UNIVERSITY OF MIAMI

SCHOOL of ARCHITECTURE

course	**ARCH DESIGN IV**
code	**ARC 204**
academic calendar	2019-20
semester	Spring 2020
credits	6
classroom	Building 49, 2nd floor
class hours	Monday, Wednesday, Friday 9.05AM- 11.55AM
professor/s	Eric Firley (coordinator), Cynthia Gunadi, Elizabeth Plater-Zyberk, Patrick Reuter, Florian Sauter
coordinator email	efirley@miami.edu
office hours	by appointment
NAAB criteria	primary B1,C1,C2 secondary C3

course description

what

This course is the fourth in a sequence of six core design studios in the UM-SoA BArch program. As such, it builds on the architectural fundamentals explored in the three previous semesters and acts as a first introduction not only to housing , but also to urban design through the focus on housing. Through a set of distinct exercises the students will experience residential architecture and open space as major constituents of the urban fabric. Particular importance is given to the question of resilience, and what this notion means in the context of a tropical climate and environment.

background

As a reaction to the catastrophic destruction brought by Hurricane Dorian to the Bahamas in the fall of 2019 it has been decided to guide the students' design efforts for the fourth and main project towards Marsh Harbour on Abaco Island. The outcome of the studio will be presented to the Ministry of Reconstruction and other Bahamian officials, and is meant to inform future redevelopment of the neighborhood.

where

Each student has a designated studio space on the 2nd floor of Building 49. The School explicitely encourages the students to spend a maximum of time in addition to the compulsory course hours in the studio spaces in order to benefit from the exchange with their peers, and to facilitate manual and group work.
According to the schedule, lectures, presentations and workshops will take place in other locations on the campus of the UM School of Architecture.

how

The course is a studio course and is mostly taught in the form of desk crits between the assigned faculty and the students. According to the nature of the assignment, the students will work alone or in groups of two. At several moments during the semester, the course also includes lectures, presentations and workshops.

structure

The course is set up as a sequence of four projects, the last and main one taking place on a site in the Bahamas. Partly due to the impossibility to organize a site visit for this last project, two of the three first exercises concentrate on the UM Campus as an experimental spatial resource, and will allow the students to experience architecture and urban design as a confrontation with real-life issues. These insights will then be applied to a more complex site and program on Abaco Island.
Individual faculty members are encouraged to organize site visits with their student sub-group within Miami-Dade County.

course objectives

why

ARC 204 aims to provide the students with following main competences and insights:

- Understanding of a selection of housing types through typological research and the analysis of precedent

- Appreciation of the relationship between housing and urban design

- Reflection on the complex notion of resilience in the context of contemporary living in a disaster prone region in the tropics, and application of a meaningful strategy

- Exploration of the impact of societal changes on architecture through the experimentation with residential environments in terms of density, program and lifestyle

- Introduction to the notion of sustainability in masterplanning and residential architecture

- Appreciation of the importance of quality housing and urban design for community building and human well-being

- Focus on the importance of open space and other amenities for the creation of successful residential and urban environments

- Understanding of scale as a central topic in architecture, experienced through housing and its particularly close and standardized relationship to the body

- Application of structural, material and building systems knowledge to the design of residential structures

course sequence – the four assignments

The following descriptions are only summaries. Additional information will be presented for each project separately.

assignment #1: Analysis of Housing Classics

For this exercise each student will be assigned a case-study. His or her task will be to do comprehensive library and internet research in order to understand the project's background and to gather information in the form of text, images and drawings. The student will then analyze the scheme according to a set of parameters, and redraw parts of it at a predefined scale.

assignment #2: (Re)Modeling the Space between Campus Buildings

The students, in groups of two, will survey, observe and document an open space on our campus. They will perform a scale comparison and then model it as a physical model at the scale of 1/8. In a third step, each student will redesign the space based on his or her scenario for a change of usage.

assignment #3: A Home for Rinker

With a surface of approximately 900 square feet, a very high ceiling and multiple windows, Rinker classroom has conditions and proportions that are appropriate for multiple uses. The students will survey the space and redesign it as a residential structure or live/work unit, in several steps of increasing density.

assignment #4: New Life in the Mudd

After a short masterplanning workshop the students will be given a site in an urban block in the so-called "Mudd" district in Marsh Harbour on Abaco Island. The site has previously been covered by an informal settlement for mostly Haitian immigrants, and has been completely destroyed by hurricane Dorian. According to newly prescribed urban regulations the students will design in several steps a dense one-family (1) and a low-rise multi-family structure (2).

BIBLIOGRAPHY

In addition to the works mentioned underneath the Architectural Research Center is in the process of setting up a dedicated database regarding the Bahamas. Its online and physical location will be communicated to the students during the Research Intro on the 15th and 17th of January 2020.

READINGS ON RESERVE

author	title	publisher
AIA	Architectural Graphic Standards	Hoboken: Wiley, 2007
Firley, Eric; Stahl, Caroline	The Urban Housing Handbook	London: Wiley, 2009
Gehl, Jan	Life between buildings: using public space	New York: van Nostrand Reinhold, 1987
Hall, Peter	Cities of tomorrow	Oxford: Blackwell, 1988
Neufert, Ernst	Architects' data	Chichester: Wiley-Blackwell, 2012
Schneider, Friederike	Floor Plan Atlas	Basel: Birkhaeuser, 1997
Seraji, Nasrine	Housing – Substance of our cities	Paris: Picard, 2007
Taylor, Lisa	Housing – Symbol, Structure, Site	NYC: Rizzoli, 1990

ADDITIONAL READING SUGGESTIONS

author	title	publisher
Ascher, Kate	The works: anatomy of a city	New York: Penguin Press, 2005
A+t	Complex Buildings Series: Dwelling Mixers	Madrid: a+t, 2017
Banerjee, Tridib	Companion to Urban Design	New York: Routledge, 2011
Barker, Paul	The Freedoms of Suburbia	London: Frances Lincoln, 2009
Berghauser Pont, Meta	Spacematrix	Rotterdam: Nai Publishers, 2010
Bijlsma, Like	The Intermediate Size	Amsterdam: SUN, 2006
Camesasca, Ettore	History of the House	New York: Putnam, 1971
Caro, Robert	The Power Broker	New York: Alfred A. Knopf, 1974
Dennis, Michael	Court & Garden	Cambridge: MIT Press, 1986
Duany, Andres	The Smart Code Manual	New York: McGraw-Hill, 2009
Fernandez Per, Aurora	Density Projects	Vitoria-Gasteiz: A+T Ediciones, 2007
French, Hilary	Key Urban Housing of the 20th Century	London: Laurence King Publishing, 2008
Gans, Herbert	The Levittowners	New York: Vintage Books, 1967
Gordon, David	Planning Twentieth Century Capital Cities	New York: Routledge, 2006
Grinberg, Donald	Housing in the Netherlands 1900-1940	Delft: Delft University Press, 1977
Holl, Steven	Pamphlet Architecture 1-10	New York: Princeton Press, 1998
Howard, Ebenezer	Garden Cities of Tomorrow	London: Faber and Faber ltd, 1945
Hunter, Christine	Ranches, Rowhouses and Railroad Flats	New York: Norton, 1999
Junhua, Lue	Modern Urban Housing in China	Munich: Prestel, 2001
Komossa, Susanne	Atlas of the Dutch Urban Block	Bussum: Thoth Publishers, 2005
Komossa, Susanne	The Dutch urban block and the public realm	Nijmegen: Vantilt, 2010

author	title	publisher
Leupen, Bernard	Housing Design --- A Manual	Rotterdam: Nai Publishers, 2011
Levitt, David	The Housing Design Handbook	London: Routledge, 2010
Panerai, Philippe	Urban Forms: Death and Life of the Urban Block	Oxford: Architectural Press, 2004
Plunz, Richard	A history of housing in New York	New York: Columbia University Press, 1990
Riis, Jacob	How the other half lives	Cambridge: Belknap Press, 1970
Ring, Kristien	Selfmade City Berlin, Berlin	Berlin, Berlin: Jovis, 2013
Rossi, Aldo	The Architecture of the City	Cambridge: MIT Press, 1972
Rybczynski, Witold	Home: a short history of an idea	New York: Viking, 1986
Schoenauer, Norbert	6000 years of housing	New York: Garland, 1980
Schwartz, Alex	Housing Policy in the United States	New York: Routledge, 2006
Solomon, Dan	Housing and the City: Love Versus Hope	Atglen: Schiffer, 2018

Housing Pol

course schedule

This is the intended course schedule.
Unexpected conditions may modify it.

week	1	January	Monday	13	9:05AM-11:55AM	INTRODUCTION / Beginning of PROJECT 1
			Wednesday	15		Desk crits / Research Intro (G.Santana)
			Friday	17		Desk crits / Research Intro (G.Santana)
week	2	January	Monday	20	9:05AM-11:55AM	MARTIN LUTHER KING JR. DAY / NO CLASS
			Wednesday	22		Lecture: Housing typologies (one-family) / Desk crits
			Friday	24		Desk crits
week	3	January	Monday	27	9:05AM-11:55AM	Lecture: Housing typologies (multi-family) / Desk crits
			Wednesday	29		PROJECT 1 SUBMISSION / DISPLAY&DISCUSSION
			Friday	31		Beginning of PROJECT 2 / Site visit
week	4	February	Monday	3	9:05AM-11:55AM	Lecture: Max Jarosz on modelmaking / Desk crits
			Wednesday	5		Lecture: DPZ Housing / Desk crits
			Friday	7		Desk crits
week	5	February	Monday	10	9:05AM-11:55AM	Lecture: Sauter Housing / Desk crits
			Wednesday	12		Desk crits
			Friday	14		PROJECT 2 SUBMISSION / DISPLAY&DISCUSSION
week	6	February	Monday	17	9:05AM-11:55AM	Beginning of PROJECT 3
			Wednesday	19		Desk crits
			Friday	21		Desk crits
week	7	February	Monday	24	9:05AM-11:55AM	Desk crits
			Wednesday	26		Desk crits
			Friday	28		PROJECT 3 SUBMISSION / DISPLAY&DISCUSSION
week	8	March	Monday	2	9:05AM-11:55AM	Bahamas Workshop / Beginning of PROJECT 4
			Wednesday	4		Marsh Harbour Masterplan Workshop
			Friday	6		Desk crits
week	9	March	Monday	9	9:05AM-11:55AM	SPRING RECESS / NO CLASS
			Wednesday	11		SPRING RECESS / NO CLASS
			Friday	13		SPRING RECESS / NO CLASS
week	10	March	Monday	16	9:05AM-11:55AM	Desk crits
			Wednesday	18		Lecture: Brillhart in the Bahamas
			Friday	20		Desk crits

week	11	March	Monday	23	9:05AM-11:55AM	INTERMEDIATE REVIEW OF PROJECT 4
			Wednesday	25		U-SERVE (BAHAMAS)
			Friday	27		Desk crits
week	12	March	Monday	30	9:05AM-11:55AM	STRUCTURAL REVIEW OF PROJECT 4
		April	Wednesday	1		Desk crits with Victor Chavez
			Friday	3		Desk crits with Victor Chavez
week	13	April	Monday	6	9:05AM-11:55AM	Desk crits
			Wednesday	8		Desk crits
			Friday	10		Desk crits
week	14	April	Monday	13	9:05AM-11:55AM	Desk crits
			Wednesday	15		Desk crits
			Friday	17		Desk crits
week	15	April	Monday	20	9:05AM-11:55AM	Desk crits
			Wednesday	22		Desk crits
			Friday	24		FINAL REVIEW OF PROJECT 4 (to be confirmed)

university of miami academic calendar

Conflicts with religious observances should be brought to the instructor and the Office of the Registrar and Student Services no later than the second week of classes. For an updated version of the academic calendar, please visit www.miami.edu/registrar more information, please see the Policy on Scheduling of Classes and Examinations and Other Accommodations for Religious Observances.

UNIVERSITY OF MIAMI ACADEMIC CALENDAR

SPRING 2020

Subject to Change

69 Class Days Per Semester

Dec 30	Mon	Deadline for Readmission
Jan 2- 12	Thurs-Sun	InterSession 1 (special tuition, add/drop, dates, & refund policy apply)
Jan 8	Wed	Housing Available for Students
Jan 8	Wed	International Student Orientation
Jan 9-11	Thurs-Sat	Spring 'Cane kickoff
Jan 13	Mon	CLASSES BEGIN
Jan 20	Mon	HOLIDAY (MARTIN LUTHER KING, JR. DAY)
Jan 21	Tues	Last Day for Registration and to Add a Course
Jan 29	Wed	Last Day to Drop a Course Without a "W"
Jan 29	Wed	Deadline to apply for Inactive Status
Jan 29	Wed	Deadline to apply for Non-UM programs
Jan 29	Wed	Last Day to Make a Change in Credit-Only Designation
Feb 5	Wed	Application for graduation opens
Feb 17	Mon	Midterm reporting begins
March 6	Fri	Last Day to Apply for Graduation for Spring and Summer
March 7-15	Sat - Sun	SPRING RECESS
March 7-15	Sat - Sun	InterSession 2 (special tuition, add/drop, dates, & refund policy apply)
March 30	Mon	Registration Appointments Available on CaneLink
March 25	Wed	Last Day to Drop a Course
April 3	Fri	Graduate Students: Last Day to Defend Dissertation/Thesis for Spring 2020 Graduation
April 13	Mon	Registration for Fall Semester 2020 & Summer 2020* (Begins)
April 24	Fri	CLASSES END (11:00 PM)
April 24	Fri	Grade Roster available to Faculty
April 25-April 28	Sat - Tues	Reading Days
April 29- May 6	Wed-Wed	FINAL EXAMS
May 6	Wed	Graduate School Deadline for Completion of Dissertation/Thesis
May 6	Wed	SEMESTER ENDS (11:00 PM)
May 7	Thurs	SPRING COMMENCEMENT EXERCISES - All Graduate Degrees
May 8	Fri	SPRING COMMENCEMENT EXERCISES - All Undergraduate Degrees
May 8	Fri	Housing Closes at NOON for Non-Commencement Participants
May 9	Sat	Housing Closes at NOON for Commencement Participants
May 11	Mon	Final Grades Released by Faculty in CaneLink by Noon
May 13	Wed	Final Grades Available to Students in CaneLink

evaluation

COURSE GRADING COMPONENTS

task	*% of final grade*
Participation during class	20%
Project 1	15%
Project 2	15%
Project 3	15%
Project 4	35%

student work

> All academic work is the property of the University. At the conclusion of the semester students should prepare and submit digital files on a disk or flash drive to their respective faculty. Any original work identified by faculty as archival or as exhibits for accreditation will be collected by faculty for the duration of the accreditation visit.
IMAGEBANK STUDENT WORK COLLECTION FILE FORMATS
>.jpg or .jpeg Joint Photographic Expert Group.300dpi, (ideally) 400dpi Minimum target size: 24' by 36'
>.pdf Portable Document Format images. images 400dpi, lines and text 1200dpi target size: 24' by 36'
SCANNING .jpeg and .tiff
Minimum resolution: (at least) 300dpi, (ideally) 400dpi -- dots per inch Minimum target size: 24' by 36'
Note: When scanning plans or black/white line drawings choose Text option on the scanner settings dialog box. If lines do not appear complete then use CURVES & adjust the THRESHOLD & AUTO LEVELS in Adobe Photoshop.
> The University may retain selected student work and may place it in the architecture archives for exhibition, publication,
or other use as the University deems appropriate.

grading

This information is obtained through the University of Miami Academic Bulletin. Student responsibility is to check if there is a new updated version that could modify the one exposed here.
Students should always refer to http://bulletin.miami.edu/ for an updated version.

UNDERGRADUATE ARCHITECTURE STUDENTS

> Architetcure students must complete all Architecture Design studios with a grade of C- or higher.
> Architecture students receiving two consecutive C- grades in architecture design studios will have to repeat the later course.
> Architecture students receiving a grade of D+ or lower in an architecture design studio must repeat the studio and will be restricted to a 15 credit hour semester load. The student will meet with an academic advisor on a monthly basis and will be reviewed prior to continuation.

A	Excellent attainment
B	Good attainment
C	Fair attainment
D	Poor attainment (earns credit hour but may not fulfill requirement for a major)
F	Failure
W	Course dropped on or before the last day for withdrawing from classes as published in the official calendar of the University. Credit hour can be earned only by successful repetition of the course.
I	Incomplete work in passing status with the instructor's permission to complete the course. An "I" will be assigned only if the instructor is satisfied that there are reasonable non-academic grounds for the student's incomplete work. An "I" is not intended to be assigned in order to permit a student to repeat a course without registration or to permit a student to do additional work in order to improve upon grades earned during the semester. The student who receives an "I" must complete the course with a passing grade

	within the time frame specified by the professor of the course but not longer than the end of one calendar year, or prior to graduation, whichever occurs first. An Academic Dean may approve an extension initiated by the course instructor. An "I" not completed prior to the student's graduation shall be changed to an "IE" or "IF" by action of the student's Academic Dean.
IP	Denotes in progress grade assigned upon satisfactory completion of the first semester of a two-semester sequence, with the final grade for both courses to be submitted at the end of the second semester of the sequence. Please note that all "IP"s must be converted to a letter grade or "IF" at graduation. "IP" will also be converted to "IF" upon any departure from the University for a period in excess of one year.
IF	Symbol indicating that an "I" grade was not appropriately completed.4 The symbol "IF" is equivalent to an "F" when computing a student's average.
CR	Grade signifying that credit only is awarded based on a "C" average or better.
NC	Grade signifying that no credit hour is awarded based on a course average below a grade of "C".
NG	Symbol assigned by the Office of the Registrar indicating that the instructor has not reported the student's grade. For a student to receive credit hour for the course, the instructor must report a passing grade prior to the student's graduation, or by the end of one regular academic semester, whichever comes first. An Academic Dean may approve an extension initiated by the course instructor. An "NG" not replaced by a passing grade, or by a "W", prior to the student's graduation shall be changed to an "F" by action of the student's Academic Dean.5

grade point average

The grade point average is used to determine:
> class rank
> graduation and university honor eligibility
> good standing, probation, and dismissal status
> scholarship eligibility

Your official grade point average is based only on the work you have completed at the University of Miami. The only exception to this policy is for determining whether a student qualifies for university honors established by the minimum grade point requirement at the time of graduation. For graduation purposes, cumulative grade point average is defined as either the average of all grades earned at the University of Miami or the combined average of all graded work taken at the University of Miami and elsewhere whether or not the transfer work is accepted toward a degree at the University of Miami, whichever is lower.

Quality points per credit hour are awarded as follows:

A+	4.00
A	4.00
A-	3.70
B+	3.30
B	3.00
B-	2.70
C+	2.30
C	2.00
C-	1.70
D+	1.30
D	1.00
E	0.00 (prior to fall 1995)
IE	0.00
F	0.00 (effective fall 1995)
iF	0.00

>Courses marked with an "IE" or "IF" count as credit hour attempted but are not counted in credit hours earned and do not carry quality points.
> Credit hours marked CR are counted as credit hours earned but are not counted in credit hours attempted and do not carry quality points.
> Courses marked with the symbols I, IP, W, NC, and NG do not carry credit hours attempted, credit hours earned, or quality points.
> The grade point average is determined by dividing the total quality points earned by the total credit hours attempted.
>Military service credit hour, some foreign university credit hour, correspondence course credit hour, credit by

examination, etc., are not awarded quality points and do not enter the computation of the grade point average.

GRADUATE ARCHITECTURE STUDENTS

Scale/Quality Points

> Architecture students must complete all Architecture Design studios with a grade of C- or higher.
> Architecture students receiving two consecutive C- grades in architecture design studios will have to repeat the later course.
> Architecture students receiving a grade of D+ or lower in an architecture design studio must repeat the studio and will be restricted to a 15 credit hour semester load.
> The student will meet with an academic advisor on a monthly basis and will be reviewed prior to continuation.
> A required architecture course in which a student receives a failing grade must be repeated during the first subsequent semester in which the course is offered. Incompletes can be given only for reasons of serious illness or exceptional hardship.
> An average of B (3.0) is required for a graduate degree, and no "D" credit hour may be counted toward the degree.
> All work leading to the graduate degree and taken as a graduate student will be counted in computing the quality point average, including courses graded "D".
> No transferred credit hours are calculated into the University of Miami G.P.A.

Grade Interpretations

A	Excellent accomplishment.
B	Good accomplishment.
C	Fair, but below that expected of graduate students (C- is the lowest passing grade. Some programs may require higher standards.).
S	Symbol used for acceptable (U-unacceptable) thesis, dissertation, practicum and internship credit hour. It may be used for regular courses under special circumstances with the prior approval of the instructor, department chairman, and the Dean of the Graduate School. The Graduate School considers a grade of "S" to indicate a minimum of a 3.0 GPA in a graduate course if a student has taken no prior coursework on the graduate level. A grade of "S" reflects that a student is in good academic standing.
D	Poor (not acceptable for credit hour toward the advanced degree).
F	Failure
W	Course dropped prior to the last day for withdrawing from classes as published in the official calendar of the University. Courses dropped after last date must have approval of Dean of Graduate School. Credit hour can be earned only by successful repetition of the course.
I	Incomplete work in passing status with the instructor's permission to complete the course. (Not to be used for thesis or dissertation credit hours). Student may request an incomplete from the professor if: they have completed at least 75% of the course and have a C or better in the course at the time of the request. The "I" should be changed to a letter grade within one (1) calendar year after it is given, unless the Academic Dean of the student's primary school or college and the Dean of the Graduate School approve the delay. If the "I" is not changed within one year, credit hour can be earned only by successful repetition of the course. (Note: Fellowships and financial aid may be withdrawn if there is an excess accumulation of "I"s on a student's transcript.).
IP	Denotes in progress grade given by instructor for any course (600, 700, or 800 level) in which a student has made expected or clearly satisfactory progress during the term, but has yet fully to complete requirements for the course. "IP" is to be given for 800-level internships, research, thesis and dissertation courses that have not been completed. Upon satisfaction of all Graduate School requirements, the Assistant Director, Programs of the Graduate School will issue final credit hour for all master's thesis and doctoral dissertation courses (e.g., 810, 820, 830, 835, 840 and 850). Zero-credit hour courses (e.g., 820 and 850) will be changed to "S." Please note that all "IP"s must be converted to "S", letter grade, or "I" at graduation. "IP" will also be converted to "I" upon any departure from the University for a period in excess of one year.
NP	Symbol assigned by Enrollment Services indicating that the instructor has not yet reported the student's grade. For a student to receive credit hour for the course, the instructor must report a passing grade prior to the student's graduation. (Faculty Senate Legislation #85005(B))

Quality points are awarded as follows: The quality point average is then determined by dividing the total of quality points earned by the total of credit hours attempted. The symbols "S", "W", and "I" are not counted as credit hour attempted.

A+	4.00
A	4.00

A-	3.70
B+	3.30
B	3.00
B-	2.70
C+	2.30
C	2.00
C-	1.70
D+	0.00
D	0.00
F	0.00

NAAB student performance criteria (SPC)

The accredited degree program must demonstrate that each graduate possesses the knowledge and skills defined by the criteria below. The knowledge and skills defined here represent those required to prepare graduates for the path to internship, examination, and licensure and to engage in related fields. The program must provide student work as evidence that its graduates have satisfied each criterion.
The criteria encompass two levels of accomplishment:
> UNDERSTANDING: The capacity to classify, compare, summarize, explain and/or interpret information.
> ABILITY: Proficiency in using specific information to accomplish a task, correctly selecting the appropriate information, and accurately applying it to the solution of a specific problem, while also distinguishing the effects of its implementation.
The SPC are organized into realms to more easily understand the relationships between each criterion.

This course emphasize the following NAAB Student Performance Criteria. Details for each realm can be found in the table underneath:

primary

REALM B
BUILDING PRACTICES, TECHNICAL SKILLS AND KNOWLEDGE

B1 PRE-DESIGN

REALM C
INTEGRATED ARCHITECTURAL SOLUTIONS

C1 RESEARCH

C2 INTEGRATED EVALUATION & DECISION MAKING DESIGN PROCESS

secondary

REALM C
INTEGRATED ARCHITECTURAL SOLUTIONS

C3 INTEGRATIVE DESIGN

Table of NAAB Student Performance Criteria (SPC):

REALM A Critical Thinking and Representation	REALM B Building Practices, Technical Skills, and Knowledge	REALM C Integrated Architectural Solutions	REALM D Professional Practice
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. Student 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 >Recognize disparate needs of client, community, and society. **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. **A2 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. **A3 Investigative Skills** Ability to gather, assess, record, and comparatively evaluate relevant information and performance in order to support conclusions related to a specific project or assignment. **A4 Architectural Design Skills** Ability to effectively use basic formal, organizational and environmental principles and the capacity of each to inform two- and three-dimensional design. **A5 Ordering Systems** Ability to apply the fundamentals of both natural and formal ordering systems and the capacity of of each to inform two- and threedimensional design. **A6 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. **A7 History and Global Culture** Understanding of the parallel and divergent histories of architecture and the cultural norms of a variety of indigenous, vernacular, local, and regional settings in terms of their political, economic, social, ecological, and technological factors. **A8 Cultural Diversity and Social Equity** Understanding of the diverse needs, values, behavioral norms, physical abilities, and social and spatial patterns that characterize different cultures	Graduates from NAABaccredited 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. **B1 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. **B2 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. **B3 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. B4 Technical Documentation 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. **B5 Structural Systems** 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. **B6 Environmental Systems** Ability to demonstrate the principles of environmental systems' design, how design criteria can vary by geographic region, and the tools used for performance assessment. This demonstration must include active and passive heating and cooling, solar geometry, daylighting, natural ventilation, indoor air quality, solar systems, lighting systems, and acoustics. **B7 Building Envelope Systems and Assemblies** 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. B8 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. **B9 Building Service Systems** Understanding of the basic principles and appropriate application and performance of building service systems, including lighting, mechanical, plumbing, electrical, communication, vertical transportation, security, and fire protection systems. **B10 Financial Considerations** Understanding of the fundamentals of building costs, which must include project financing methods and feasibility, construction cost estimating, construction scheduling, operational costs, and life-cycle costs.	Graduates from NAAB-accredited programs must be able to demonstrate that they have the ability to synthesize a wide range of variables into an integrated design solution. Student learning aspirations for this realm include: > Comprehending the importance of research pursuits to inform the design process. > Evaluating options and reconciling the implications of design decisions across systems and scales. > Synthesizing variables from diverse and complex systems into an integrated architectural solution. > Responding to environmental stewardship goals across multiple systems for an integrated solution." **C1 Research** Understanding of the theoretical and applied research methodologies and practices used during the design process. **C2 Integrated Evaluations & Decision-Making Design Process** Ability to demonstrate the skills associated with making integrated decisions across multiple systems and variables in the completion of a design project. This demonstration includes problem identification, setting evaluative criteria, analyzing solutions, and predicting the effectiveness of implementation. **C3 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,	Graduates from NAAB-accredited programs must understand business principles for the practice of architecture, including management, advocacy, and the need to act legally, ethically, and critically for the good of the client, society, and the public. Student learning aspirations for this realm include: > Comprehending the business of architecture and construction. > Discerning the valuable roles and key players in related disciplines. > Understanding a professional code of ethics, as well as legal and professional responsibilities. **D1 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. **D2 Project Management** Understanding of the methods for selecting consultants and assembling teams; identifying work plans, project schedules, and time requirements; and recommending project delivery methods. **D3 Business Practices** Understanding of the basic principles of a firm's business practices, including financial management and business planning, marketing, organization, and entrepreneurship. **D4 Legal Responsibilities** Understanding of the architect's responsibility to the public and the client as determined by regulations and legal considerations involving the practice of architecture and professional service contracts. **D5 Professional Conduct** Understanding of the ethical issues involved in the exercise of professional judgment in architectural design and practice and understanding the role of the NCARB Rules of Conduct and the AIA

and individuals and the responsibility of the architect to ensure equity of access to sites, buildings, and structures.

life safety, environmental systems, structural systems, and building envelope systems and assemblies.

facilities

A good and respectful use of the facilities is an essential aspect to be considered.
The following aspects should be specially attended:
> No pets are allowed within the facilities.
> Studio doors should be closed at all times due to security issues..
> Please do not paint or glue inside the studio, stairwells, or hallways without a proper protection to prevent affecting walls, floors or furniture. Students will be responsible for those damages due to an improper use of the facilities.

computer requirement

Undergraduate and graduate students entering the program are required to purchase their own computers for use in the design studio. The School of Architecture computing resources are accessible via a wireless network with an approved device and subject to School and University policy. System requirements can be asked to the assigned faculty or through academic services.

final due date

Due dates are set by the Course Instructor in the schedule and evaluation sections of this outline, or will be communicated during class hours or through email. All term work must be submitted on or before the date stipulated by the Instructor.
Students who for reasons beyond their control are unable to submit an assignment by its deadline must obtain approval from their Instructor for an extension to the deadline.
All student work including assignments and final projects must uploaded to the server in PDF format (except for video projects) prior to the end of term.

class attendance and absences

Regular and punctual class attendance is mandatory for all architecture courses; three unexcused absences constitutes grounds for dismissal from the course and/or a failing grade. Students are required to be present for an entire design review, therefore, students arriving late or departing early from class will be considered absent. Excused absences require written notification and are granted by the instructor.
It is each student's responsibility to know and understand the instructor's policies. It is also the student's responsibility to give the instructor notice one week prior to any anticipated absence and to contact the instructor within one week after any unanticipated absence.
All students are responsible for material covered during their absence. However, the instructor must allow each student who is absent for a University approved reason either the opportunity to make up, or to be excused from, work missed, without any reduction in the student's final course grade as a direct result of such absence.
Other than absences for a University-approved reason, the instructor determines whether or not an absence is for an acceptable reason and whether or not students shall have the opportunity to make up missed work. If the instructor does not recognize the reason as acceptable, the student may appeal to the chair of the department.

UNIVERSITY-APPROVED REASONS FOR ABSENCES
1. Participation in an activity approved by the Academic Deans Policy Council, such as musical and debate activity, R.O.T.C. function, or varsity athletic trip; participation in a special academic activity such as a field trip or other special event connected with academic coursework. Verification of a student's participation shall be issued by the sponsor when authorized by the Office of the Executive Vice President and Provost.
2. Observance of a religious holy day as described in the Religious Holy Day Policy, below:

RELIGIOUS HOLY DAY POLICY

The University of Miami, although a secular institution, is determined to accommodate those students who wish to observe religious holy days. It seeks to reflect its awareness of and sensitivity to religious holy days whenever possible when scheduling University activities. The following provisions are meant to apply equitably to all religious groups and to provide opportunities to all to meet their religious obligations.

1. Except as specifically provided to the contrary, this policy is binding on all students in undergraduate programs. Schools offering graduate or professional programs, including undergraduate professional programs, are strongly encouraged to adhere to these policies to the maximum extent practicable.

2. Any student absent from class in observance of a religious holy day shall not be penalized in any way for an examination or assignment missed during the period of absence. Absence in observance of a religious holy day does not relieve students from responsibility for any part of the course work required during the period of absence. Students who are absent on days of examinations or class assignments shall be offered a reasonable opportunity to make up the work without penalty, if the student previously arranged to be absent. Nothing in this policy shall preclude faculty members from limiting the number of student absences to a reasonable number of absences for any reason. The faculty member has discretion to determine how the make-up obligation will be fulfilled. A faculty member who penalizes a student contrary to these provisions may have committed unprofessional conduct, and thus may be subject to a complaint to the Committee on Professional Conduct under the provisions of Section B4.9 of the Faculty Manual.

3. It is the student's obligation to provide faculty members with notice of the dates they will be absent due to observance of religious holy days, preferably before the beginning of classes but no later than the end of the first three class days. For religious holy days that fall within the first three class days, students must provide faculty members with notice no later than two class days before the absence. Missing a class due to travel plans
associated with a particular religious holy day does not constitute an excused absence. Absences due to observance of religious holy days that are not pre-arranged with the relevant faculty member within the first three class days may be considered unexcused, and the faculty member may therefore prevent the student from making up examinations or assignments missed during the period of absence.

4. Faculty members are encouraged to anticipate days when a substantial number of students will be absent for observance of religious holy days and should avoid scheduling examinations and assignment deadlines on those days. Faculty members are expected to reasonably assist students in obtaining class information the student missed during the period of absence in observance of a religious holy day. In that regard, faculty members
are urged to allow taping or recording of the class session, with the reproduction limited to the student's personal use, when a student misses a class due to observance of a religious holy day. To assist in identifying religious observance days, faculty members are encouraged to consult the illustrative list provided in the Interfaith Calendar (http://www.interfaithcalendar.org). Faculty members are urged to remind students of their obligation to inform faculty members within the first three class days of any anticipated absences due to observance of religious holy days and should include that information in the syllabus or course requirements document for that course

school culture policy

introduction

The University of Miami establishes certain policies – some, which have to do with the preservation of academic integrity such as the Honor Code, and others, which preserve a climate of freedom from harassment – in order to best support the environment necessary to the pursuit of knowledge. Each School or college produces additional policies that focus on the special needs and conditions of its constituency.

Following is a brief outline of the operating instructions for the use of classroom space in the School of Architecture. These policies are the result of an ongoing consideration for the minimal standards necessary to support a constructive working environment. The ideal classroom goes much further to establish a place of inspiration and collegiality. The minimum policies contained here apply to every classroom and studio space. An individual studio or classroom may have additional policies or enhancements as set by the instructor.

Regarding this most general outline, each student and member of the faculty is considered to be bound to uphold this standard, through personnel performance as well as in concert with others, as in the upholding of the Honor Code. Students who repeat a violation after a warning will be asked to vacate their desk and leave the studio or classroom. The desk and its incumbent participation in the life of the studio or classroom is a central benefit to an architect's education and each student is an important participant in the overall effort to create an environment of

intellectual productivity.

STUDENTS

desks and drawing equipment

Your desk, the walls and immediate space it occupies, are a public, academic space and should be treated accordingly. All materials in the work area, from those pinned on the walls to items around the desk, should relate solely to the academic investigations of the curriculum. Desks must be kept neat and orderly at all times. Drawing surfaces are to be clean, uniform and ready for design, drawing work and desk crits. Drawing equipment shall be in good working order at all times, and storable equipment shall be properly secured when not in use. Borrowing of equipment during class time is not allowed. Student's belongings should be marked or engraved to identify its owner. Any theft should be reported to campus security immediately. All students are to have the necessary tools to work at all times. Do not introduce any article larger than a drawing tool into the studio. The student lounge provides space for a limited number of additional items in support of academic work.

disposition of your work

Care of drawings and models through proper storage on or in desks is required at all times. Drawings or model materials left on the floor may be removed by Janitors. Do not leave work or store work on the floor since Janitors will not be able to distinguish between what should be saved or discarded. Throw trash in receptacles rather than on the floor. To ensure the studio remains a safe place to work never prop open doors. All students registered for design studios will have card access.

disposition of others work

Show respect for other students work and space by asking permission to use a desk other than your own. Do not use another student's desk for model building.

studio behavior

Behavior in studio should be the model of respectful collaboration providing each student and faculty the possibility of a quiet and productive work environment. Cell phones, pagers, or music are not to be heard in class at all. Headphones may be used during non-class time hours provided the volume does not disturb those working around you. Outside of class, use the courtyard for more animated conversation or exchange, talking on cell- phones, eating, drinking, or group study. Remember it is each student's right to have a quiet and respectful studio workspace. Smoking is prohibited in all classrooms, studios, and hallways. The only permissible place for smoking is in University designated smoking areas.

plotting drawings

Plotting should be done well in advance of routine desk crits or presentations. In professional practice, private clients, review boards, competition officials and permitting authorities do not wait for work that is late. It is therefore unacceptable for faculty or classmates to have to wait for students who are late to class, a pin-up, mid-term review or final presentation due to last minute plotting. Leaving studio to plot is also not acceptable because it prevents faculty from addressing the whole class when needed. Students are to be present for the entire class and not arrive late or leave early. The proper budgeting of time for plotting of drawings is essential. Faculty must adhere to scheduled review dates in order to not overload the lab when it comes to plotting time. Students must adhere to lab rules with regard to computer use for rendering and plotting time so as to not tie up computers in the lab or 3rd floor classroom. The computers are for the use of all students and assigned time must be adhered to.

Plotting early allows students time to review the quality of the output, make the necessary changes, and re-plot before presenting the work. Problems in plotting or mistakes in output are your mistakes and can not be blamed on hardware, software or printing services- they are yours alone and you need to allow time for unforeseen problems so work presented is without excuse and free of mistakes. Checking work is a fundamental skill of the architect and reviewing drawings for consistency, clarity, and completeness is essential.

Please consult the Computer Lab policies for additional information.

making models

The production of studio models is a collective effort requiring shared responsibilities and shared costs. Each studio will have a small budget each semester for the production of studio models to help defray costs. Faculty must inform the Model Shop director, well in advance, of any assigned models that would involve students working in the shop.

Spraying of models must be done outside the studio on paper surfaces to catch overspray. Do not use exterior bare concrete landings or floors without protecting the surface with paper. Please also checjk Model Shop policies.

submission of work

All stuent work should be due no later than the night before the work is due. Faculty teaching in the core studios must coordinate the collection of work to insure parity with each studio.

reviews

Reviews are one of the most important learning experiences in the school. Attendance and participation in all assigned reviews are required. Attending the reviews of your peers allows you to see the range of architectural criticism born by different studio topics, sites and the interests and expertise of professors and visiting critics. Attending the reviews of others within your year is often helpful in better understanding your project. Attending the work in other studios broadens your academic experience and helps you prepare for future classes. Student deportment in reviews should model professional standards one finds in practice - dress for should be more formal then everyday attire.

Core studio coordinators must ensure that there is parity among different sections in presentation requirements, schedule, and participation. Each studio must have coordinated presentation requirements and grading of work.

student interaction

The school and university is a collaborative environment where ideas can be discussed in a respectful and collegial manner. Students shall understand that the school is an academic community that aspires to the highest ethical standards. Differences of opinion should be respected and students should avoid consciously undermining another student's work or ideas.

Peer counselors: Are selected student representation for each section of first year studio.

These students assist in providing guidance for students adjusting to life in the university and professional program.

FACULTY

studio teaching ethics

The Design Studio is the centerpiece of architectural education and the vehicle from which to impart the Schools' pedagogy: that architecture is a civic art. School conduct must therefore be of the highest ethical standard and the professor must be held as a model of such behavior. Because teaching both emulates and critiques the practice of architecture, the professor must make the similarities and distinctions between the academic and professional spheres clear.

Studios may engage in real projects, but only for the academic benefits of such engagement to both the student and the community. At no time is a student's work to be used privately for a professor's professional or financial gain. If a professor is engaged in professional practice no current project should be issued as a design studio assignment. If a professor is entering a design competition as a studio project, all issues of authorship and intellectual property, should be handled generously, professionally and in keeping with all University policies regarding such matters. These issues should be worked out in advance with the Dean's office. If the competition includes prize monies or the granting of a commission these conditions should also be worked out in advance with the Dean's office.

Throughout the school where quasi- professional work is often the form of community assistance, special care should be taken to ensure clarity of purpose for the exercise and associated costs and fees; this information needs to be communicated broadly with each engagement. It is important that local, regional, and national architect understand that these centers do not compete with architectural forms. These centers provide a unique community service complementing traditional practice and providing access to diriment branches of our community often without recourse to design assistance.

In short, a professor's engagement in design studio teaching should be selfless pursuit imparting knowledge of architecture and searching collectively for new and time honored ways in which design improves the quality of life, protects the settings where life unfolds and stimulates the universal human desire for beauty.

faculty / student interaction

Faculty should remember that this is not seen as equal pairing. Given that faculty are issuing grades students will see faculty as an authority figure. Use good judgment in deciding when, where and how to talk to a student about a sensitive issue. Do not be confrontational. If you are a faculty teaching for the first time or teaching a new course or new format for the first time remember to consult studio coordinators, more senior faculty or advising staff with

problems that require more input or information before meeting with the student. Always be impeccable in your word.
Faculty must start and finish class at the scheduled times. This allows students to get to their other classes on time.
All Faculty are expected to keep office hours of a minimum of one hour per week and to post hours outside their offices. Office hours can be fixed or by appointment but must be published. Faculty are encouraged to list office hours in their course syllabi. Additional time for preparation of a course, grading, advising and studio coordination meetings is expected to occur outside of class time.

faculty/faculty interaction

Faculty should understand that the school and university is an environment where ideas can be discussed in a respectful and collegial manner. Differences of opinion should be respected and faculty should avoid consciously undermining another faculty, the school, or the university.

faculty coordinator/core faculty interaction

Coordinators are to work with faculty in parallel courses across the semester to coordinate deadlines and course content. In design studio, they must be responsive to student concerns across the different sections, and must provide guidance or intervene on faculty matters outside their individual studio section.

faculty / staff interaction

Faculty must understand that staff is assigned work by other faculty, administration and university departments. Do not leave important tasks to the last minute. Organization and forethought will help create an atmosphere of respect and ensure requested tasks of staff will be completed in a timely manner. Staff should not be asked to perform duties of a personal (non-school related) nature, nor request that staff utilize university equipment of supplies for personal matters.

plagiarism and misconduct: honor code

The University's policy on academic misconduct is contained in the University of Miami Honor Code.
These Codes are established for the student body to protect the academic integrity of the University of Miami, to encourage consistent ethical behavior among students, and to foster a climate of fair competition. While a student's commitment to honesty and personal integrity is assumed and expected, these Codes are intended to provide an added measure of assurance that, in fulfilling the University's requirements, the student will never engage in falsification, plagiarism, or other deception regarding the materials he/she presents. Each student is responsible for completing the academic requirements of each course in the manner indicated by the faculty.

The University's policy on academic misconduct for UNDERgraduate students is found on:
https://umshare.miami.edu/web/wda/deanstudents/pdf/undergrad_honorcode.pdf
The University's policy on academic misconduct for graduate students is found on:
https://umshare.miami.edu/web/wda/deanstudents/pdf/GraduateStudentHonorCode.pdf

english language and writing support

Whether you need help with english language and writing support, students can be assisted through the Writing Center.
The Writing Center at the University of Miami strives to help all members of the university community learn more about writing and become better writers. Writers at all levels can benefit from sharing their writing with someone who is both knowledgeable and trustworthy, someone who is not grading them or evaluating their work. Our professional and friendly staff of faculty and graduate students will work with you in one-to-one consultations on all stages of the writing process: from note-taking and pre-writing to revision strategies and proofreading techniques.
The Writing Center is a teaching environment. We will work to teach you ways to improve your writing, but we will not proofread or edit your papers for you. (We will, however, teach you how to proofread and edit your own papers.) Our focus is more on helping you improve as a writer, rather than fixing the paper you bring in.
The Writing Center is located at: LaGorce House170, 1228 Dickinson Drive