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STUDY ABROAD

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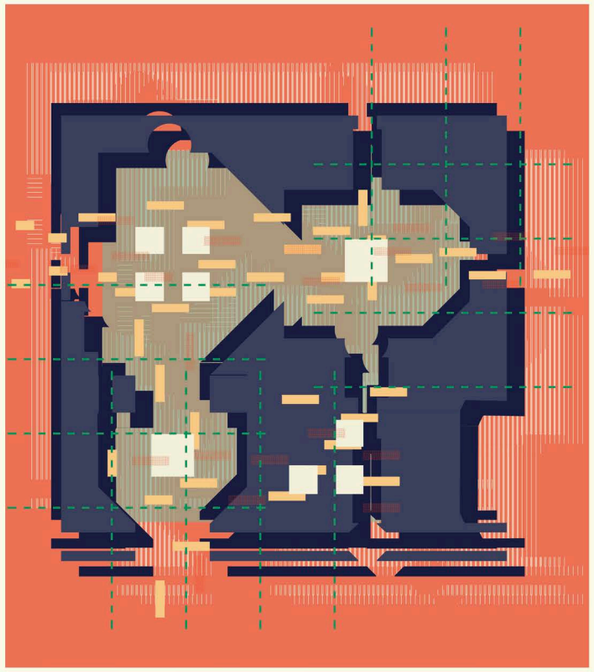
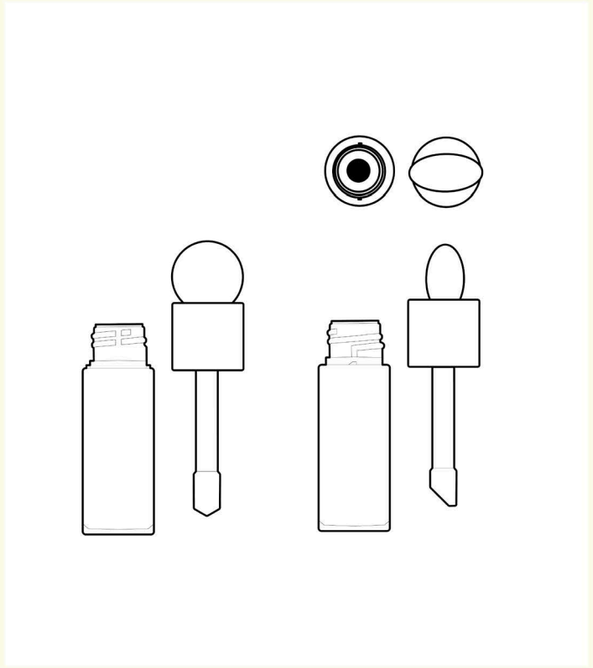




ARCH 105.501/502

instructor: **Hans Steffes**

This introductory studio establishes the foundations of architectural design principles through the development of skills in perception, thought, and craft as they apply to the formation of two- and three-dimensional relationships.

Students are introduced to and practice tools, methods, and techniques available for graphic communication, linking graphic communication directly to the design process. Emphasis is placed on observation and drawing, as well as systems that expand representational and descriptive capabilities. Sections 501 and 502 further investigate the foundations of design through explorations of form, volume, and ordering systems, approached through the lens of found objects and digital fabrication. Students engage with objects and their corollary relationships, producing highly multiple spatial constructions that foster a deeper understanding of spatial organization. In addition to exercises in form and construction, students are introduced to the foundations of representation, drawing, and architectural theory, supported by discussions of contemporary and historical design movements.

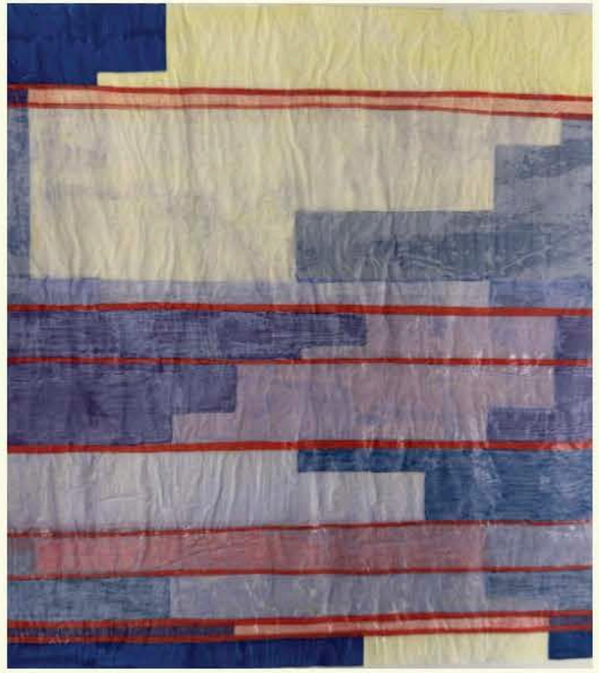
This course provides a broad range of exploratory opportunities that lay the groundwork for creative approaches to foundational design problems, equipping students with essential skills in visual communication, spatial reasoning, and critical inquiry.

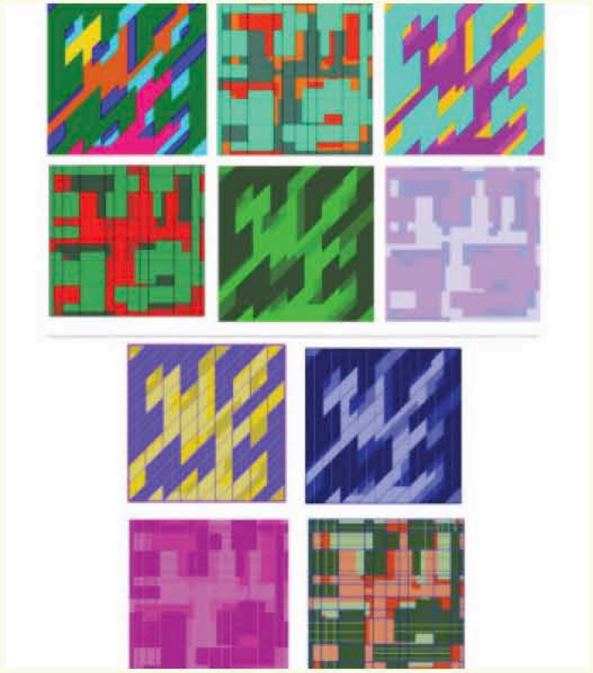
ARCH 105.503

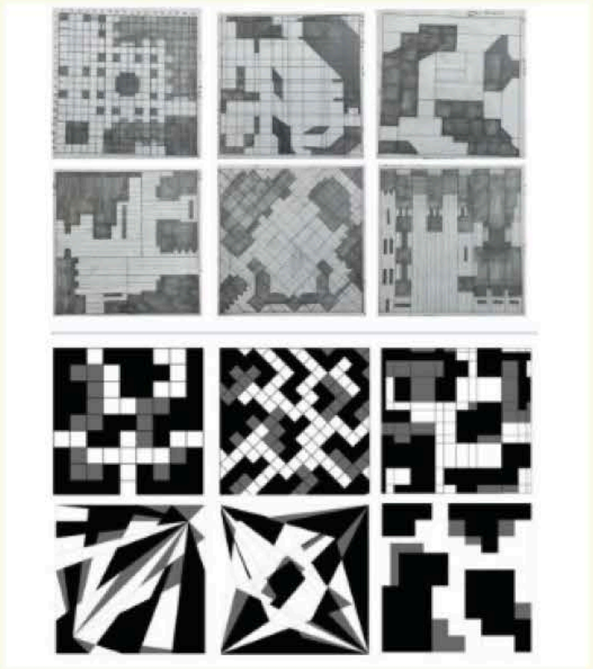
instructor: **Nestor Infanzon**

My studio is specifically focused on building students' design language within the context of architectural education, emphasizing the development of creative thinking, design thinking, decision-making skills, and both cognitive and divergent design abilities. Students begin with an exercise that transforms a written document into a visual composition, reinforcing the relationship between ideas and their graphic representation.

From there, they integrate two distinct grid systems into a two-dimensional black-and-white composition, which is then translated into a three dimensional spatial object. The progression of these exercises cultivates both technical skill and conceptual fluency, encouraging students to move fluidly between abstract thought and tangible form. The final project extends this trajectory by requiring students to collaborate in assembling their individual 3D models into a larger collective community. Through this process, they learn not only to articulate their own design intentions but also to negotiate and integrate their ideas within a shared creative framework.







ARCH 105.506

instructor: **Leila Bahrami**

In Sections 506, students explore the central themes of the studio through a progression from two-dimensional studies to three-dimensional modeling and finally to architectural scale. The opening project focuses on 2D compositions, where students examine systems of organization such as different grids and clusters, while also engaging with color theory, texture, and linework to develop an understanding of figure-ground, hierarchy, proportion, porosity, and spatial sequencing. Building on these concepts, the transformation project moves into 3D form making, asking students to translate their compositional ideas into digital and physical models that test materiality and spatial depth.

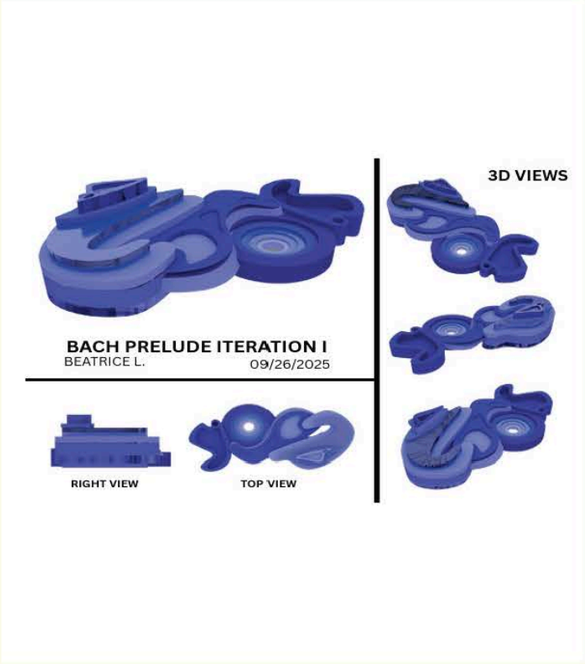
The concluding project expands this investigation to the scale of architecture, where attention turns to living, circulation, and the relationship between built form, interior space, and broader site context.

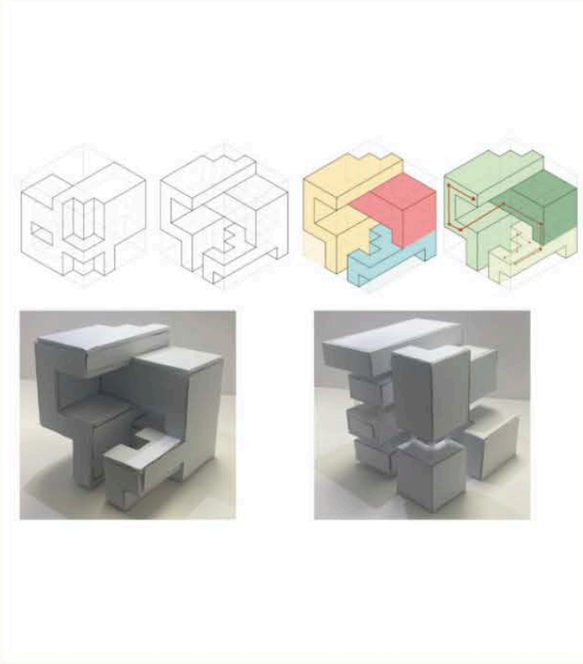
ARCH 105.507

instructor: **Robert Warden**

Three words provide the lens through which we begin to explore architecture in general and design in particular. Transcription requires that we learn to "see" what we perceive and reproduce that vision. Initially we tackle developing skills of drawing and seeing through various exercises of sketching and technical drawing techniques.

Project 1 introduces transcriptions of cities through figure ground, transcriptions of nature through drawings of noticed details of small areas. Following this we begin to transpose what we "understand" by transcription through transposition into othrer forms of digital representation. Project 2 is designed to deepen analysis through visualizing through drawing, and testing that vision and analysis through digitial modeling and production of 2D elevations and secitons. This is followed by an introduction of spatial analysis of the Bach Cello Preulde #1 with transposition and translation to narrative and architecture. Project 3 takes Piranesi Carceri drawings as inspirations for understanding space in different forms and media and designing and making 3D models that represent that understanding.





ARCH 105.508

instructor: **Xinwei Zhuang**

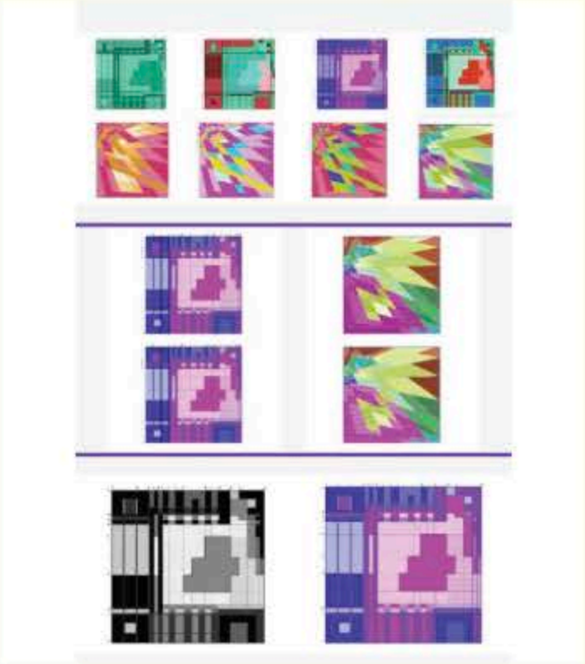
In Section 508, the general studio topics were explored through 2D composition, 3D transformation, and architectural inhabitation.

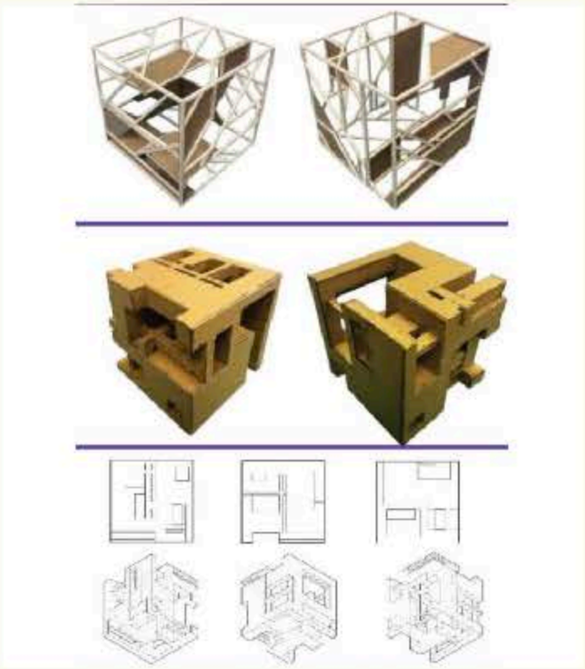
Students began with two-dimensional frameworks, working within grids and clusters to design defined and implied space. This work was developed through compositional operations, figure-ground studies, and the use of color and pattern to reinforce hierarchy, proportion, porosity, and sequence. The 3D transformation project extends these concepts into spatial form through digital and physical modeling, using addition, subtraction, and sectional operations to develop clarity of space and craft. The final project on scale and inhabitation situated the compositional explorations within a site, emphasizing the concepts of scale, circulation, and narrative as architecture mediates between the body and the environment.

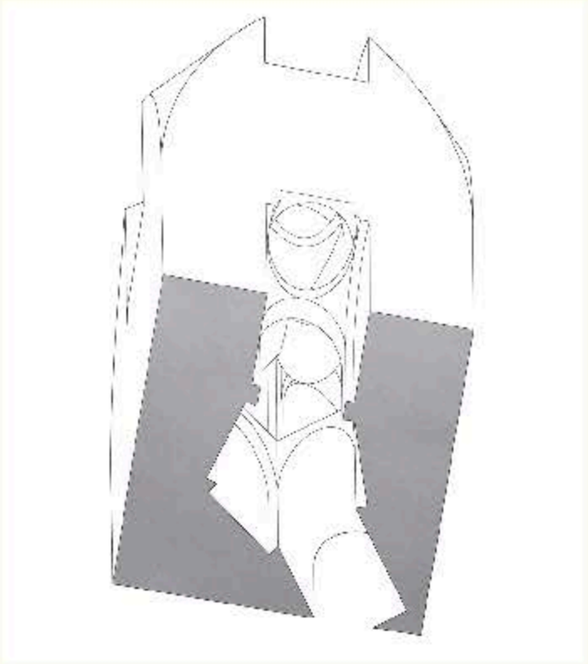
ARCH 105.509/511

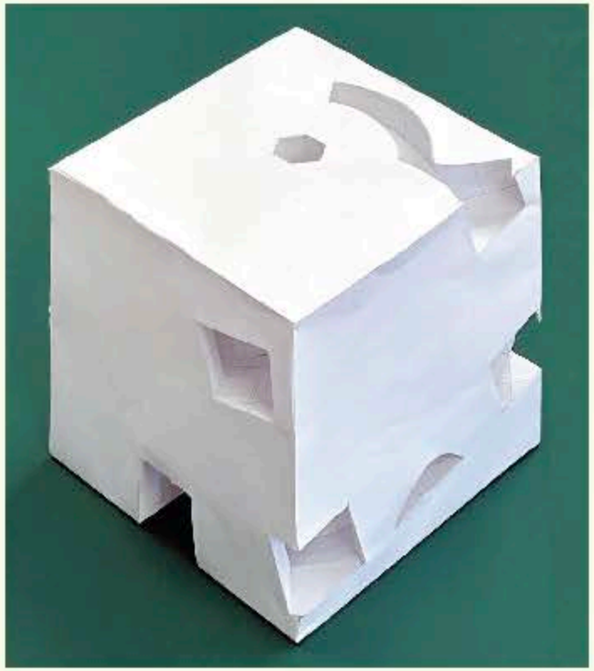
instructor: **Benjamin Baaske**

In Sections 509 and 511, the general studio topics were investigated through 2D composition, 3D transformation, and architectural scale. In the 2D composition project, students investigate organizing systems (grids and clusters) color theory, and hatch patterns to design and express ideas of defined space, implied space, hierarchy, proportion, porosity, movement, figure-ground composition, and sequence. The project for 3D transformation investigates these same ideas through digital and physical modeling, using various and hybridized model materials and techniques. The final project on architectural scale continues to investigate the same ideas of design and communication now at the scale of architecture, focusing on inhabitation and movement between spaces within architecture and the spaces between architecture, site, and context.









ARCH 105.510

instructor: **Andrew R. Tripp**

These topics were addressed in Section 510 through a progressive framework of compositional concepts developed first in two-dimensions, then in three-dimensions, then in three-dimensions at an architectural scale. Students learned to apply basic organizational principles (linear organization, radial organization, confetti organization, and array and anomaly), geometric transforms (dilation, reflection, rotation, and translation), structural forms (arcuated, catenated, and trabeated), and sectional types (extrusion, stack, shape, shear, hole, incline, and nest). The final project, which is guided by the memory of Project 2, is a house in a site (here and now) represented at the scale of 1/8" = 1'-0" and evaluated based on 1) conceptual clarity, 2) formal and figural complexity, and 3) technical proficiency.

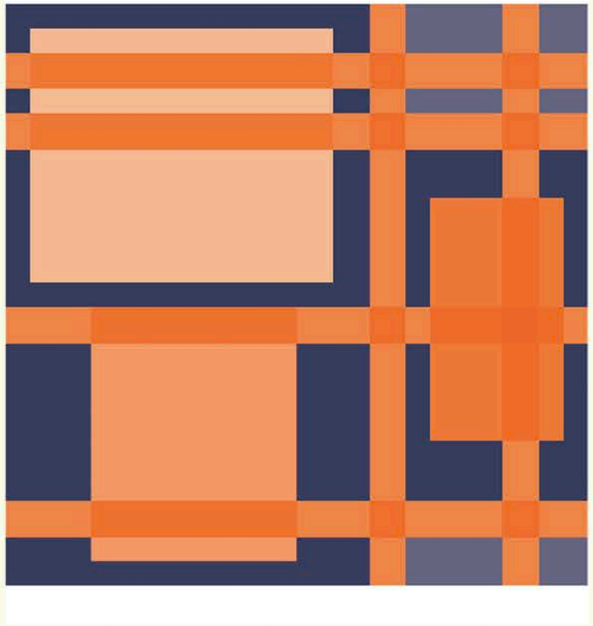
ARCH 105.512

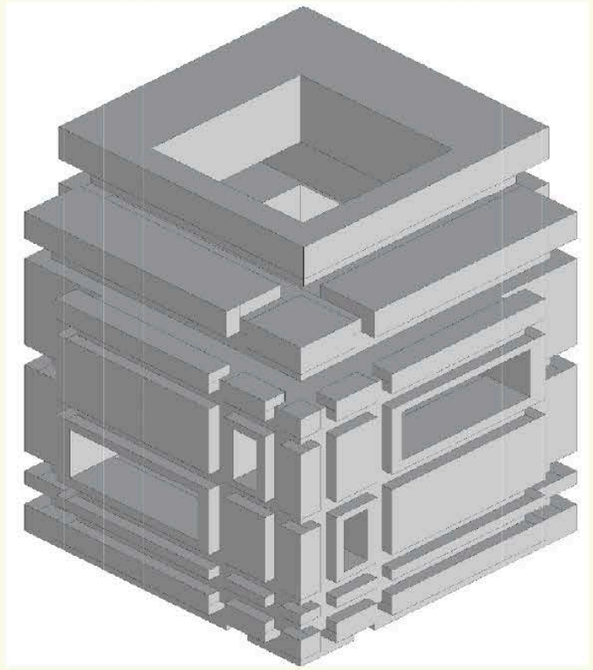
instructor: **Rifat Tumpa**

In Section 512, the primary topics are addressed though 2D composition, 3D transformation and generation of inhabitable spaces. In 2D Figure Ground compositions, students investigate organizing systems (grid, centralized, linear, radial, clustered etc.) and ordering principles (axis, symmetry, hierarchy, rhythm, datum, etc.). Students explore defined and implied spaces and movement between them through slot conditions. Different color schemes, intensity/values, transparency etc. are applied to emphasize hierarchy, depth, rigidity and dynamism. For 3D transformation, the same concepts are experimented through digital and physical modeling. Proportion, hierarchy, solid void relationships and spatial organizations are considered while working with fragmentation, substruction, addition, extrusion, clustering etc.

Students work with scale for both fabricated and hand-crafted models. The model making process involves different materials and systems.

Basic orthographic drawings are introduced at this stage for perception of scale and spatial relationships. The final project on architectural scale amplifies the same ideas concentrating on human inhabitation, circulation, visual & spatial qualities and aesthetic merit. The development process considers site-surroundings, context and climate.





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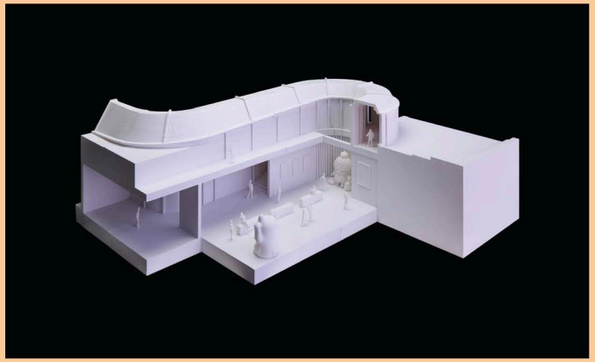

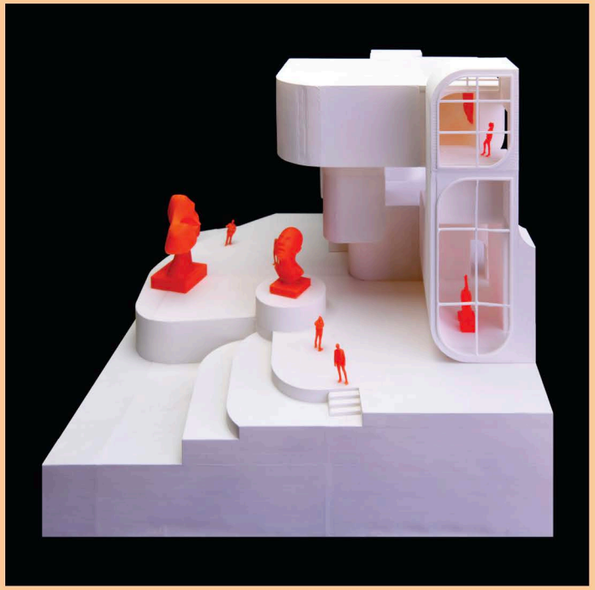

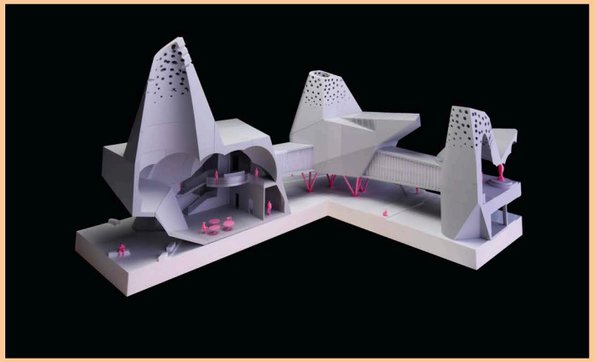

ARCH 205

instructors: **Benjamin Ennemoser, James Michael Tate, Weiling He, Maria Peñalver Izaguirre, Zhipeng Lu, Irem Sezer, Charlotte Algie, Chengjie Xiong**

The design studio explores architecture as a discipline of form, composition, and discourse. It cultivates a formal architectural language grounded in digital design techniques, comparative precedent analysis, and critical reflection through reading and writing. The sequence begins with a digital intensive where methods of descriptive geometry and iterative operations establish the foundation for formal aggregation and composition. Through processes of sequencing, transformation, and assembly, architecture emerges not as a singular object but as a system of elemental relationships, part to part and part to whole, crafted through both digital and physical means.

Comparative analysis extends this trajectory by situating design within the history and development of architecture. Precedents are investigated through closed reading and visually communicated through diagrams of organizational systems, spatial sequences, and tectonic strategies. This comparative framework emphasizes the distillation of rules and principles, revealing architecture as a field of persistent ideas and evolving differences. These investigations converge in the building design of a bathhouse sited along the Trinity River in Dallas. Here, questions of site, organization, and architectural imagination inform the making of a 10,000-square-foot public structure. The bathhouse serves as a vehicle to test how a formal language can be crafted, situated, and expressed within contemporary and historical contexts.

Parallel to the design sequence, reading and writing assignments frame architecture as discourse. Texts, diagrams, and projects are positioned relative to disciplinary vocabulary, producing a language for making, writing, and speaking about architecture. Through these interwoven components, the studio conveys architecture as both a practice of composition and a mode of cultural positioning, developing the skills to craft form while situating it within the shared lineage and vocabulary of the discipline.

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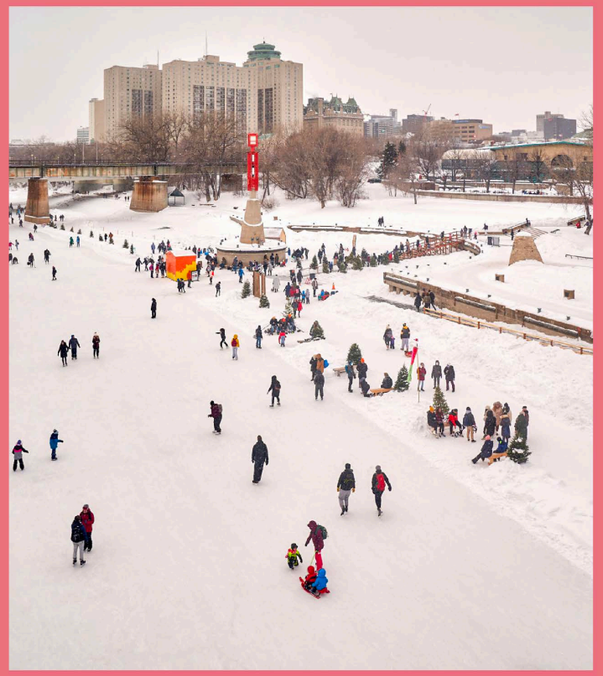
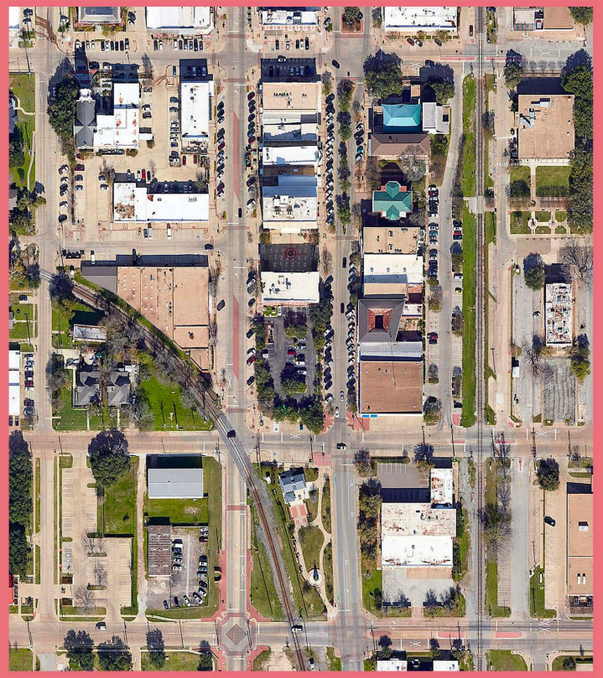




ARCH 305.934

instructor: **Sang Dae Lee**

Warming Hut (Warm-up Project:
(2.5 Weeks)
WARMING HUTS COMPETITION:
Arts + Architecture on Ice
This design-build project, guided by budget and feasibility constraints, invites submissions for warming huts or art installations along the Nestaweya River Trail on the Assiniboine and Red Rivers in Winnipeg, Manitoba. Students will develop proposals evaluated on creativity in material use, sheltering quality, poetic form and assembly, integration with the landscape, and constructability.

Mixed-Use Housing: Downtown Bryan, TX
(13.5 Weeks)
This project asks students to design a mixed-use residential complex that combines housing with commercial, office, and community-oriented programs within a cohesive urban framework. The proposal should respond to the development goals of Downtown Bryan's historic and residential districts while addressing both immediate urban conditions and long-term growth. Positioned as a prototype for American (sub)urban multifamily housing, the project emphasizes community engagement, contextual sensitivity, and resilient, inclusive, and attainable housing strategies. The studio seeks outcomes that foster affordable, community-centered development and contribute to shaping Bryan's evolving identity and future urban growth.

ARCH 305.900/970

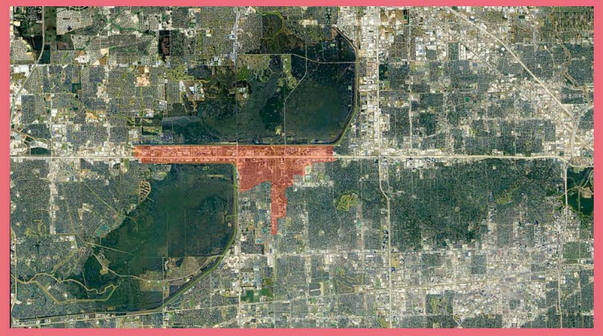
instructor: **Marcelo López**

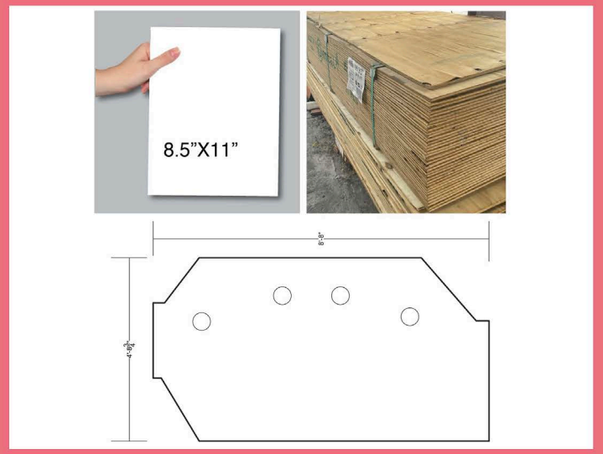
Architecture of Transitions:
Houston's Energy Corridor

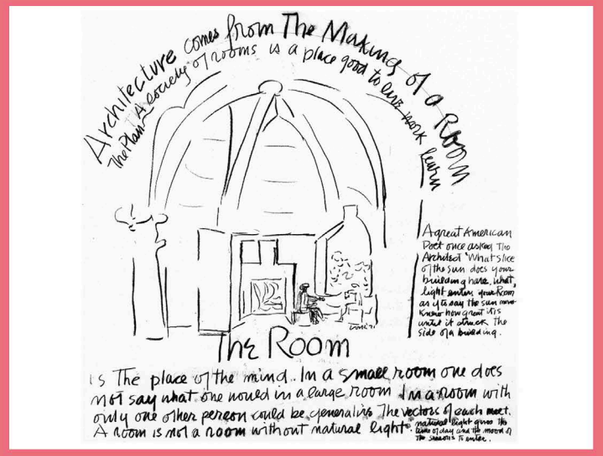
Architecture of Transitions is an architecture studio focused on developing ideas, research, and design responses to transition into a non-extractive form of practice. The ideas framing the studio are motivated by the current planetary exhaustion and our role in creating alternatives to our modes of cohabitation. The studio is an ambitious, forward-looking space inviting students to think about their future careers, yet it is grounded in specific material, spatial, and architectural ideas in dialogue with the optimistic nature that architecture can convey. Ideas of ecology, materials, assembly, labor, place, and program will all play a part in choreographing processes and design projects.

Houston—the 4th largest city in the U.S. has been described endlessly as the primary example of an unplanned city—or a city that succumbs to a form of planning that can be characterized as de-regulated and crucial to understanding deregulation policies in the built environment. Houston is also known as the energy capital of the U.S., the oil and gas industries preferred headquarters. The city has become, in real-time, the living scenario of what the climate emergency looks like while being the host to the oil and gas industry, sometimes resisting and others embracing the need for a transition to non-fossil fuels, one of the main culprits of our climate emergency.

For the studio, we will learn and investigate how Houston manifests our planetary exhaustion and consider design as a form of engagement. We will focus on critically examining Houston's "Energy Corridor" district. During this research time, we will read, analyze, annotate, and create drawings and images that will serve as evidence to support our analytical framework. After the analysis, we will shape our ideas for sites and programs for our design responses and projects with public and commons facing attitudes.







ARCH 305.931

instructor: **Ahmed Ali**

MATERIALS INVESTIGATION
sheet paper X sheet metal
In the early 20th century, Belgian contractor, Francois Hennebique, gave up contracting and concentrated his business solely on engineering and design of structures after patenting one of the first modern reinforced concrete construction systems in 1892. It was this separation of knowledge of construction systems from the builder/contractor itself, as well as the accompanying licensing and franchising system that allowed Hennebique's office to be instrumental in the design of an unprecedented amount of reinforced concrete structures. With rapidly evolving material technology, architectural designers are more commonly seeking input from building material industries to shape new knowledge and facilitate architectural agendas.

The basic principles of the Moroccan Muqarnas
Since this type of muqarnas is based on the three aforementioned shapes we mentioned above, all of its basic unit angles must be either 45° or 90°. Even its secondary units (used in more complex designs) Figure 3 Basic Shapes of Maghrebi-Andalusian Muqarnas's Units must be derived from these basic units; either by division or addition, according to the scale to which the basic shapes is subject (Figure 4). Because of this characteristic, we can understand the fact that many Maghribi-Andalusian muqarnas examples are based on an octagonal shape.

a room with a dome
Room is the typological bases of all architectural spaces. According to Louis Kahn, a room is a spiritual entity, the "place of the mind" where human thoughts and ideas are born and nurtured through its structure and light.

ARCH 305.993/972

instructor: **Christopher Hunter**

The George Washington Carver Museum, Cultural, and Genealogy Center Design Additions and Site Design

The intent of this project is to design state of the art building additions to the existing George Washington Carver Museum, Cultural, and Genealogy Center, located in Austin, Texas. This project will be designed and developed in phased stages of work and in coordination with your client, the City of Austin, Texas.

The Client

The client is The Carver Center and the City of Austin Office of Arts, Culture, Music & Entertainment department. Currently the Carver Center is 30,000 square feet and was last constructed upon in 1990. The City of Austin is now proposing to add 60,000 square feet of new programmable space.

Mission

Through the preservation and exhibition of Africa American material culture, history, and aesthetic expression, the Carver Museum works to create a space where the global contributions of all Black people are celebrated. We accomplish this by telling stories about our local community and connecting those histories to larger narratives. 1

The Future

The dream for the Carver Museum, Cultural and Genealogy Center is to ensure that the space continues serving as the heart of Austin's Black creative community and beyond. Through the positive growth and meaningful impact of the expansion plan: Phase 2 will provide, the museum building will grow to 90,000 square feet, with indoor additions including new gallery
and classroom space along with a 500-seat theater.

The Architecture

The City of Austin (The City), working with an architectural firm, is beginning Phase One of the project. The City is approaching this project in multiple phases of work. The expansion of the community center includes the following:

- A new Art, Education, and Gallery Building
- A new Theater
- A new parking garage with a first-floor retail center/space.
- Site design development, including the design of a new Juneteenth Park.

The architecture firm has proposed a conceptual master plan for the site, which our studio will examine and begin to develop our program for our approach to the project.

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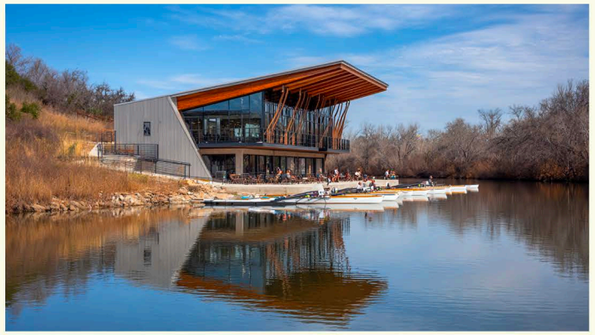


ARCH 405.500/501

instructor: **Andrew Hawkins**

The design of athletic and recreational facilities presents a unique opportunity to shape the public's engagement with both sport and environment. Such buildings must serve a specific programmatic purpose by supporting athletes, coaches, staff, and spectators while also fostering broader community connection. The rowing boathouse at Lake Bryan will serve as a facility that houses a collegiate rowing program, including training, storage, and support spaces, while creating an architectural identity that embraces its waterfront setting.

Rowing facilities are not only places for training and competition but also centers of community. A boathouse is simultaneously an athletic building, a public gathering space, and a threshold between land and water. From an architectural perspective, the design must balance technical efficiency by accommodating the fleet, training equipment, and support infrastructure with experiential qualities such as views, daylight, ventilation, and public presence.

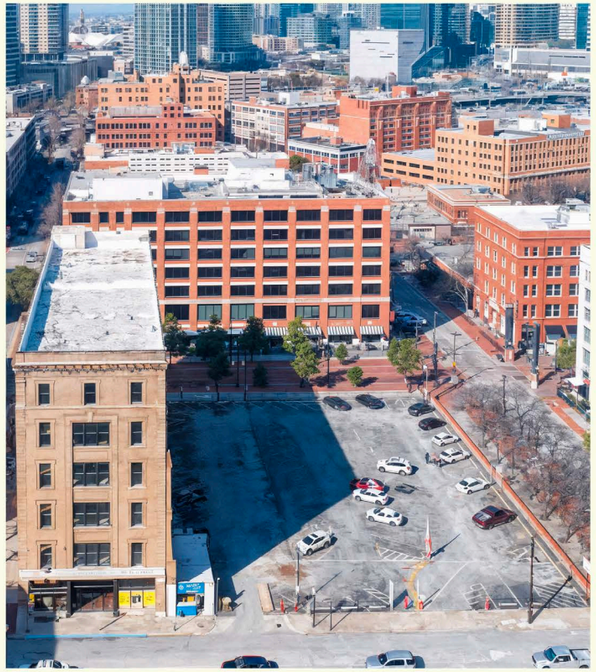
In essence, the boathouse is both a working building and a community landmark. It must function as an efficient training and operations hub while also representing the aspirations of the rowing community and its connection to Lake Bryan. The design challenge is to integrate performance, sustainability, and resilience into a facility that welcomes athletes, visitors, and the surrounding community.

ARCH 405.502

instructor: **David Jimenez Iniesta**

A comprehensive design studio focused on the integration of design theory with functionally sustainable environmental and structural systems; consideration of a project from site analysis and programming through design detailing.

The studio will focus on the design of a mixed-use building that combines the new Dallas Downtown Athletic Club (Spa + Pool + Gym + Restaurant) with a Data Center. The goal of this course is the urban integration of one of these infrastructures at a reduced scale. An architecture that can serve as a manifesto for the reconciliation of these invisible and highly polluting (yet necessary) architectures within the fabric of our cities.



ARCH 405.503/203

instructor: **Marcel Erminy**

Imagine that your community has issued a request for proposals for a botanical research center and event center. In an effort to solicit the most innovative design solutions, they have chosen to launch an architecture student design competition, and you are invited to participate.

This complex will include both indoor and outdoor facilities and spaces including an event center, botanical gardens with biomes, greenhouses, and aviary, sculpture garden, observation deck, educational and research classrooms. The competition challenges students to develop innovative designs using a metal building system to meet the needs of their community. The Exploratory Program undefined space allows students to express their ideas on what would make their Botanical Garden and Event Center design unique.

The objective of the architecture student competition is to design a botanical center and event center. This complex will include both indoor and outdoor facilities and spaces including an event center, botanical gardens with biomes, greenhouses, and aviary, sculpture garden, observation deck, educational and research classrooms. The project is to use metal building construction with a maximum of two stories. Note that The Exploratory Program undefined space allows students to express their ideas on what would make their Botanical Center and Event Center design unique.

This new facility should embody the community's commitment to environmental responsibility and incorporate sustainable strategies into the way that the building is designed and operated. In particular, the new facility should take advantage of the sustainability benefits associated with using metal building construction.

ARCH 405.504/204

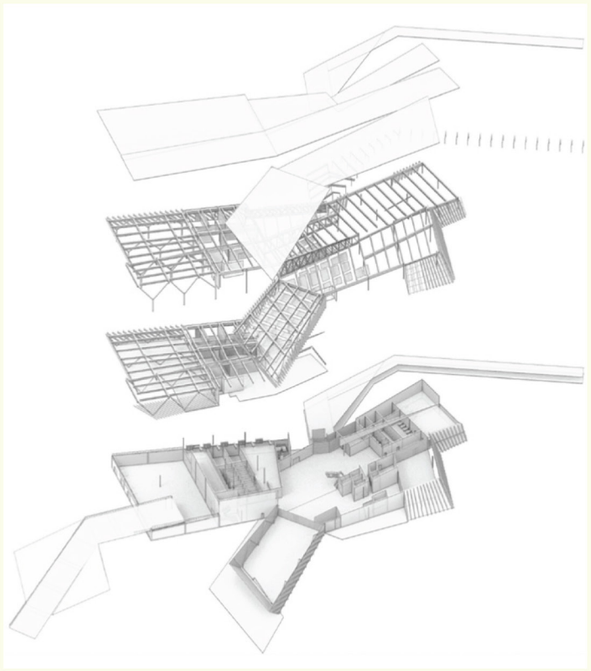
instructor: **Ray Holliday**

Architecture has the vital capacity to connect with people to place and each other, through intentional and memorable experiences. Architecture should be rooted in its particular place, responding in a meaningful way to the natural or built environment. As leaders in the built environment, we have a responsibility to create legacy of places that enrich the human experiences, evoke delight, and provide an enduring, integrated, living environment that inspires change and enhances the human condition. This semester we will be enriching the lives of those that put their lives on the line every day.

The intent of this project is to design a new sustainable Central Fire Station and Administration Building focusing on embracing sustainable Net zero principles for design. The new facility will be located in downtown Omaha. The city has always been a major hub for transportation, trade, and business, historically known for its meatpacking industry and now home to several Fortune 500 companies. It is where western expansion began and dreams became reality. Today, Omaha is rapidly growing and is need of a new Central Fire station and Administration Building. The new building must be a minimum of a two-story structure with at least two sets of stairs and one elevator. The building must meet all ADA requirements and be code compliant.

Each student will be required to research and present case studies, sustainability materials and products, site analysis, and a comprehensive program. Students will develop several conceptual designs and select the best solution through quotative measures in a systematic approach to develop the for remainder of the semester focusing on life safety systems, egress, ADA, zoning and ordinances, IBC Building Code, HVAC, systems, Structures, site development, embracing the AIA 2030 goal and working within the 10 guidelines of Committee On The Environment. Students will be required to use Revit, Forma and Enscape software to develop their solutions.

Each future architect will be required to design a facility that embraces the past and looks to the future of firefighting. The designs will acknowledge the principles of healthy firehouses by zoning the building from hazardous areas to safe areas and accepting current trends such as reducing sleep deprivation in the fire house that are in operation 24/7. There is currently a new Central Fire Station and Administration Building being built on our proposed site as we will be working with BRW Architects and the Fire Chief for guidance. Students will be focusing on the use of materials and how to apply them in unique complimentary and contrasting ways. This assignment will explore and celebrate the connection between Architecture and People, People and the Landscape, and the Landscape and Architecture. Each student will need to demonstrate the understanding of the basic principles utilized in the appropriate selection of construction materials, products, components, and assemblies, based on their inherent characteristics and performance, including their environmental impact and reuse, appropriate application of building envelope systems and associated assemblies related to fundamental performance, aesthetics, moisture transfer, durability, and energy and material resources.



ARCH 405.505/205

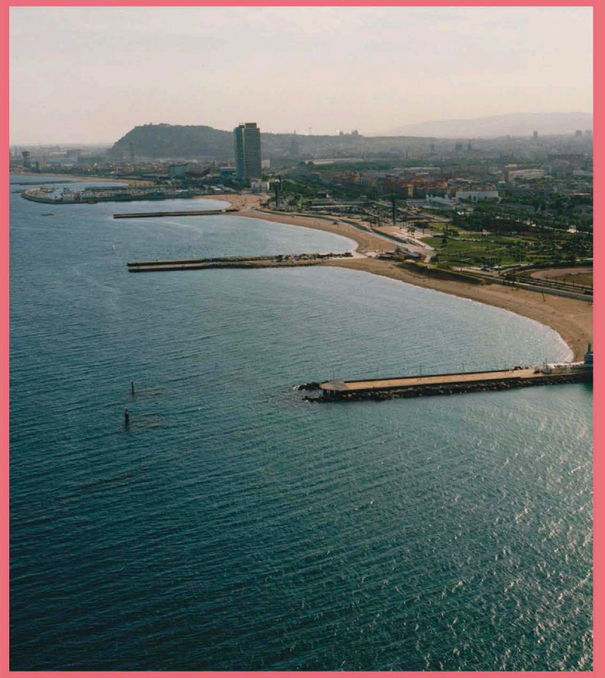
instructor: **Michael O'Brien**

A comprehensive design studio focused on the integration of design theory with functionally sustainable environmental and structural systems, consideration of a project from site analysis and programming through design detailing.

This course is about being able to maintain the integrity of the architectural parti as informed and developed through a functionally efficient plan, a flow-responsive site design, laws regarding accessibility, life safety, and energy performance, material choices informed by embodied energy, project costs, and with empathy for each of the user types projected to occupy the project.

The project vehicle used to achieve these outcomes is a hypothetical facility for a Texas A&M Division 1 Rowing team sited at Lake Bryan. The student-developed program includes longer-span spaces, short-span repeated spaces, water-source heat pump HVAC system with DOAS and an emphasis on student team member needs while at the facility. In-class lectures include case studies and conceptual cost estimating, building and energy codes, and developing a simple design program. Student teams develop alternative concepts, prepare measurable design criteria, and put these forward to external reviewers for scoring to determine the concept to develop. Architects from across Texas act as midterm reviewers to prepare the student for subsequent project development.

STUDY ABROAD



CARC 301 (Spain)

instructor: **Miguel Roldan**
Mercedes Berengué

The Barcelona Design Studio is an opportunity to work on a real site proposal that demands an understanding of the design as a process of place-making. This procedure implies a comprehension of the geographic conditions, including orientation and views, but also an understanding of the cultural context, with the pre-existences and past layers.

The design will therefore have a multiscale sense, from the level of the city, with its urban and landscape conditions, to the level of the building. This implies that these elements have multiple contextual readings. Different scales are put into dialogue as many elements as the project theme and the specific sight may suggest.

The process is understood and developed as a comprehensive studio, where multiple scales and complexities intervene, including an intuitive notion of structure, construction and materiality. Developing the design work from a conceptual point of view, but always with the complexity that demands a multiple-layer reading.

The program, within a simulation of a competition, is a chance to test the role of the professional practice with compact and brief documentation. Students develop the ability to understand and interpret the complexities as part of the design studio work.

The Fall 2025 Barcelona Design Studio project proposes the students to work on the reconversion of the waterfront, by redesigning 3 breakwaters: Bogatell, Mar Bella and Bac de Roda. The infrastructures will be transformed into a Costal Campus with an open Program with the intention of redefining the limit in between the city and the Mediterranean Sea.

CARC 311 (Spain)

instructor: **Pia Wortham**

The Field Studies in Design Communication course is a sum of lessons to explore the diversity of topics related to materials, construction and technology. The intention of the course is for the student to build a map of methods for identifying, contextualizing and analyzing buildings and their construction in order to apply these concepts to the design process.

The course will organize a timeline and dictionary of Barcelona Building Technology. Following the introduction lessons 8 buildings in Barcelona from a technological point of view. Students will examine the materials and technology of each period in history, as well as the kind of tools the builder/craftsman, and later architect had at their disposal. They will place the buildings in their historical context in terms of structural analysis and innovations in building technology, exploring how all buildings fit into a social and economic context by looking at the history that surrounds these eight examples.

This class aims to get away from teaching architectural history as a timeline of changes in style, by following the history of technology in terms of innovations in building techniques, new materials and mathematical advancements. Students will increase their architectural vocabulary, get a basic understanding of structures and load paths, to then be able to incorporate a structural idea at the conceptual stage of their design process for their Design Studio project. The class aims to show that the structure is tied to a building's material and can be the underlying organizational idea that creates space in the built form.

CARC 331 (Spain)

instructor: **Jelena Prokopljevic**

The Field Studies in Design Philosophy course is sum of lessons learned to examine the diversity of topics related to the principal theme of the Urban History of Barcelona, by its planning and strategies and the European context.

The accent is placed on concepts rather than on specific historical facts in order to provide the students with the general relations and analytical tools that can be used in the process of rethinking and intervening in the existing urban tissue. Benefitting from the multi-layered urban history of Barcelona, visible and tangible in today's city, the course drives special attention to the memory sensible projects that enhance the coexistence of structures from different times, often built for different uses. The course explores the origins and evolution of Barcelona through three chapters:

1. Origins of Modern city: Roman Barcino, its rational layout, infrastructure, and housing typologies. The Medieval City, its densification, fragmented power, and the shaping of public space. The industrial era, with the urban expansion, new infrastructures, and social change.

2. Functionalism Utopia: The Cerdà Plan in 1860 and the 1888 Exhibition marked major transformations, followed by Modernism, Art Nouveau, and Gaudí's structural experimentation. The 1929 Exhibition introduced the International Style with Mies van der Rohe's Pavilion. The Modern Movement emerged with GATCPAC and Josep Lluís Sert, shaping functional urbanism, with collective housing and public facilities.

3. Barcelona, city of Architects: From the post-war regime architecture in Spain and parallels to the post-war Europe: the city reconstruction and the population growth. The Barcelona Model, the 1992 Olympics, Forum 2004, and new challenges for the future: renaturalization of the city and new ways of organizing planning and construction.

CARC 301 (Italy)

instructor: **Andrea Innocenzo Volpe**
Francesca Mugnai Infanzon

Morning in Florence. Designing architectures listening to the characters of the place: A new exit for the Uffizi Museum.

For an architecture student, a semester in Florence represents an extraordinary opportunity for personal growth. After all, the "cradle of the Renaissance" has always been a fundamental stage in the training of famous architects.

Following John Ruskin's footsteps, a young Le Corbusier found compositional solutions for his collective housing projects in the Carthusian Monastery of Ema.

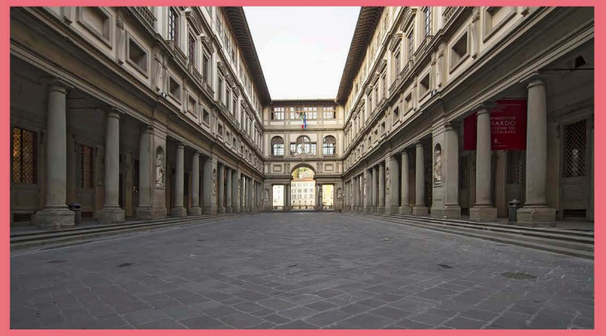
After his stay in Fiesole to compile the Wasmuth Portfolio, Frank Lloyd Wright always remembered how influential the extraordinary harmony between Florence and its hilly landscape had been on his work.

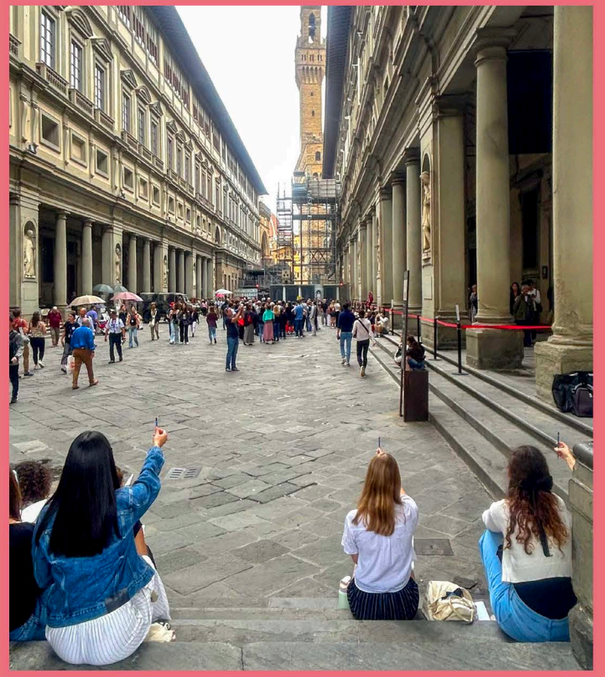
Alvar Aalto literally quoted Leon Battista Alberti's Tempietto in his design for the Workers' Club in Jyväskylä, in a sincere attempt to balance social and aesthetic issues with a humanistic design. Finally, Louis I. Kahn, when drawing Brunelleschi's dome, jealously treasured the memory of its monumental architectural scale as seen from the medieval alleys of the city.

The Design Studio aims to continue this fundamental practice of "listening" and "dialoguing" with the great Florentine and Italian architecture, offering students the opportunity to develop a contemporary architectural design, blending it harmoniously into Florence's urban landscape.

During the fall semester of 2025, students will develop design proposals for the new exit of the Uffizi Museum, located in Piazza del Grano. This highly sensitive location gained worldwide fame when it hosted an invitation-only architecture competition in 1998.

The invited architects were Sir Norman Foster, Arata Isozaki, Mario Botta, Hans Hollein, Vittorio Gregotti, and Gae Aulenti, the only woman in the group. Students will engage with the designs of these great architects, aiming to improve their proposals and the public space of the square.





CARC 311 (Italy)

instructor: **Regan Wheat**

DRAWING IS THINKING
PERSPECTIVES + POINTS OF VIEW

This course is designed for advanced students and draws upon Florence as a site for visual, conceptual, and historical inspiration. Through the introduction of diverse research methods and drawing techniques, students explore various modes of perception and the representations of space and place, addressing questions of context and multiple points of view. They utilize drawing as a way of thinking, gathering, and note-taking, stimulating the formulation of visual responses and projects in dialogue with current trends in drawing practice. Drawing from the old to create the new.

The course is conceived in three parts: tradition, evolution, and revolution. Tradition: students will carry out visual research in historic sites through drawing and other forms of visual notation Evolution: students learn how artists utilize visual research in contemporary drawing practice. Revolution: students integrate visual research into their studio practice through visual responses and projects. Slide lectures and readings serve to vcontextualize the practical work.

FALL 2025

TEXAS A&M UNIVERSITY

Department of Architecture