

COVID Update

If Texas Tech University campus operations are required to change because of health concerns related to the COVID-19 pandemic, it is possible that this course will move to a fully online delivery format. Should that be necessary, students will need to have access to a webcam and microphone for remote delivery of the class. For online studios, we will use multiple platforms, including Blackboard, Microsoft Teams, Zoom, and One Drive. Please see below and consult with your instructor for specifics.

ARCH 3601: Architecture Design Studio V **College of Architecture, Texas Tech University** **Fall 2020**

Instructors

Bryan Buie, Instructor

David Driskill, Associate Professor

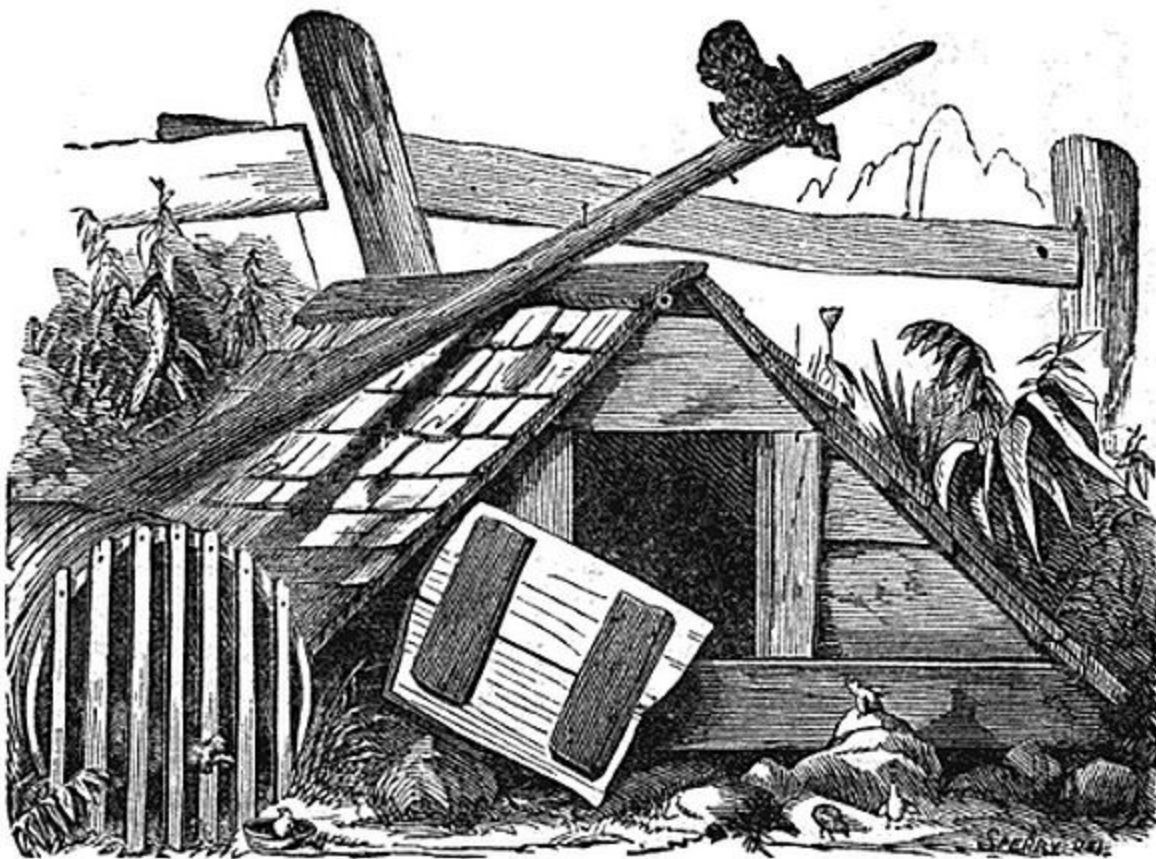
Elisandra Garcia, Lecturer

Lisa Lim, Assistant Professor

Victoria McReynolds, Assistant Professor

Brendan Sullivan Shea, Visiting Assistant Professor

Hendrika Buelinckx, Associate Professor, Coordinator



THE OLD.

H. H. Stoddard, Poultry Architecture, 1879



Edward Burtynsky, "Manufacturing #17, Deda Chicken Processing Plant, Dehui City, Jilin Province, China", 2005

BEYOND PLANTS

MINI_TOPICAL

Catalogue Description

6 Semester Credit Hours. Prerequisite: ARCH 2504.

Builds on foundational skills through a series of complex constraints and contexts, while emphasizing social, cultural, or civic roles of architectural design.

Open only to architecture majors or to students having permission of the Dean.

Course Description

Currently there are crises in climate, health, and class. Each of these inequities are inextricably linked, and in each, buildings play a major role. Rather than imagine architecture unaltered post-pandemic, this studio seeks to uncover causes in the built environment here and now. The studio will explore the design and distribution of plants, examining them through the architecture and geography of industrial chicken-growing complexes and sprawling processing facilities across the Broiler Belt of Texas and the American South. The critical reappraisal of the plant as type will be twofold; first, providing pressure to think speculatively, moving far beyond convention with the formal, spatial, and socio-economic possibilities of new, experimental configurations of factory production, and, second, as a pretext for dismantling systems, introducing animated drawings, genetic algorithms, and evolutionary solvers as tools to challenge, renegotiate, or otherwise expand the tools and perspectives on canonical approaches to producing architectural objects in response to pressing social problems.

Course Series Description

This studio is part of the ongoing project Wild Interfaces, which explores urban-rural relations, the built environment of resource management in the anthropocene, and the notion of coexistence across the human/nature divide. The task last semester was to reconsider the National Parks and reemploy "wilderness" as a distributed system of cultural spaces in fringe conditions of cities; this semester will challenge students to reimagine the architectural mechanics and affects of plants while wrangling with industrial landscapes and the twinned environmental dilemmas of the intensification of globalized trade networks and the localized effects of the livestock revolution.

Keywords/Topics

Precedent analysis; public/private; communal values; design process; buildings as public acts; city regulations; context

Meeting Times

Studios are scheduled to meet Monday, Wednesday, Friday from 1:00pm - 4:50 pm. Online studios meet online three times a week during regularly scheduled hours.

We will use multiple platforms, including Blackboard, Microsoft Teams, Zoom, and One Drive.

1. All studio announcements: We will use Blackboard for official announcements. You should get emails regarding distribution of updated syllabus, schedule and instructions for new collaboration platforms, etc. via Blackboard.
2. Studio conversations/discussions: We will use Microsoft Teams for section level interaction. This is a platform where discussions and conversations can happen. You may leave questions as a post, share good resources with other students, etc. You should be online during studio time.
3. Real-time studio: We will use Zoom for video dialogs and Miro for pin ups, critiques and interaction during our normal scheduled studio hours. You will be receiving an invitation to the Zoom link with instructions (with password to join the meeting).
4. Work submission: We will use OneDrive for submissions of deliverables. Each student should have access to their own folder (with your name) where you can submit files.

SEMESTER SCHEDULE (AT A GLANCE)

08.24	M	All School Meeting 1:30–3:00 pm Intro to Syllabus, Schedule 3:30-4:50pm
09.07	M	No Class...Labor Day Holiday
09.09	W	Review...Concentration One
09.30	W	Review...Concentration Two
10.21	W	Review...Concentration Three
11.20	F	Review...Concentration Four
11.25-27	W-F	No Class...Thanksgiving Holiday
12.01	T	<u>Final Review</u>

Student Learning Objectives

Upon the completion of the studio the student will present evidence of:

1. The ability to analyze architectural precedents and extrapolate precedent-specific architectural strategies to generate conceptual ideas.
2. The ability to identify, distinguish, and incorporate private and public activities into an architectural design solution.
3. The ability to develop and incorporate building operations that promote communal and sustainable values into an architectural design solution.
4. The demonstration of the applied knowledge gained through collateral courses in architectural technology, history-theory-criticism, and representation toward the development of critical and analytical skills serving the design process

Student Performance Objectives

Upon the completion of the studio the student will present evidence of:

1. The ability to analyze architectural precedents in order to draw meaningful architectural information regarding plan and section organization.
2. The ability to identify site context specific to a given building project and incorporate this information into an architectural design solution.
3. The ability to apply digital and analog design drawing and diagrams to communicate the programmatic needs, design solutions, constructability, and fabrication to others.
4. The ability to demonstrate the selection and application of the appropriate structural system in order to fulfill not only constructability but also design concept.
5. The ability to organize and manipulate the program towards an environmentally conscious design approach through analytical exercises.

Means of Evaluation

1. Deliverables — Digital and analog drawings; physical/digital model of a building on a chosen site; perspectival drawings, plans, elevations, sections; sketchbook.
2. Methods of Assessment — Completion of all deliverables in a timely manner, design criticism by individual instructors and assembled design juries; thoughtful engagement with critical questions regarding context.



Office KGDVS, "Architecture Without Contents", 2011

Teaching Methods/Studio Methods

Over the course of the semester, the studio will undertake the development of a single speculative design project with the process structured into four interrelated concentrations and a period of final production.

Concentration One: Plant-o-pedia

In Concentration One, students will conduct research to rigorously analyze and collectively illustrate the numerous architectural forms and industrial functions of the plant; authoring an encyclopedic inventory of the numerous mechanical parts, structural systems, material conditions, operational standards, and spatial dimensions in a prototypical processing facility. The resultant compendium, Plant-o-pedia, will itself be understood as an act of design. A series of black-and-white dimensioned drawings, formatted according to the standards of a template, will be required.

Concentration Two: Plant Crazy

In Concentration Two, students will study an existing service building or plant precedent from a critical practitioner of architecture in order to retrace the project's disciplinary position on technology and composition and reup the architect's formal, organizational, and environmental principles for the existing plant. Initially, students will select an appropriate precedent based on their previous research and, ultimately, generate representation that communicates formal, industrial, and mechanical obsessions, producing plan perspective drawings of both the existing plant and their reupped approach, dense with black and white line-work, as well as an animation of the transformation, inscribed with formal diagrams and functional annotations.

Concentration Three: Small Plants, Large Plants

For Concentration Three, students will critically reemploy their functional research and formal strategy this time in relation to an existing commercial plant. Through a series of scripted actions and drawing exercises, students will be challenged to propose architectural strategies to rethink the plant at two distinct scales; the corner and the building. Students will at first analyze and transform the tectonic system and material assembly of a corner condition before studying and rearranging the spatial organization, structural system, and building envelope of the entire plant. In this way, the studio will problematize the axonometric by setting it into tension with considerations of the unfolded elevation..

Concentration Four: The Dis-, Trans-, Co-Gen Plant in 2045

For Concentration Four, the modified plant from the previous step will be revisited again, this time in relationship to disciplinary problems with time, representation, and program; first incorporating a mutually beneficial social, cultural, or economic program the present, then generating an illustration of the co-programmed project sited 25 years into the future. Associated with this programmatic exploration, a change in time will have both quantitative and qualitative consequences. Programming as a design tool will be foregrounded and perspectives with color, texture, and context will be examined.

READING texts:

Required Readings:

Topical Texts

- Hidalgo, Cesar, Why Information Grows, Basic Books, 2015.
- Żylińska, Joanna, Nonhuman Photography, MIT Press, 2017.
- Borasi, Giovanna, Amemiya, Kozy and Beyer, Erika, Journeys: How Travelling Fruit, Ideas and Buildings Rearrange Our Environment, Canadian Centre for Architecture, 2010.

Disciplinary Texts

- Lavin, Sylvia, "Reclaiming Plant Architecture", E-flux.
- The Architectural Imagination United States Pavilion, "Twelve Speculative Projects For Detroit", Log No.37, Spring/Summer 2017.
- Sanchez, Jose, "Architecture for the Commons: Participatory Systems in the Age of Platforms", AD, Vol 89, No 2, Discrete, March/April 2019, 22-29.

Non-Disciplinary Texts

- Hilgers, Lauren, "How Two Waves of Coronavirus Cases Swept Through the Texas Panhandle", The New Yorker, July 10, 2020.
- Grabell, Michael, "Exploitation and Abuse at the Chicken Plant", The New Yorker, May 1, 2017.
- Greger, Michael, "The Human/Animal Interface", Critical Reviews in Microbiology, 33:243–299, 2007.

Reference Texts**

- Colquhoun, Alan, Typology and Design Method, Perspecta, Vol. 12 (1969): 71-74.
- Evans, Robin, The Projective Cast: Architecture and Its Three Geometries, Cambridge, Massachusetts: MIT Press, 1995. (Introduction, pp xxv-xxxvii)
- Koolhaas, Rem, Delirious New York, New York: The Monacelli Press, 1994.
- Vidler, Anthony, "Diagrams of Diagrams: Architectural Abstraction and Modern Representation," Representations, No. 72 (Autumn, 2000): 1-20.
- Stan, Allen, Diagrams Matter.
- Sola de Morales, The Culture of Description.
- Tanizaki, In Praise of Shadows.
- Ching, Francis, Architecture: Form, Space, and Order, 4th Edition, New Jersey: John Wiley & Sons, Inc, 2015.
- Ching, Francis, Architectural Graphics, 6th Edition, New Jersey: John Wiley & Sons, Inc, 2015.
- Ching, Francis, Building Structures Illustrated: Patterns, Systems, and Design, 2nd Edition, New Jersey: John Wiley & Sons, Inc, 2014.
- Lewis, Paul, Manual of the Section, New York: Princeton Architectural Press, 2016
- Petit, Emmanuel, Analytical Models in Architecture, New Haven: Yale School of Architecture, 2015.
- Pallasmaa, Juhani, The Thinking Hand: Existential and Embodied Wisdom in Architecture. West Sussex: John Wiley & Sons, 2009.
- Pyo, Miyoung, Architectural Diagrams 1: Construction and Design Manual, Berlin : Dom Publishers, 2011.

**Note: A copy of the Reference Texts in italics will be on reserve in the ARCH Library.

STUDENT PERFORMANCE CRITERIA (NAAB):

Realm A: Critical Thinking and Representation

Graduates from NAAB - accredited programs must be able to build abstract relationships and understand the impact of ideas based on the study and analysis of multiple theoretical, social, political, economic, cultural , and environmental contexts. Graduates must also be able to use a diverse range of skills to think about and convey architectural ideas, including writing, investigating, speaking, drawing and modeling. Students learning aspirations for this realm include:

- Being broadly educated.
- Valuing lifelong inquisitiveness.
- Communicating graphically in a range of media. Assessing evidence.
- Comprehending people, place, and context .
- Recognizing the disparate needs of client, community, and society.

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 effectively use basic formal, organizational and environmental principles 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.

Realm B: Building Practices, Technical Skills, and Knowledge

Graduates from NAAB - accredited programs must be able to comprehend the technical aspects of design , systems , and materials and be able to apply that comprehension to architectural solutions. In addition, the impact of such decisions on the environment must be well considered. Student learning aspirations for this realm include: Creating building designs with well - integrated systems. Comprehending constructability. Integrating the principles of environmental stewardship. Conveying technical information accurately.

B.1 Pre-Design

(In Coordination with Core HIST Arch Elective)

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.3 Codes and Regulations

(In Coordination with Core HIST & Arch Elective)

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.4 Technical Documentation

(In Coordination with Core HIST, Arch Elective & 3350)

Ability to make technically clear drawings, prepare outline specifications, and construct models illustrating and identifying the assembly of materials, systems, and components appropriate for a building design.

B.5 Structural Systems

(In Coordination with Core HIST, Arch Elective & 3350)

Ability to demonstrate the basic principles of structural systems and their ability to withstand gravitational, seismic, and lateral forces, as well as the selection and application of the appropriate structural system.

B.7 Building Envelope Systems and Assemblies

(Introduction and in Coordination with Arch Elective & 3350)

Understanding of the basic principles involved in the appropriate selection and application of building envelope systems relative to fundamental performance, aesthetics, moisture transfer, durability, and energy and material resources.



Stan Allen, "Detroit Packard Plant, 2045", 2016

REQUIRED STUDIO SUPPLIES

Sketchbook

Students are required to maintain a design sketchbook. The notebook is to include generative diagrams and design sketches, weekly process drawings, notes/diagrams/sketches from desk crits, graphic analysis of relevant precedents, class/lecture/reading notes, as well as any other material relevant to design exploration in this course. Date and label all entries clearly and in a consistent manner.

Computer

Students must possess and maintain their personal laptop computer for this class. A computer is required from the first day of class and must meet the minimum specifications outlined depts.ttu.edu/architecture/coa-resources/incoming/Computer_Requirements.php. Technical problems such as printing issues, server crashes, software incompatibilities, or machine failures are not acceptable excuses for not having required assignment material at the time it is due. It is HIGHLY recommended that you purchase an external hard drive to digitally backup your work on a regular basis throughout the semester.

Software

This studio will use: **Adobe Creative Cloud** which includes **Acrobat, Photoshop, Illustrator, Lightroom and InDesign** and may be rented with an student discount from Adobe at adobe.com/creativecloud/buy/students.html?PID=7163141

Rhino 6 for 2-d drafting and 3-d digital modeling which can be purchased with an educational discount at rhino3d.com/store?audience=Educational

These and more software programs are available on the computers in CoA's Computer Lab on the 9th Floor and is accessible to all students. Note that these have been limited due to COVID19.

The use of AutoCad 3D, Sketchup, or Revit is *not permitted* in this studio course.

Printing and Plotting

During this Fall 2020 semester most submissions for review will be digital. However, students may be asked to print their work for desk-critiques. Please allow at least one hour for printing to be executed. NO LAST minute RUSH printing. Prints will need to be picked up in the hallway on the 9th Floor. Consult the [CoA print Lab](#) for specifics.

Drawing and Model Making Tools and Materials

During this Fall 2020 semester most required models will be digital. Some studio instructors might request you to make physical models. Shop use this semester is restricted and is by instructors consent only. Students are expected to have at all times at their desk @ least a roll of tracing paper, a set of white sheets of paper; a set of mechanical pencils 0.5 or 0.7 mm HB_Black, and model making materials as needed. Studios may be heavy in physical model-making; you will need: a self-healing cutting mat, x-acto blade with #11 knives, Elmer's or tacky glue, a 24" metal edge ruler, architectural scale ruler, triangles, drafting tape and push-pins. You may be required to purchase additional model-making materials during the semester. The shop on the Courtyard level is a good venue to obtain some materials. Model

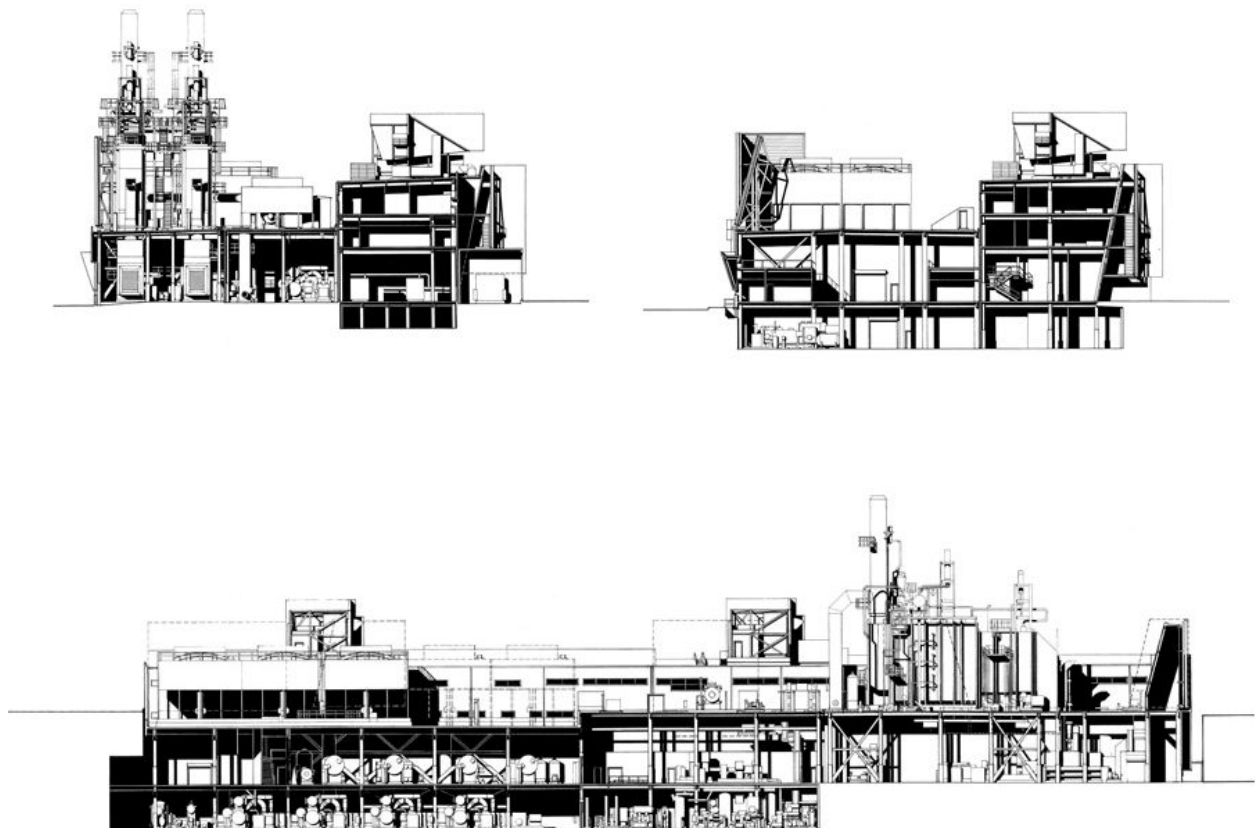
making materials might include: vellum, bristol, acetate, chipboard, museum board, foam core, acrylic sheet, plastic, fabric, metal, piano wire, basswood, *mdf*, plywood, etc. DO NOT use Spray-Can PAINT, USE water-based paint. Please consult the [CoA shop Policy](#).

STUDIO ETHICS

The studio is the workplace of architecture. It needs to be cultivated as a space of intention, focus, and labor. It is not a place of recreation or recharge. The creation and maintenance of healthy studio culture is the responsibility of all members of the college community.

Therefore, it is important that everyone contributes to and follows a few basic rules at all times:

- Requests from anyone being inconvenienced or impeded from focusing on their work is always valid and must receive respectful responses in addressing/stopping any imposition.
- During class times there will be no digital communication, media display (not formally part of class), or mobile device use in the studio. Emergency communications should be addressed outside of studio space.
- No sound shall be broadcast throughout the studio – use personal headphones.
- Contribute a healthy and safe studio culture by properly disposing of trash and food waste – the studio is not a dining hall, use the student lounge or other spaces as needed.



Jones Partners & Associates, UCLA Chiller Plant / Cogeneration Facility, 1994

COVID 19 Information

Face coverings are required. Texas Tech University requires that students wear face coverings while in classes, while otherwise in campus buildings, and when social distancing cannot be maintained outdoors on campus.

Signage. Be attentive to signage posted at external and some classroom doorways that indicates entry and exit ways, gathering and queuing spaces, and availability of masks and hand sanitizer.

Seating assignments. The purpose of assigned seating is to assist in contact tracing, if necessary, and to augment social distancing. Students are expected to sit at a minimum of six feet apart. Seats in your studio will be marked as available and unavailable. A required seating chart will be created once everyone is positioned with appropriate social distancing. There will also be an orderly procedure, designed to ensure social distancing, for exiting the classroom. Please consult the Guidebook distributed at the All School Meeting for detailed information.

Illness-Based Absence Policy

If at any time during this semester you feel ill, in the interest of your own health and safety as well as the health and safety of your instructors and classmates, you are encouraged not to attend face-to-face class meetings or events. Please review the steps outlined below that you should follow to ensure your absence for illness will be excused. These steps also apply to not participating in synchronous online class meetings if you feel too ill to do so and missing specified assignment due dates in asynchronous online classes because of illness.

1. If you are ill and think the symptoms might be COVID-19-related:

- a. Call Student Health Services at 806.743.2848 or your health care provider. After hours and on weekends contact TTU COVID-19 Helpline at 806.743.2911.
- b. Self-report as soon as possible using the Dean of Students COVID-19 webpage. This website has specific directions about how to upload documentation from a medical provider and what will happen if your illness renders you unable to participate in classes for more than one week.
- c. If your illness is determined to be COVID-19-related, all remaining documentation and communication will be handled through the Office of the Dean of Students, including notification of your instructors of the period of time you may be absent from and may return to classes.
- d. If your illness is determined not to be COVID-19-related, please follow steps 2.a-d below.

2. If you are ill and can attribute your symptoms to something other than COVID-19:

- a. If your illness renders you unable to attend face-to-face classes, participate in synchronous online classes, or miss specified assignment due dates in asynchronous online classes, you are encouraged to visit with either Student Health Services at 806.743.2848 or your health care provider. Note that Student Health Services and your own and other health care providers may arrange virtual visits.
- b. During the health provider visit, request a "return to school" note;
- c. E-mail the instructor a picture of that note;
- d. Return to class by the next class period after the date indicated on your note.

Following the steps outlined above helps to keep your instructors informed about your absences and ensures your absence or missing an assignment due date because of illness will be marked excused. You will still be responsible to complete within a week of returning to class any assignments, quizzes, or exams you miss because of illness.

If you have interacted with individual(s) who have tested positive for COVID-19:

Maintain a list of those persons and consult Student Health Services at 806-743-2911 or your primary care provider on next steps.

Do not return to class until you are medically cleared by your Health Care Provider.

UNIVERSITY and COLLEGE POLICIES

ACADEMIC REGULATIONS

Please consult the [Texas Tech University Undergraduate and Graduate Academic Catalog 2018-2019](#) and the [Texas Tech University Student Handbook](#) for information about dropping a course, reporting illness, absence due to religious observance and academic integrity.

ADA Statement

Any student who, because of a disability, may require special arrangements in order to meet the course requirements should contact the instructor as soon as possible to make any necessary arrangements. Students should present appropriate verification from Student Disability Services during the instructor's office hours. Please note: instructors are not allowed to provide classroom accommodations to a student until appropriate verification from Student Disability Services has been provided. For additional information, please contact [Student Disability Services](#) in West Hall or call 806-742-2405.

Academic Integrity

Academic integrity is taking responsibility for one's own class and/or course work, being individually accountable, and demonstrating intellectual honesty and ethical behavior. Academic integrity is a personal choice to abide by the standards of intellectual honesty and responsibility. Because education is a shared effort to achieve learning through the exchange of ideas, students, faculty, and staff have the collective responsibility to build mutual trust and respect. Ethical behavior and independent thought are essential for the highest level of academic achievement, which then must be measured. Academic achievement includes scholarship, teaching, and learning, all of which are shared endeavors. Grades are a device used to quantify the successful accumulation of knowledge through learning. Adhering to the standards of academic integrity ensures grades are earned honestly. Academic integrity is the foundation upon which students, faculty, and staff build their educational and professional careers. [Texas Tech University ("University") Quality Enhancement Plan, Academic Integrity Task Force, 2010]

Religious Holy Day

"Religious holy day" means a holy day observed by a religion whose places of worship are exempt from property taxation under Texas Tax Code §11.20. A student who intends to observe a religious holy day should make that intention known in writing to the instructor prior

to the absence. A student who is absent from classes for the observance of a religious holy day shall be allowed to take an examination or complete an assignment scheduled for that day within a reasonable time after the absence. A student who is excused under section 2 may not be penalized for the absence; however, the instructor may respond appropriately if the student fails to complete the assignment satisfactorily.

Discrimination, Harassment and Sexual Violence

Texas Tech University is committed to providing and strengthening an educational, working, and living environment where students, faculty, staff, and visitors are free from gender and/or sex discrimination of any kind. Sexual assault, discrimination, harassment, and other Title IX violations are not tolerated by the University. Report any incidents to the Office of Student Conduct, (806)-742-SAFE (7233) or file a report online at titleix.ttu.edu/students. Faculty and staff members at TTU are committed to connecting you to resources on campus. Some of these available resources are: TTU Student Counseling Center, 806-742-3674, Provides confidential support on campus. TTU 24-hour Crisis Helpline, 806-742-5555, (Assists students who are experiencing a mental health or interpersonal violence crisis. If you call the helpline, you will speak with a mental health counselor.) Voice of Hope Lubbock Rape Crisis Center, 806-763-7273, (24-hour hotline that provides support for survivors of sexual violence.) The Risk, Intervention, Safety and Education (RISE) Office, 806-742-2110, (Provides a range of resources and support options focused on prevention education and student wellness.) Texas Tech Police Department, 806-742-3931, (To report criminal activity that occurs on or near Texas Tech campus.)

Civility in the Classroom

Texas Tech University is a community of faculty, students, and staff that enjoys an expectation of cooperation, professionalism, and civility during the conduct of all forms of university business, including the conduct of student–student and student–faculty interactions in and out of the classroom. Further, the classroom is a setting in which an exchange of ideas and creative thinking should be encouraged and where intellectual growth and development are fostered. Students who disrupt this classroom mission by rude, sarcastic, threatening, abusive or obscene language and/or behavior will be subject to appropriate sanctions according to university policy. Likewise, faculty members are expected to maintain the highest standards of professionalism in all interactions with all constituents of the university. Consult TTUs Statement of Ethical Principles.

LGBTQIA Support

I identify as an ally to the lesbian, gay, bisexual, transgender, queer, intersex, and asexual (LGBTQIA) community, and I am available to listen and support you in an affirming manner. I can assist in connecting you with resources on campus to address problems you may face pertaining to sexual orientation and/or gender identity that could interfere with your success at Texas Tech. Please note that additional resources are available through the Office of LGBTQIA within the Center for Campus Life, Student Union Building Room 201, www.lgbtqia.ttu.edu, 806.742.5433.

ATTENDANCE

The CoA's Attendance Policy states that students are responsible for attending all scheduled class meetings for the full class period. A total of four (4) absences is considered excessive, requiring the student to drop the course or receive a grade of "F" in compliance with drop

deadlines. Arriving late or leaving early will be recorded as a partial absence. All absences are considered unexcused except absences due to religious observance or officially approved trips. Students are expected to comply with rules for reporting student illness requiring absence from class for more than one week or immediate family member deaths. See Academic Regulations. Attendance is defined as full participation in all studio activities including group and individual critiques, lectures, presentations, demonstrations, discussions, in class assignments, and possible field trips. Attendance requires students to have the necessary tools and supplies available for all studio activities (i.e.: computer, drawing and modeling materials, and shop safety equipment). Excessive tardiness, leaving early, lack of participation, walking in and out, undivided attention, goofing around, and disruptive behavior will be recorded as an absence. Working on assignments from other classes is not allowed during class time.

GRADING

Evaluation of student performance is based upon the ambition of daily studio progress and the resolution of final products presented during formal reviews. Final reviews are our exams! Persistent production and hard work are expected. Improvement and growth are essential. The general criteria will consider the following: strength of idea, articulation and development, process, technical competency, clarity, craft, clear architectural position as communicated in words/models/drawings, passion, commitment, dedication and rigorous work ethic.

Instructors conduct expert reviews of overall student performance relative to all students in the course, following major stages of the semester. Evaluations are based on years of experienced review of student work and are not negotiable.

Phase evaluation will be determined by an average scoring (from 0-100%) of:

- **Intention – clarity and strength of concept**
- **Development – persistence of effort and evolution**
- **Representation – refinement of craft and communication**

Participation is defined as completed work, delivering work on time, attendance record, professional behavior, studio dialogue, and time given to iterative development—**rigor!**

Note: All requirements and deadlines must be completed in a timely manner. Extensions to due dates will not be granted. Expect a substantial reduction of your grade for late or incomplete work and failure to present during the scheduled reviews (see schedule). A grade of 'C' or above is required to pass this course.

GRADING

Grades are defined as follows:

A - Superior/Excellent (90-100%)

Accurate and complete work that exceeds the level and requirements requested by the instructor. Consistently showing scholarly initiative, innovation, attempts, discrimination and discernment.

B - Above Average (80-89%)

Accurate and complete work meeting the requirements of the instructor, and exceeding the level requested in a few. Often showing scholarly initiative, innovation, attempts, discrimination and discernment.

C - Average (70-79%)

Accurate and complete work meeting the requirements of the instructor and requiring minimal corrections. Work is satisfactory but needs improvement. Inconsistently showing scholarly initiative, innovation, attempts, discrimination and discernment.

D - Unsatisfactory (60-69%)

Work that is often inaccurate or incomplete, not meeting the minimum requirements of the instructor. Rarely showing scholarly initiative, innovation, attempts, discrimination and discernment.

F - Unacceptable (0-59%)

Work that is unacceptable therefore, not defined.

PHASING

PP	Progress & Participation	25%
01	Concentration One	10%
02	Concentration Two	10%
03	Concentration Three	15%
04	Concentration Four	15%
FI	Final	25%

NETIQUETTE

Netiquette refers to etiquette on computer networks.

Students are expected to treat the online class community as a safe, engaging, and professional space. Netiquette expectations are as follows:

- Use course content to support responses
- Strive for clarity
- Exercise professionalism on camera and in all assignments
- Think and reflect before responding
- Stay on point
- Avoid shorthand (e.g., IDK)
- Avoid sarcasm
- Avoid yelling (e.g., ALL CAPS!!!)
- Strive for quality over quantity

BEST PRACTICES

Since the class will meet on Zoom, please follow this protocol to maximize your ability to concentrate and participate with minimal distractions:

- Participate in class with web camera on, if possible
- Clear background of any visual distractions (or use designated virtual backgrounds, as requested)
- Keep microphone on mute unless speaking
- Use a headset to limit outside noises
- Alert others in their household not to disturb
- Follow established class norms for contributing to class discussion (e.g., raising hand; using chat; unmuting / muting when called upon; collaborating with small groups; presenting original work)