

Arch401 Architectural Design Studio II

You employ stone, wood and concrete, and with these materials you build houses and palaces. That is construction. Ingenuity is at work. But suddenly you touch my heart, you do me good, I am happy and I say "This is beautiful." That is Architecture. Art enters in. (*Le Corbusier*)

_Course Faculty

Michael Ambrose
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_Course Meeting Times

Monday Wednesday Friday 2:00 pm – 6:00 pm
xx/xx/2012 to xx/xx/2012

_Catalog Description

Prerequisite: Arch400 with a grade of C or better. For ARCH majors only. Continuation of ARCH400 with introduction to building typology, urban and contextual issues, design of the vertical surface, and architectural interiors.

_Course Description

Architecture 401 – Architectural Design Studio II is a foundation studio course for the study of architectural design at the University of Maryland. ARCH 400 and ARCH 401, offered in sequence, are designed to introduce students to architectural conventions and principles in relation to the process of design. It is the purpose of an introductory studio to familiarize students with the conventions of design and the means for communication of design intentions. In this sense the word convention can be applied to both the means of representation of ideas as well as a means of approach to engagement of a particular design problem. It is in the latter sense of the usage of word convention that we become involved with the exploration of principles of design. Design principles are those characteristics usually thought of as universal and not based upon a particular style, fashion, or epoch that prescribe preconceived notions of a given design. Students master these principles through an active and complimentary process of analysis and synthesis. Principles are not presented solely through traditional lecture or study of precedent; rather, students will comprehend the significance of these principles through the process of analyzing the work of other architects and applying insight gained through the process of design. The studio will be concerned primarily with an understanding of traditions of architectural design through the exposure and exploration of fundamental architectural concepts, representational conventions and principles of design research and process. It is not the purpose of this studio to respond to current trends, fashions, or movements of the day. Conversely, it may be said that the concepts, conventions and principles introduced throughout the course during the semester are deeply relevant to dialogue concerning ideas addressed in a contemporary intellectual framework for exploring and expanding the design processes of research, documentation, analysis and synthesis in architecture. Students should understand this framework – the process of design is subject to refinement and modification as the designer grows and matures in development of design processes. A design process is not a fixed thing; rather it is malleable and changes with the experience of the designer and application to unique design situations and problems. Likewise, the process is not completely different from one time to the next. Designers build upon previous experience by improving and tailoring their processes to meet the challenge at hand. These processes evolve out of an understanding of architectural concepts, conventions and principles. Through the process of design can be critiqued it should not be seen as some monolithic entity that the student could grasp upon initial inspection. Design processes are understood incrementally and differ from student to student and situation to situation.

_Course Methodology

The course consists of a series of lectures, demonstrations, projects, readings, research activities, field trips, studio work, group discussions and review sessions requiring the development of skills in each of these interconnected activities. Students will have direct contact with their faculty member during class meeting times. Architecture is a rigorous and demanding program of study requiring dedication and personal commitment from those who come to learn. Unlike other fields, the study of architecture is indeterminate, with no explicit boundaries except the amount of time allotted and that students are willing to commit to it. The reward for this dedication is found in the pleasure of creativity and personal accomplishment. The projects and lectures that will comprise this studio course have been devised to introduce students to a series of conventions and principles that are seen as fundamental to and necessary for an introduction to architectural design. Students will be introduced to both the concepts of abstraction and representation by studying the role that these notions play in the process of analysis and design. It is held that architecture is simultaneously an art of abstraction and representation – that one informs and regulates the other. The projects this semester will introduce these concepts and the means of their manipulation.

Through out the semester each project will address a series of specific lessons concerning fundamental concepts, ideas and principles of architectural design and representation. The projects are designed to build upon the experience and lessons learned from the previous project(s). In some cases the projects will deal with issues that have apparent application to the making of buildings and in equal number of cases the projects will deal with more abstract, architectonic issues that have been selected to engage particular issues or principles. In addition to design and representation, students will be introduced to basic concepts regarding sustainability and its use and practice in architecture. Students should at all times understand the goals of each project and the parameters defined in the project description. It is paramount that students understand what they are being asked to do. Questions and discussion are actively encouraged in studio. In addition to design and representation, students will be introduced to basic concepts regarding sustainability and its use and practice in architecture and design.

The course will introduce a variety of issues and concepts at varied scales and scopes to explore the goals and objectives of the studio curriculum. Readings will be assigned and integrated into short lectures and studio discussions. The design projects will expose primary issues and topics related to spatial

awareness and its relationship to formal and conceptual logic. Students will complete projects in the development of a critically engaged design process that tests the concepts of and techniques presented in the studio. In addition short written abstracts and sketchbook entries will supplement the primary projects. Critical design reviews will take the form of studio reviews, small format review and persona desk crits. Design critiques/reviews are structured to generate discussions related to the exploration of particular issues raised in specific assignments. Design work is virtually infinite. Given more time, one can always envision ways in which to revise the design and its presentation. All design projects are assigned a given time frame with realistic expectations for first year students. In order to benefit from discussions with their classmates and foster an environment conducive to peer learning, students are expected to complete all their work in the design studios. Students must establish priorities in their academic work in order to meet the rigorous expectations of this and other courses.

The study of design happens within the design studio. The studio establishes a permanent place for students within the school, where they will spend the majority of their academic life. In recognition of this, the School is open twenty-four hours a day, and is for the most part self supervised by the student body. It is a unique educational experience within the university. The ability of two hundred students organized into studio populations of approximately a dozen persons to live and to work closely and harmoniously together has produced a unique 'studio culture', a tradition in architectural education for over one hundred years. Peer learning and participation in the maintenance of the 'public domain' of the school are major aspects of the studio culture and the educational experience students receive.

Architectural reviews, or juries, as public reviews of student work are the primary means of critical review of student work in a studio format course. Reviews are usually held at the conclusion of each project, and at various points throughout the design process. Reviews are an open forum of criticism and engagement that are conducted in order to facilitate studio discourse. Juried reviews are an important part of the design studio culture and an invaluable tool in the learning process. Failure to attend and actively participate in these review sessions is unacceptable and will result in a reduction in the course grade. Students are expected to attend their peers' reviews, take notes, make diagrams, and participate in discussions and critical engagement of the course through the public review process.

Course Objectives

The primary objective of the course is to enable the student to examine the relationship between intent and interpretation in an exploration of the design process as both a reiterative and dialectic construct that alternates between intuitive and cognitive actions in pursuit of embedding meaning through form. The educational methodology of the school argues that architecture is a creative and cultural activity that can be learned, and the acquisition and mastery of this body of knowledge is fundamental to the work of an architect. The studio pedagogy engages students in a study of the material of the discipline - the buildings and cities of our occupied and constructed landscapes. The critical study of examples from the history of architecture is used to reveal insights about architectural design, its principles as well as its applications. Creative insight is grounded in the specific contexts of idea and the traditions of formal representations.

The objective of this design studio is to introduce students to issues, skills/techniques, design methodologies and texts fundamental to an understanding of architecture, the process of design, and sustainable practice. Through a series of abstract and analytical exercises, as well as architectural design problems, students will learn to see and record the physical environment, develop basic research and presentation skills and explore visual, compositional and spatial sensibilities. Assignments will be limited in scope and complexity in order to foster thorough consideration and understanding of the value and meaning of the work, the methodology and the lessons learned.

The architectural review, or design jury as it was once called, is public critical discourse between student and critics, mostly concerned with discussion of insight, clarity, value, and critical engagement of the problem demonstrated in the drawings, models and verbal explanation presented by the student. Initially, students will find this system of presentation and evaluation to be challenging. However, with sufficient time and objectivity students realize the value of these reviews. Architectural reviews provide a forum for individual work to be discussed in a collective and public context. The public form of discourse is an extremely effective pedagogic tool for improving architectural and intellectual awareness and serve as a precursor for the architect-client dialogue. Students are encouraged to participate in discussion of work presented. The architectural review promotes peer learning that should carry over to non-class times. The culture of studio encourages discussion and critique among colleagues and across levels of experience.

The primary conceptual objective of the course is to introduce the student to formal and spatial concepts explored in two and three dimensions. Emphasis is placed on developing drawing and model making skills and a concern for craftsmanship. Studio pedagogy presents synthetic and analytic exercises in which issues of abstraction, composition, problem solving, and historic precedent are explored. Methods include the use of diagram and a process of reconceptualization. In addition, research, writing, graphic, and oral presentation skills are incorporated into the curriculum to promote architectural literacy.

Course Required/Recommended Texts and Course Bibliography

No course textbook required. Individual readings and reading lists to be provided by the faculty.

Although you will not be required to read every word - cover to cover, the faculty strongly recommend that the following texts be referenced.

You will find that the images contained therein will provide a useful reference in design studio. In addition to the recommend texts listed several texts and reading assignments will be given throughout the term. Bibliographic information will be provided on course handouts and serve as another source of recommend readings in addition to the texts here and on the Course Bibliography handout for this studio.

Martinez, Benjamin and Block, Jacqueline. *Visual Forces - An Introduction to Design*. Englewood Cliffs: Prentice Hall.

Nesbitt, Kate. *Theorizing a New Agenda for Architecture*. New York; Princeton Architectural Press.

Ching, F.D.K.. *Architecture: Space Form and Order*. New York: Van Nostrand Reinhold.

Le Corbusier. *Towards a New Architecture*. New York: Dover.

Leach, Neil. *Rethinking Architecture*. New York: Routledge.

Bibliographies are for reference and are to be regarded as cumulative (not limited to, or ended by, one project). Bibliography and reading lists are intended to amplify the pedagogy of each assignment in the semester and the semester projects, to provide precedents for study, and models for design work and for presentations. General familiarity with this material is strongly advised. Such familiarity will most likely assure increasing the level of studio interaction among students as well as student/faculty. Raise the standard of work, and result in better grades.

Selected materials may be required for each project and/or required by studio faculty.

Learning Outcomes

As a result of participating in, and actively engaging the projects of, the course, students will be able to:

- explore and appreciate the value of literal and abstract concepts of architectural space and space making
- explore and appreciate the value of context(s) (site, urban, cultural, etc.) in architectural design
- explore and appreciate the value of tectonics (material, conceptual, etc.) in architectural design
- explore and appreciate the value of performance (program, environment, etc.) in architectural design

- explore and appreciate the value of sustainable practices (specifically material selection) in architectural design
- understand the value of speculative and descriptive design media - physical and digital; modelling and drawing
- understand the role of iterative exploration, abstraction, representation and diagramming in design processes
- understand the need to develop and articulate a clear conceptual agenda / formal strategy / research process

Course Mission

The second semester of design studio - ARCH 401 - Architectural Design Studio II - seeks to build on foundations set during the initial semester of studio-based education and to prepare students for further undergraduate study of architecture. The course is taught mindful of the fact that it serves diverse student constituencies who maintain a multiplicity of career objectives and trajectories including the architectural profession. The principal focus of the semester is developing an operational understanding of architectural form, space and order.

Architectural Concepts:

- Space - character, form, structure and service; nature and patterns of use, dimensions and proportions; light and views; access
- Performance - function and order space/program organizations and circulation systems: patterns, types, characteristics
- Tectonics - systems, concepts and materials - construction, structure and technical performance criteria
- Building fabric: relationship of structural, mechanical, enclosure systems to building form - Structural patterns and systems
- Building envelope: vertical surface, environmental agenda - environmental control systems, passive, natural and mechanical allowances and sustainable performance criteria

Contextual Concepts:

- Context(s) - site analysis, synthesis, documentation, speculation, organization, systems, use and amenity
- Urban context(s): fabrics, gaps, urban design issues, response to adjacencies context
- Landscape context(s): descriptive information, analysis and role of horizontal surface (hard, soft)
- Cultural context(s): time, place, technological issues, response to socio-political and socio-economic concerns and effects

Design Process:

- Exploration and Development of schematic ideas, concepts, conceptual agenda
- Analysis and synthesis of precedent(s), site, program - documentation, analysis, synthesis and speculation
- Development and integration of conceptual agenda with polemic architectural argument
- Investigation of possible design solutions, spatial arrangements and building morphologies
- Development of diagram and diagrammatic thinking / making

Design Representation:

- Investigations in conceptual design media: diagramming, design sketching, design drawing and design study models
- Orthographic drawings: diagrammatic, schematic and rendered site plans and site sections; diagrammatic, schematic and rendered building sections, plans, elevations
- Speculative drawings (3D): spatial images - axonometric, isometric, and one and two point perspectives (interior and exterior) of buildings, portions of buildings, and interior and exterior spaces
- Diagrams: analytic, speculative, synthetic, didactic, site planning; functional-spatial organization; circulation; space positive (f/g)
- Model making: study models, partial models, physical models and digital models.
- Design media: physical, digital, mixed, 2D, 3D, 4D, ink drawing, pencil drawing, digital drawing, vector graphics, raster graphics value drawings, rendering in light and shade, multi-media, hypermedia, animation etc. etc

Reviews and Criticism

A long-standing tradition in Architectural Education and Professional Practice, criticism is one of the most important tools an architect uses to rigorously develop a consistent project. Inexperienced students often assume, erroneously, that favorable comments about their work are personal endorsements of them as people (conversely, the same students will also be inclined to assume that unfavorable comments about their work are intended as personal assaults upon their character). These assumptions are gross misunderstandings of the role of architectural design criticism. Criticism is not personal. It is always directed towards the establishment of a critical discussion of the work. The discussion leads to an investigation of the Why, How and What of any problem, and its primary goal is to improve the understanding and quality of design and the design process. The goal of self, peer and faculty criticism is to stimulate and augment your intellectual and professional growth. History has demonstrated that great architects have furthered their development by actively giving and receiving criticism.

Why? Generally examines the formulation and validity of the beginning Architectural Idea / Conceptual Agenda being studied or investigated...

(i.e., issue, agenda, topic, etc.)

How? Generally examines the Design Processes and Design Methods being employed...

(i.e., strategy, appropriateness, consistency, rationale etc.)

What? Generally examines the Specific Design Product and/or physical or digital visual artefacts...

(i.e., architectural form and space, architectural principles, formal order, structure, light, sequence/movement, etc.)

Ownership of Student 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, and 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 the professor to retain all final examinations for a period not less than one academic year. However, in practice, projects submitted to the school are usually returned to the individual student for inclusion in their academic portfolio. The School of Architecture, Planning, and Preservation does reserve the right to retain certain projects for use in publicity, display, 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 documentation purposes.

Attendance Policy

Regular class attendance is critical to your successful completion of this course. More than three un-excused absences will result in a

reduction in the term grade. Lectures, demonstrations, reviews and studio activities can not be made up. Absences due to medical conditions and religious observances should be discussed between faculty and student. Students will not be penalized because of absences due to observances of their religious beliefs; students shall be given an opportunity, whenever feasible, to make up within a reasonable time, any academic assignment that is missed due to individual participation in religious observances. It is the responsibility of each student to inform the instructor of any intended absences for religious observances in advance. Regular attendance and participation in this design studio class is the best way to grasp the concepts and principles being discussed. However, in the event that a class must be missed due to an illness, the policy in this class is as follows:

For every medically necessary absence from class (lecture, studio, or review), a reasonable effort should be made to notify the instructor in advance of the class. When returning to class, students must bring a note identifying the date of and reason for the absence, and acknowledging that the information in the note is accurate. If a student is absent more than 2 times, the instructor may require documentation signed by a health care professional. If a student is absent on days when project reviews are scheduled or work is due [or other such events as specified in the syllabus and course calendar] he or she is required to notify the instructor in advance via email, and upon returning to class, bring documentation of the illness, signed by a health care professional.

IT Resources and Computer Lab Etiquette

The IT Group Technology Solutions Center (TSC) is a valuable resource for computing related information and inquiry for all students and faculty of the school. Please direct questions and concerns for IT services and equipment to the TSC either in person at their office space or via email at TSC@umd.edu. The Digital Media Lab (DML) upstairs and the Digital Research Lab (DRL) downstairs and the Document Output Center (DOC) are public IT facility areas that must be shared by all students and maintained in a professional manner through appropriate student conduct for the beneficial use of all. The DOC is a facility provided for the support of academic mission of the school relating to student media input/output. The equipment provided is available for student use of the "pay-for-print" system. Students must prepay for all output in the facility. The IT Group offers instructional Workshops throughout the school year in specialized applications, processes and facilities operation standards. These workshops are free and open to the student population of the school. While quiet and constructive communication between students in the lab is encouraged, visits by other students outside the class during class time are not permitted. There will be no playing of music in any format during class. Headsets are required for listening to music beyond class hours. Students must respect the work and work space of others at all times. NO FOOD OR DRINK is permitted in the computer labs or IT facilities at any time. Any paper or refuse should be disposed of or recycled in the proper receptacles.

Academic Honesty

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 an 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.

ADA Compliance

In compliance with section 504 of the Americans with Disabilities Act (ADA), the University of Maryland is committed to ensure that "no otherwise qualified individual with a disability... shall, solely by reason of disability, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any program or activity..." If you feel that you are a student who may require academic accommodations due to a disability, then you should immediately register with the office of Disability Support Services (DSS) at 0126 Shoemaker Hall, 301.314.7682. DSS is the University of Maryland office that authorizes special accommodations for students with disabilities. DSS will make arrangements with the student to determine and implement appropriate academic accommodations. Further information on Disability Support Services can be found online at: <http://www.counseling.umd.edu/DSS/>

NAAB Student Performance Criteria

Students should be aware that the National Architectural Accrediting Board, Inc., evaluates student performance as a component of accreditation. The NAAB web site: <http://naab.org/> contains valuable information concerning accreditation. Students should visit the web site and become familiar with the general requirements of accreditation. At the conclusion of this course students will have addressed the following 2009 Student Performance Criteria:

ARCH 401 - Architectural Design Studio II Satisfies NAAB Student Performance Criteria numbers:

Realm A

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. 6. Fundamental Design Skills: Ability to effectively use basic architectural and environmental principles in design.

A. 7. Use of Precedents: Ability to examine and comprehend the fundamental principles present in relevant precedents and to make choices regarding the incorporation of such principles into architecture and urban design projects.

- 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.11. Applied Research: Understanding the role of applied research in determining function, form, and systems and their impact on human conditions and behavior.

Realm B

- B. 2. Accessibility: Ability to design sites, facilities, and systems to provide independent and integrated use by individuals with physical (including mobility), sensory, and cognitive disabilities.
- B.3. Sustainability: Ability to design projects that optimize, conserve, or reuse natural and built resources, provide healthful environments for occupants/users, and reduce the environmental impacts of building construction and operations on future generations through means such as carbon-neutral design, bioclimatic design, and energy efficiency.
- B.4. Site Design: Ability to respond to site characteristics such as soil, topography, vegetation, and watershed in the development of a project design.
- B. 9. Structural Systems: Understanding of the basic principles of structural behavior in withstanding gravity and lateral forces and the evolution, range, and appropriate application of contemporary structural systems.

Realm C

- C. 1. Collaboration: Ability to work in collaboration with others and in multidisciplinary teams to successfully complete design projects.
- C. 2. Human Behavior: Understanding of the relationship between human behavior, the natural environment and the design of the built environment.
- C. 9. Community and Social Responsibility: Understanding of the architect's responsibility to work in the public interest, to respect historic resources, and to improve the quality of life for local and global neighbors.

Course Server Access (GRACE)

The University of Maryland School of Architecture, Planning and Preservation Architecture Program encourages an academic environment conducive to learning made through thoughtful use of digital resources in support and execution of academic courses and projects. To this end the Architecture program is utilizing the University's GRACE server system to provide a collaborative storage solution for our students and faculty. The server space is provided for academic purposes only. A healthy academic/studio culture engenders an environment where students and faculty collaborate to ask questions and make proposals, innovate with today's knowledge to address tomorrow's challenges. Students are permitted to store digital files connected with academic work only. Faculty may share files with students via the GRACE system and require students to submit work via the GRACE system as part of the execution of the course throughout the term. Students may use this IT resource on and off campus to store, move, share, backup digital files.

access the GRACE system for this and all your ARCH courses at the following url: <https://dav.terpconnect.umd.edu/>

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 make up 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 the following url: <http://www.interfaithcalendar.org>

It is the student's responsibility to inform the instructor of any intended absences for religious observances in advance and that prior notification is especially important in connection with final examinations and design studio reviews, since failure to reschedule a final examination or design review before the conclusion of the final examination period may result in loss of credits during the semester. Accordingly, faculty will make every feasible effort to accommodate students' requests based on attendance of religious observances.

Course Grading & Evaluation

All design projects, drawings, models, etc., submitted by students enrolled in ARCH 401 must be entirely the product of the individual student. ARCH 401 students may not receive any drawing, model making, etc., assistance from fellow students, upperclass 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. Attendance is mandatory for all reviews, lectures, class discussions and studio time.

The final requirements for the term grade will be successful completion of design projects, juried reviews of the projects, a developed course sketchbook, and participation in studio discussions. Course work will be evaluated based on the following criteria: understanding and application of concepts and engagement of intellectual issues raised in the studio, development of craft through precise use of media, ambition and rigor of intellectual pursuits, completeness of projects, and demonstrated development of critical skills and fundamental concepts related to the architectural design process. Design solutions will be demanding and require rigorous pursuit and multiple iterations to successfully engage the pedagogical objectives of each project.

Personal responsibility and creativity will require more and more critical self evaluation. Establishing a position and developing a body of work that articulates and defends that position will be essential to the successful completion of the course. Making an intellectual argument through one's work will be the objective of the course and mark the level of success for every project. The projects will be evaluated based on the understanding and application of targeted concepts and personal initiative in exploration of intellectual goals and development of design process. Students should be aware that it is essential to develop both an understanding of the architectural product and the process of design. Students who complete a strong product but show little evidence of design process (and vice versa) or a substantial weakness can expect their grades to reflect these deficiencies.

All questions regarding the evaluation of student work and the assignment of grades should be directed to the Studio Instructor. The proper procedure for obtaining an explanation is to schedule an appointment directly with the Studio Instructor via email. Prior to any meeting, the student should re-examine the project statement and objectively evaluate where he/she perceives discrepancies to exist.

Course Grade Distribution

Class Participation 10%

Design Project 1 10%

Sketchbook/Process Development 5%

Design Project 2 20%

Design Project 3 25%

Design Project 4 30%

Course Grade Scale

For the purposes of internal course grade calculation, the following grade values will be used:

- A (Outstanding) An outstanding project meets all requirements outlined above and demonstrates overall exceptional formal design and graphic ability, as well as demonstration of a clear thesis in terms of the design.
- A-
- B+ B (Above Average) Basic minimal requirements are met and are further elaborated upon in terms of development during design process, final execution of product, level of sophistication, understanding of pedagogical goals and ability to develop a set of design intentions, graphic ability, and effort, interest and motivation.
- B- (Minimum for Graduate Credit)
- C (Average) Basic minimal requirements as outlined in the problem statement are met. Generally, project demonstrates adequate graphic ability, understanding of basic conventions, craftsmanship, and ability to formulate design intentions.
- D (Below Average) Basic minimal requirements as outlined in the problem statement are not met. Project fails to demonstrate adequate graphic ability, clarity of intention, and ability to manipulate design form and content.
- F (Failing)
- I (Incomplete)

Studio education is principally empirical learning, thinking through making. It is an educational model based on varied scales of engagement. Often one to one, faculty to student teaching and learning is interspersed with studio-wide critiques and discussions as well as small group critiques. Small studio sections assure regular direct contact with the faculty member. The resulting collaborative interaction between faculty member and student lead to a general familiarity with the student's individual work efforts, individual and team contributions to the studio pedagogy and class quality. Comprehension of the course curriculum and demonstration of comprehension through both design process work and product work together with class participation, engagement and development, form the primary basis for final semester grading. Individual faculty may monitor these efforts differently, through constructed critique, grading and/or consultation with students. Studio course grades are a combination of both process and product viewed through the participation, engagement and development of the concepts and ideas presented in the studio. The individual instructor may monitor, advise and evaluate student progress through critique, grading or through discussion. The course instructor may share project grades with the student. The sum of project grades is not assumed to be the determining factor in Final Semester Grade. Rather, the final semester grade is a combination of Process (quality and quantity of daily student work) and Product (the work presented at pin-ups, interim reviews, and final reviews) and Participation, Engagement, and Development of the ideas and concepts of the work. Students should save their work for the benefit of themselves as well as for instructor reference and review.

Process Grades

Students may receive a separate process grade from their studio instructor for each project. An objective of architectural education is the development of a rational, intelligible, and visible design process with a clear set of intentions. In practice architects often work in teams, thus one needs to be able to communicate (by means of established conventions of visual communication) the various phases of design to others. In the study of any single project, the architect must dispassionately and exhaustively study the numerous design options that are available. It is the intention of this studio to continue to build the student's understanding of good design process. History demonstrates that the greatest architects have been those who developed a healthy discipline for design process. Multiple, successive iterations of design development are the key to developing a successful design process. The myth of the architect as the "creative genius," from whose head suddenly springs forth the completed project in all its splendor and beauty, is just that - a myth. Great architecture is the result of determination, refinement, skill, and knowledge.

Product Grades

The product grade is a reflection of the student's ability to skillfully execute the requirements of the project in a manner that demonstrates mastery of the pedagogical goals of the semester and the project. This grade will constitute an evaluation of the quality of the finished design product as exhibited by the final drawings, models, diagrams, and participation in the project review. Ultimately the architect is judged by the quality of his or her work - the building, the urban design, and related commissioned work. Dreadful building or other projects can be the result of "good intentions." The purpose of this grade is to evaluate the student's design proposal on its own merits in the context of the pedagogical goals of the project. Note that a student who redefines the goals of the project and/or presentation requirements or recommendations places her/himself at risk of failing by not demonstrating understanding of the pedagogical goals and/or mastery of skills of the course.

Participation, Engagement and Development Grades

The final requirements for the term grade will be successful completion of the regular exercises, the completion of the projects and participation in studio discussions and productions. Participation in studio discussions, design process development, attendance, productivity, etc., are the basis for this grade. Course work will be evaluated based on the following criteria: understanding and application of concepts and engagement of intellectual issues raised in the studio, development of craft through precise use of media, ambition and rigor of intellectual pursuits, completeness of projects, and demonstrated development of critical skills and fundamental concepts related to the architectural design process. Design solutions will be demanding and require rigorous pursuit. Personal responsibility and creativity will require more and more critical self evaluation. Establishing a position and developing a body of work that articulates and defends that position will be essential to the successful completion of the course. Making an intellectual argument through one's work will be the objective of the course and mark the level of success for every project. The projects will be evaluated based on the understanding and application of targeted concepts and personal initiative in exploration of intellectual goals, inventive use of media, ambition, initiative and rigor in exploration and development of design process and design product.

Project Grades

Specific grading criteria for each project will be understood to be a reflection of the issues outlined in the course syllabus and the statement for each project. No matter how “beautiful” or “creative” the individual student project may appear, if it fails to meet the pedagogical requirements set forth in each project, if the project is incomplete, or if the project fails to meet the specifications of the program, students may expect an unsatisfactory evaluation (below average or failing). The initial project brief for each series of exercises will outline the specific grading criteria for the entire project.

Grading Concerns

The proper procedure for obtaining an explanation of grades is to schedule an appointment with the Studio Instructor. Grading concerns should be addressed in a timely manner. Prior to any meeting, the student should re-examine the project statement and objectively evaluate where he/she has met or not met the expectations of the course and project.

Academic/Studio Culture Policy

The University of Maryland School of Architecture, Planning and Preservation Architecture Program values design studio education and encourages an academic environment conducive to learning made through thoughtful connections between studio and non-studio courses. The design studio, and the studio education model is the foundation of the curriculum. Studio learning encourages critical discourse based on collaboration, creativity, and learning through making. A healthy academic/studio culture engenders an environment where students and faculty come together to ask questions and make proposals, innovate with today’s knowledge to address tomorrow’s challenges. Studio education provides opportunities for students to develop their critical thinking skills and design process. The design studio offers both an analytic and a synthetic form of education, where critical learning becomes the foundation for developing an understanding of architecture: to improve the quality of the built and natural environments. The academic/studio culture must support and develop respect for the diverse backgrounds of the faculty and students educational and professional experiences, and approaches to design. Please review the complete Academic/Studio Culture Policy provided at: <http://arch.umd.edu/architecture/resources>

Studio Quality Standards

All student work shall be visually and conceptually precise while being rigorously drawn and crafted. To assist students in meeting this standard, the following six-point guideline has been established:

Campus Safety / Inclement Weather / School Closure Policy

ARCH 401 will not meet in the event of extreme weather or other emergency that causes the University of Maryland to close. University closure status can be monitored at: http://www.umd.edu/emergencypreparedness/weather_emer/ UMD Alerts is an alert system that allows the University of Maryland to contact you during an emergency by sending text messages to your e-mail, cell phone, or pager. When an emergency occurs, authorized senders will instantly notify you using UMD Alerts, connecting you to real-time updates, instructions on where to go, what to do or not to do, who to contact, and other important information.

To register for UMD Alerts, please visit: <http://www.alert.umd.edu>

Course Evaluations

Course evaluations are an important component of higher education. The School of Architecture, Planning, and Preservation takes course evaluations very seriously utilizing the information gained therein to assist faculty in improving teaching methods, revising curriculum, and planning new courses. It is the responsibility of every student to provide objective critical feedback at the conclusion of every semester for each course in which he or she is enrolled.

The system (www.courseevalum.umd.edu) will open for students to complete their term course evaluations on xx/xx/xx and close on xx.xx.xx. An opening announcement will be sent to faculty and instructors and then to students at their official University email accounts to open the system each term. Students will receive reminders periodically throughout the evaluation period for courses in which they have not yet completed an evaluation.

Students who complete evaluations for all of their courses in the previous semester (excluding summer), can access the posted results via Testudo’s CourseEvalUM Reporting link for any course on campus that has at least a 70% response rate. You can find more information, including periodic updates via the IRPA course evaluation website at: https://www.irpa.umd.edu/Assessment/CourseEval/stdt_faq.shtml

1. All submitted work must demonstrate an accurate and thorough understanding of the theoretical issues addressed in the course, as well as an understanding through application of the methods, skills and material introduced in previous and concurrent support courses.
2. The work must be complete. You must have performed all aspects of the assignment to the specified level of detail within the indicated time frame.
3. The work must be in an appropriate format. This includes sheet size, scale, scope and media. This includes all graphic conventions for visual communication and design intent.
4. The project must be well crafted. This means crisp, clean corners, accurate and error-free drawings, as well as a consistent level of development of detail and graphics. There should be no smudges, extra ink/pencil marks, wrinkled or torn edges, grease and/or food stains.
5. The project must have the appropriate line quality. There should be a gradation of line weights for emphasis and clarity, sharpness and blackness. Keep pencils sharp and pens clean.
6. The composition of the graphic presentation must be clear and legible. To be considered legible and clear, the presentation should be developed with the following points in mind:
 - a. All orthographic views, particularly plan views should be oriented in the same direction. Convention generally dictates that North be up.
 - b. Correspondence from drawing to drawing should be considered.
 - c. Consider the relationship of drawings, views and diagrams in conveying your ideas on the basis of importance. This is perhaps the first and most significant distinction between academic and professional drawings.
 - d. You should use Profile, Contour, Value Rendition, Poche and Mosaic, or other proven techniques to differentiate space from solid form, and circulation from program areas.

Studio Etiquette and Decorum

While thoughtful, quiet and constructive communication between students in studio is encouraged, visits by others during class time are not permitted. The studios and Great Space are academic facility areas available to all students enrolled in the architecture program that must be shared by students across the school and maintained in a professional manner at all times through appropriate student conduct for the

beneficial use of everyone. There will be no playing of music/video in any format during class. There will be no mobile phone/text activity during class. Headsets are required for listening to audible content in studio beyond class hours. Students must respect the work and work space of others at all times.

The following items are intended as guidelines for the occupation and use of studio space:

1. Injuries or accidents should be reported immediately to Campus Security (301-405-3333). If you have been injured do not attempt to go to the Health Center alone - summon help from Campus Security or ask for assistance from a fellow student.
2. No visitors are permitted in studio during class hours.
3. Strangers in studio should be asked to identify themselves and their business. Generally, this can be accomplished in a friendly and courteous manner. Should the person in question appear suspicious, you owe it to yourself and fellow students to notify Campus Security at once, particularly during off hours.
4. Properly secure articles of value. When you leave your work area, be sure that all valuables are secured or removed from the studio. The University assumes no responsibility for theft or vandalism of your personal property.
5. No smoking is permitted in the School of Architecture, Planning, and Preservation building at any time.
6. Music players, laptops, and other audible devices/content are to be used in conjunction with headphones at all times. No televisions are permitted in the studio.
7. Public desk areas in the great space and studio spaces are to be kept neat and clean. Students must remove all unwanted materials after work is completed. All food items must be removed immediately after the "meal" is consumed. Everyone is responsible to maintain order and respect of the designated public work areas.
8. Personal desk areas should be kept as neat as possible at all times. Note: You should not place anything of value on the floor, as it is liable to be mistaken for garbage by the cleaning staff. Each student is responsible for their own designated personal work area.
9. Aerosol paint, glue or other media may not be used in or outside of the building.
10. The use of X-acto knives or similar cutting devices will be conducted with the utmost care for personal safety as well as the maintenance of university-owned furnishings and room finishes. All cutting must be done on surfaces designated expressly for that purpose and provided by the individual student. Used blades should be safely and properly disposed of in the designated receptacles placed throughout the studio.
11. No cell phones, music players, video players, or entertainment electronic devices of any type are permitted in studio during class hours. No phone calls or text messages (cellular, IM, or web-based) are permitted during class hours.
12. Personal power tools may not be used in the studio areas unless the student has proper authorization from the Shop Supervisor. Such tools may only be operated in designated model making areas during specified non-class times.



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