



"Each successive extension of the body transforms the space it occupies."
[Mark Wigley]

Premise

The successful evolution of a city is contingent upon the balance between the scale of the individual and the scale of the collective. The absence of pedestrian scale infrastructure creates islands of internalized development, fracturing the urban fabric and suppressing the potential for a rich and varied city life.

Objective

The architect must simultaneously work at both scales in order to firmly root a project in its context. The sense of touch at the project's engagement with the individual cannot be sacrificed for the sense of sight at the urban scale. The facade is no more important than the door handle. Working with a fractured site, the design must strive to sew the urban fabric back together by engaging multiple senses.

Content

In both an active and post-industrial landscape, at the northernmost corner of Fourth Ward Charlotte, there exists an island of mixed-use program. The Music Factory is an adaptive reuse project that, upon completion, will have restored more than 300,000 square feet of indoor and outdoor space. The site is poised to become a node of entertainment, commercial, and residential activity despite being bordered by an interstate, several active rail lines, and a cemetery. The Music Factory is situated at the edge of the historic, Fourth Ward residential community, and yet there is no pedestrian access to the site. An intervention is necessary to bridge the divide between this programmatic island and the neighborhood.

Method

All designs have a bias - it is up to the designer to firmly root that bias in an idea that transcends the formal boundaries of spacemaking and creates an experiential place that responds to its context. In order to achieve this our studio will employ mapping techniques - defining the site's context by diagramming historical, environmental, social and experiential data. The goal of this research will be to provide a conceptual foundation for the design of an armature that connects the Music Factory to the Fourth Ward. Students will be asked to use the data collected to enrich and refine the program of the final project.



"We must consider space, light, color, geometry, and detail as an experimental continuum. Though we can disassemble these elements and study them individually during the design process, they merge in the final condition, and ultimately we cannot readily break perception into a simple collection of geometries, activities, and sensations" [Steven Holl].

Requirements

In addition to scheduled class times, there are specific lectures and reviews you will be required to attend. If you cannot attend one of these events, please inform me about it beforehand.

I expect everyone to arrive on time (having already eaten lunch). If you have to come late, leave early, or be absent for any reason, please let me know about it in advance. Except for a reasonable stretch break, library research, computer work requiring you to be in the lab, etc., I expect you to be in studio during class hours. If you need to work outside the studio extensively on any given afternoon, please discuss it with me at the beginning of studio.

I expect students to continue to work in the studio after hours rather than taking work home at night. This is the only way to develop a studio culture in which students are available to each other for in-depth discussion, critical review of work, and valuable encouragement and assistance. If you do not plan on working in studio outside of class hours for some reason, please talk to me about it the first day of class. I need to know the context in which you're working in order to be able to most fully help you advance this semester.

No cell phones.

Note: This course is studio-based and involves intense and regular interaction between all students and between each student and the instructor. I generally like to talk to every student about his or her work every MWF unless we are visiting the site or having a group review. Please note that if we are having desk crits and I have not talked to you, you are not free to leave. Similarly, if I talk to you early in the afternoon, you are not free to leave until 5pm. (Often I will make comments at the end of studio based on what I've seen during the afternoon.)

Grading

Work ethic, intellectual rigor, and product are expected to be at a level commensurate with advanced status.

As in all other courses in the College of Architecture, work completed for this course must comply with the UNCC Code of Academic Integrity. Grades will conform to the university grading scale for undergraduate and graduate students respectively and will be based on progress as well as product. The following grading scales will apply.

Undergraduate

[A] Outstanding - Meets or exceeds stated requirements of the course; exhibits significant improvement in understanding and/or execution over the course of the semester; exhibits strong self-motivation, time management, and/or leadership skills; exhibits a desire to question and critique him or herself and to pursue new ideas and/or technical skills; contributes significantly to studio discussions and activities

[B] Good - Meets stated requirements of the course (all work complete and on time); exhibits improvement in understanding and/or execution over the course of the semester; exhibits good self-motivation and time management skills; participates meaningfully 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 time management skills; participates minimally in studio discussions and activities

[D] Marginal - Substantially fails to meet stated requirements of the course (work incomplete and/or late); OR exhibits little or no improvement in understanding and/or execution over the course of the

semester; OR exhibits inadequate self-motivation and/or meaningful participation in studio discussions and activities; OR 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); OR exhibits little or no self-motivation and/or meaningful participation in studio discussions and activities; OR fails to sufficiently understand and/or execute the concepts and skills required for the studio

Graduate

[A] Outstanding - Meets or exceeds stated requirements of the course; exhibits significant improvement in understanding and/or execution over the course of the semester; exhibits strong self-motivation, time management, and/or leadership skills; exhibits a desire to question and critique him or herself and to pursue new ideas and/or technical skills; contributes significantly to studio discussions and activities

[B] Satisfactory - Meets stated requirements of the course (all work complete and on time); exhibits improvement in understanding and/or execution over the course of the semester; exhibits good self-motivation and time management skills; participates meaningfully in studio discussions and activities

[C] Marginal - Fails to meet stated requirements of the course (work incomplete and/or late); OR exhibits little or no improvement in understanding and/or execution over the course of the semester; OR exhibits inadequate self-motivation and/or meaningful participation in studio discussions and activities; OR fails to sufficiently understand and/or execute the concepts and skills required for the studio

[U] Unsatisfactory - Fails to meet stated requirements of the course (work significantly incomplete and/or late); OR exhibits little or no self-motivation and/or meaningful participation in studio discussions and activities; OR fails to sufficiently understand and/or execute the concepts and skills required for the studio

More than two unexcused absences will result in a lowered grade (for example an A would drop to a B) and more than three unexcused absences will result in automatic failure. Please note that these requirements may be more stringent than those of the University or of other courses or studios within the COA. Absences are excused only for medical conditions and personal or family emergencies. The Instructor may require documentation for any excused absence.

Site Visits

Multiple visits will be made to Uptown Charlotte throughout the semester, in order to iteratively map the site and its context.

Bibliography

Required

Holl, Steven, Juhani Pallasmaa and Alberto Perez-Gomez. Questions of Perception: Phenomenology of Architecture. San Francisco: William Stout Publishers, 2006.

Recommended

Richardson, Phyllis and Lucas Dietrich Ed. XS: Big Ideas, Small Buildings. London: Thames & Hudson Ltd., 2001.

Lewis, Paul, Mark Tsurumaki and David J. Lewis. Situation Normal... Pamphlet Architecture 21. New York: Princeton Architectural Press, 1998.