The White City and the Sea, Tel Aviv, Israel
Designs for a new vision at Tel Aviv’s Western edge: Kikar Atarim

21 January, 2019
The University of Texas at Austin
School of Architecture
ARC 560R/ARC 696, Advanced Design Studio
Professor Kevin Alter

“The essence of each city arises from an age-old alchemy, almost inexplicable and beyond Geography and recorded History, from the weight of its very materials. Echoes of cross-fertilizations transform cities slowly and gradually, or suddenly. They collide, they dissolve in the interstices of the origins, they impress us, we who drag with us other waves. All cities are my city, to which I always return. Everything is different then, because I know what is different. My eyes open to my city, I am once again an astonished stranger, capable of seeing: of doing.”

Alvaro Siza “The City”, Writings on Architecture, 1997
Architecture has the capacity to extend both the physical and social faculties of those who experience it, and as such, it can also be understood as a mechanism to build the culture of a place. The practice of architecture within cultural programs is the project of a building, the project of the institution it hosts, and the project of the city it defines. Here, architecture plays a fundamental role: it is the device to expand our collective culture as well as the understanding of the place in which we live.

Architects are increasingly being asked to address the urgent demands of global urban expansion and its constituencies with deft, agile designs supported by insightful research. This advanced studio aims to engage the pressing architectural and urban questions that constantly affect a global public. Students are asked to think broadly about the role architects can play as global practitioners through research and analysis that focuses on the formulation of a building design project. This spring semester, the studio centers around a project in Tel Aviv and a research trip to Tel Aviv and Jerusalem, Israel. Students will explore the particulars of a program, a site, a city, and study the persisting urban questions that underpin any practice in such a charged context. The project entails the design of a new vision for Kikar Atarim, an important albeit neglected square at the intersection of the city and the sea. Located steps away from the beach, overlooking the Marina and Gordon Pool, and at the top of trendy Ben-Gurion Boulevard, it lies at the intersection of the 1925 Geddes urban Plan for Tel Aviv and the sea. At one time, Tel Aviv's Atarim Square was a vibrant and aesthetic landmark. Today, however, the square is neglected, notorious for its Pussycat club and mostly used as a means of getting to and from the sea. Indeed, Contrary to the original Geddes plan for the city, which defined a collection of boulevards that terminate in the Mediterranean, Kikar Atarim was an aberration, and remains problematic. What to do with Kikar Atarim is current issue and arguably the most controversial project in Tel Aviv. Students will pursue the design of a new vision for Kikar Atarim including a complex building (or collection of buildings) there.
Our trip to Israel’s two main cities: Tel Aviv, a city on Israel’s Mediterranean coast, is known as the White City for its >4000 international Style buildings and is Israel’s economic & technological center, and Jerusalem, located on a plateau in the Judaean Mountains between the Mediterranean and the Dead Sea, is one of the oldest cities in the world, and considered holy to the three major Abrahamic religions—Judaism, Christianity, and Islam.

Our visit to Tel Aviv will include many sites and buildings that tell the story of how the city has become the unique architectural gem it is today. Starting with the first kiosk on Rothschild Blvd where we will take in the origin of the city and the legacy of Sir Patrick Geddes’s master plan, we will continue to a collection of significant buildings, public spaces and cultural conditions that define this 110 year old city. Jerusalem, on the other hand, will be a journey through time where we will see how condensed historical stories have shaped this magical city, and we will visit the historic center of the city in and outside the old walls. Students will gain exposure to the rich, multifarious architecture/urbanism of this intriguing country at the heart of middle eastern culture. Although the two main cities we will visit are within the same country their contrasting conditions will provide insight into both this particular place in the world, and provide a basis for how architectural acts effect future generations.
The one-week trip (February 18-February 25) is designed to provide as much immersion into Israeli urban and cultural life as possible. We will start with a four-day visit to Tel Aviv followed by a two-day tour of Jerusalem, and then a return to Tel Aviv for a final day before departing. Students will visit different types of cultural places as well as pertinent examples of Bauhaus, Brutalist and contemporary architecture of these extraordinary cities.

Equally important to our trip is exposure to the life and rituals of these cosmopolitan and ancient cities through a sampling of an array of local experiences including the food, music and a dynamic art scene. In Israel, we will have the opportunity to visit such landmarks as The Tel Aviv Museum of Art, Tel Aviv City Hall, the vibrant streets of Jaffa, Rothschild Boulevard, the Western Wall.
The canon of modernism is principally made up of isolated examples. In the 1930s, Jewish architects who had immigrated from Europe to the British mandate of Palestine, produced the largest urban ensemble of modern architecture ever built. Like a contemporary equivalent of Bath, England, Tel Aviv was a complete ensemble but here undertaken in a modern idiom.

Founded in 1909, Tel Aviv's first buildings stood separate and as evidence of the various origins of their owners. In 1919 a strong wave of immigrants from Russia almost doubled Tel Aviv's population, giving modern Tel Aviv a newfound importance as a trading center and requiring considerably greater density. The city quickly developed into a collection of free stranding, three story buildings - with their ground floor a commercial zone - and a minimum of space in between them. Most of the modern buildings date from 1930-39 - reaching a high point in 1935, 2 years after Hitler seized power, and ending in 1939 when the second World War Broke out. In 2003, The United Nations Educational Scientific and Cultural Organization (UNESCO) named Tel Aviv's White City a World Cultural Heritage site as because of both its more than 4000 International Style buildings from this period and urban plan.

In many ways, Tel Aviv arises from its planning requirements, the climate, and the state of building technology. The city maintains a subtropical climate, with high temperatures and humidity in summer, mild temperature in winter and very little precipitation. Its prevailing sea winds are Westerly or North Westerly, and streets are organized vertically to the north so that winds could penetrate deeply into the blocks. Protection from the extreme heat and a desire for good ventilation led to relatively high stories, restricted window openings, cross-ventilation for as many rooms as possible, and balconies, loggias, or protruding slabs for shade.

The most remarkable characteristic of Tel Aviv, however, is that it is almost entirely composed of modern buildings. In the canon of 20th C architecture, we see modern cities oftentimes in plans - in the sketches of Le Corbusier for Voisin, or in Hilbersheimer's drawings - but rarely in actuality (In fact, we don't see a complete modern city otherwise until we look to places like Brasilia - which arises significantly later, in the 1950's.) Additionally, the city also has a powerful collection of modern and brutalist buildings from the following decades.
Studio Brief: The studio project has two parts: an urban proposal for a new Kikar Atarim, and the design of a complex building(s) there – the majority of the semester being focused on this latter phase. Each student will be required to have a ‘thesis’ that guides their design agendas, and a vision for how architecture shapes the culture of this part of Tel Aviv.

Israel, though one of the western world’s smaller countries, is nonetheless a cultural giant in its own right. Moreover, The city of Tel Aviv grew from and around it’s cultural spaces and here architects were the driving force for shaping culture.

Thus your designs constitute an endeavor with global ambitions, one that also highlights Tel Aviv as a place redolent of past and future histories, nuances, vectors, intersections, pauses, continuities, references, and discoveries. In other words: it is a full encounter with the life of the city and its global reach.
The studio is formatted around five closely interrelated exercises that vary in scale, length and complexity.

In the 3 weeks prior to leaving, we will endeavor to gain a sense of the whole image, a comprehensive knowledge of the landscape in all its dimensions. Aspects of history, community, industry, culture and architecture are equally important sources for concepts to build this vision. The goal of the first part of this studio is to complete fundamental and broad research upon which any good architecture must be founded. The intent is to become broadly familiar with critical issues informing each city's local and global context.

Students will undertake an investigation of selected subjects (frames) from a list of four (4) categories all related to Israel and the two cities that we will visit. They include: 1-Architects, 2-Urban infrastructure, 3-Cultural Ground and 4-Architecture

- **Exercise One**- is the start of urban mapping: 1- transportation, 2-infrastructure, 3- public spaces, 4-historical conditions (i.e. the Geddes master plan & the history of Kikar Atarim), 5- future plans and proposals

- **Exercise Two**- focuses on significant buildings, architects, cultural conditions and buildings details.

- **Exercise Three**- is a comprehensive building site study, documentation and construction of a site model. This is a collective exercise that begins on site in Tel Aviv and then completed in the first 10 days after returning to Austin.

- **Exercise Four**- is the crafting and design of a new vision for Kikar Atarim. This work will be done in teams and much of which will be formulated while in Tel Aviv. Final urban proposals will be completed and sites for individual student designs will be defined in the first 10 days after returning to Austin.

- **Exercise Five**- concerns the design of each individual project: the full integration of all related design components: site, materiality, structure, technology, program, etc. Critical to the pedagogical intent of the studio is the assimilation of these underlying design components as they greatly determine the quality and character of the architecture. A design's achievement is magnified as it can be undermined by the ways its various parts come together. As an indispensable framework for approaching each design solution, these design components are not limited but rather open opportunities for research, transformation and the imagination.
THE VISITORS

SPRING 2020: Israel with Itay Friedman
February 18 – 25, 2020
From Tel Aviv to Jerusalem and back: An Arc of Israeli Architecture
Mobile number for Kevin (512) 797 6903

Tuesday 18 FEBRUARY
• Departure for Israel. Delta Air Lines DL. & at PM

Wednesday 19 FEBRUARY
• arrive Tel Aviv 09:20AM
• Little Tel Aviv Hostel: 51 Yehuda Ha’Levi Str. Tel Aviv 658103
  +972-3-5595050 (faculty and students to stay at same lodgings)
  We will be staying in this hostel for the duration of our studio visit to Tel-Aviv with the exception of one night and two days travel to Jerusalem

• 1:00pm - Group Lunch at Rustico Rothschild Rothschild Blvd 15, Tel Aviv-Yafo, 6688118
  After settling in the rooms we will be heading out for lunch after which we will be starting a tour of the city. Please note to bring a small back pack and water or other light beverage as well as some writing and recording devices. Some of you will already start the individual building presentations as we explore the city.

Walk up Rothschild Blvd

• 2:00pm - The current coffee kiosk structure (A). Corner of Rothschild Boulevard and Herzl Street Tel Aviv-Yafo. The current coffee kiosk on the corner of Rothschild Boulevard and Herzl Street, which stands in the place of the original kiosk before Tel Aviv was founded as a city. (City tours map A 02/19/2020)

• 2:45pm - The Independence Hall at the Shalom Mayer Tower (B) Rothschild Blvd 15, Tel Aviv-Yafo, 6688118 (City tours map A 02/19/2020)

• 3:45pm - The Great Synagogue of Tel Aviv (C) (City tours map A 02/19/2020)

• 4:30pm - The Pagoda House (D) (City tours map A 02/19/2020)

• 5:30pm - The HaBima Square & Coffee break at “We like you too” (E)
• 6:30pm - The Helena Rubinstein Pavilion (F) (City tours map A 02/19/2020)
The Charles Bronfman Auditorium (aka hall of culture) (G)

END OF DAY ONE - FREE EVENING
Students will be free to explore the area at their own pace and interest. Please note that we have an early start the following day so get some good rest before. Be sure to be back at the hostel no later than 10pm - 51 Yehuda HaLevi str. Tel Aviv 6578103. +972-3-5595050

Thursday 20 FEBRUARY
• Walk to our site via TLV & Dizengoff Street

• 8:30am - We will meet at Habima Square for coffee at “We like you too” at Ben Tsiyon Blvd 34, Tel Aviv-Yafo, Israel. Be sure to have your coffee before 9:30 ad we will start at 9:30 sharp. From there we will walk down the Ben Tsiyon Blvd, towards the Dizingoff str. We will explore the Geddes plan and its impact on the city and its infrastructure. (City tours map C 02/21/2020)

• 10:30am - The Bauhaus center @ Dizengoff St 77(A) (City tours map B 02/20/2020). bauhaus-center.com

• 12:00pm - 12 Tel Hai Str. (B) (City tours map B 02/20/2020)

• 1:00pm - The renewed Dizengoff Squer. (C) (City tours map B 02/20/2020)

• 2:30pm - 3 Ya’el, Tel Aviv-Yafo, (D) (City tours map B 02/20/2020)

• 3:30pm - 5 Ya’el, Tel Aviv-Yafo, (E) (City tours map B 02/20/2020)

• 4:30pm - 6/8 Ya’el, Tel Aviv-Yafo, (F) & lunch brake (City tours map B 02/20/2020)

• 5:30pm - 35 Frisman Tel Aviv-Yafo, Israel (F) (City tours map B 02/20/2020)

• 6:30pm - 35 Frug Str. Tel Aviv-Yafo, Israel (G) (City tours map B 02/20/2020)

END OF DAY TWO - FREE EVENING
Students will be free to explore the area at their own pace and interest. Please note that we have an early start the following day so get some good rest before. Be sure to be back at the hostel no later than 10pm - 51 Yehuda HaLevi str. Tel Aviv 6578103. +972-3-5595050

Friday, 21 February
• Walk to Jaffa

• 8:00am - We will meet at the coffee kiosk structure on the corner of Rothschild Boulevard and Herzl Street, at 8:00am sharp. Be sure to have your coffee before 8:30 ad we will start at 8:30 sharp.

• 8:30am - Walking through “Neve Zedek Str”

• 10:30pm - The Old Train Station Buildings (C) (City tours map C 02/21/2020). Kaufmann St. Tel Aviv-Yafo, Israel. Coffee break

• 12:00am - The Maine Friendship House (American colony) (D) (City tours map C 02/21/2020). Auerbach St 10, Tel Aviv-Yafo, Israel.

• 1:30pm - The Jaffa flea market (E) (City tours map C 02/21/2020). Olei Zion St. Tel Aviv-Yafo, Israel. You will all have 1 hour to explore the market.
• 2:45pm - The Suspended Orange Tree (F) (City tours map C 02/21/2020) HaTsorfim St 2, Tel Aviv-Yafo, Israel

• 3:35pm - The Jaffa Museum (G) (City tours map C 02/21/2020) Mifrats Shlomo 10, Tel Aviv-Yafo, Israel

• 4:00pm - The Etzel Museum (H) (City tours map C 02/21/2020) Nahum Goldmann St 2, Tel Aviv-Yafo, Israel

• 5:00pm - The Kikar Atarim Urban Site of our studio (J) (City tours map C 02/21/2020) Sderot Ben Gurion 2, Tel Aviv-Yafo, Israel.

Students will be introduced to the complexity of the site and its current controversy and will have an initial opportunity to explore it. Please note that the studio instructors will only be with you till 5pm and the results of your research need to be presented the following day.

• END OF DAY THREE - FREE EVENING

Student will be free to explore the project site and later on enjoy the nightlife Tel-Aviv has to offer on Friday evening. Please note that you are all encouraged to be on site the following morning at sunrise to learn the urban conditions of light and water on this complex urban paradox. Your final architectural proposed intervention will need to show a high level of both academic and practical understanding of the site and thus we encourage all students to utilize this day to work diligently to achieve as much as you can for the evening presentation.

Saturday, 22 February

• Kikar Atarim project site research and group work

• 6:00am - Sunrise at Kikar Atarim.
Sunrise will be at 6:17am and we warmly recommend all students to be present on site during this time. Part of what makes Tel Aviv the city it is, is that it is a 24 hour city that never sleeps so being present to the sunrise and waking up with the sun while seeing some coming back from a clubbing as others wake up to start the day is a unique Tel Aviv experience.

• 4:30am - Tel Aviv City Hall building. We will convene at Tel Aviv City Hall for students to present their initial findings and conclusions about the site

• END OF DAY FOUR FREE EVENING

Student will be free early so they can get organized and pack for our Jerusalem sojourn that will start the following morning please note it will be an early start so we warmly recommend you do not stay up too late.

Sunday, 23 February

• Two day Jerusalem

We kindly ask all students to be respectful during the time in Jerusalem. This is one of the holiest cities in the world for many different religions. Regardless of your personal believes we kindly ask that you all dress in a modest way avoiding any appearance that is sexual in any manner or graphic clothing that we might be offensive. Best to keep your dress attire to plain colored clothing long-sleeve and button shirts V-neck's are warmly not recommended. Your behavior during the visit should be kind courteous and respectful to the city and its inhabitants. Thank you

• 7:00am - Bus leaving to Jerusalem. The bus will pick us all up from ____________. Be sure to be there on time as we will not wait for any one. Traffic can get very busy and we have a long drive and must get a head start. During the drive we will look at different sides along the way on highway 1 (City tours map D 02/23/2020)
9:00am - The Abraham Hostel (City tours map D 02/23/2020) We will arrive at the hostel check in and head out to the Mahane Yehuda Market for the start of our tour.

9:45pm - Mahane Yehuda Market (A) (City tours map D 02/23/2020)

10:45pm - Nachlaot Neighborhood (B) (City tours map D 02/23/2020)

11:20pm - Bezalel academy of arts and design historical building - Architecture department (C) (City tours map D 02/23/2020)

12:00pm - Nahalat Shiv'a Pedestrian shopping zone & Pussycat Square (D) (City tours map D 02/23/2020). A unique urban phenomenon just next to the Museum of Tolerance and its controversial location.

12:30pm - The Mamila Pool (F) (City tours map D 02/23/2020)

12:50pm - The Historical Palace Hotel (G) (City tours map D 02/23/2020)

1:00pm - Alrov boulevard shopping center -Mamilla (H) (City tours map D 02/23/2020)

1:30pm - The French Hospice Saint Vincent de Paul (I) (City tours map D 02/23/2020)

2:00pm - The Old city Jaffa Gate & tower of David (J) (City tours map D 02/23/2020)

2:15pm - The Daniel Street Arab market (K) (City tours map D 02/23/2020)

2:45pm - Church of the Holy Sepulchre (L) (City tours map D 02/23/2020). You will have 30 minutes to explore one of Christianity’s most holiest sites.

3:15pm - Rooftop walks in the Old City (M) (City tours map D 02/23/2020). A city like Jerusalem has many layers and we will be exploring the rooftop promenade overlooking the dome of the rock and the Wailing Wall. We will have a short break to eat something and soak in the atmosphere of the holy city.

4:00pm - Walk through the Jewish quarter (N) (City tours map D 02/23/2020). We will explore the dense streets of the Jewish quarter and see the under layer of the old Roman market Street. We will start to understand how culture and architecture are intertwined in layers and how each generation leaves its footprint as a foundation for future generations.

4:30pm - The Hurva Synagogue (O) (City tours map D 02/23/2020)

5:00pm - Touch the Western Wall (P) (City tours map D 02/23/2020)

5:30pm - Wall promenade of the old city (Q) (City tours map D 02/23/2020). Even though our perception of Jerusalem is what we see today Jerusalem has been attacked 52 times, captured and recaptured 44 times, besieged 23 times, and destroyed twice. The oldest part of the city was settled in the 4th millennium BCE, making Jerusalem one of the oldest cities in the world. The wall the outer wall of the old city has been demolished and rebuilt eight times by eight different rulers which would make us believe that the holiest city on the planet exists within the walls but the origin is down the hill in Silwan.

6:00pm - Herod’s Gate and King David’s Tomb (R) (City tours map D 02/23/2020) We will walk towards the gate which was the epic points for the liberation/conquer of Jerusalem by Israeli forces. From there we will go to King David’s tomb the third king of the United Monarchy of Israel and Judah. The tomb is a site
considered by some to be the burial place of David, according to a tradition beginning in the 12th century. But the majority of historians and archaeologists do not consider the site to be the actual resting place of King David.

7:00pm - Bus pick up @ Herod’s Gate (S) (City tours map D 02/23/2020) We will head back to the hostel and meet after at 8:00pm for dinner at the Mahane Yehuda market. You will see how the day market transforms itself into a vibrant youthful site of culinary delights.

END OF DAY FIVE
After dinner you will be free to explore the area around the market but we recommend you get an early night’s rest as the following day is going to be intense as well.

Monday, 24 February

9:00am - Yad Vashem (A) The bus will pick us all up from the hostile after we completed the check out and will take us directly to the holocaust museum and memorial site at Yad Vashem. Please note the experience in the museum and memorial site tends to be emotionally overwhelming please prepare yourself in advance.

13:00am - Lunch Brake at Ein Karem (B) (City tours map E 02/24/2020) The bus will take us to have lunch in and Karen where we will unwind and relax for a little bit. You will have another hour to explore the village before we head out to the Israeli Museum.

3:00pm - The Israel Museum, Jerusalem (C) (City tours map E 02/24/2020)

5:00pm - Drive back to Tel Aviv (C) (City tours map E 02/24/2020)

END OF DAY SIX

Tuesday, 25 February

Last day in Tel Aviv

9:00am - Tel Aviv Museum (A)
Meet with Director Tania Coen Uzielli
Presentation of In Statu Quo: Structures of Negotiation
Meet with Professor Dr. Eran Neuman, Bauhaus Archives
Tour original building and addition from Preston Scott Cohen

13:00am - Lunch Break at _____

Free afternoon/evening: have fun, go to the beach, do whatever, enjoy the city.

END OF DAY SEVEN

FLIGHT BACK HOME
(Note: Schedule subject to change)
OBJECTIVES & GRADING CRITERIA

The explorations of the themes introduced in the calendar description in this course outline, in class through inputs, suggested readings, discussions of precedents and philosophies, and sites visits constitute a framework for individual exploration. The project will involve the development of a program for the The White City and the Sea, Tel Aviv, Israel: Designs for a new vision at Tel Aviv's Western edge: Kikar Atarim. Emphasis is on a relatively complex and comprehensive project that demonstrates the full integration of site and context, functional program and planning, building structure and systems, and an evolving set of intentions. The Studio Critic will draw upon his own experience, projects and publications for guidance in the studio. The input, works and writings of others will supplement these. In each phase, the work will be evaluated bearing in mind the following parameters:

- Ability to develop an articulate set of intentions and a theme, strategy and emphasis that gains clarity and definition at every stage, representing a cohesive and legible set of underlying ideas and intentions;
- Ability to complete articulate notations and diaries of site visits and design process that are a complete record of principles and lessons observed, and indicate how they inform, inspire and guide the design project through all of its phases;
- Ability to express and articulate landscapes, domestic contexts and immediate site as geological, cultural, climatic and physical settings. Together they constitute the inspiration for form;
- Ability to express an evolving set of intentions through studio and public presentations, sketches, drawings, computer modeling, 3D printing/milling, 3D renderings, and analytical drawings;
- Ability to contextualize the work in the consideration of readings, references and concepts presented in studio;
PREREQUISITES
Undergraduate: ARC 520E (formerly 520L) and ARC 520G (formerly 530T) with a grade of at least C and satisfactory completion of third-year portfolio review.
Graduate: Satisfactory completion of Vertical Portfolio Review.

LEARNING OUTCOMES
Students have been exposed to the following learning objectives in previous semesters. The level of expectation will continue to grow as students further develop each competency. Some issues would only be mentioned in passing in one studio but will be studied in more depth in another.

- Design Composition Skills: Developed through three-dimensional architectural form and space, both exterior and interior; building envelope
- Design Integration Skills: Demonstrated through creative engagement with issues of materiality, structures, construction, and environmental system
- Site Analysis and Design: Developed through the creative engagement with relevant contextual; environmental and programmatic factors underlying the project
- Critical Thinking: Quality of conceptual and critical thought; learning from precedents; research skills
- Graphic Skills: Quality of presentation; clarity of communication; appropriateness of media strategy and level of skill displayed
- Collaborative and Leadership Skills: Demonstrated through the active engagement in all activities of the studio

STUDIO CULTURE
The School of Architecture believes in the value of the design studio model. Studio learning encourages dialogue, collaboration, risk-taking, innovation, and learning-by-doing. The studio offers an environment where students can come together to ask questions and make proposals, which are developed and discussed among classmates, faculty, visiting professionals, and the public-at-large. Studio learning offers intensive one-on-one instruction from faculty members, and provides the opportunity for each student to develop his/her critical thinking skills and spatial and material sensibilities. The design studio offers a synthetic form of education, where project-based learning becomes the foundation for developing an understanding of and commitment to the school's core values — broadmindedness, interconnectivity, professionalism, exploration and activism — all in service of architecture's fundamental mission: to improve the quality of the built and natural environments.

DESIGN CONVERSATIONS: JESSEN LECTURES
The School of Architecture offers a wide range of opportunities for students to extend the design conversations taken place in studios (Lecture Series, Goldsmith Talks, Exhibitions, etc). Students are encouraged to participate and be engaged. Specifically, all B.Arch and BSAS students in studio are expected to attend all the Jessen Lectures (three per semester by lead
The lectures and the group discussions in studio that follow are important for the holistic education of intellectually engaged students and participation will have an impact on students' grades.

EVALUATION CRITERIA

While each project contains certain quantifiable elements for evaluation, a significant portion of each grade is derived from broader and more subjective criteria.

Student work will be evaluated according to its rigor and evolution over the semester. Grades are subject to deductions for late arrivals, absences, and late or incomplete work at the discretion of the instructor.

Grading for an assignment is broken into four components, each of which is given roughly equal weight:

**Pursuit**: the consistent and rigorous development and testing of ideas.

- The ability to formulate a query or thesis and pursue a self-determined concomitant method of inquiry
- The ability to identify and implement various processual mechanisms (software, sketch drawing and models, etc.) in the development of the design
- Initiative as demonstrated in work ethic - Does the student do what is asked; go beyond what is asked; direct their own efforts; eager to produce the next iteration of the design?

**Grasp**: the ideas and understanding of the project at hand and integration of knowledge introduced in companion courses.

- A strong and clearly stated design objective
- Spatial acuity as demonstrated in plan - including reasonable disposition of programmatic elements - and sectional development
- Synthetic and critical thinking; the ability to holistically organize a project as demonstrated through creative engagement with issues of materiality, structures and construction, structural and environmental system integration, building materials and assembly, sustainable practices, etc. in support of the design objective
- Structural competence and material sensitivity as demonstrated in wall thickness, floor plates, and assembly

**Resolution**: of the design objective; the demonstration of competence, completeness, and finesse in the final design presentation.

- Quality of presentation; clarity of communication; appropriateness of media strategy and level of skill displayed through the work presented at all stages of the design process; technical documentation

**Engagement**: the active participation in studio activities, leadership, collaboration, group discussions and reviews.

A student must earn a letter grade of C or better in order for the course to count towards a degree in the School of Architecture and to progress in to the next studio. A letter grade of C- will not satisfy degree requirements.

GRADE DESCRIPTIONS

A/A- Excellent
Project surpasses expectations in terms of inventiveness, appropriateness, visual language, conceptual rigor, craft, and personal development. Student
pursues concepts and techniques above and beyond what is discussed in class. Project is complete on all levels.

**B+/B/B- Above Average**
Project is thorough, well presented, diligently pursued, and successfully completed. Student pursues ideas and suggestions presented in class and puts in effort to resolve required projects. Project is complete on all levels and demonstrates potential for excellence.

**C+/C Average**
Project meets the minimum requirements. Suggestions made in class and not pursued with dedication and rigor. Project is incomplete in one or more areas.

**C-/D+/D/D- Poor**
Project is incomplete. Basic grasp of skill is lacking, visual clarity or logic of presentation are not level-appropriate. Student does not demonstrate the required competence and knowledge base.

**F Fail**
Project is unresolved. Minimum objectives are not met. Performance is not acceptable. Note that this grade will be assigned when students have excessive unexcused absences.

**X Excused Incomplete**
Can be given only for legitimate reasons of illness or family emergency. Simply not completing work on time is not an adequate cause for assigning this evaluation. It may only be used after consultation with the Associate Deans' offices and with an agreement as to a new completion date. Work must be completed before the second week of the next semester in which the student is enrolling, according to the School of Architecture policy.

**ATTENDANCE**
Punctual and regular attendance is mandatory. Participation is expected. With three (3) unexcused absences, the student's final grade for the course will be lowered by a full letter grade. The final grade will be lowered by a full letter grade for each unexcused absence thereafter. Aside from religious observances, absences are only excused with written documentation of a medical issue or family emergency. The student is responsible for completing work missed due to excused absences and initiating communication with the instructor to determine due dates.

If a student is late (5 minutes after the start of class) three (3) times, it will be counted as one (1) unexcused absence. Students should notify the instructor prior to class if lateness or absence is known in advance. Students must notify instructors directly regarding lateness or absences; Asking a classmate to inform the instructor is not acceptable.

**RELIGIOUS OBSERVANCES**
A student shall be excused from attending classes of other required activities, including examinations, for the observance of a religious holy day, including travel for the purpose. A student whose absence is excused under this subsection may not be penalized for that absence and shall be allowed to take an examination or complete an assignment from which the student is excused within a reasonable time after the absence. University policy requires students to notify each of their instructors as far in advance of the absence as possible so that arrangements can be made.
By UT Austin policy, you must notify the instructor of the pending absence at least fourteen days prior to the date of a religious holy day. If you must miss a class, an examination, an assignment, or a project in order to observe a religious holy day, you will be given an opportunity to complete the missed work within a reasonable time after the absence.

ACADEMIC INTEGRITY
Students who violate University policy on academic integrity are subject to disciplinary penalties, including the possibility of failure in the course and/or dismissal from the University. Since such dishonesty harms the individual, all students, and the integrity of the University, policies on academic integrity will be strictly enforced. Refer to the Student Conduct and Academic Integrity website for official University policies and procedures on academic integrity: http://deanofstudents.utexas.edu/conduct/academicintegrity.php. University Code of Conduct: http://catalog.utexas.edu/general-information/the-university/#universitycodeofconduct

MENTAL HEALTH AND SUPPORT SERVICES
Taking care of your general well-being is an important step in being a successful student. If stress, test anxiety, racing thoughts, feeling unmotivated, or anything else is getting in your way, there are options available for help:
- In-house CARE counselor (see below)
- For immediate support
  - Visit/call the Counseling and Mental Health Center (CMHC):
    M-F 8am-5pm | SSB, 5th floor | 512-471-3515 | cmhc.utexas.edu
  - CMHC Crisis Line:
    24/7 | 512-471-2255 | cmhc.utexas.edu/24hourcounseling.html
- Free services at CMHC:
  - Brief assessments and referral services: cmhc.utexas.edu/gettingstarted.html
  - Mental health & wellness articles: cmhc.utexas.edu/commonconcerns.html
  - MindBody Lab: cmhc.utexas.edu/mindbodylab.html
  - Classes, workshops, and groups: cmhc.utexas.edu/groups.html

CARE PROGRAM
Counselors in Academic Residence (CARE) Program places licensed mental health professionals within the colleges or schools they serve in order to provide better access to mental health support for students who are struggling emotionally and/or academically.

Abby Simpson (LCSW) is the assigned CARE counselor for the School of Architecture. Faculty and staff may refer students to the CARE counselor or students may directly reach out to her. Please leave a message if she is unavailable by phone.

Abby Simpson, LCSW | BTL 114B | 512-471-3115 (M-F 8am-5pm)
https://cmhc.utexas.edu/CARE_simpson.html

STUDENTS WITH DISABILITIES
Students with disabilities who require special accommodations must obtain a letter that documents the disability from the Services for Students with Disabilities area of the Office of the Dean of Students (471-6259 voice or 471-4641 TTY for users who are deaf or hard of hearing). This letter should be presented to the instructor in each course at the beginning of the semester and accommodations needed should be discussed at that time.
http://diversity.utexas.edu/disability/
SECURITY, SAFETY, AND SUSTAINABILITY
The studio is an exceptional learning environment. Since it is a place for all, it necessitates the careful attention to the needs of everyone. All spraying of fixative, spray paint, or any other substance should be done in the shop. Security is a necessary component for a studio that is accessible to you and your colleagues 24 hours a day, 7 days a week. Do not leave your studio without your studio key and do not leave your studio unlocked. Hold yourself and your studio mates accountable for the security of your shared space.

The studio is an opportunity to apply sustainability principles, being mindful to recycle and reuse to reduce material consumption at UTSOA. Recyclable materials should be placed in blue bins or any other containers with white bags. The Material Exchange, a give-and-take system for students to donate materials and take what they need for studio and fabrication coursework, is available throughout the semester to all UT students in the UTSOA Technology Lab. All unwanted, reusable materials should be brought to the Material Exchange station in the Technology Lab at the end of the semester.

BCAL
Concerns regarding the safety or behavior of fellow students, Teaching Assistants (TA), or Professors can be reported to the Behavior Concerns Advice Line (BCAL): 512-232-5050. Calls can be made anonymously. If something doesn't feel right, it probably isn't. Trust your instincts and share your concerns.

EMERGENCY EVACUATION
In the case of emergency evacuation:
• Occupants of buildings on The University of Texas at Austin campus are required to evacuate buildings when a fire alarm is activated. Alarm activation or announcement requires exiting and assembling outside.
• Students should familiarize themselves with all exit doors of each classroom and building they may occupy. Remember that the nearest exit door may not be the one used when entering the building.
• Students requiring assistance in evacuation shall inform their instructor in writing during the first week of class. In the event of an evacuation, follow the instruction of faculty or class instructors.
• Reentry into a building is prohibited unless given instructions by the following: Austin Fire Department, The University of Texas at Austin Police Department, or Fire Prevention Services offices.
Information regarding emergency evacuation routes and emergency procedures can be found at: www.utexas.edu/emergency.

Recommendations
I am happy to write recommendations for students who have received a grade of B+ or higher, and with at least two weeks’ notice.