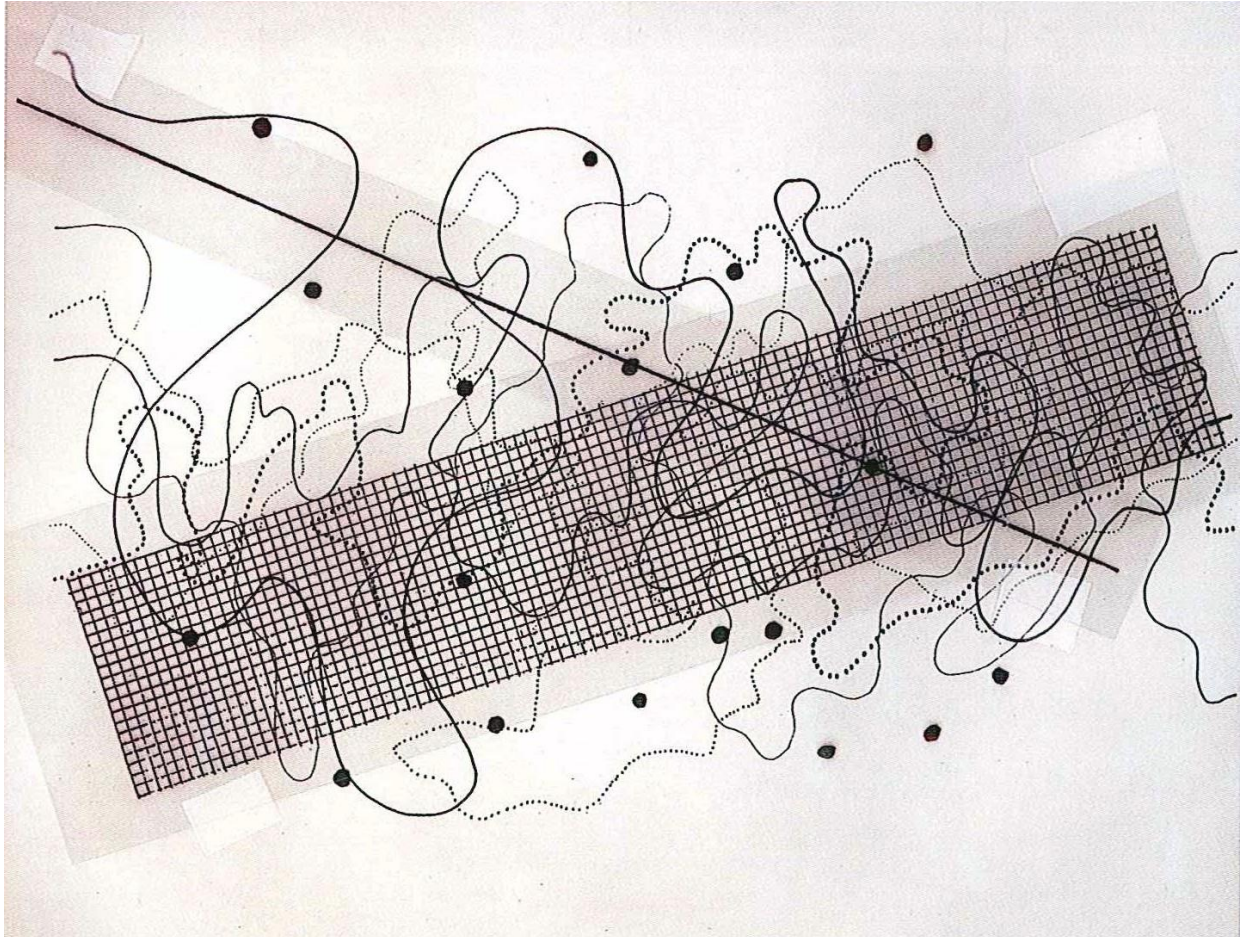Syllabus
SCORES OF LIGHT, WATER AND TIME

Fontana Mix. John Cage, 1958.

"In Sevilla on a street corner I noticed the multiplicity of simultaneous visual and audible events all going together in one's experience and producing enjoyment. It was the beginning for me of theater and circus".

John Cage. An Autobiographical Statement.

0. CATALOG DESCRIPTION

Fall /2021. Architectural Design VII. Arch 4601. Integrate and Sustain.
Course Title: Scores of Light, Water and Time
Tuesdays and Thursdays: 16:00 – 20:00

Instructor: Ángel Martínez García-Posada mar44611@ttu.edu / angelmgp@gmail.com
Office Hours: By appointment
Grading: Letter grading

I. COURSE DESCRIPTION

If there is something that distinguishes us as a species, it is the possibility of drawing backward and forward connections, this explains why we worry about the past and the future. As Victor Hugo wrote, architecture is the book where it is written the history of humanity. Traces of our living in the world unfold on any built form. Every building has the capacity to contain stories about our history. With our projects we try to narrate life by looking at what preceded us, and that allows us to launch ideas that might improve the future. An architectural project, integrating a bridge between temporalities, is loaded with tools that we learned from what preceded us and endowed with meaning because it aims to order the world that will be. In *The Life of Forms in Art*, Henri Focillon argued that art is not only a fantastic geometry because it is linked to weight and density, to light and color. The purest art is not only supported by the matter from which it pretends to escape but is nourished by it. This is consubstantial to architecture. The history of how the different terrestrial reliefs were gestated is the basis of the lyric of the territory. The keynote sounds of a landscape are those created by its geography and climate: water, wind, plants and animals. Our architectural discipline learns many questions of nature and history. Understanding our context will allows us to protect it and at the same time to maintain it alive. Architecture should be set on traditional roots but also incorporate modern values, and it makes sense because is related with progress and the dream of a better world.

All construction is the search for a partial order, a better local grouping, with more capacity to solve requirements for a given total mass, that of the planet, at the cost of an increase in global entropy. Every work is erected at some point at the cost of generating disorder in others, and this is something that should be kept in mind. This Fourth Year Studio, with the shared theme of "Integrate and Sustain", stands for a sustainable and reasonable understanding of our constructive task. Architectural creation becomes concrete in a place and in a time interval, but it is inserted in this absolute universal system, it is situated between the intended partial order and the disorder provoked; between potential and entropy. With passion and dedication, Claude Monet built his Eden in Giverny and then painted it, watered every morning the pond of aquatic plants that the rest of the day would evoke on canvas from inside his studio on the other side of the wall, probing that random meeting of the land mass in a bowl of water and the sky around; in the architectural project we inverse the sequence: we paint on paper attempts at partial orders, the fragments of Eden we need, to then build, cultivate and water them.

At the human scale, bodies are composed on average of 60% of water. At the building scale, the need for water harvesting technologies can be traced back to the Greek and Roman impluvium. At the urban scale, cities have historically developed around important bodies of water, like Rome, Paris, London, Madrid, and of course, Sevilla. At the territorial scale, water defines Mother Nature's disposition. In understanding water as a critical resource for the formation of life, the Semester Study Abroad Program delves into the relation of Architecture and Territory at both building and urban scales, and sets the sites where to design along the historic course of the Gualdalquivir River crossing the city of Sevilla.

As the capital of the autonomous community of Andalusia in Southern Spain, Sevilla presents ripe ground for our investigation. Originally founded by the Romans as Hispalis on the banks of this river, Muslims conquered it on 712. By 1248, the city was reconquered under the reign of Ferdinand III. Upon the discovery of the "New World," Sevilla's river port, the only one in Spain that connects directly to the Atlantic Ocean 50 miles away, monopolised trade with the colonies. As an economic center, this catalyzed a Golden Age of arts and literature that flowered during the Baroque in the 17th century. Unfortunately, silting in the Guadalquivir River prompted the relocation of the port to Cádiz, which ensued with a gradual urban, economic, and demographic decline. In the 20th century, Sevilla suffered from the Spanish Civil War, yet it also hosted important cultural events like the Ibero-American Exposition of 1929 and the Expo '92. Today, Sevilla offers modern cultural and leisure activities that have transformed it to a vibrant city. With roughly 700,000 inhabitants, the city is the fourth-largest one in Spain. Its well-preserved medieval center still bears traces of all eras, including Roman and Moorish. Sevilla contains 3 UNESCO World Heritage Sites: the Alcázar complex, the Cathedral and the General Archive of the Indies.

During our 4-month sojourn, we will immerse into a series of topics that currently affect the affairs of the city through analytical exercises, critical readings, walking tours, design meetings, office visits, and other events. Excursions and field trips, an integral part of the program, range in length from half-day trips in and around town such as the Roman amphitheater and ruins at Itálica, to day trips to nearby sites of interest like Cádiz, Córdoba, Granada or Mérida.

II. LEARNING OBJECTIVES – STUDENTS LEARNING OBJECTIVES (SLO's)

The Study Abroad Program builds on skills related to design, construction, visual representation, analysis, research and criticism. Topics range from architecture theory, urban planning, and public space to culture, society, and environment – all in relationship to Sevilla's development. The methodology deployed here can be applied to future projects in other contexts and realities. Upon completion of the program, a student should grasp a general overview of Sevilla's architectural heritage, including key exponents, projects, and recurrent themes; know how to research and analyze myriad layers embedded within a site; articulate criteria for distilling past and present contexts, relating them to contemporary issues; refine visual representation skills, including sketching, mapping, diagramming, drawing, and modeling; develop design strategies that manifest the researched contexts into form, space, and material.

The following concepts and skills will be foregrounded in this semester's exercises:

- The analytical tools necessary to analyze and to make analytical diagrams (drawings and models) and the ability to use these analytic diagrams as organizational and generative devices.

- The development of representational skills and techniques, both 2d and 3d, to explore, develop and demonstrate architectural concepts the skills to make architectural drawings – specifically building plans, sections, elevations, and axonometrics and perspectives; line weight should be used to develop clear spatial and material hierarchies an understanding of scale and dimension an awareness and exploration of materiality as having unique properties that contribute to the concept of the project (its fabrication, its proportion and dimension, its experience).

- The significance of context – site – as a critical component in the development of an architectural concept; an understanding of the various readings of site (environmental, infrastructural, physical, material, cultural, political, ritual...).

- The use of precedent as significant to the design process (everything originates from something... but of course that something is wide open... a drawing, a building, a landscape, a tool, a painting, a process, and so on).

- The development of the architectural sequence as a spatial organizer and as a vehicle to experience and understand the architectural concept.

- The relationship of various systems (enclosure, structure, space, and circulation) and their unique roles (vis a vis scale, function, perception) in the development and legibility of an architectural concept.

NAAB Criteria

The Fourth Year Design Studio implies the following NAAB Criteria:

1. Values:

V.1 Design
Architects design better, safer, more equitable, resilient, and sustainable built environments. Design thinking and integrated design solutions are hallmarks of architecture education, the discipline, and the profession.
SLO's: Advance understanding and ability in design.

V.5 Leadership, Collaboration, and Community Engagement
Architects practice design as a collaborative, inclusive, creative, and empathetic enterprise with other disciplines, the communities we serve, and the clients for whom we work.
SLO's: Advance understanding of the social contexts and responsibilities of architecture.

These Values are embedded in the complete program that this syllabus is summarizing.

2. Program Criteria:

PC.1 Career Paths
How the program ensures that students understand the paths to becoming licensed as an architect in the United States and the range of available career opportunities that utilize the discipline's skills and knowledge.
SLO's: Advance understanding of the profession.

PC.2 Design
How the program instills in students the role of the design process in shaping the built environment and conveys the methods by which design processes integrate multiple factors, in different settings and scales of development, from buildings to cities.
SLO's: Advance understanding and ability in design.

PC.6 Leadership and Collaboration
How the program ensures that students understand approaches to leadership in multidisciplinary teams, diverse stakeholder constituents, and dynamic physical and social contexts, and learn how to apply effective collaboration skills to solve complex problems.
SLO's: Advance understanding of professional role of architects in responding to multiple communities and stakeholders.

These Criteria are embedded in the complete program that this syllabus is summarizing.

3. Student Criteria

SC.1 Health, Safety and Welfare in the Built Environment
How the program ensures that students understand the impact of the built environment on human health, safety, and welfare at multiple scales, from buildings to cities.

SC.5 Design Synthesis
How the program ensures that students develop the ability to make design decisions within architectural projects while demonstrating synthesis of user requirements, regulatory requirements, site conditions, and accessible design, and consideration of the measurable environmental impacts of their design decisions.

As Evidences of these Student Criteria, along the semester, there will be several deliverables explained with details in specific document for the different phases, like plans, sections, elevations, constructive sections, drawings convey understanding and feasibility of building structure, site analysis documentation, diagrams, physical and virtual models, research booklet on user, program, context, and precedent studies, plan layer showing accessibility, site plan showing sustainable building massing and orientation.

III. FORMAT AND PROCEDURES

In exploring Sevilla as a dynamic city intertwined with its history, the studio is structured around these phases:

Phase 01. The Book. Rumors of the City

In the introductory exercise, students develop a catalogue that samples the fundamental characteristics of Sevilla and its context. By collecting, documenting, tracing, and mapping out particular features of the city, the project unveils the background of everyday affairs.

Phase 02. The Pavilion. City as a Theater

Building on the previous phase, next, students design a temporary pavilion in the historic center of Sevilla. Opening up topics of social, cultural, political, and historical implications, the project expands an understanding on how people use the public domain at certain times of the year.

Phase 03. The School. Music of Architecture and Place

Lastly, using the previously analyzed traits of Sevilla, students develop an Educational Program on the banks of the Guadalquivir River, in a symbolic available site, next to the port and the Sevilla's Fair. Designing a family of buildings related with Music is also a suggesting mode of dealing with the connections between abstraction and figuration, the intertwining with local notions, the relationship with other fields of creation.
In a world like the present one, in need of humanism and education, of valuing what our descendants will inherit, this educational program of construction is ethically strategic. In this present in which conflicts arise that indicate differences between people, a school related with dance and music is a beautiful way to learn from a young age that we share many more things than what separates us, and that we will thus guarantee a better future for all. This design of architecture together with public space can spark new opportunities to rethink the relationship between architecture, the city, and the territory.

Addressing global and local scale problems require multifaceted, cross-disciplinary systems of solutions. We are aware, as architects, that the many problems of the built environment are related to planning, financing, designing, constructing and inhabiting, and cannot be resolved only by means of design. But also, we know that we play an important role in the making of it as architecture registers the social, economic, and political conditions of its time, materializing the cultural, ideological, and aesthetic agendas fueling its realization. Its role goes far beyond walls and roofs and into the lives of individuals and communities. Architecture frames the way in which we share and use space, defining the coexistence of its inhabitants, creating and erasing limits and establishing social dynamics. Gradually moving from the historical center to the outskirts of the city - in the fringe zone of architecture and territory - each project prompts an investigation into how architecture participates in the creation of an urban identity. Searching for an agreement among local and global, the studio delves into key aspects of the city from the physical to the phenomenological, including: inhabitation of public spaces; the social sphere of the garden; water as both resource and symbol; deep relation of light/ shadow in the streets; and permanent and temporary structures. By the end, students develop critical skills to better understand how architecture can instigate spaces for social encounters in the in-between conditions of buildings, streets, plazas, and nature.

Together with this specific plot, related with the specificities of a Fourth Year Design Studio framed by the Study Abroad Program in Sevilla, all the Fourth Year Design Studio groups will share a common program of lectures regarding the theme "Integrate and Sustain" coordinated by professor Julie Zook and developed by all the professors of 4601. These lectures will take place in Zoom to be available for all the students no matter the location or specific schedules.

McReynolds, Victoria. "Sustainable site design". (August 30th, 1-2 pm Lubbock time)
Zook, Julie. "Sustainability and health". (September 8th, 1-2 pm Lubbock time)
Martínez, Ángel. "Intervening and renovating". (September 13rd, 8-9 pm Sevilla time)
Aranha, Joseph. "Climate and design". (September 20th, 1-2 pm Lubbock time)
Raab, Peter. "Material assemblies". (September 29th, 1-2 pm Lubbock time)
Wade, Darrick. "Sensory design and learning from disability". (October 4th, 1-2 pm Lubbock time)
Wahlberg, Jeremy. "Professional practice and drawings sets". (October 11th, 1-2 pm Lubbock time).

IV. DELIVERABLES AND REQUIREMENTS

Attendance is mandatory during class time, which is on Tuesdays and Thursdays between 16:00 and 20:00. Participation and overall performance of the student in course activities, discussions, conversations, meetings, deskcripts, pin-ups, reviews and presentations and the weekly dynamics of the course will be continuously evaluated throughout the semester.

There will be several steps, layouts, deliverables and guidelines for the development of all the exercises. The students have the continuous choice to talk with the professor personally about their work, looking for advice or recommendations.

For each phase of development of the work, guidelines and references will be given in class collectively, and personally in office hours, so that the students have possible clues enough to develop the work. Students are invited to be experimental, critical, and proactive. The creative and reflective scope of the work will be valued, as well as the quality in the elaboration.

V. GRADING PROCEDURES

Grades will be based on:
Attendance and participation in discussions   20%
Personal work and presentations fulfilling the assignment instructions   80%

VI. ACADEMIC INTEGRITY

Classroom civility

Texas Tech University is a community of faculty, students, and staff that enjoys an expectation of cooperation, professionalism, and civility during the conduct of all forms of university business, including the conduct of student–student and student–faculty interactions in and out of the classroom. Further, the classroom is a setting in which an exchange of ideas and creative thinking should be encouraged and where intellectual growth and development are fostered. Students who disrupt this classroom mission by rude, sarcastic, threatening, abusive or obscene language and/or behavior will be subject to appropriate sanctions according to university policy. Likewise, faculty members are expected to maintain the highest standards of professionalism in all interactions with all constituents of the university. (www.depts.ttu.edu/ethics/matadorchallenge/ethicalprinciples.php).

Ada statement

Any student who, because of a disability, may require special arrangements in order to meet the course requirements should contact the instructor as soon as possible to make any necessary arrangements. Students should present appropriate verification from Student Disability Services during the instructor's office hours. Please note: instructors are not allowed to provide classroom accommodations to a student until appropriate verification from Student Disability Services has been provided. For additional information, please contact Student Disability Services in West Hall or call 806-742-2405.

Academic integrity

Academic integrity is taking responsibility for one's own work, being individually accountable, and demonstrating intellectual honesty and ethical behavior. Academic integrity is a personal choice to abide by the standards of intellectual honesty and responsibility. Because education is a shared effort to achieve learning through the exchange of ideas, students, faculty, and staff have the collective responsibility to build mutual trust and respect. Ethical behavior and independent thought are essential for the highest level of academic achievement, which then must be measured. Academic achievement includes scholarship, teaching and learning, all of which are shared endeavors. Grades are a device used to quantify the successful accumulation of knowledge through learning. Adhering to the standards of academic integrity ensures that grades are earned honestly and gives added value to the entire educational process. Academic integrity is the foundation upon which students, faculty, and staff build

their educational and professional careers. [Texas Tech University ("University") Quality Enhancement Plan, Academic Integrity Task Force, 2010]

Integrity matters

Texas Tech is committed to creating an exciting university atmosphere that is free of academic dishonesty. All members of the university community, including faculty, students, and staff, are upheld to the standard of having integrity in the work they produce. The standard is for all members of the Texas Tech community to contribute to the campus environment in an ethical, fun, and honest manner. Integrity matters because student success matters.

What is academic dishonesty?

"Academic dishonesty" includes, but is not limited to, cheating, plagiarism, collusion, falsifying academic records, misrepresenting facts, and any act designed to give unfair academic advantage to the student (such as, but not limited to, submission of essentially the same written assignment for two courses without the prior permission of the instructor) or the attempt to commit such an act." For further clarification: http://www.depts.ttu.edu/opmanual/OP34.12.pdf

Religious Holy Day statement

"Religious holy day" means a holy day observed by a religion whose places of worship are exempt from property taxation under Texas Tax Code §11.20. A student who intends to observe a religious holy day should make that intention known in writing to the instructor prior to the absence. A student who is absent from classes for the observance of a religious holy day shall be allowed to take an examination or complete an assignment scheduled for that day within a reasonable time after the absence. A student who is excused under section 2 may not be penalized for the absence; however, the instructor may respond appropriately if the student fails to complete the assignment satisfactorily.

Discrimination, harassment, and sexual violence statement

Texas Tech University is committed to providing and strengthening an educational, working, and living environment where students, faculty, staff, and visitors are free from gender and/or sex discrimination of any kind. Sexual assault, discrimination, harassment, and other Title IX violations are not tolerated by the University. Report any incidents to the Office for Student Rights & Resolution, (806)-742-SAFE (7233) or file a report online at titleix.ttu.edu/students. Faculty and staff members at TTU are committed to connecting you to resources on campus. Some of these available resources are: TTU Student Counseling Center, 806-742-3674, https://www.depts.ttu.edu/scc/(Provides confidential support on campus.) TTU 24-hour Crisis Helpline, 806-742-5555, (Assists students who are experiencing a mental health or interpersonal violence crisis. If you call the helpline, you will speak with a mental health counselor.) Voice of Hope Lubbock Rape Crisis Center, 806-763-7273, voiceofhopelubbock.org (24-hour hotline that provides support for survivors of sexual violence.) The Risk, Intervention, Safety and Education (RISE) Office, 806-742-2110, https://www.depts.ttu.edu/rise/ (Provides a range of resources and support options focused on prevention education and student wellness.) Texas Tech Police Department, 806-742-3931,http://www.depts.ttu.edu/ttpd/

LGBTQIA Campus resource

Office of LGBTQIA, Student Union Building Room 201, www.lgbtqia.ttu.edu, 806.742.5433

Within the Center for Campus Life, the Office serves the Texas Tech community through facilitation and leadership of programming and advocacy efforts. This work is aimed at strengthening the lesbian, gay, bisexual, transgender, queer, intersex, and asexual (LGBTQIA) community and sustaining an inclusive campus that welcomes people of all sexual orientations, gender identities, and gender expressions.

VII. RESOURCE

General references or specific recommendations adapted to every work will be supplied along the course.

* Note that planning can be revised, altered and changed depending on academic interest, especially due to unforeseen circumstances.

VIII. TENTATIVE COURSE SCHEDULE

May change to accommodate academic needs.

01   August 26th   Studio Presentation. Launch Phase 01.

(August 28th: Visit to Itálica)

(August 30th: Victoria McReynolds. "Sustainable site design", 1-2 pm Lubbock time)

02   August 31st   Phase 01.

03   September 2nd   Phase 01.

(September 3rd: Visit to Cádiz)

04   September 7th   Phase 01.

(September 8th: Sevilla Patio Tour by Pedro Mena)

(September 8th: Julie Zook. "Sustainability and health", 1-2 pm Lubbock time)

05   September 9th   Phase 01 Review / Invited Guest Lecture
                            Launch Phase 02

(September 10th: Visit to Córdoba)

(September 13rd: Ángel Martínez. "Intervening and renovating", 8-9 pm Sevilla time)

06   September 14th   Phase 02.

07   September 16th   Phase 02.

(September 17-18th: Visit to Granada)

(September 20th: Joseph Aranha. "Climate and design", 1-2 pm Lubbock time)

08   September 21th   Phase 02. Invited Guest Visit and Lecture

09   September 23th   Phase 02 Review / Launch Phase 03

10   September 28th   Phase 03.

(September 29th: Peter Raab. "Material assemblies", 1-2 pm Lubbock time)

11   September 30th   Phase 03.

(October 4th: Darrick Wade. "Sensory design and learning from disability", 1-2 pm Lubbock time)

12   October 5th   Phase 03.

13   October 7th   Design Studio Mid Term Review / Invited Guest Lecture

(October 11th: Jeremy Wahlberg. "Professional practice and drawings sets", 1-2 pm Lubbock time)

(October 12th: Festivity)

14	October 14th	Phase 03.
15	October 19th	Phase 03.
16	October 21st	Phase 03. / Invited Guest Visit and Lecture

17	October 26th	Phase 03.
18	October 28th	Phase 03.
19	November 2nd	Phase 03.
20	November 4th	Phase 03.
21	November 9th	Phase 03. Pre-Final Review
22	November 11st	Phase 03. Final Preparation.
23	November 16th	Phase 03. Final Preparation.
24	November 18th	Phase 03. Final Preparation.

25	November 23rd	Design Studio Final Review
	(November 25th	Group Lunch TTU Sevilla Center)
	November 29th	Design Studio Final Submission

13	December 2nd	*Final Review: Presentation, Essay and Exhibition*

"For man is that creature without any fixed age, who has the faculty of becoming, in a few seconds, many years younger, and who, surrounded by the walls of the time through which he has lived, floats within them but as though a basin the surface-level of which is constantly changing, so
as to bring him into the range now of one epoch, now of another."

Marcel Proust. *In Search of Lost Time.*
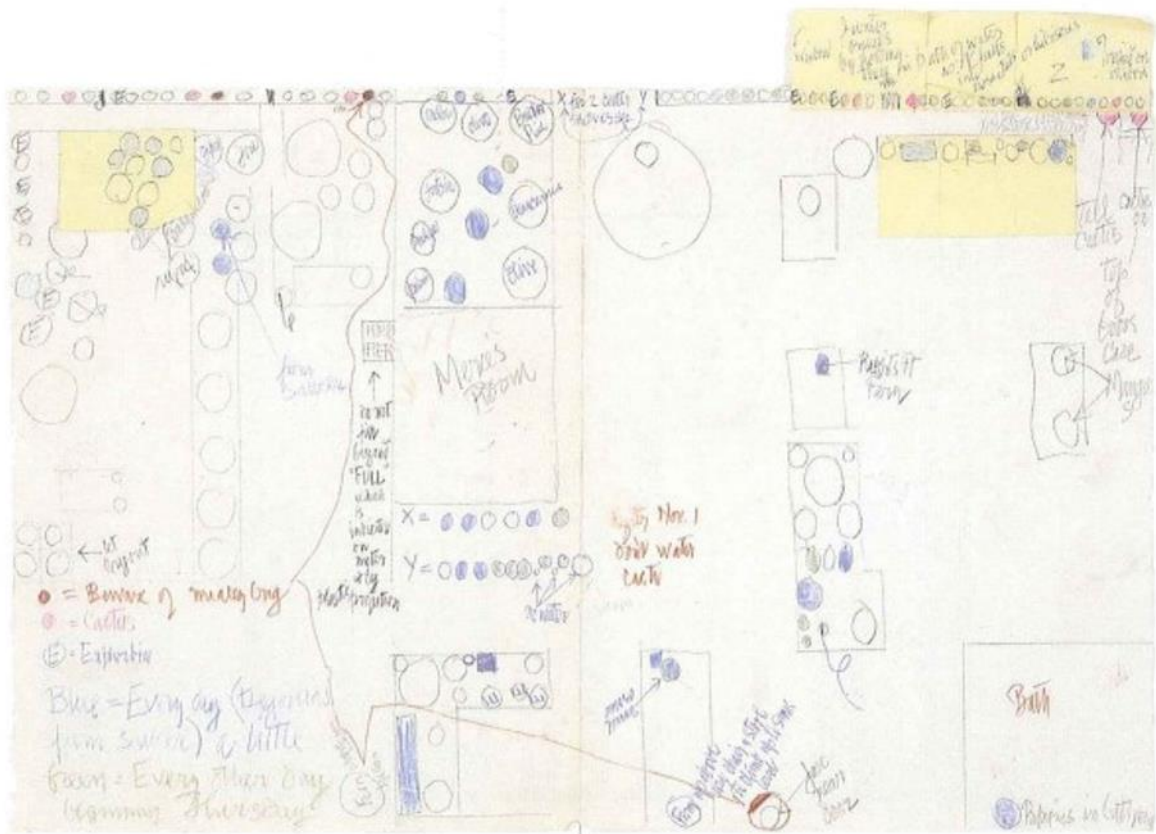
Plant Watering Instructions. John Cage, ca.1985.