Syllabus

For so long as building is isolated from the place to which it belongs, the result will necessarily remain inessential, despite any functionality. The result is indeed today's fragmented and meaningless surroundings. May an understanding of the Nordic art of building aid us in recovering a sense for wholeness and meaning.  
Christian Norberg-Schulz, from Nightlands: Nordic Building

Human life consists, in equal degrees, of tradition and new creation. Traditions cannot be wholly cast off and regarded as used objects that have to be replaced by something new. In human life continuity is a vital necessity. 
Alvar Aalto, from The Architects Conscience

Gunnar Asplund’s father was a surveyor. Arne Korsmo’s father was a botanist. And through his father, the hunter, sailor, and marine engineer Age Utzon, Jorn Utzon learned to observe and draw conclusions from what he saw. There are countless sources of inspiration. They might come from the vegetable kingdom of the mineral kingdom. From waves, cloud formations, or the changes in light. From peoples behavior in different situations. This method of working follows a Nordic Tradition known from the Danes Tycho Brahe, Ole Romer, Steno, H.C. Orsted, and the Swede Linnaeus, whose starting points are observation and experience…

Catalog Description

ARCH 678K Scandinavia Culture and Place: Building Scandinavia (3 credits). ARCH Majors only.

Course Issues

Building Scandinavia: Craft & Culture is a graduate visual analysis course that explores place making in Scandinavia, and the relationship between form, craft, and culture. A central goal of the course is an exploration of the role that culture, geography, and history contributes to architectural form through the investigation of the built and natural environment in the region known as Scandinavia. The scope will include an examination of the built environment of the capital metropolitan areas of Copenhagen in Denmark; Helsinki in Finland, and Stockholm in Sweden, along with excursions to further and distant sites outside of the urban centers.

The built and natural environments of the places explored in Scandinavia will be the primary laboratories for this course. Places experienced will include historic as well as contemporary examples, and include urban design as well as buildings, including their details, and an examination of how the buildings are constructed. A focus of the course is to explore and examination the relationship between culture, building, and form in this particular place of the world.
Course Objectives
(Note: credit & special thanks to Prof. Williams and the syllabus for ARCH678L Learning Places in Scandinavia, for portions of the following text. ARCH 678L is partner course for the Scandinavia: Culture & Place Education Abroad program, led by Professors Noonan & Williams, Summer Session II, 2010)

Learning through Drawing
Architects for centuries have embarked upon the "grand tour" to see the marvels of architectural history and experience first hand the cultures of Europe as part of their architectural education. Drawing has been the primary form of analysis on these tours, providing as Graves states a mnemonic device to fix into one's conscience the qualities and design lessons of what is seen.

This course follows in the tradition of the grand tour, and will investigate through a variety of quick sketch exercises, visual note taking, and analytical diagrams in situ, the lessons to be gained from the cities, buildings, and landscapes we will visit. Through drawing, each student will have the opportunity to translate their experiences in the rich milieu of architecture, landscape, and culture, into design lessons that can be called upon in the design process. At the conclusion of the course, students will make a comparative analysis of the types of places they have seen, and cull together what they have learned about each type.

Specific objectives include:
- To learn to see using architecture as a frame
- To develop the ability to quickly analyze and capture the contextual, formal, building craft, constructional, and detailing lessons of a place.
- To develop the ability to record experiences through perspectives of the view one sees, and views one can imagine
- To develop the ability to choose the appropriate drawing for the analysis, and organize sketches, and other media in a meaningful composition on the page.
- Development of representation at a variety of scales - from diagram to detail.
- To develop an understanding of the ways in which broad cultural context from building to detail can relate.
- To make comparative analyses by type

NAAB Criteria
Upon successful completion of Building Scandinavia: Craft & Culture, students will have achieved the following goals. These goals are listed in the NAAB 2009 Conditions and Procedures for Accreditation, section entitled “Conditions and Reporting.” Students should be aware that the National Architectural Accrediting Board, Inc., evaluates student performance as a component of accreditation. The NAAB website (www.naab.org) contains valuable information concerning accreditation. Students should visit the website and become familiar with the general requirements of accreditation.

A.1 Communication Skills: Ability to read, write, speak and listen effectively.

A.2 Design Thinking Skills: Ability to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test alternative outcomes against relevant criteria and standards.

A.3 Visual Communication Skills: Ability to use appropriate representational media, such as traditional graphic and digital technology skills, to convey essential formal elements at each stage of the programming and design process.

A.5 Investigative Skills: Ability to gather, assess, record, apply, and comparatively evaluate relevant information within architectural coursework and design processes.

A.8 Ordering Systems Skills: Understanding of the fundamentals of both natural and formal ordering systems and the capacity of each to inform two- and three-dimensional design.

A.9 Historical Traditions and Global Culture: Understanding of parallel and divergent canons and traditions of architecture, landscape and urban design including examples of indigenous, vernacular, local, regional, national settings from the Eastern, Western, Northern, and Southern hemispheres in terms of their climatic, ecological, technological, socioeconomic, public health, and cultural factors.

A.10 Cultural Diversity: Understanding of the diverse needs, values, behavioral norms, physical abilities, and social and spatial patterns that characterize different cultures and individuals and the implication of this diversity on the societal roles and responsibilities of architects.

C. 2. Human Behavior: Understanding of the relationship between human behavior, the natural environment and the design of the built environment.
Course Methodology
The course will consist of lectures and group discussions at various sites of study, walking tours, bicycling tours, pin-ups, drawing exercises, and a summary comparative analysis at the conclusion of the abroad program. The time of the course will vary depending on the day’s itinerary. Students are expected to keep two sketchbooks for the course - a 5” x 8” and 8 1/2” x 11” are recommended. Students should have a sketchbook with them at all times during class. All visual analysis will be completed using the sketchbook.

Categories of Investigation
The Scandinavia: Culture and Place Study Abroad Program has been developed around 7 categories of investigation, each progressing to a finer scale of inquiry:
- Streets
- Landscapes
- Culture: Form and Place
- Wall Section: Enclosure and Construction
- Squares
- Buildings
- Detail

Pre-trip Scandinavian Sustainability Research
Each student will choose a series research topics from the attached list of cities, places, buildings, people and topics that are important to understanding the relationship between culture and place in Scandinavia. Once the program convenes, these are all places we will visit while in Scandinavia. The items in the list of research topics have been focused on the broad theme of sustainability as it relates to the environment and building culture of Scandinavia. A two to four page summary of each of the topics will be printed and bound into a research digest that will accompany the study program. Students will be asked to share their research with the class when we visit a place that draws upon one of their research assignments.

Jan Gehl, Urbanist, Copenhagen
Copenhagen Bike Network and Culture
Three days of the Education Abroad program will be spent experiencing Copenhagen on bicycle, one of the most bike friendly cities in the world, due to the significant design attention given to the cities transportation infrastructure.

Central Heating Districts, Finland
Danish Wind Energy, Oresund wind farm
Hammarby Sjöstad, Stockholm, Sweden: Integrated sustainability
Vilikki District, Helsinki, Finland
PIMWAG Ecological Criteria, Finland
Paimio Hospital: Healing power in sustainable architecture
Valby Gasometer, JWW Architects, Copenhagen
Copenhagens Wind Energy
Malmö, Sweden: Bo01 - an ecological city of tomorrow
Frederikshavn, Denmark: Green mobility test site
Copenhagen's future district of Nordholmene at Nordhavn
ProjectZero, Sønderborg, Jutland, Denmark CO2 Neutral
C.TH. Sørensen, landscape designer

In the Field Study | Visual Analysis
This course will focus on the last 4 categories: Detail, and Wall Section: Enclosure and Construction, and will overlap with ARCH678L Learning Places in Scandinavia on both the Buildings and Culture: Form and Place categories. Throughout the itinerary in Scandinavia, students will encounter places that fall into one or more of these categories, and will be asked to investigate the lessons of the place through one or more of these lenses. A full itinerary with the categories that each place falls into will be distributed. During the visit to each place students will record their experience at the place, and the architectural lessons the place provides in their sketchbook. At times, the instructor will require a specific drawing or set of drawings to investigate the place; at other times the student will choose the drawing type and media for the investigation.

Due to the great number and variety of places to see in Scandinavia, students will have limited time to produce drawings at each place. Regardless of whether the drawing is assigned by the instructor or chosen by the student, the focus will always be on capturing the lessons of the place, rather than making a complete finished literal representation of the place. That is, the drawings should clearly convey significant lessons from the place that can be useful to the design process. To do this well, abstraction will be required. Students may find that fragmentary, incomplete drawings contain highly successful portions that represent valuable information about the site studied.

Evaluation
Students will be given feedback on the visual analysis in their sketchbook while in Scandinavia, and students should
be prepared to share what they drawn in the field at any time. The sketchbook will be evaluated on quantity, quality, and content of analysis. The sketchbook should have a record of every place visited, and the visual analysis should be clear and rigorous. Although in field drawing skills are not expected as a pre-requisite of the course, the sketchbook should demonstrate a record of improvement throughout the course. In sum the sketchbook should demonstrate that you see well, and are able to discover and capture the lessons of the places we visit.

**Summary Comparative Analysis**

At the conclusion of the abroad portion of the program, students will compile the visual analysis of the places visited in each category to create a one to two spread summary with text that compares the various places visited in each category, and summarizes the design lessons learned by the student. The one to two spread summaries should be a compilation of the analyses that illustrate the lessons you found most significant in that category, and should compare the range of places visited in that category. Drawings from every place visited in the category need not be included; rather the strongest and most compelling should be. The text should describe the lessons learned, and place the analysis in the appropriate physical, cultural, and social context. A template will be provided. Due 8/18, 5:00 pm.

**Evaluation**

The summary comparative analyses will be evaluated on the quality and content of analysis, the rigor of the comparison, and the composition of the spreads. In sum the spreads should clearly and artfully demonstrate what you have learned about each category of place visited. The summary comparative analyses from all students will be compiled into the Scandinavia: Culture and Place booklet, and may be part of a future exhibition.
Attendance Policy
Given that majority of this course will take place in the field, regular class attendance is critical to your successful completion of this course. Students are expected to be in attendance during the entire itinerary of the class each day. A detailed itinerary will be distributed. More than one unexcused absences will result in a reduction in the term grade. Lectures, tours and class activities cannot be made up. Absences due to medical conditions should be discussed.

Inclement Weather or Emergency Procedures
ARCH 678K will not meet in the event of extreme weather or other emergency that causes the program to suspend or evacuate. In the event of an emergency students should assemble at the emergency meeting locations established in each city that we will be staying in, as follows:

Copenhagen Emergency Meeting Locations
Primary Location: Tåsingegade 29, 2100 Copenhagen (The kollegium where we are staying)
Secondary Location: Radhusplasden Bus Station, Copenhagen

Helsinki Emergency Meeting Locations
Primary Location: Eurohostel, Helsinki (The hostel where we are staying)
Secondary Location: Senate Square SE corner, Helsinki, Finland

Tampere Emergency Meeting Locations
Primary Location: Hotel Sofia (The hotel where we are staying)
Secondary Location: Tampere Cathedral

Stockholm Emergency Meeting Locations
Primary Location: Zinkensdamm Hostel, Stockholm (The hostel where we are staying)
Secondary Location: Hogalidskykran Church, Stockholm

Religious Observances
The University of Maryland policy “Assignments and Attendance on Dates of Religious Observance” states that students should not be penalized in any way for participation in religious observances and that, whenever feasible, they be allowed to makeup academic assignments that are missed due to such absences. However, the student must personally hand the instructor a written notification of the projected absence within two weeks of the start of the semester. The request should not include travel time. Instructors should take the validity of these requests at face value. For your reference, an extensive list of religious holidays appears at http://www.interfaithcalendar.org. It is the student’s responsibility to inform the instructor of any intended absences for religious observances in advance. Prior notification is especially important in connection with final examinations, since failure to reschedule a final examination before the conclusion of the final examination period may result in loss of credits during the semester.

Academic Integrity
Plagiarism, fabrication, copying of files and cheating are prohibited by the Academic Policies as described by the University of Maryland. This course will be challenging. Students are encouraged to develop a system conducive to peer learning. All work (design projects, drawings, models, etc.) provided for the fulfillment of course requirements must be the work of the individual student. One student submitting another student’s work as their own, in whole or in part, constitutes plagiarism and will be dealt with as such. If a student violates academic honesty standards the instructor, School, and University will impose the appropriate sanctions. For further information on the University’s policies on academic honesty please see the Office of Judicial Programs and Student Ethical Development online at http://www.jpo.umd.edu.

Academic dishonesty is a corrosive force in the academic life of a university. It jeopardizes the quality of education and depreciates the genuine achievements of others. It is, without reservation, a responsibility of all members of the campus community to actively deter it. Apathy or acquiescence in the presence of academic dishonesty is not a neutral act. All members of the University community, students, faculty, and staff, share the responsibility and authority to challenge and make known acts of apparent academic dishonesty. For full disclosure of the University’s policies regarding academic dishonesty visit: University of Maryland Code for Academic Integrity. Any member of the University community who has witnessed an apparent act of academic dishonesty, or has information that reasonably leads to the conclusion that such an act has occurred or has been attempted, has the responsibility to inform the Honor Council promptly in writing.
Ownership Of Work
Any design project, drawing or model that is submitted for academic credit is recognized by the University of Maryland and the School of Architecture, Planning & Preservation to be the equivalent to a formal examination. Therefore, upon submission, all projects, drawings and/or models become the property of the School. Generally, University regulations require professors to retain all examinations for a period not less than one academic year. However, in practice, design studio projects are usually returned to the individual student for inclusion in their academic portfolio. The School does reserve the right to retain certain projects for use in publicity, display, accreditation or other official uses. In addition, projects may be retained for archival reasons or in cases of grade disputes. In all cases, projects will be made available to the authors for reproduction.

Course Grading & Evaluation
The final requirements for the term grade will be successful completion of pre-trip research, summary comparative analysis, course sketchbook, and participation in class discussions.

Course work will be evaluated based on the following criteria:
- Demonstration of understanding and application of concepts, and engagement of intellectual issues raised in the class
- Rigor of visual analysis
- Craft of visual analysis through skillful use of appropriate drawing type(s)
- Craft of drawing
- Completeness of analysis

Students should be aware that both the rigor of the analysis, and the quality of the drawing will be evaluated in the assignment of sketchbook and comparative analysis grades. All questions regarding the determination of grades should be directed to the faculty of this class. The proper procedure for obtaining an explanation is to schedule an appointment with the faculty to meet and discuss any concerns. Prior to any meeting, the student should re-examine the syllabus and objectively evaluate where he/she perceives discrepancies to exist.

All projects, drawings, etc., submitted by students enrolled in the ARCH 678K must be entirely the product of the individual student, and must be drawn from what they see. No tracings, even from the student's own photographs will be accepted. ARCH 678K students may not receive any drawing assistance from fellow students, spouses, relatives, friends, acquaintances or employees. Students who fail to meet this requirement will be subject to University policies concerning Academic Dishonesty. No warnings.

Course Grade Distribution
Pre-trip Research 10%
Class Participation 20%
Sketchbook 40%
Comparative Analysis 30% (4 categories, 7.5% each)

Course Grade Scale
For the purposes of internal course grade calculation, the following minimum grade values will be used:
A+ Extraordinary
A Outstanding (An outstanding project meets all requirements outlined above and demonstrates overall exceptional representational and compositional ability)
A-
B+ Above Average (Basic minimal requirements are met and are further elaborated upon in terms of development during process, final execution of product, level of sophistication, understanding of pedagogical goals)
B-
C Average. (Basic minimal requirements as outlined in the project statement are met. Generally, project demonstrates adequate graphic ability, understanding of basic conventions, craftsmanship, and ability)
D Below Average
F (Failing)
I (Incomplete)
**Decorum in Class and on your Own**

You are ambassadors of the School of Architecture, Planning & Preservation, and the University of Maryland. The following rules should guide your comportment and behavior throughout the program.

1. Keep up with the group and stay together. The places we will visit can get very crowded in the summer, and it is easy to get separated from the group. There will also be times when we will have to keep our discussions on the street or in particular buildings at a moderate tone so as to be respectful of others. In these situations it is essential that you stay close enough to the faculty and the group so that you can hear and participate in the discussion.

2. Don’t do anything that would embarrass you, the program, or the University.

3. Be mindful and considerate of your surroundings. Danes, Fins, and Swedes generally have patience and even admiration for art and architecture students, but you do not want to be identified as the slow American who is blocking everyone’s way out of the building. Also traffic can be unpredictable so be mindful of where you are standing to avoid being hit by bicyclists.

4. Draw first, photograph second. Photographs are excellent media for capturing the temporal qualities of space, especially events that happen quickly. Photographs are also great for rendering color, texture, and detail. Photographs are terrible at helping you understand what you are seeing. The camera sees for you. Much better to see first for yourself by drawing, and then if appropriate record what you see with the camera that might be better rendered by a photograph. Drawing from photographs is not only cheating in the course, it is cheating yourself.

5. Keep a sharp pencil.

6. Keep a fat pen.

7. Be patient. Representing architecture that is so rich and complex, especially through drawing is difficult, even overwhelming - but extremely rewarding.

**Required Texts and Supplies**

Frampton, Kenneth. *Studies in Tectonic Culture, Chapter 8, Jorn Utzon.*
Ford, Edward. *The Details of Modern Architecture II.* (specific reading distributed in reading package)
Gehl, Jan. *Cities for People*
Pallasmaa, Juhani. *The Eyes of the Skin.*

**Supplies**
- A small and a large sketchbook (5” x 8”, and 8 1/2” x 11” recommended)
- pencil sharpener
- drawing pencils (preferably harder between B hardness and H)
- eraser
- felt tip pen (fine point) e.g. sign pen, pilot, etc. Avoid sharpies
- colored pencils, charcoal pencils
- watercolor kit if desired

**Course Bibliography**

The Thinking Hand, Juhani Pallasmaa
Nordic Architects Write (Andersen, ed), (Utzon, Jacobsen, Saarinen, Aalto, Pietila, Komonen, Norberg-Schultz, Asplund, Erskine)
Visual Notes for Architects and Designers, Norman Crowe and Paul Laseau
Drawing on the Right Side of the Brain, Betty Edwards
Analyzing Architecture, Simon Unwin