

SYLLABUS

REVISIONS: None

- 0.1 **ARCH 8520 Design Studio IV** - Section 400 – Graduate Architecture / Landscape Architecture Studio
- 0.2 Curriculum Requirements:
ARCH 8520 Six Credits: Meets Requirements of Graduate Study
- 0.3 Course Meets 1:30 to 5:30P MWF
- 0.4 SPRING 2014 Semester
- 0.5 Professor: Ray Huff / Email: rhuff@huffgooden.com
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1. Course Description

1.1 PEDAGOGICAL INTENT

The production of Architecture and Landscape Architecture is situated dialectically - between opposing forces. On the one hand being that of architecture that originates out of social or economic conditions filtered by cultural and political situations. Oppositionally, architecture is borne of conceptually constructed ideals that have at its genesis an internal logic. It is the within this dialectic that architecture can aspire to being critically positioned relative to culture and formalism.

Inherent in a *critical architecture* is a systematic investigation to reveal conditions beyond the surface that expose relationships between social and cultural contexts, informatic sources, understanding, and architectural space. In this manner, architecture is employed as a means to inform conceptual, perceptual, and spatial experiences of interrelationships. It is within this context, that **Studio U** will embark upon a critical investigation and understanding of the relationship between architecture and the forces of change in social, political, and cultural conditions as it relates to the education of architects and landscape architects.

The design project will provide the student with an opportunity to investigate these polemical issues, further refine their critical and strategic approach, as well as develop requisite design and presentational skills.

1.2 DESCRIPTION

ARCH 8570 Design Studio V 6 (18) Design studio for projects of relative complexity, with varied scales and programs, with an emphasis on predesign, sustainability, site design, and collaborative processes. Emphasizes the relationship between architecture, site, and context. Studio may be located in Clemson, Charleston, Barcelona, or Genoa. *Preq: ARCH 8510.*

In the design studio students will be exposed to working collaboratively in full studio teams initially on project preparatory research, documentation, and analysis and individually for development of the project. The course will include visits by various invited critics to discuss the project, lectures and presentations by the studio critic, site visits, one-on-one criticism, studio wide working sessions without outside reviewers, and structured academic reviews that will include additional academic, design professional, and non-design related reviewers.

2. Goals and Objectives For The Course

2.1 GOALS

2.1.1 STUDIO U is the CAC.C's urban architecture design studio track, the goals of which are:

1. URBAN CONTEXT: To introduce the concept of urban architecture, to teach how to assess an urban fabric as structured form and process imbued with cultural imperatives, and to instill basic values and principles of architecture within an urban condition.
2. ARCHITECTURAL DESIGN: To teach how architecture can and should relate to the urban condition; to instill basic values and principles of architectural design at the scale of the urban settlement.
3. PRINCIPLES VS MANIFESTATIONS: To show how design principles and strategies are distinct from specific physical manifestations of those ideals; to demonstrate how to work with clients and the public from first principles through proposed design manifestations, to teach a rigorous design method of accomplishing this; and to teach the effective presentation of complex ideas and designs.

2.2 OBJECTIVES.

2.2.1 STUDIO U - The studio objectives are:

1. APPLIED LEARNING: The studio work is often directed as influence and sometimes realize actual projects. Accordingly, students have the opportunity to learn personal accountability, contribution to purposes larger than the individual, collaboration, negotiation, compromise, and the ability to work under physically demanding conditions, improvisation, and resourcefulness.
2. COLLABORATION: While students have individual responsibilities in this studio, they are asked to collaborate with others, including the professors. To collaborate in the highest sense means to put a greater good ahead of individual self interests to achieve a synchronized group effort. The goal is to have each member contribute, not the same work as others, but equivalent efforts according to each person's best attributes. In a true collaboration the group effort surpasses the mere addition of individual contributions.
3. ITERATIVE METHOD: The studio employs an iterative design and production methodology. Rather than strive for perfection on the first attempt, the iterative process advances a work through many small gains. It holds that repetition and refinement, rather than genius, leads to perfection.
4. SERVICE LEARNING: Finally, the studio contributes to the community by taking actual projects or issues as the opportunities for academic learning and design research. Actual projects must forgo the clarity, elegance, and simplicity of academic ones. In exchange, they engage the ambiguity and idiosyncrasy of actual conditions as a better way of training young architects to make poignant cultural works that serve the community on many levels.

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

The studio will be structured around two projects that will allow the student to examine urban conditions within the city, prepare strategies for mitigation, bring public awareness to the condition, and develop pedagogically driven solutions for review and comment. The work will consist of a series of studies culminating in architectural proposals that contend with the conditions outlined in the project brief.

4.2 STUDIO COMPONENT: Design Studio

Two parallel areas of focused study will be engaged: 1: How to CRITICALLY RE-PURPOSE, in this case, an urban artifact; and concurrently, 2: Learning/refining DESIGN TOOLS to prosecute an effective design strategy. The studio will engage two urban re:constitution projects that vary in scale, typology and application. The first project will involve the re:formation of a historic building facing the city's major urban open public space, and the second a re-making of a neglected urban space. As a design agenda, re-constituting these existing urban artifacts will require you to understand the non-stasis and how to re:program and effectively re:make an urban condition at the building and urban scales of the city.

Project 2.0: "RE:figured"

When the new Arthur Ravenel Bridge was built across the Cooper River, the two former spans, John P. Grace Memorial and Silas N. Pearman Bridges were demolished leaving a swath of land that had been the access ramp to the two older bridges. The Grace span was built in 1929 primarily leaving what had been a thriving neighborhood in tact but when the Pearman span was built in 1963 the access ramp created a major barrier between two neighborhoods. Thus far, the only remediation has been a development of a roadway but little or no additional development has occurred leaving a "no-mans" land in the wake. We will engage in a study of programmatic spaces to introduce to the urban context through insertion of an architectural independent intervention, or for the purpose of this exercise – the assessment and recognition of an urban axis, node, and connections towards an Urbanscape¹.



Project 1.0: "Historical RE:formed"

The Knights of Columbus Council Building at 143 Calhoun Street has to be re:formed in order to make more effective use of this venerable facility. The city is experiencing a new zenith in commercial, cultural and creative activity and at the epicenter of this commercial energy is the Knights' building. Built in 1907, the building has been used by the Catholic fraternal organization since its construction. Located on Calhoun Street immediately across from Marion Square, the building contributes to the urban wall edge that frames this important urban public space. The local council determine it needs to make better use of the facility by creating more commercial spaces while maintaining the main ballroom for fraternal activities thus requiring a re:formation of this historical artifact.



Both project studies will require the studio to very quickly assess the existing condition, interpret cultural landscape situations that define or may define the extant and intended re-purposing, and develop conceptual strategies for re-making each condition. In the first instance, Studio U will initially work collaboratively to develop the project basis following with more concentrated study either individually or in teams of two. The second project will involve some level of collaboration and group work to distill several conceptual strategies for the re-constituted public space.

Topical Outline (Broadscope):

- Preparatory work to include examining/documentation: existing conditions
- Historical assessment/evaluation of existing conditions
- Examination of urban context
- Development of conceptual strategies
- Architectural building articulation proposal
- Development of select architectural intervention

The approach will entail a multi-stage process of research, analysis, programming, identification of conceptual urban strategies, and design. The work shall generally organized as follows:

Topical Outline (Narrowscope):

1. PREPARATORY:

- 1) Research (Collaborative)
 - a) Development of a database of analytic information regarding the historic building and context
 - b) Research building/site history
 - c) Collecting and organizing basic building/site and project information
 - d) Researching programmatic requirements
 - e) Developing instinctual reading of the building/site/program
- 2) Documentation
 - a) Review existing as-built documentation
 - b) Prepare field measurements of existing structure to supplement existing information

¹ Excerpted from a project brief prepared by Profs. A. Montilla and D. Hecker in Fall 2012 as joint project between the Clemson graduate studio and CACC.

- c) Prepare photographic survey of building
 - d) Prepare BIM model of existing building
- 3) Analysis/Issues:
 - a) Analysis of urban and building/site project conditions
 - b) Identification of key project issues
 - c) Examining programmatic options
 - d) Development of a conceptual framework to include site/building/design principles
- 4) Academic Review
- 5) Client Meeting/Presentation
- 2. CONCEPTUAL STRATEGIES:
 - 1) Development of a series of conceptual design strategies
 - a) Urban strategy
 - b) Site strategy
 - c) Programmatic strategy
 - d) Sustainable strategy
 - e) Building strategy
 - 2) Develop alternative conceptual site/building strategies [parti]
 - 3) Academic Review
- 3. CONCEPTUAL DEVELOPMENT:
 - 1) Formalized strategies
 - 2) Integrate the various strategies into a specific conceptual approach
 - 3) Construct design narrative
 - 4) Academic Review
 - 5) Client Meeting/Presentation

4.3 PROJECT WEIGHT

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

COMPONENT	PERCENT OF COURSE GRADE
Project 1.1: Preparatory	5%
Project 1.2: Conceptual	20%
Project 1.3: Developmental	25%
Project 2.1: Preparatory	5%
Project 2.2: Conceptual	20%
Project 2.3: Developmental	25%
Total	100%

5. Prerequisites

Each succeeding design 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 technologies, basic knowledge of architectural history and theory, ability to conduct principal research, building tactile models both sketch-type and finish, and other fundamental architectural skills.

See the Graduate Announcements 2013-14 online to understand the course sequencing, prerequisites and required courses.

6. Required Textbooks And Other Readings

There are no required textbooks in the design studio.

7. Semester Schedule of Reviews, Tests And Final Examination

7.1 SEMESTER SCHEDULE OF REVIEWS, TESTS, AND FINAL EXAMINATION

A detailed graphic schedule that outlines studio responsibilities is attached as an exhibit. Schedule changes will be updated on

detail schedule.

01.07.14	First Day
01.08.14	Laser Workshop/First Day of Studio/Project 1.1 Issued
01.10.14	Walking Tour of Charleston / Preparatory
01.13.14	Preparatory: Site Visit
01.20.14	MLK Celebration
01.24.14	Working Session
01.27.14	Project 1.1 Review
02.05.14	Guest Seminar: Jacques
02.10.14	Project 1.2 Review
02.21.14	Working Sessions
02.28.14	Project 1.3 Review
02.28.14	Mid-Term Evaluations
03.01-09.14	Fall Break
03.10.14	Issue Project 2.0
03.12.14	Client Briefing/Site Visit
03.14.14	Mid-Term Documentation Due
03.21.14	Project 2.1 Review
04.04.14	Working Session
04.07.14	Project 2.2 Review
04.11.14	Client Presentation
04.23.14	Last Day of Classes
04.28.14	Project 2.3 Final Review
05.02.14	Final Client Presentation

8. Assessment of Student Performance: Policy And Scale

8.1 EXPECTATIONS

The work of Studio U will be conducted as an intense exploration of complex design issues involving social, cultural, political issues, research, and design. The work will require refinement of basic skills such as conceptual development, design refinement and development, and presentational skills (drawing, tactile/digital modeling, oral and graphic). The student is expected to engage in rigorous study that involves processes of analytical and critical thinking, rigorous explorations, and the development and/or refinement of critical positions toward the study of architecture at the level of undergraduate and graduate study.

Students will be evaluated on the extent of their initiative and ability to work in an atelier setting, ability to coalesce ideas into tangible, thoughtful proposals, and design ability. In each phase of the work, the student is expected to introduce a high degree of rigor to their study and to take a critical position relative to the work. The critical position must be clearly articulated and represent a thesis position relative to their individual proposals that forms the basic logic for their design proposals.

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; and the degree to which the project is excellent as a physical artifact.

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 collaboratively, and to work at level of academic scholarship befitting a masters program of study. See 8.1 for further distinctions.

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.

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.) A grade of C will result in a probationary status. See Graduate Studies website for particulars.

Graduate and Undergraduate:

INCOMPLETE	Work left incomplete at the end of the semester due to circumstances beyond the student's control. See University requirements regarding incomplete grades.
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Excellence in most areas of evaluation, high competence in others. High Competence in most areas of evaluation, competence in others. Fulfilled all course requirements with competence. (Competence: the answering of all requirements; adequate fitness, ability, capacity; sufficient for the purpose.) Less than competent work in one or more areas of evaluation. One or more requirements lacking and/or sub-standard quality. Substantially incomplete work and/or work of an unsatisfactory quality. 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 4.3. 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, and 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 EVALUATION: 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 also 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 is printers, plotters, scanners, laser cutters, foam cutters, model building tools, 3D modeler, LCD projector, laptop computer, digital camera, digital video camera, and a complete wood workshop.

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. Refer to Clemson University's Undergraduate Announcements for additional information.

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 up to 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

The critic is available the week generally between 9:00AM and 5:30PM. Meetings with the professor should be conducted during these hours. In special circumstances, an appointment can be arranged to meet at another time but I would urge that this be the exception rather than the rule. I can be reached at (843) 324-8869 (cell), or by email at rhuff@huffgooden.com.

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 with disabilities who need accommodations should make an appointment with Dr. Arlene Stewart, Director of Disability Services, to discuss specific needs within the first month of classes. Students should present a Faculty Accommodation Letter from Student Disability Services when they meet with instructors. Student Disability Services is located in Suite 239 Academic Success Building (656-6848; sds-l@clemson.edu). Please be aware that accommodations are not retroactive and new Faculty Accommodation Letters must be presented each semester.

12. University Academic Calendar and Policies

Students should consult the CACC Master Academic Calendar for additional relevant dates and deadlines. See attached detailed course schedule.

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."

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.

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DETAILED SEMESTER CALENDAR:

STUDIO U: SCHEDULE

CLEMSON ARCHITECTURE CENTER in CHARLESTON

Spring 2014

Issued 01.07.14

*All weeks start on a Monday

*See CACC Master Schedule (Goggle Calendar) for additional information and key dates

Schedule subject to revision; always check revision date

*Review College of Charleston academic calendar for critical dates related to that institution



	M	W	F	
WEEK 1	FIRST DAY "TUESDAY"	FIRST DAY OF CLASSES	8 Charleston Walking Tour	10
1/6/14	Orientation/Reception	Laser Workshop	Coordinate Project Preparation	
WEEK 2	Site Visit	Issue Project 1.0	Entry Interviews	17
01/13/14	Site Documentation	Site Documentation	Prepare As-Built Documentation (2D & 3D)	
WEEK 3	MLK CELEBRATION (No Classes)	Prepare Program/Historical Research/Regulatory Research	WORKING SESSION of Preparatory Work	24
01/20/14		Prepare As-Built Documentation (2D & 3D)		
WEEK 4	PROJECT 1.1 REVIEW: Preparatory/Conceptual	Review review comments/Plan next phase work effort	Conceptual Refinement board critiques	31
01/27/14		Conceptual Refinement board critiques	Conceptual Refinement board critiques	
WEEK 5		3 Jacques Seminar		7
02/03/14	Conceptual Refinement board critiques	Conceptual Refinement board critiques	Conceptual Refinement board critiques	
WEEK 6	PROJECT 1.2 REVIEW: Conceptual Refinement			14
02/10/14		Board Critiques	Board Critiques	
WEEK 7			WORKING SESSION	21
02/17/14	Board Critiques	Board Critiques	Conceptual Refinement	
WEEK 8			PROJECT 1.3 REVIEW :Development	28
02/24/14	Board Critiques	Board Critiques		
WEEK 9	SPRING BREAK	SPRING BREAK	SPRING BREAK	7
03/03/14				
WEEK 10	Issue Project 2.0	Client Briefing/Site Visit	Mid-Term Documentation Due	14
03/10/14	Coordinate Project Preparation	Prepare As-Built Documentation (2D & 3D)	Prepare As-Built Documentation (2D & 3D)	
WEEK 11		Prepare Program/Historical Research/Regulatory Research	Prepare Program/Historical Research/Regulatory Research	21
03/17/14	Prepare As-Built Documentation (2D & 3D)	Prepare As-Built Documentation (2D & 3D)	PROJECT 2.1 REVIEW: Preparatory	
WEEK 12	Client Presentation			28
03/24/14	Update Preparatory Review Feedback	Board Critiques	Board Critiques	
WEEK 13			WORKING SESSION	4
03/31/14	Board Critiques	Board Critiques	Board Critiques	
WEEK 14	PROJECT 2.2 REVIEW: Conceptual		Client Presentation	11
04/07/14		Board Critiques		
WEEK 15				18
04/14/14	Update Conceptual Review Commentary	Board Critiques	Board Critiques	
WEEK 16		LAST DAY OF CLASSES "Tuesday"		25
04/21/14	Board Critiques	Preparation of final documentation	Preparation of final documentation	
WEEK 17	PROJECT 2.3 REVIEW: Final		Final Client Presentation	2
04/28/14				
	5		7	9

NOTE: REVISIONS IN RED TEXT

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- Studio
- Studio
- Academic Review (Graded)
- Special Meeting
- Holiday