0.1 ARCH 8570 Design Studio IV / ARCH 3520 Design Studio - Section 400 – Graduate and Undergraduate Architecture

0.2 Curriculum Requirements:
ARCH 8570 & ARCH 3520: Six Credits: Meets Requirements of Graduate and Undergraduate Study

0.3 Course Meets 1:30 to 5:30P MWF (Three scheduled weekend meetings; see attached schedule)

0.4 FALL 2015 Semester

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0.6 Office Hours: 9:00A – 5:30P daily

0.7 Professor’s Office Location:
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1. Course Description

1.1 PEDAGOGICAL INTENT
The production of Architecture and Landscape Architecture is situated dialectically - between opposing forces. On the one hand being that of architecture that originates out of social or economic conditions filtered by cultural and political situations. Oppositionally, architecture is borne of conceptually constructed ideals that have at its genesis an internal logic. It is the within this dialectic that architecture can aspire to being critically positioned relative to culture and formalism.

Inherent in a critical architecture is a systematic investigation to reveal conditions beyond the surface that expose relationships between social and cultural contexts, informatic sources, understanding, and architectural space. In this manner, architecture is employed as a means to inform conceptual, perceptional, and spatial experiences of interrelationships. It is within this context, that Studio U will embark upon a critical investigation and understanding of the relationship between architecture and the forces of change in social, political, and cultural conditions as it relates to the education of architects and landscape architects.

The design project will provide the student with an opportunity to investigate these polemical issues, further refine their critical and strategic approach, as well as develop requisite design and presentational skills.

1.2 COURSE DESCRIPTION
ARCH 8570 Design Studio V: Design studio for projects of relative complexity, with varied scales and programs, with an emphasis on predesign, sustainability, site design, and collaborative processes. Emphasizes the relationship between architecture, site, and context. Studio may be located in Clemson, Charleston, Barcelona, or Genoa. Preq: ARCH 8510.
2. **Goals and Objectives For The Course**

2.1 **GOALS**

2.1.1 **STUDIO U is the CAC,C's urban architecture design studio track, the goals of which are:**

1. **URBAN CONTEXT:** To introduce the concept of urban architecture, to teach how to assess an urban fabric as structured form and process imbued with cultural imperatives, and to instill basic values and principles of architecture within an urban condition.

2. **ARCHITECTURAL DESIGN:** To teach how architecture can and should relate to the urban condition; to instill basic values and principles of architectural design at the scale of the urban settlement and the individual building element.

3. **PRINCIPLES VS MANIFESTATIONS:** To show how design principles and strategies are distinct from specific physical manifestations of those ideals; to demonstrate how to work with clients and the public from first principles through proposed design manifestations, to teach a rigorous design method of accomplishing this; and to teach the effective presentation of complex ideas and designs.

2.2 **OBJECTIVES.**

2.2.1 **STUDIO U - The studio objectives are:**

1. **APPLIED LEARNING:** The studio work is often directed as influence and sometimes realize actual projects. Accordingly, students have the opportunity to learn personal accountability, contribution to purposes larger than the individual, collaboration, negotiation, compromise, and the ability to work under physically demanding conditions, improvisation, and resourcefulness.

2. **COLLABORATION:** While students have individual responsibilities in this studio, they are asked to collaborate with others, including the professors. To collaborate in the highest sense means to put a greater good ahead of individual self interests to achieve a synchronized group effort. The goal is to have each member contribute, not the same work as others, but equivalent efforts according to each person’s best attributes. In a true collaboration the group effort surpasses the mere addition of individual contributions.

3. **ITERATIVE METHOD:** The studio employs an iterative design and production methodology. Rather than strive for perfection on the first attempt, the iterative process advances a work through many small gains. It holds that repetition and refinement, rather than genius, leads to perfection.
4. SERVICE LEARNING: Finally, the studio contributes to the community by taking actual projects or issues as the opportunities for academic learning and design research. Actual projects must forgo the clarity, elegance, and simplicity of academic ones. In exchange, they engage the ambiguity and idiosyncrasy of actual conditions as a better way of training young architects to make poignant cultural works that serve the community on many levels.

3. NAAB Learning Outcomes
The material covered in this course offers students proficiency at the graduate level in the following subject areas as defined by the National Architectural Accrediting Board (NAAB):

Principal Outcomes:
A.1 Professional Communication Skills: Ability to write and speak effectively and use representational media appropriate for both within the profession and with the general public.
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 standard.
A.3 Investigative Skills: Investigative Skills: Ability to gather, assess, record, and comparatively evaluate relevant information and performance in order to support conclusions related to a specific project or assignment.

Secondary Outcomes:
A.4 Architectural Design Skills: Ability to effectively use basic formal, organizational and environmental principles and the capacity of each to inform two- and three-dimensional design.
A.5 Ordering Systems: Ability to apply the fundamentals of both natural and formal ordering systems and the capacity of each to inform two- and three-dimensional design.
A.6 Use of Precedents: Ability to examine and comprehend the fundamental principles present in relevant precedents and to make informed choices about the incorporation of such principles into architecture and urban design projects.
A.7 History and Global Culture: Understanding of the parallel and divergent histories of architecture and the cultural norms of a variety of indigenous, vernacular, local, and regional settings in terms of their political, economic, social, ecological, and technological factors.
A.8 Cultural Diversity and Social Equity: Understanding of the diverse needs, values, behavioral norms, physical abilities, and social and spatial patterns that characterize different cultures and individuals and the responsibility of the architect to ensure equity of access to sites, buildings, and structures.

B.1 Pre-Design: Ability to prepare a comprehensive program for an architectural project that includes an assessment of client and user needs; an inventory of spaces and their requirements; an analysis of site conditions (including existing buildings); a review of the relevant building codes and standards, including relevant sustainability requirements, and an assessment of their implications for the project; and a definition of site selection and design assessment criteria.
B.2 Site Design: Ability to respond to site characteristics, including urban context and developmental patterning, historical fabric, soil, topography, ecology, climate, and building orientation, in the development of a project design.
B.3 Codes and Regulations: Ability to design sites, facilities, and systems that are responsive to relevant codes and regulations, and include the principles of life-safety and accessibility standards.
B.8 Building Materials and Assemblies: Understanding of the basic principles used in the appropriate selection of interior and exterior construction materials, finishes, products, components, and assemblies based on their inherent performance, including environmental impact and reuse.

C.1 Research: Understanding of the theoretical and applied research methodologies and practices used during the design process.

4.3 PROJECT WEIGHT
The graded components of the studio will be weighted as follows:
<table>
<thead>
<tr>
<th>COMPONENT</th>
<th>% COURSE GRADE</th>
<th>Graduate</th>
<th>Undergraduate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Project 1.0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Preparatory/Research/Analysis</td>
<td>15%</td>
<td>15%</td>
<td></td>
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<tr>
<td>Project 2.0</td>
<td></td>
<td></td>
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<tr>
<td>Conceptual Strategies</td>
<td>35%</td>
<td>35%</td>
<td></td>
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<tr>
<td>Project 3.0</td>
<td></td>
<td></td>
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<tr>
<td>Conceptual Development</td>
<td>45%</td>
<td>45%</td>
<td></td>
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<tr>
<td>Documentation</td>
<td>5%</td>
<td>5%</td>
<td></td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>100%</strong></td>
<td><strong>100%</strong></td>
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4. **Prerequisites**
Each succeeding design studio is a constructed as a sequence of design courses that require successful completion of the previous studio course. Studio courses build in successive order of complexity with the expectation that for the current course you will have achieved a proficiency in ideation, conceptual development, hand drawing skills, CAD experience, oral and graphic presentational abilities, use of digital technologies, basic knowledge of architectural history and theory, ability to conduct principal research, building tactile models both sketch-type and finish, and other fundamental architectural skills.

See the Graduate and Undergraduate Announcements 2015-16 online to understand the course sequencing, prerequisites and required courses.

5. **Required Textbooks And Other Readings**
5.1 Assigned Readings:

6. **Semester Schedule of Reviews, Tests And Final Examination**
7.1 SEMESTER SCHEDULE OF REVIEWS, TESTS, AND FINAL EXAMINATION
A detailed graphic schedule that outlines studio responsibilities is attached as an exhibit. Schedule changes will be updated on detail schedule.
7. Assessment of Student Performance: Policy And Scale

8.1 EXPECTATIONS

The work of Studio U will be conducted as an intense exploration of complex design issues involving social, cultural, political issues, research, and design. The work will require refinement of basic skills such as conceptual development, design refinement and development, and presentational skills (drawing, tactile/digital modeling, oral and graphic). The student is expected to
engage in rigorous study that involves processes of analytical and critical thinking, rigorous explorations, and the development and/or refinement of critical positions toward the study of architecture at the level of undergraduate and graduate study.

Students will be evaluated on the extent of their initiative and ability to work in an atelier setting, ability to coalesce ideas into tangible, thoughtful proposals, and design ability. In each phase of the work, the student is expected to introduce a high degree of rigor to their study and to take a critical position relative to the work. The critical position must be clearly articulated and represent a thesis position relative to their individual proposals that forms the basic logic for their design proposals.

8.2 CRITERIA FOR EVALUATION
Students will be evaluated according to three criteria, each in proportion to their relative importance for each exercise. If other criteria are appropriate, students will be notified when the project brief is distributed:

8.2.1 INVENTION/INSIGHT
The degree to which a work exhibits novel, insightful, or unexpected ways of addressing criteria, yet without being merely different for its own sake. Such fresh, yet strikingly obvious, solutions are startlingly delightful (a quality the Russian Formalists called defamiliarization).

8.2.2 RIGOR/METHOD
The degree to which the project is logically and exhaustively broken down into smaller components; the degree to which a student is able to advance the project through well-designed experiments and testing; the degree to which a student situates the work in a larger technological and cultural context.

8.2.3 SKILL/OBJECTHOOD
The degree to which the project exhibits mastery of technique and production; the degree to which it fulfills its qualitative and quantitative objectives; and the degree to which the project is excellent as a physical artifact.

GRADUATE STUDIO REQUIREMENTS: Graduate students will be expected to mentor undergraduates and take a leading role in fostering an effective environment, teaching both how to lead and how to follow. The expectations of the graduate student are modeled after the university’s expectations for graduate study. As such, graduate students are to be able to demonstrate initiative, be responsible for preparing research foundations for their work, able to develop critical insights into the subject matter, have mastered rudimentary design skills and the tools to implement them, work collaboratively, and to work at level of academic scholarship befitting a masters program of study. See 8.1 for further distinctions.

8.3 COLLABORATIVE WORK
When the studio engages in collaborative work such as in a Vertical Studio, the studio will work cooperatively and synergistically. A vertical studio is one in which various academic year levels and degree disciplines work in a collaborative setting toward common project goals. In this instance, the studio will consist of graduate architecture students, undergraduate architecture students and landscape architecture students. The nature of a vertical studio phase is one that distinctions are few between the various year levels and disciplines however the studio will endeavor to build on the talent and expertise of the various student elements within the studio to work toward a positive project result and a strong academic experience.

Students will be required to work with others during this studio and to pool their collective talents in the production of excellent results. Collaboration will measure the degree to which the student works in concert with others to produce a result that is both greater than the sum of the parts as well as reflective of individual contribution.

Regardless if the studio is working in a collaborative effort, it is well documented that critiques among students is a healthy and immensely beneficial enterprise when undertaken in a caring and thoughtful manner.

8.4 DOCUMENTATION
Documentation of one’s work is a critical aspect of being a professional and building a career. In many ways, the documentation is the culmination of the design process and the final manifestation of the work itself. It is, ultimately, the only thing that survives. All work produced at the CAC.C by the students is rightfully the property of Clemson University and will be kept or returned to students at the professor’s discretion. There will be two submittals of coursework documentation during the course of the semester. Documentation is a graded component of the studio. Requirements for documentation are outlined in the CACC-Student Handbook.

8.5 GRADING
The purpose the grading is to measure student accomplishment against the purpose and requirements of the course. Evaluations will be distributed at intervals during the semester and will indicate performance according to the stated criteria of evaluation. Students are expected to use this system to monitor and adjust their performance and to seek additional support from the professor, as appropriate.

8.5.1. Effort vs. Product
Evaluations will be based primarily on student’s work, rather than effort expended. Students are expected to acquire knowledge and skill, not merely endeavor to do so. Furthermore, each student will be measured against a common standard, meaning that students entering the course with lesser skill or knowledge may have to work harder to achieve the same grades as their more accomplished colleagues. Since grades will not be internally regulated by a performance standard (e.g., a bell-curve grade distribution), there is no pre-determined grade pattern for the course: there may, for example, be no A’s—or all A’s.

8.5.2. Grading Scale
Grades will be defined as follows:

A (90 - 100)  Excellence in most areas of evaluation, high competence in others
B (80 - 89)  High Competence in most areas of evaluation, competence in others
C (70 - 79)  Failure to fulfill all course requirements with competence. (Competence: the answering of all requirements; adequate fitness, ability, capacity; sufficient for the purpose.) A grade of C will result in a probationary status. See Graduate Studies website for particulars.

Undergraduates only:
D (60 - 69)  Less than competent work in one or more areas of evaluation. One or more requirements lacking and/or sub-standard quality.
F (Below 60)  Substantially incomplete work and/or work of an unsatisfactory quality.

Graduate and Undergraduate:
INCOMPLETE  Work left incomplete at the end of the semester due to circumstances beyond the student’s control. See University requirements regarding incomplete grades.

Excellence in most areas of evaluation, high competence in others. High Competence in most areas of evaluation, competence in others. Fulfilled all course requirements with competence. (Competence: the answering of all requirements; adequate fitness, ability, capacity; sufficient for the purpose.) Less than competent work in one or more areas of evaluation. One or more requirements lacking and/or sub-standard quality. Substantially incomplete work and/or work of an unsatisfactory quality. Work left incomplete at the end of the semester due to circumstances beyond the student’s control.

8.5.3 Late Work
Late work will be one or more grades lower than similar work completed on time at the discretion of the studio professor, depending on the degree of lateness in the absence of an approved excuse.

8.5.4 Assignment Weighing
Grades for this course will be proportionally weighted across the term in accordance with the grade component chart in 4.3. Consequently, it is beneficial to get off to a good start and to work consistently throughout the course. (The system rewards hard and consistent work and discourages procrastination. It is not possible to ruin, or save, one’s course grade on any single project. The grade will reflect a whole semester’s work.)

8.5.5 Breakthrough Factor
By stating the grading criteria, by delineating the weight accorded to each criterion, and by making regular evaluations available to the student, the professor endeavors to make the evaluation process as open and objective as possible. However an
additional “breakthrough factor” may be applied to the final grade, the purpose of which is to reward students who demonstrate remarkable improvement in their work over the course of the term, which would not otherwise be recognized by this system. The breakthrough factor is awarded at the discretion of the professor, allowing a half-letter grade modification, and is thus weighted at 15% of the final grade. It is typically awarded to only a small percentage of the participants and is effective in changing a grade only in borderline situations.

8.5.6 Grading Systems Adjustments

The purpose of articulating a detailed evaluation process is to make grading as objective as possible; thus to empower students to understand and earn the grades to which they aspire. It is not the intention of such a system to be used against learning or fairness. Consequently, the professor reserves the right to make adjustments to the stated course structure to account for circumstances that were unforeseen when the course was designed. It may, for example, be advantageous to add or alter assignments or their criteria, or to modify criteria or project-weights, if it becomes evident that it is in the best interest of learning and fairness to do so. Such changes will appear on the grade sheet. Students will notify the professor within one week if such changes engender a hardship, after which time it will be agreed that students are in accord with the change.

8.5.7 Grade sheets

Grades will be calculated in a grade sheet that shows the assignments, their respective weight, and the criteria of evaluation, their respective weight, and each student’s performance. These will be periodically available to students. Students who may not understand the grade sheet, or who take issue with the grades as posted, should consult with the professor within one week of the respective posting, after which time it is agreed that students are in accord with the professor’s evaluation.

Student evaluation in the creative arts is by definition subjective. The critic has established a general indication of the expectations of the studio. The responsibility of the critic is to inform the student of his/her progress during the course of study.

MID-TERM EVALUATION: The critic will meet with students privately to review their work and assess the performance of the student for the first half of the semester. It is an opportunity not only for the critic to report his evaluation of the student but also for the student to discuss their performance, the effectiveness and the studio and the effectiveness of the critic. This is an opportunity for open and confidential dialogue about the student and student/critic relationship.

8.6 LEARNING CULTURE

The School of Architecture has established a document that outlines the expectations of a learning environment and culture for courses of study at the School and off-campus locations. You are encouraged to review the policy at the link:

http://www.clemson.edu/caah/architecture/about/policies-and-practices.html

8. Materials and Supplies Required For Class

In general, the materials required for the class include those typically required of any design studio and include, but not limited to: drawing equipment, tracing paper, sketch book, magic markers, colored pencils, and drawing pens/pens. Each student is provided a computer with Internet access, desk, and chair. Available for student use is printers, plotters, scanners, laser cutters, foam cutters, model building tools, 3D modeler, LCD projector, laptop computer, digital camera, digital video camera, and a complete wood workshop.

9. Attendance Policy

10.1 GENERAL

College work proceeds at such a pace that regular attendance is necessary for each student to obtain maximum benefits for instruction. Regular and punctual attendance at all class and laboratory sessions is a student obligation, and each student is responsible for all the work, including tests and written work, in all class and laboratory sessions. No right or privilege exists that permits a students to be absent from any given number of class or laboratory sessions except as stated in the syllabus for each course. At the same, it is obvious that at times students have valid reasons for missing classes. The instructors are expected to be reasonable in the demands they place on students. Refer to Clemson University’s Undergraduate Announcements for additional information.
If a student fails to complete/submit a required class assignment/project due to a documented excused absence, the professor will determine a date and time when the assignment/project will be submitted and/or presented. There will be no penalty for such delay upon satisfactory review of the documented excuse. In the event of an unexcused absence on the date an assignment/project is due, the professor reserves the right to lower the grade evaluation for the assignment/project by up to one full grade point assuming the work is eventually completed. If a student is unable to complete an assignment/project to an acceptable level of completion (determined solely by the professor) at the time and date required, the professor reserves the right to lower the grade evaluation for the assignment/project by up to one full grade point.

10.2 CRITIC’S AVAILABILITY
The critic is available the week generally between 9:00AM and 5:30PM. Meetings with the professor should be conducted during these hours. In special circumstances, an appointment can be arranged to meet at another time but I would urge that this be the exception rather than the rule. I can be reached at (843) 324-8869 (cell), or by email at rhuff@huffgooden.com.

There may be occasions when the critic does not meet with each student every studio meeting. If you have a particular need to discuss your work, notify the critic as soon as possible to ensure a meeting that day.

10.3 LATE PROFESSOR POLICY AND PROFESSOR ATTENDANCE
Students are expected to be in studio during all sessions, unless they have notified the professor in advance and received approval to miss all or part of the studio. Given the obligations of the studio critic, it is likely he will have to miss some of the sessions, in which case students should continue with the studio work themselves. Given the nature of a studio setting, students are not permitted to leave studio for the sole reason the critic is not in attendance.

In the event that the professor is absent from a session at which student work is due, students should proceed with the previously assigned work. All work due on the day of the professor’s absence may be turned in at the next class meeting, along with the assignments for that day, without grade penalty.

If the professor knows in advance that he will be late or absent, he will contact the studio and notify a representative student of the situation and request that notification be made to all students in attendance.

10. Accommodations for Students with Disabilities
Student Disability Services coordinates the provision of reasonable accommodations for students with physical, emotional, or learning disabilities. Accommodations are individualized, flexible, and confidential based on the nature of the disability and the academic environment in compliance with Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990.

Students with disabilities who need accommodations should make an appointment with Dr. Arlene Stewart, Director of Disability Services, to discuss specific needs within the first month of classes. Students should present a Faculty Accommodation Letter from Student Disability Services when they meet with instructors. Student Disability Services is located in Suite 239 Academic Success Building (656-6848; sds-l@clemson.edu ). Please be aware that accommodations are not retroactive and new Faculty Accommodation Letters must be presented each semester.

11. Sexual Harassment Statement
The Clemson University Title IX (Sexual Harassment) statement: Clemson University is committed to a policy of equal opportunity for all persons and does not discriminate on the basis of race, color, religion, sex, sexual orientation, gender, pregnancy, national origin, age, disability, veteran's status, genetic information or protected activity (e.g., opposition to prohibited discrimination or participation in any complaint process, etc.) in employment, educational programs and activities, admissions and financial aid. This includes a prohibition against sexual harassment and sexual violence as mandated by Title IX of the Education Amendments of 1972. The policy is
located at http://www.clemson.edu/campus-life/campus-services/access/non-discriminationpolicy.html. Jerry Knighton serves as Clemson’s Title IX coordinator and he may be reached at knightl@clemson.edu or 656-3181.

12. University Academic Calendar and Policies
Students should consult the CACC Master Academic Calendar for additional relevant dates and deadlines. See attached detailed course schedule.

13. Academic Integrity
“As members of the Clemson University community, we have inherited Thomas Green Clemson’s vision of this institution as a ‘high seminary of learning.’ Fundamental to this vision is a mutual commitment to truthfulness, honor, and responsibility, without which we cannot earn the trust and respect of others. Furthermore, we recognize that academic dishonesty detracts from the value of a Clemson degree. Therefore, we shall not tolerate lying, cheating, or stealing in any form.”

Please refer to the graduate academic integrity policy at:
http://gradspace.editme.com/AcademicGrievancePolicyandProcedures#integritypolicy
http://www.grad.clemson.edu/academicintegrity

Each graduate student should read this policy annually to be apprised of this critical information.