

Clemson University  
School Of Architecture  
Clemson Architecture Center in Charleston  
Studio V: Spring 2014

0.1 ARCH 8520 / LARC 4520 / ARCH 3520 - Section 400

Graduate and Undergraduate Architecture

0.2 Curriculum Requirements:

ARCH 8520 Six Credits: Meets Requirements of Graduate Study

LARC 4520 Six Credits: Meets Requirements of Undergraduate Study

ARCH 3520 Six Credits: Meets Requirement of Undergraduate Study

0.3 Course Meets 1:30 to 5:30 MWF

0.4 Professor: David Pastre / Email: [pastre@clermson.edu](mailto:pastre@clermson.edu)

*Professor Pastre's Telephone Information:*

Cell: 843.696.3343

0.5 Director: Ray Huff / Email: [rhuff@huffgooden.com](mailto:rhuff@huffgooden.com)

*Professor Huff's Telephone Information:*

Office: 843.723.1747

Fax: 843.723.1847

Cell: 843.324.8869

0.6 Office Hours: Pastre - By appointment only

0.7 Professor's Office Location:

CAC.C Studio

20 Franklin Street

Charleston. South Carolina 29401, and

CAC.C SHOP

1 Simons Street

Charleston. South Carolina. 29403

## **1. COURSE DESCRIPTION**

### **1.1 DESCRIPTION**

Design studio for projects of relative complexity, with varied scales and programs, with an emphasis on pre-design, technical documentation, and collaborative processes. Emphasizing the relationship

between architecture, site, and context, this studio may be located in Clemson, Charleston, Barcelona, Genoa, or other fluid campus locations.

ARCH 3520 Studio Charleston 6 (1) Addresses architectural problems with varied scales and programs in the context of Charleston, South Carolina. Emphasizes the relationship between architecture and context. Projects include analysis, conceptual development, and architectonic resolutions. Continued development of graphic and oral communication skills. Design problems vary every semester according to current issues. May be repeated for a maximum of 12 credits. Preq: ARCH 2520.

LARC 4520 Synthesis Studio 6 (1) Integrates acquired skills, abilities, and interests from previous architecture studios. Projects emphasize the accumulation of architectural experiences and knowledge.

ARCH 8520 Design Studio V 6 (18) Design studio for increasingly comprehensive design projects, with varied scales and programs, with an emphasis on pre-design, site design, sustainability, and collaborative processes. Emphasizes the relationship between architecture, site and context. Studio may be located in Clemson, Charleston, Barcelona or Genoa.

## 1.2 PEDAGOGICAL INTENT

STUDIO V will focus on architecture and tectonics, particularly the relationship between design and building. Although it is not anticipated, we may hand something on to a later studio. This means that students need to be willing to work within criteria or ideas not of their own generation, an ability required in professional practice and expected of mature students, and be able to pass on to others a clear and rational agenda grounding in the essence of the project.

STUDIO V will emulate practice in that, unlike standard academic exercises, students will not always work in isolation on hypothetical situations. We will work often in collaboration.

## 2. GOALS AND OBJECTIVES FOR THE COURSE

### 2.1 GOALS

**DESIGN AS INFORMED BY MAKING:** The studio will offer an approach to design informed by how something is assembled and the materials from which it is made.

**OBJECTHOOD:** The studio will offer a rigorous approach to making that yields excellence in the final artifact. While we are interested in material excellence (the quality of materials, joints, workmanship, and so on), we are more concerned with objecthood: the qualities exhibited by the physical artifact.

CRAFT: Students may learn and employ craft in the execution of the work, which will require patience, planning, understanding tolerance in materials and tools, testing and mock-ups, and the working with the limits and capabilities of tools and materials.

CONSTRUCTION DOCUMENTS: Students will be introduced to contract documentation, and learn about correlations between construction and construction documents.

SCHEDULING: Students will be introduced to the “critical chain” method of scheduling, learning how to plan simple construction and design projects.

## 2.2 OBJECTIVES

APPLIED LEARNING: STUDIO V will offer an approach to making and design in the context of actual projects: we will realize an actual project on an actual site for an actual client. Accordingly, students will get to learn personal accountability; contribution to purposes larger than one’s self, collaboration, negotiation, compromise, and the ability to work in the field under physically demanding conditions, improvisation, and resourcefulness.

COLLABORATION: While students will have individual responsibilities, they will be asked to collaborate with others, including the professors. To collaborate in the highest sense means to put the collective ahead of individual self-interests. Collaborators strive to achieve a work that results from synchronized group effort, where each member contributes, not the same work as others, but according to each person’s best attributes.

ITERATIVE METHOD: STUDIO V will employ an iterative design/production methodology, applicable not just on design/build work.

## 3. NAAB LEARNING OUTCOMES

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

### Primary Focus:

**B. 1. Pre-Design:** *Ability* to prepare a comprehensive program for an architectural project, such as preparing an assessment of client and user needs, an inventory of space and equipment requirements, an analysis of site conditions (including existing buildings), a review of the relevant laws and standards and assessment of their implications for the project, and a definition of site selection and design assessment criteria.

**C. 1. Collaboration:** *Ability* to work in collaboration with others and in multidisciplinary teams to successfully complete design projects.

## Secondary Focus:

**A.4.** Technical Documentation: Ability to make technically clear drawings, write outline specifications, and prepare models illustrating and identifying the assembly of materials, systems, and components appropriate for a building design.

**B. 4.** Site Design: *Ability* to respond to site characteristics such as soil, topography, vegetation, and watershed in the development of a project design.

## 4. SEMESTER TOPICAL OUTLINE

### 4.1 APPLICATION COMPONENT

Small buildings have always had a particular appeal. Micro works of architecture inspire an enduring charm that exceeds their function, even if that function is to be a pleasing decoration in the landscape. There are a variety of reasons for our infatuation with little forms. The miniaturization of architecture reduces it to a human scale with which we can interact more readily. We are also drawn by the intricacy of their conception and detail by the fact that smaller buildings usually possess a more tactile quality than constructions of a larger scale. The concise purpose of these structures; that they address a single function, simple use, or even a purely aesthetic aim, makes them intellectually as well as physically accessible.

### 4.2 STUDIO COMPONENT: Community Garden

This Spring the studio is devoted to the execution of one project- researching and designing a commercial kitchen on John's Island at the site of Sweetgrass Farms, as well as fabricating, and installing a structure on the site to house the kitchen.

The process will include, but is not limited to:

- Working with local farmers, bakers and chefs on the kitchen master plan.
- Working with DHEC, FDA, and the Charleston County's Building Inspection Services on creating a prototype model kitchen which can be implemented across the state of South Carolina.
- Working with local architects and engineers on creating a full set of construction documents for the commercial kitchen.
- Fabricating the commercial kitchen structure parts off site at the CAC.C's materials lab and finishing installation on site by 4.18.14.

#### 4.3 TOPICAL OUTLINE

The graded components of the studio will be weighted as follows:

|                           |             |
|---------------------------|-------------|
| Blog                      | 10%         |
| Research                  | 10%         |
| Individual Design Review  | 10%         |
| Small Group Design Review | 10%         |
| Client Presentation       | 10%         |
| Mock-up / CD Review       | 10%         |
| Installation Review       | 20%         |
| Documentation             | 10%         |
| <u>Collaboration</u>      | <u>10%</u>  |
| <b>Total</b>              | <b>100%</b> |

#### 5. PREREQUISITES

Each design studio, with the exception of the first year studio, is constructed as a sequence of design courses that require successful completion of the previous studio course. Studio courses build in successive order of complexity with the expectation that for the current course you will have achieved a proficiency in ideation, conceptual development, hand drawing skills, CAD experience, oral and graphic presentational abilities, use of digital media, basic knowledge of architectural history, ability to conduct principal research, building physical models both study and finish, and other basic architectural skills.

See the School of Architecture curriculum to understand the course sequencing and required courses.

#### 6. REQUIRED TEXTBOOKS AND OTHER READINGS

There are no required textbooks and specific readings for this course.

#### 7. SEMESTER SCHEDULE OF REVIEWS, TESTS AND FINAL EXAMINATION

01.08.14 Project Issued / Meeting with client

01.20.14 Presentation of Project Analysis

01.31.14 Individual Design Review

02.10.14 Small Group Design Review

02.19.14 Final Design Client Review

02.28.14 Mock-up / CD Review

03.01.14 – 03.09.14 Spring Break (No Classes)

03.28.14 Begin On-site installation

04.18.14 Installation Review

05.02.14 Documentation Due

## **8. ASSESSMENT OF STUDENT PERFORMANCE: POLICY AND SCALE**

### **8.1 EXPECTATIONS**

The studio will function like an office in that its professor will function as a team leader and each student will be expected to contribute, according to her own gifts and abilities, to the group effort.

As in practice, those who show initiative and produce results will earn greater responsibility.

The work will therefore be a combination of individual and collaborative work; a mix of creation and development. The Center will continue to develop the studio projects until they have reached a high level of excellence; then, the work of the several-semester effort may be collected and published, in an endeavor to influence the development of the built environment.

### **8.2 CRITERIA FOR EVALUATION**

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

#### **8.2.1 INVENTION/INSIGHT**

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

#### **8.2.2 RIGOR/METHOD**

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

#### **8.2.3 SKILL/OBJECTHOOD**

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

### 8.3 COLLABORATIVE WORK

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

Collaboration will measure the degree to which the student works in concert with others to produce a result that is both greater than the sum of the parts as well as reflective of individual contribution. Regardless if the studio is working in a collaborative effort, it is well documented that critiques among students is a healthy and immensely beneficial enterprise when undertaken in a caring and thoughtful manner.

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

**UNDERGRADUATE STUDIO REQUIREMENTS:** Undergraduate will also be expected to demonstrate good scholarship, the commitment to refining basic design skills and the tools to apply those skills, and to complete the assigned tasks and responsibilities with rigorous intent and application.

### 8.4 DOCUMENTATION

Documentation of one's work is a critical aspect of being a professional and building a career. In many ways, the documentation is the culmination of the design process and the final manifestation

of the work itself. It is, ultimately, the only thing that survives. All work produced at the CAC.C by the students is rightfully the property of Clemson University and will be kept or returned to students at the professor's discretion. Requirements for documentation are outlined in the CACC-Student Handbook.

## 8.5 GRADING

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

### 8.5.1. EFFORT vs. PRODUCT

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

### 8.5.2. GRADING SCALE

Grades will be defined as follows:

- A: (90 - 100) Excellence in most areas of evaluation, high competence in others
- B: (80 - 89) High Competence in most areas of evaluation, competence in others
- C: (70 - 79) Failure to fulfill all course requirements with competence. (Competence: the answering of all requirements; adequate fitness, ability, capacity; sufficient for the purpose.)

*Undergraduate Only:*

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

*Graduate and Undergraduate:*

- INCOMPLETE: Work left incomplete at the end of the semester due to circumstances beyond the student's control.



### 8.5.3 LATE WORK

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

### 8.5.4 ASSIGNMENT WEIGHING

Grades for this course will be proportionally weighted across the term in accordance with the grade component chart in 3.3. Consequently, it is beneficial to get off to a good start and to work consistently throughout the course. (The system rewards hard and consistent work and discourages procrastination. It is not possible to ruin, or save, one's course grade on any single project. The grade will reflect a whole semester's work.)

### 8.5.5 BREAKTHROUGH FACTOR

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

### 8.5.6 GRADING SYSTEMS ADJUSTMENTS

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

### 8.5.7 GRADE SHEETS

Grades will be calculated in a grade sheet that shows the assignments, their respective weight, the criteria of evaluation, their respective weight, and each student's performance. These will be

periodically available to students. Students who may not understand the grade sheet, or who take issue with the grades as posted, should consult with the professor within one week of the respective posting, after which time it is agreed that students are in accord with the professor's evaluation. Student evaluation in the creative arts is by definition subjective. The critic has established a general indication of the expectations of the studio. The responsibility of the critic is to inform the student of his/her progress during the course of study.

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

## 8.6 LEARNING CULTURE

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

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

## 9. MATERIALS AND SUPPLIES REQUIRED FOR CLASS

In general, the materials required for the class include those typically required of any design studio and include, but not limited to: drawing equipment, tracing paper, sketch book, magic markers, colored pencils, and drawing pens/pens. Each student is provided a computer with Internet access, desk, and chair. Available for student use are printers, plotters, scanners, laser cutters, foam cutters, model building tools, LCD projector, laptop computer, digital camera, digital video camera, and a complete wood and metal workshop. Any materials required for public presentation (outside the school) or for on-site installation of an actual project will be provided by the CAC.C; all process related and other materials will be the responsibility of the students.

Studio V will require the use of hand and power tools. All students in the studio will be required to pass all tool certifications prior to handling any equipment and must abide to all shop and tool safety requirements listed in the CAC.C student handbook.

## **10. ATTENDANCE POLICY**

### **10.1 GENERAL**

“College work proceeds at such a pace that regular attendance is necessary for each student to obtain maximum benefits for instruction. Regular and punctual attendance at all class and laboratory sessions is a student obligation, and each student is responsible for all the work, including tests and written work, in all class and laboratory sessions. No right or privilege exists that permits a students to be absent from any given number of class or laboratory sessions except as stated in the syllabus for each course. At the same, it is obvious that at times students have valid reasons for missing classes. The instructors are expected to be reasonable in the demands they place on students.

If a student fails to complete/submit a required class assignment/project due to a documented excused absence, the professor will determine a date and time when the assignment/project will be submitted and/or presented. There will be no penalty for such delay upon satisfactory review of the documented excuse. In the event of an unexcused absence on the date an assignment/project is due, the professor reserves the right to lower the grade evaluation for the assignment/project by one full grade point assuming the work is eventually completed. If a student is unable to complete an assignment/project to an acceptable level of completion (determined solely by the professor) at the time and date required, the professor reserves the right to lower the grade evaluation for the assignment/project by up to one full grade point.

### **10.2 CRITIC’S AVAILABILITY**

Professor Pastre is available during the periods Monday/Wednesday/Friday between 1:30 and 5:30. Meetings with the professor should be conducted during these hours. In special circumstances, an appointment can be arranged to meet at another time (this be the exception rather than the rule). Professor Pastre will not maintain office hours but can be reached at 696-3343 (cell), 720-4851, (home but only in genuine emergencies) or by email at [pastre@clermson.edu](mailto:pastre@clermson.edu).

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

### **10.3 LATE PROFESSOR POLICY AND PROFESSOR ATTENDANCE**

Students are expected to be in studio during all sessions, unless they have notified the professor in advance and received approval to miss all or part of the studio. Given the obligations of the studio critic, it is likely he will have to miss some of the sessions, in which case students should continue

with the studio work themselves. Given the nature of a studio setting, students are not permitted to leave studio for the sole reason the critic is not in attendance.

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

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

## **11. ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES**

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

Students are encouraged to consult with the Disability Services staff early in the semester, preferably prior to the first day of class. Current documentation of a specific disability from a licensed professional is needed. Additional information or appointments are available from Student Disability Services, G-23 Redfern Health Center, 656-6848. Details on policies and procedures are available at [www.clemson.edu/asc](http://www.clemson.edu/asc).

## **12. UNIVERSITY ACADEMIC CALENDAR**

Students should consult the CACC Master Academic Calendar for additional relevant dates and deadlines.

## **13. ACADEMIC INTEGRITY**

"As members of the Clemson University community, we have inherited Thomas Green Clemson's vision of this institution as a 'high seminary of learning.' Fundamental to this vision is a mutual commitment to truthfulness, honor, and responsibility, without which we cannot earn the trust and respect of others. Furthermore, we recognize that academic dishonesty detracts from the value of a Clemson degree. Therefore, we shall not tolerate lying, cheating, or stealing in any form. In instances where academic standards may have been compromised, Clemson University has a

responsibility to respond appropriately and expeditiously to charges of violations of academic integrity.”

Please refer to the graduate academic integrity policy at:

<http://gradspace.editme.com/AcademicGrievancePolicyandProcedures#integritypolicy>

<http://www.grad.clemson.edu/academicintegrity>

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