



## **NEW Course Description for ARC 5328**

**This advanced level studio focuses on the integration of the creative and the technical design of a building. Coursework includes advanced design research within a complex architectural project. Projects require broad integration and consideration of environmental stewardship, technical documentation, accessibility, site conditions, life safety, environmental systems, structural systems, and building envelope systems and assemblies. Clear communication, through drawing, writing and speaking is practiced through public presentations and workshops.**

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## **Summary of Curriculum Changes In The School of Architecture**

Over the last two years, the faculty of the School of Architecture have undertaken a curriculum review to determine where we are succeeding, and where we might improve delivery of knowledge. One component of this review was to update the course descriptions for all 6 of the Design Studio courses in order to better align with the pedagogical goals of the program.

The following courses have new course descriptions, and are being submitted to the UUPC and the GPC for approval:

### **Submitted to UUPC**

ARC 3320 – Architectural Design 5

ARC 3321 – Architectural Design 6

ARC 4326 – Architectural Design 7

ARC 4327 – Architectural Design 8

### **Submitted to GPC**

ARC 5328 – Advanced Architectural Design 1

ARC 5352 – Comprehensive Design

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# Designing for Non-Visual Sensory: Reimagining the Lighthouse of Broward Campus

Fall 2019 Syllabus

CRN12040 ARC5328 003 Integrative Design 1 (6 Credits)

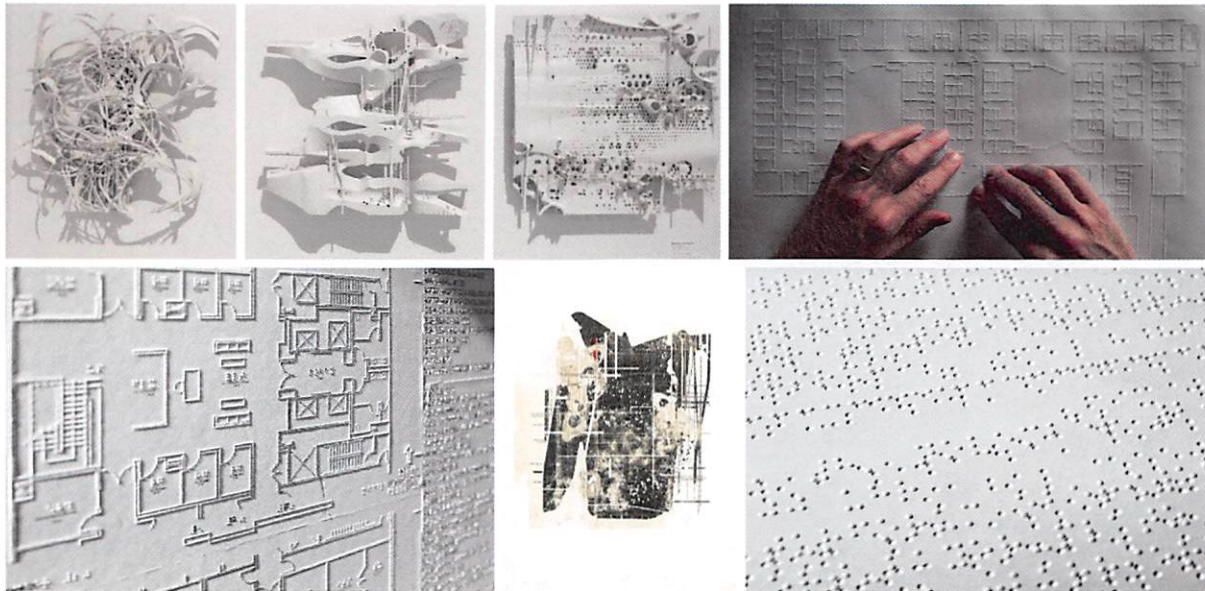
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Office Hours: T/ TH 8:30 -10:30am or by appointment



## Course Meeting Time and Location:

Tuesdays and Thursdays, 12:30pm to 4:20pm - HEC 8<sup>th</sup> floor studio

## Course Description:

This advanced level studio focuses on the integration of the creative and the technical design of a building. Coursework includes advanced design research within a complex architectural project. Projects require broad integration and consideration of environmental stewardship, technical documentation, accessibility, site conditions, life safety, environmental systems, structural systems, and building envelope systems and assemblies. Clear communication, through drawing, writing and speaking is practiced through public presentations and workshops.

**Students are also expected to work on their projects for a *minimum* of 24 hours outside of class time.**

## Academic Service-Learning:

The studio is designated as an Academic Service-Learning (AS-L) based course, which means the work you do for the school during your AS-L studio is a service to the public sector and it will allow you to apply knowledge from your BArch program to local, state, and national issues. Throughout the semester you will be participating in AS-L activities while demonstrating civic engagement. You will also reflect on your AS-L

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experience and the impact your work had on the public-sector organization and your own professional and personal development.

It is important to note that by enrolling in this AS-L studio you accept the risk associated with working in a public-sector project and agree to the following statement:

I understand that there are certain physical risks inherent in every form of service-learning activity. I understand the risks associated with this Academic Service-Learning course. I nonetheless agree to assume those risks so as to gain the benefits from participation in this valuable earning experience. I hereby release the State of Florida, the Board of Trustees, Florida Atlantic University and its agents and employees from any and all liability associated with my participation in the assignment at Florida Atlantic University.

#### *Course Requirements Regarding Academic Service-Learning Activities*

At the end of the semester you will be required to include a report that summarizes the total number of studio hours completed so the academic service-learning notation of hours can be posted to your transcript. This will be due the last day of class. At the end of the studio you also need to complete the Academic Service-Learning Student Survey. Please go to the Wepper Center for LEAD & Service-Learning website, [www.fau.edu/leadandserve](http://www.fau.edu/leadandserve) for the survey link.

#### **General Development Framework and Studio Project:**

For this semester, graduate level design studios will prepare a visioning plan for the *Lighthouse of Broward Campus (LHOB)* situated in the Flagler Village Neighborhood of downtown Fort Lauderdale. Our architectural and urban design challenge centers upon users that experience the built environment through human senses which are not primarily visual. Architects, like other designers, think and work in a visual way, as exemplified by our frequent use of visual means to express design (e.g., drawings and models) and our ability to describe in detail how artifacts and spaces look. Visual dominance is striking and disguises the importance of other senses. Visually impaired people, on the other hand, must rely on other senses than sight and consequently have learned to pay more attention to haptics and sound. To understand, as best we can, this atypical user group, it is necessary to immerse ourselves in investigation and documentation of other ways to perceive the built environment and representation of architectural design. In this way, we are attempting to place ourselves into the experiential world of our primary user group. A group of people with unique ways to perceive their immediate surroundings with which we are unfamiliar.

Furthermore, research has shown how architecture students over the years of their studies become assimilated into the social mores of the profession: they become increasingly remote from the way laypeople describe architecture, and gradually take on architects' language codes. Gradually, architects become accustomed to using words and phrases that represent actual and absent visual concepts or materials. Hence, architects can become bias and exclusive of others with visual impairments simply from the way we represent design and the way in which we speak about it. So, it is safe to say, we start this design endeavor as novice and only somewhat qualified to be a design advocate on their behalf. We must further educate and qualify ourselves to be able to reasonably create environments that function and resonate with this group of users.

The *Lighthouse of Broward* is the pre-eminent resource for the visually impaired community in Broward County. Their mission is to provide specialized rehabilitation, life skills training, and employment opportunities that enhance the independence, productivity, and dignity of children and adults who are blind or visually impaired. Formed in 1973, LHOB was created to provide social support and recreational activities, but has grown into a full service educational and rehabilitation agency. An estimated 125,000 severely visually impaired people live in Broward County, one of the highest incidences of visual impairment in the nation, primarily because the community is an attractive retirement destination for people over the age of 60, but age groups vary. What also varies is low vision or no vision onset which can occur at birth, through aging, disease, or from injury/trauma.

This project will consist of 2 parts:

(1) A *Neighborhood Urban Design Framework* that considers community connections within Flagler Village and broader Fort Lauderdale context, and consistency with the existing City master plan and development plans for the neighborhood and project site.

(2) *Lighthouse of Broward Redevelopment* visioning study for the roughly 1.2-acre site.

The objective of the *Urban Design Framework* exercise is to evaluate the current LHOB site and properties in the immediate vicinity in order to determine the best and highest uses for the site that, together with potential new mixed use and public space improvements shall support a more walkable and pedestrian, bicycle and alternative transportation friendly environment, consistent with City plans and policies for redevelopment in the Neighborhood, with a focus on design strategies for the visually impaired. Design strategies may include urban design concepts and components to support place-making, facilitate organization identification and way-finding, as well as enhance and foster the mission of LHOB through physical improvements proposed within the community. The design strategies should also incorporate considerations for Virgin Trains USA (formerly Brightline), Mockingbird Trail, and multiple arts and entertainment venues in Flagler Uptown, FAT Village, Mass District, etc.

The objective of the *LHOB Redevelopment* exercise is to explore the design opportunities for several alternative proposals that fulfill requirements for future LHOB facilities and needs while considering the *Neighborhood Urban Design Framework* proposals. Design strategies will investigate:

- (1) site design at both urban and building scales
- (2) considerations of the end users and how that affects design thinking for the visually impaired
- (3) the public function and character of the building
- (4) opportunities for the incorporation of mixed-use development
- (5) current and future parking needs for the site and the community; and
- (6) the current zoning regulations and feasibility

**General Method:**

Students will work collaboratively in teams of two to establish a *Neighborhood and Redevelopment Framework* for the site and immediate adjacent context for the new LHOB Campus, and criteria for building design and site improvements.

While students shall be encouraged to explore alternate and innovative design strategies (at both the urban and building scales), at a minimum, the design proposals must consider the following:

- Lighthouse of Broward’s reasonable ability to fund site improvements
- Appropriateness of design as it relates to end-user needs and requirements
- All applicable zoning/development and building codes
- The reasonable practicality of the proposals for Lighthouse of Broward and its project partners/stakeholders

**Deliverables:**

Students in this design studio will:

- Research and analyze the existing conditions of the project site and context, including all applicable zoning and building codes
- Participate in a Design Workshop with the Lighthouse of Broward staff and stakeholders
- Develop a minimum of three *Neighborhood Urban Design Framework* strategies for the project site and immediate vicinity and prepare the following:
  - Drawings that shall include (a) site plan; (b) site sections; (c) street sections; (d) perspective views demonstrating the primary design characteristics of the urban design proposals with considerations for visually impaired audiences (Scales of drawings to be determined)
  - Physical model of the neighborhood urban design framework proposal with considerations for visually impaired audiences (Scale of model to be determined)
- Develop *Lighthouse of Broward Redevelopment* proposals and prepare the following:
  - drawings that clearly describe their design intentions that shall include (a) site plans; (b) building plans, sections and elevations; and (c) perspective views with considerations for visually impaired audiences (Scales of drawings to be determined)
- Work collaboratively to prepare a project summary describing the findings from the studio. The use of Braille in the final report and accommodation for visually impaired audiences in project presentations will be included as part of the learning objectives, and such techniques and practices developed in collaboration with LHOB will be designed for integration into future curriculum at the school.
- Prepare two presentations of the findings from the studio for Lighthouse of Broward staff and key stakeholders

All material described above will be formatted to be easily transported and displayed. The FAU School of Architecture will organize one public exhibition of the work and one public presentation of the proposals at MetroLAB or alternative location, to be scheduled at the discretion of LHOB. All materials, designs, publications, and ideas shall remain the intellectual property of the University.

#### **Course Objectives, Learning Outcomes, and SPCs:**

This design studio focuses on the development of advanced architectural and urban design at multiple scales. Further the studio is situated in a real-world community design process whereby students engage with local communities to develop a vision for the built environment that supports a livable, sustainable and specifically subtropical urban future. While final products from collaborative efforts will be prepared among student teams, students will undertake individual research and design projects within project initiatives (you will be graded both individually and as a group).

The main studio objective is to position students for design leadership in the built environment through cultivation of capacities in design visioning, interdisciplinary and collaborative thinking, and communication of complex issues to general and non-professional design audiences alike. Four general learning objectives will structure the studio:

- Introduce students to pressing socio-environmental conditions for which design has a unique capacity to deliver integrated solutions. This initiates the question of creative practice and the role of “critical practitioner” or instrumental thinking for upper division students.
- Engage multiple decision-making domains through allied knowledge fields and multidisciplinary practices in the course of authoring design proposals.
- Introduce research and/or case study components in the design of context to enhance design intelligence and resourcefulness.
- Establish an outreach culture in which information, arguments, and design proposals are intelligently visualized so that they may be usefully engaged by lay audiences.
- Reflect on your service-learning experience, professional and personal development, and future career objectives.
- To make positive contributions to the provider/organization via high quality work and educationally enriched skills.

This design studio concerns the development of a integrative architectural design response considered/developed at multiple scales and that meets the Student Performance Criteria. Excellence in design conceptualization, communication, process, product, and presentation are key expectations for this graduate level design studio.

Upon completion of this course, a minimum passing grade indicates that the student has met the following criteria set forth by the faculty in accordance with the *National Architectural Accrediting Board (NAAB)* requirements and the FAU School of Architecture, as assigned to the curriculum by the faculty of the School of Architecture. A full description of the NAAB SPC criteria may be downloaded at the following website: [http://www.naab.org/accreditation/2014\\_Conditions](http://www.naab.org/accreditation/2014_Conditions). *By receipt of this syllabus the student acknowledges having read and understood the full published descriptions contained in the Criteria for each of the following.*

**Primary:** The following criteria are addressed according to the requirements of **Ability or Understanding** as articulated in the 2014 NAAB Conditions for accreditation.

**A1: 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 standards.*

**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.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.3 Integrative Design:** Ability to make design decisions within a complex architectural project while demonstrating broad integration and consideration of environmental stewardship, technical documentation, accessibility, site conditions, life safety, environmental systems, structural systems, and building envelope systems and assemblies.

**D.1 Stakeholder Roles in Architecture:** Understanding of the relationships among key stakeholders in the design process—client, contractor, architect, user groups, local community—and the architect’s role to reconcile stakeholder needs. 

**Secondary:** The following criteria are engaged generally within this studio; however, they are not specifically addressed for accreditation purposes: **A4: Architectural Design Skills; A8: Cultural Diversity and Social Equity; B4: Technical Documentation; B5: Structural Systems; B7: Building Envelope Systems and Assemblies; B9: Building Service Systems; C2: Integrated Evaluations and Decision-Making Design Process; D5: Professional Conduct; FA1: Subtropical Sustainability**

**Course Prerequisites:**

ARC 5328, with a minimum grade of “C” and ARC 5910 Students without the required prerequisites will be automatically dropped from this course.

**Required Text:**

The professor will provide handouts of any relevant readings regarding semester project.

**Required Supplies:**

All student must keep a sketchbook and have a 12” sketch trace roll and sketching pens/markers at all times.

**Course Evaluation Method:**

WEEK	ASSIGNMENTS	GRADE VALUE
1-2	Problemscaping Via New Realms of Experience and Representation	15%
3-4	Problem Setting: Concepts, Programming and Code Analysis	15%
5-6	Development of Design Approaches-Prototyping Design Development + Programming	10%
7-10	Project Development and Refinement	25%
11-15	Finalization of Architectural Proposals	25%
all	Sketchbook and Sketches Submission	10%

**Course Deliverables:**

As an Integrative Studio it is imperative that students achieve SPC and studio curriculum related deliverables, the following is a list of key components of expected deliverables based on these criteria and related course evaluation methodology. Assignment briefs will be provided that detail the requirements of each assignment.

*Week 1-2: Problemscaping Via New Realms of Experience and Representation*



In order to better understand our client user group, we will adopt an initial research approach which vacillates between haptic investigation and tactile (not visual) representation. In the first week we will begin to create a more robust design vocabulary by interrogating and testing basic program concepts. Our haptic research will initially explore non-visual architecture at room, suite, and floor scale. Our initial goal will be to aggressively explore, the room/suite/corridor/floor conditions of what a designer possess agency over to respond to non-visual sensations. Through these interrogations, we will learn, quantify and index tactile research. Perhaps some relevant questions might be:

- How is a rug texture like this kind of experience?
- If one is principally experiencing a space by sound, what impact does echo have?
- What tactile cues are appropriate in the spaces we create and what standards exist for these spatial cues?

Our haptic experiences will facilitate the development of a presentable “vocabulary” of spaces, and delivery of spatial cues, to be required in our building program.

During our second week, we will strive to define ‘visually impaired’ experiences to facilitate establishment of a shared design vocabulary for essential non-visual design understanding. We will begin to categorize program-required spaces with their associated architectural amenities necessary to create/enhance a non-visual experience of these spaces. We will reinforce this understanding through cross referencing with other spaces/programs outside of the assignment. Some relevant questions, in the context of a non-visually impaired experience, could be:

- What does a swimming pool deck feel, versus a sidewalk, feel like?
- What if we, as designers, created offices that presented a non-visual experience, which felt like a pool deck? Or a casino?
- Should we reconsider how we evaluate spaces, from a visual based point-of-view, to better understand how the spaces will be perceived from a non-visual experience?
- What non-visual design methods have already been established that we must learn?
- What built environment standards have been established that we must learn, understand and employ?

#### *Week 3-4: Problem Setting: Concepts, Programming and Code Analysis*

Working collaboratively students will develop a Design Criteria Package for their project. Working with stakeholders and instructors, students will review and develop a standardized program and research relevant codes, both building and zoning. These products will be packaged within a clear, well crafted, and graphic Design Criteria Package that will become the basis for project development.

#### *Week 5-6: Development of Design Approaches—Prototyping*

Students will explore design ideas using clear and precise questions that utilize abstract ideas to interpret information, consider alternative views, and reach well-reasoned conclusions through testing and iteration of alternative outcomes based on relevant criteria and standards. A set of drawings and models that explains analysis of context and design assessment criteria. The design assessment criteria should employ considerations of context, siting, climate, solar orientation, and massing study. Students should explore their interests within design approaches; i.e. parametric, analog and other design techniques are encouraged as a method of exploration.

#### *Week 7-10: Project Development and Refinement*

Students will develop their design approach and direction in a more technical and detailed manner. A set of drawings that explains analysis of context and design assessment criteria; building materials and assemblies; structural, mechanical, electrical, plumbing, life safety and accessibility elements using technical drawing skills will be developed and iterated. Students will establish all required drawings in the first week and develop them through their design process.

#### *Week 11-15: Finalization of Architectural Proposals*

Students will finalize drawings and develop 3-Dimensional and physical models. The previous weeks were spent developing spatial and material assembly details that will now be developed within visualization tools to showcase the projective lifestyles that emerge from the design. Emphasis will be placed on architectural renderings and physical modeling.

**Grading Policy:**

The grading policy is established in accordance with Florida Atlantic University and the School of Architecture policies as outlined in the Florida Atlantic University Course Catalog. The following criterion supplements those policies and will be used to evaluate your work. Students will have an opportunity to comment on the quality, content, and volume of work of their fellow group members. These comments shall be considered when assigning a final grade for participation and engagement. **Though the grading values listed above will be used in evaluation of student performance, please keep in mind that each week is essentially worth 7.5% of your grade.** You will be graded often and in a timely manner so you are certain of your academic standing in studio. Also note, that failure to follow verbal and written directions will negatively affect your grade.

Project Documentation: A closeout procedure will be given upon completion of the final review and will be due by December, 10<sup>th</sup>, 2019. A final grade of F will be given for students not completing project documentation by the due date.

Studio spaces MUST be clean and all personal effects MUST be removed by 5pm December 8<sup>th</sup>. Any personal effects (including drawings / models) left in the studio after this date will be considered abandoned and will be discarded.

**Grading Rubric:**

In specific terms, each percentage point is equal to one (1) point, with a total cumulative value of one hundred (100) possible points for the course.

**A: 94-100 pts; A-: 90-93 pts; B+:87-89 pts; B:84-86 pts; B-: 80-83 pts; C+: 77-79 pts; C: 74-76 pts; C-: 70-73 pts; D+:67-69pts; D:64-66 pts; D-: 60-63 pts; F: Below 60pts.**

In general terms, letter grades above indicate that students have achieved the following:

**A to A-      Excellent Work**

Work of exceptional quality typically achieved through purposive self-direction, rigor, and expansive design investigations of the studio objectives. This work demonstrates a very high level of intellectual and material craftsmanship with results that are beyond the expectations established for a student at this level of study.

**B+ to B-      Good Work**

Work of a high quality that exhibits insight, development, and academic performance above an average level. Work at this level exhibits a certain level of self-direction and discovery beyond a mere understanding of course content and objectives. Work is independently directed and demonstrates a high level of intellectual and physical craftsmanship.

**C+ to C      Average Work**

Average work satisfies the objectives of the course, demonstrating an understanding of course content, and competence in concept production, design development, and craftsmanship in final work products. This work is typical and exhibits modest or normative intellectual and design ambition.

**C- to D-      Marginal Work**

Marginal work is failing work, characterized by indifference and a marginal understanding of course content. This work is incomplete, manifesting little initiative, and lacking design development and integration of key concepts in the final work products. Students who earn a grade lower than a C typically do not read assigned literature, investigate relevant precedents, attend class, or maintain consistent progress in work production.

**F      Failing Work**

Failing work is unacceptable and without substantive consideration of course content and/or satisfactory design development in work products. This work typically lacks synthesis of content, detail, specific course objectives, and/or is substantially incomplete. The work betrays incompetence and the inability to perform in a satisfactory manner at this level of study.

## **I Incomplete Work**

Work that is Incomplete for a minor part of the course requirements due to an illness or other excused absence. An Incomplete is not intended to be an extension of the semester due to marginal performance. A passing grade is expected once the work is completed. An "I" is merely provisional and rolls over to an F in the following semester.

A grade of F for the final submission at the time of the jury constitutes automatic failure of the course. All students are required to submit a record that documents studio work throughout the semester. This will be accomplished through a shared FTP folder, such as Google Drive. Failure to submit proper documentation by the semester deadline that meets required specifications constitutes F for the semester.

### **Course Attendance; Make Up and Incomplete/Late Work Policy:**

***Students with an unexcused absence will receive a 3-point reduction to the final calculated grade for each class missed, and may subsequently fail the course. Excessive tardiness will not be tolerated and two late arrivals to class will be considered equal to one absence. The instructor will have a sign-in sheet available at the beginning of each class which will serve as the method of attendance keeping.*** Students are expected to attend all of their scheduled University classes and to satisfy all academic objectives as outlined by the instructor. The effect of absences upon grades is determined by the instructor, and the University reserves the right to deal at any time with individual cases of non-attendance.

Students shall conduct themselves in a diligent and scholarly manner. Students are expected to arrive to class on time, prepared, and having completed all assignments. During individual and group desk critiques, all students are expected to work productively at their individual drafting tables. ***Students are also required to remain in class for the duration of class, unless excused by the instructor.*** Anyone leaving early without permission will be marked with an unexcused absence for that day. Students absent ***more than six classes*** without serious reasons (medical or otherwise) given in writing in advance of the class will ***automatically fail*** the class. Students absent from a required presentation, assignment, or examination will receive, without exception, an "F" for that presentation, assignment, or examination. Attendance will be taken at the beginning of each class.

Students are responsible for arranging to make up work missed because of legitimate class absence, such as illness, family emergencies, military obligation, court-imposed legal obligations or participation in University-approved activities. Examples of University-approved reasons for absences include participating on an athletic or scholastic team, musical and theatrical performances and debate activities. It is the student's responsibility to give the instructor notice prior to any anticipated absences and within a reasonable amount of time after an unanticipated absence, ordinarily by the next scheduled class meeting. Instructors must allow each student who is absent for a University-approved reason the opportunity to make up work missed without any reduction in the student's final course grade as a direct result of such absence.

***No late work will be accepted*** unless written authorization is provided to the student from the professor prior to the due date. Students must submit all assignments and coursework on the specified due date. After the due date the grade submission will be a "0" with no exceptions. Please note that students participating in University-approved activities (such as athletic events, theatrical or musical performances, etc.) will not be penalized, however prior written notification is to be given to the professor by faculty or staff responsible before due date.

### **Professional Communication:**

Just as clear and concise drawing is essential to the effective communication of architectural ideas so too is the clear and concise use of language, both spoken and written. The School of Architecture expects students to communicate their ideas effectively and in a professional manner. This includes correct spelling, proper punctuation and grammar, and referential citations that meet the Modern Language Association (MLA) standards for research and scholarly writing. All course work will be graded with consideration of these issues.

### **Conduct & Studio Environment:**

Students are expected to conduct themselves in a collegial and professional manner. This includes respecting the opinions of others, being attentive during lectures, and reviews, and participating fully in all discussions. During individual and group critiques students are expected to work productively at their drafting tables. Electronic communications with persons outside of the classroom or studio (telephone, texting, social media, etc) is prohibited. In case of extenuating circumstances, students must make prior arrangements with faculty. Each

disruptive use of electronic communication shall result in a deduction of 2 points from the student's final cumulative point total.

It is the students' responsibility to maintain a professional, clean and safe working environment in the studios at all times. At the end of the semester, the studio should be returned to state in which it was received at the beginning of the semester. The studio clean-up is the collective responsibility of the studio, and the individual responsibility of the student. All garbage, debris, drawing material, model making material and personal effects must be removed or placed in trash bins, and all floors and desk surfaces must be clean, with your assigned stool placed on top of your desk. Any student leaving material in the studio after the December 8<sup>th</sup>, 2019 clean out date will receive a penalty of 10pts from their final grade. If debris is left on the floors of your studio space, all students in this studio will receive a penalty of 5pts from their final grade.

**Counseling and Psychological Services (CAPS) Center:**

Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (CAPS) Center. CAPS provide FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to <http://www.fau.edu/counseling/>.

**Disability Statement:**

In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU's campuses – Boca Raton, Davie and Jupiter – however disability services are available for students on all campuses. For more information, please visit the SAS website at [www.fau.edu/sas/](http://www.fau.edu/sas/).

**Code of Academic Integrity Policy:**

Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the University mission to provide a high-quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the University community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see the Code of Academic Integrity in the University Regulations at [http://www.fau.edu/regulations/chapter4/4.001\\_Code\\_of\\_Academic\\_Integrity.pdf](http://www.fau.edu/regulations/chapter4/4.001_Code_of_Academic_Integrity.pdf).

**Credit Hour Policy:**

Outside of class time, it is expected that, on average, each student will work a minimum of **24 hours per week** on readings, assignments, or projects.

**Outside Employment:**

While the School of Architecture is sensitive to the financial and professional needs of our students, **outside employment is not considered an extenuating circumstance in cases of poor performance, excessive absences or failure to submit assigned work on schedule.** Students who fail to adequately fulfill course and curriculum requirements while maintaining outside employment may be required to carry reduced course loads. A longer period in residence may result from this reduction in course load.

**Student Work:**

The School of Architecture reserves the right to retain any and all student work for the purpose of record, exhibition, and instruction. All students are encouraged to reproduce all work for their own records prior to submission of originals to the instructor. In the event of publication, the author or the work will be recognized and receive full attribution.

**General:**

Information concerning academic regulations, student rights and responsibilities may be found in the current Florida Atlantic University Catalog and Student Handbook. Students are also encouraged to review the School of Architecture Student Handbook, available online at the school's website. **Personal communication devices such**

*as pagers, beepers, and cellular telephones are to be disabled in class sessions.* Students found to be using such devices during class will be asked to leave, and will be marked absent for that day.

### STUDIO SCHEDULE

Week/ Date	Tuesday	Thursday	Other Days
1 8/20 8/22	Introduction / Syllabus Project Introduction / <b>Assignment 1</b>	Problemscaping: Pin-Up Graphic Documentation and Analysis	Friday 8/23 Last Day to Drop/Add
2 8/27 8/29	Problemscaping: Pin-up Haptic Exploration	Problemscaping:	Friday 8/30 Last Day to Withdrawal without a "W"
3 9/3 9/5	<b>Assignment 1 DUE</b> Meet with Client Visit Site Problem Setting: Programming and Code Analysis Crits and Review	Assign Project 3	Monday 9/2 Labor Day Holiday
4 9/10 9/12	Thesis Creation: A Written & Visual Intent	<b>Assignment 2 DUE</b> <b>REDLINE REVIEW</b> Assignment 3	
5 9/17 9/19	<b>Development of Design Approach</b>	Prototyping: Iteration of Design Approaches	
6 9/24 9/26	Design Approach Selection & Refinement - Individual Crits	<b>MIDTERM REVIEW: Assignment 3</b> <b>DUE</b> Midterm grading and all studio design review	
7 10/1 10/3	Design Development	Design Development	Midterm grades sent out by Friday 10/5
8 10/8 10/10	Design Development Crits	Site Model DUE / Design Development <b>REDLINE REVIEW</b>	
9 10/15 10/17	Design Development Crits (Individual)	Design Development Crits (Individual)	
10 10/22 10/24	Design Development Crits (Individual)	<b>Assignment 4 DUE</b> <b>Design Development Presentation</b> <b>Pre-Final Review</b>	
11 10/29 10/31	Design Refinement Crits (Individual)	<b>REDLINE REVIEW</b> (Group)	
12 11/5 11/7	Design Refinement Crits (Individual)	Design Refinement Crits (Group)	
13 11/12 11/14	Design Refinement Crits (Individual)	Design Refinement Crits (Group)	Friday 10/25 Last Day to Withdrawal with a "W"
14 11/19 11/21	Design Refinement Crits (Individual)	<b>REDLINE REVIEW</b> (Group)	
15 11/26 11/28	Mock Review (Group)	<b>FINAL REVIEW WED 11/27</b>	
16 12/3 12/5	<b>Reading Day</b>	<b>Presentation and Exhibition for</b> <b>LHOB</b>	
17 12/10 12/12	<b>All Work DUE for Grading</b>	<b>Presentation and Exhibition for</b> <b>LHOB</b>	Grades Due 12/16

NOTE: This schedule is subject to revision during the semester at the discretion of the instructor.