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 Oporto and research trip to Lisboa (Lisbon) and Oporto (Porto), Portugal. 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 Center for Portuguese Culture in Oporto, in a dense urban setting overlooking the Duoro River, and in close proximity to the city’s main school of architecture (FAUP) designed by the renowned architect and native son Alvaro Siza de Vieira (1933-).

Our trip to Portugal’s two main cities: Lisboa, its capital, and Oporto will expose students to the rich, multifarious architecture/urbanism of this intriguing country at the eastern edge of the Iberian Peninsula. The two cities are blessed by an almost matching confluence of geographical features, historical circumstances and urban ingenuities. The one-week trip (February 01-February 09) is designed to provide as much immersion in Portuguese urban and cultural life as possible. We will start with a three-day visit to Lisboa and then move northward to Oporto where we will spend the remaining four days of our trip. Students will visit different types of cultural centers as well as the fabled architecture school at the FAUP. We will also visit relevant works by such renowned Portuguese architects as Aires Mateus, Gonzalo Byrne, Joao Luis Carrilho da Graca, Alvaro Siza, and Eduardo Souto de Moura, among others. One of the many highlights of our trip will be a visit to Matosinhos: birthplace of Alvaro Siza and location of his earlier and influential works such as A Pool in the Sea (1966). Other visits are to key works by Souto de Moura (Casa das Historias Paula Rego), Siza’s astonishing Portuguese Pavilion for Expo 98, and the just completed Ferry Terminal for Lisboa, where we will meet its architect Joao Carrilho da Graca for a tour of the premises.

Equally important to our trip is exposure to the life and rituals of these cosmopolitan cities through a sampling of an array of local experiences including the food, music and dynamic art scene. In Lisboa, we will have the opportunity to visit such landmarks as the Castillo de San Jorge, the Alfama and Chiado neighborhoods, Rossio’s Great Square and Plaza do Comercio, the Thalia Theater. We will see The Jeronimos Monastery in Belem. Finally, in Oporto we will visit the iconic Casa da Musica by OMA/Rem Koolhaas, the intriguing Serralves Foundation Museum and grounds by Siza, and the Casa das Artes, an exquisite earlier work by Souto de Moura.
Studio Brief: The studio project concerns the design of a Center for Portuguese Culture (C.P.C.) to be located on a corner site overlooking the Douro River. The C.P.C.'s mission is to promote, study and disseminate the various contributions of such key Portuguese figures as Fernando Pessoa (poet), Jose Saramago (writer, 1998 Nobel Prize for Literature), Manoel de Oliveira (filmmaker), Amalia Rodrigues (singer-songwriter), Paula Rego (visual artist), Madredeus (singer-songwriters) and Alvaro Siza (architect, 1992 Pritzker Prize Laureate) among several others. The design of the 50,000 square foot building (+/-) provides all necessary administrative and public spaces for the C.P.C.'s day-to-day operations (lobby, offices, receptions hall, classrooms, press room, exhibition areas, multipurpose room, 200 seat cinema/theater, and a combination of indoor / outdoor spaces for reception and exhibition purposes).

Portugal, though one of Europe's smaller countries, is nonetheless a cultural giant in its own right. The peninsular nation, both the geographical beginning of Europe, and its farthest western edge; is a kingdom that once ushered intrepid, legendary navigators and explorers across the seven seas, from Vasco da Gama to Ferdinand Magellan. Portugal is also a land of indelible artists best rendered by the enigmatic, visionary poet Fernando Pessoa, a marvelous writer who cast the vast existential realms of the Portuguese character to the forefront of world literature.
The C.P.C.’s mission can be understood as a multipurpose cultural enterprise, one that aims to study, promote, educate and expand on the distinct contributions that Portugal has given and continues to give to the culture of the world. Thus the C.P.C. constitutes an endeavor with global ambitions, one that also highlights Lisboa and Oporto as places 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 three closely interrelated exercises that vary in scale, length and complexity.

- **Exercise One**
  In the week prior to leaving, students will undertake an investigation of selected subjects (frames) from a list of four (4) categories all related to Portugal and the two cities that we will visit. They include: 1- Architects, 2- Urban infrastructure, 3-Cultural Ground and 4-Architecture

  The intent is to become broadly familiar with critical issues informing each city’s local and global context.

- **Exercise Two** is a comprehensive building site study, documentation and construction of a site model (this is a collective exercise that begins on site in Oporto and then completed in the first 10 days after returning to Austin).

- **Exercise Three** 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 2019: PORTUGAL with Carlos Jimenez & the Rice School of Architecture

February 01 – 09, 2019

From Lisbon to Oporto: An Arc of Portuguese Architecture

Mobile number for Kevin (512) 797 6903

FRIDAY  01 FEBRUARY

• Departure for Portugal. Delta Air Lines DL1101 & 272 at 1:49PM

SATURDAY  02 FEBRUARY

• arrive Lisbon 10:45PM (Rice students & faculty arrive 8:10AM)
• The Independente Hostel: R. de São Pedro de Alcântara 81, 1250-238 Lisboa, Portugal +351 21 346 1381. http://theindependente.pt/hs/ (faculty and students to stay at same lodgings)
• bus will pick us up and transport to airport
• Check in at Hostel. After lunch, we will take an afternoon walk with celebrated Lisbon architect Gonzalo Byrne (paterna figure to young Lisbon architects), a personal tour of the architect’s favorite spots in the white and red tiled city, such as the historic neighborhoods of Alfama and Chiado. We will visit Byrne’s own design for the Thalia Theater. Welcome dinner after the tour (TBD). Bus will be needed for late afternoon ride to the Thalia Theater and to the restaurant for dinner.
SUNDAY 03 FEBRUARY

• Morning/early afternoon bus use. Morning visit to the Jeronimos Monastery in Belem (just outside the city center — a must see).
• Coffee at the legendary Pasteis de Belem. Walking distance from the Monastery are buildings by the Italian architect Vittorio Gregotti and by the Brazilian 2006 Pritzker laureate Paolo Mendes da Rocha.
• Continue on to the seaside town of Cascais (25 km. west of Lisbon). Tour Casas das Historias Paula Rego Museum by Eduardo Souto de Moura, and the Lighthouse Museum by Aires Mateus Arquitectos.
• Mid-afternoon return to Lisbon. Remainder afternoon free for meandering—without a destination—, trailing from plaza to plaza where somehow you always get back to where you started. Lisbon is a city for walking and discovering its unparalleled beauty, an intimate scale city with lots of public spaces where a coffee stop turns into an unforeseen sight or a song of longing (fado).
• Recommendations: Rossio's Great Square (a must) and Plaza do Comercio (a three-sided plaza with its fourth side opening to the waterfront).

MONDAY 04 FEBRUARY

• Morning /afternoon bus use. Visit Castillo San Jorge (best views of Lisbon, the Tagus River and the Atlantic Ocean) renovated by noted Portuguese architect Joao Lluís Carrilho da Graca (author of all recent renovations to the historic castle grounds).
• Next, we will visit the 1998 Lisbon Expo grounds (works by Alvaro Siza, Eduardo Souto de Moura, Carrilho da Graca among others). In particular, we will visit Siza’s Portuguese Pavilion for Expo 98 and Carrilho da Graca's Knowledge of the Seas Pavilion, among others. Stop by the EDP Headquarters, recent addition by the brothers Aires Mateus to Lisbon’s urban fabric.

TUESDAY 05 FEBRUARY

• Morning bus use. Visit Lisbon Cruise Terminal. Carrilho da Graca's most recent work in the city.
• Bus to take us to Lisbon Oriente Train station (designed by Santiago Calatrava).
• Lunch on your own at the train station before boarding early afternoon train ride to Porto (2-1/2-hour trip).
• Bus to pick us up at the Oporto train station and take us to The House of Sandeman Hostel and Suites at Largo Miguel Bombarda, 4430-175. Check in.
• Free evening.

WEDNESDAY 06 FEBRUARY

• Morning / afternoon bus use.
• Visit the Serralves Foundation Museum. Porto’s main contemporary art museum with recent additions by Alvaro Siza’s. Porto’s renowned master, local hero, and the 1992 Pritzker Prize recipient.
• Lunch at the museum’s restaurant.
• Afternoon visits to other Siza buildings such as the School of Architecture at the University of Oporto, Ramos Pavilion, and Casa das Artes, an earlier but critical work by Portugal’s another Pritzker Prize laureate (2011) Eduardo Souto da Moura. Possible visit to Souto da Moura’s office (depending on his schedule—not confirmed yet). Tour Casa da Musica, an iconic work at the center of the city by OMA / Rem Koolhaas.

THURSDAY 07 FEBRUARY

• Morning / afternoon bus use.
• Travel to Oporto’s main port Matoshinos, Siza’s birthplace and where two of his earliest and most influential works are located: The Boa Nova Tea House Restaurant (1956) by the water, and the sea facing Swimming Pools nearby.
• While in Matoshinos we will pay a visit to Casa D Arquitectura, an architecture center founded to honor Alvaro Siza and located in the architect’s parents house, remodeled by Siza and one of his earliest works.
• Return to Oporto.
• Lunch at DOP at the Palacio das Artes.
Walking tour of historic Oporto, visit the Baixa neighborhood and the extraordinary Lello bookstore (one of Oporto’s must stops), and the Clerigos Church (an ever-present vertical symbol of the city).
FRIDAY 08 FEBRUARY

• Morning /early afternoon bus use.
• Travel to Santo Tirso via bus (a 30-minute ride) to visit the municipal museums MIEC (International Museum of Contemporary Sculpture) and MMAP (Municipal Museum Abade Pedrosa), designed by Siza and Souto da Moura as a joint collaboration. The complex includes the beautifully restored 18th Century monastery of Sao Bento.
• Lunch at the Museum Café.
• Return to Oporto for a free afternoon / evening.

SATURDAY 09 FEBRUARY

• Bus leaves from Hostel early morning for Lisbon’s International Airport. Rice students & faculty take a 10:15 AM flight (United Airlines UA65 and UA1810). Austin students & faculty take 12:15 PM flight Lisbon/New York JFK/Austin (Delta Air Lines DL272/273 & DL969 respectively).
• Arrive Austin 9:34PM.

(Note: Schedule may be subject to change)
ARC 561R/ARC 696 ADVANCED DESIGN STUDIO spring 2018
MWF 1pm-6pm
Kevin Alter
Battle Hall 104
Thursdays 9:30-11AM or by appointment
alter@utexas.edu
512 797 6903 mobile telephone

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.
[https://soa.utexas.edu/programs/architecture/architecture-studio-culture](https://soa.utexas.edu/programs/architecture/architecture-studio-culture)

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 practitioners from around the world). 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:

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.