishonesty will be strictly reinforced.”

Both plagiarism and cheating are serious offenses and at a minimum are punishable by failure on an exam, test, or project assignment on which the alleged action took place. All scholastic dishonesty cases are reported to the Office of Student Life. If a student who engages in such activity does not dispute the facts of the case and waives her/his right to a hearing, she/he will be asked to sign a Faculty Disposition Form outlining the activity and the recommended penalty. In cases where the student denies the facts or declines to waive a hearing, a Judicial Referral Form will be filed. For more information, refer to the Scholastic Dishonesty Policy as stated in the Current University catalog.



- **Designing Places for People**, C. M. Deasy
- **The Hidden Dimension**, Edward T. Hall, Anchor Books
- **The Image of the City**, Kevin Lynch
- **The Social Life of Small Urban Spaces**, William Whyte
- **The New Urbanism: Toward an Architecture of Community**, Peter Katz
- **The Architecture of the City**, Aldo Rossi, The MIT Press
- **Defensible Space**, Oscar Newman
- **Towards a Phenomenology of Architecture**, Christian Norberg Schulz, Rizzoli
- **Emerging Concepts in Urban Design**, Geoffrey Broadbent
- **Studies in Tectonic Culture**, Kenneth Frampton, MIT Press.



