



CAC
Clemson Architecture Center IN CHARLESTON

STUDENT HANDBOOK

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This Guide is one component of the CAC.C family of guides:

FOR STUDENTS:

CAC.C Course Guide
curriculum and academic schedules

CAC.C Intern Program Guide
Internship and Mentorship Program

CAC.C Student Handbook
student life and non-academic policy

FOR OTHERS:

CAC.C Faculty Handbook
curriculum, technology, and teaching aids

CAC.C Card Program
facility and equipment sharing by professionals

Guides are regularly updated and available at:
<http://www.clemson.edu/caah/architecture/fluid-campus/charleston.html>

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1.0 FOREWORD The Charleston program was founded in 1988 by James Barker, after he became Dean of the College of Architecture at Clemson University. Its founding Director was architect Ray Huff. Since then, it has gone through many changes, but was generally characterized by two curricular phases:

Phase I (1988-1996): The period in which a visiting professor was sent from Clemson to Charleston to run a studio in collaboration with architect and professor Ray Huff. During this phase, the Program was closely allied with the College of Charleston, being housed in a C of C house on Bull Street.

Phase II (1997-2000): The period in which Professor Huff was both Director and the only professor. During this phase, the Program moved to City of Charleston space on Franklin Street, in the old Marine Hospital (a building by Robert Mills, founder of the AIA). The program was distinguished during this time by Professor Huff's high standards and demanding pedagogy.

In 2000, the program received a new level of support and a mandate to establish a greater Clemson presence in Charleston. The Center received a full-time director, funding for additional students and equipment, and a commitment for a new building on land donated by the City of Charleston on George Street.

In that Phase III (2000-2010), initiated by the appointment of Robert Miller as Director and extending to the opening of the new facility (projected for 2011), the cast of teachers and curricular options have grown. As the Center prepares to become a larger program (Phase IV), the current phase remains one of exploration, trial, and transition. This phase developed a new mode of architectural education, one that is a bridge between practice and academia. Toward that end, an Intern Program, a faculty comprised of professional architects, landscape architects, and craftsmen has been assembled, and a hybrid studio (situated between practice and academia) has been developed.

Phase III (2011-): Now the program enters yet another phase in its development. Robert Miller, the director instrumental in crafting the current direction of the program has left to lead the University of Arizona's architectural program. Ray Huff was again named the director of the CAC. Charged with transitioning the program from a stand-alone operation with limited student enrollment, to an expanded program that will share a new facility with Historic Preservation and Landscaping/Planning. Though the facility and alliances will change, the program is expected to maintain its commitment service learning and the highest academic ideals possible.

The logic for this experiment can be found in the history of architectural education.

2.0 HISTORY OF ARCHITECTURAL EDUCATION

Architectural education and practice in America are only a century old and amount to an amalgam of influences borrowed from Europe and grafted, rather uncomfortably, onto the American frontier. American architectural pedagogy has been in continual revision and has never fully reconciled its professional responsibilities to its academic sponsorship. The issues that have plagued the teaching of architecture of this history are addressed in the CAC.C experiment. Let us put these in perspective.

2.1 the école model

The notion of professionalism, including that of the architect as an author of design, was not accepted in America during the early nineteenth century, a period in which Jacksonian democracy disdained the idea of a professional elite. The then-prevailing view held that *any* citizen could, and should, have the right to administer medical aid, represent someone in court, or design buildings (the latter being a pragmatic, rather than artistic or cultural, enterprise). In 1860, for example, Richard Morris Hunt had to go to court to recover a fee for design services that, his client and contractor argued, were not used and actually unnecessary in the erected building.¹

The establishment of architectural education ran parallel. Until 1865, there were no schools of architecture in this country; by 1898, there were nine with an enrollment of only 384 students. In the 1860s, anyone could call himself an *architect*, regardless of training or experience. That schools of architecture were founded at all occurred only at the alarm of this country's few European-trained architects; and this because of the complete lack of standards and professionalism in the massive post-Civil War building boom. Concerned architects generated the political mandate and institutional support that led to the state licensing of professionals (starting with Illinois in 1897) and the addition of architectural training in America's emerging institutions of higher education. The first attempt to set national standards for architectural education came with the founding, in 1912, of the Association of Collegiate Schools of Architecture (ACSA) and its adoption two years later of "standard minima" required for membership.

When American architects created schools of architecture, they naturally turned to the reigning architectural school of the time, the *École des Beaux-Arts* (founded in 1819, which, having descended from the *Académie Royale d'Architecture* of 1671, was the first Western school of architecture). For our purposes, what was salient about the *École* was its quasi-institutional nature: the program was only administered by the *government-sponsored École*, while the instruction and production were generated in the *professionally-based ateliers*.

¹ Carl Sapers, "Toward Architectural Practice in the 21st Century: the demise (and rebirth?) of professionalism," *Harvard Design Magazine* 19, 82.

Under this system, the *École* proper sponsored and evaluated all projects, managed the matriculation process, and awarded degrees; it admitted students and designated faculty; it prescribed a design approach, and, later, maintained a library, drawings, and a collection of artifacts—but the *École*, itself, was strictly administrative.



Atelier of Laloux, École des Beaux Arts.

It was in the ateliers where the actual training occurred. The vast majority of atelier masters, called *patrons*, were architects in practice who attended to their students only in the evening, after the business day. Accordingly, the patron did not spend a considerable amount of time actually teaching (although his mere presence would have been significant), and his direct contact with students, of which there might have been as many as fifty per patron, would have been work- and critique-oriented. It was, moreover, the professional context of the atelier, and the practices attendant to it, in which the student learned to learn for himself.

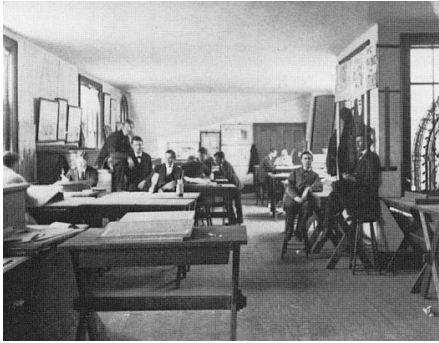


Atelier, École des Beaux Arts.

The atelier process was consequently student-driven: the younger students assisted the older ones by executing lesser-skilled and labor-intensive aspects of their projects. The advanced students, in turn, taught and critiqued their juniors. The students *themselves* decided which of the projects offered by the *École* they would enter, and when.

In the separation between Atelier and *École* was vested the opposing functions of evaluation and production. Projects were arranged by difficulty, and matriculation was based *solely on results*: students won points in competition, amassing a requisite quantity in order to advance to successive levels. The system clearly bred student initiative, results-based work, and dedication. Its educational mode directly mimicked that of professional practice—and, vice versa. It might be added that acceptance into the program was, itself, a significant feat, with Americans often spending months in Paris, working and learning the language, in order to win acceptance. Students had to be motivated and skilled just to be admitted.

When the *École* system transferred to America, it changed from a hybrid institutional-professional system to a wholly academic one. The engine of the program was no longer student-initiative, but the nine-month agri-academic calendar. The qualitative standards of Paris, where the individual student advance solely on personal performance, became a time-based system in which *classes* of students were moved en masse. The individually driven, institutionally monitored European system was, thus, transformed into a time-structured mass-production system, with values in keeping with the industrial revolution that preceded it. Perhaps most significant (for both institutions) was the extrication of the professional atelier as the seat of learning.



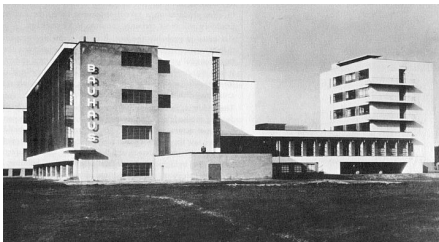
First American school of architecture, MIT, 1867.

Even though the European system was fundamentally changed when transplanted to American soil, there remained for most of the first half of the twentieth century an endeavor to maintain an École-like structure. While not officially part of any American university, most prominent schools of architecture participated in the Society of Beaux-Arts Architects (founded in 1893, to become the Beaux-Arts Institute of Design in 1916). This autonomous organization, headquartered in New York, served its member schools by sponsoring, and then evaluating, projects that were produced back in the schools. We see here an attempt to return to a separation of production and critique, the schools themselves being analogous to the ateliers of the Old World and the Beaux-Arts Institute standing-in for the École.

The transfer to the American university system occurred more slowly in the few American cities than in the more prevalent land-grant schools, where there simply was no professional context upon which to draw. Columbia University, for example, initially held its studios in downtown Manhattan, in ateliers run by prominent architects such as McKim, Mead, and White.²

2.2 the bauhaus

The more well-known Bauhaus influence came to this country in translation, too. While Gropius, Mies, and others personally transplanted the Bauhaus legacy to this country, it largely worked within the system that had already been transplanted to the university from the École. In other words, its influence was less structural than a matter of method and content.



The Bauhaus legacy to American architectural education was not so much a pedagogical system as a set of design methods embodying (translated) principles:

>the principle that painting, sculpture, and the graphic arts are subsidiary to architecture, the Mother art.

>the principle that all design is essentially similar—in other words, that designing a tea cup is like that of a city.

>that architectural production should not proceed with recourse to *style*. . .

and its corollary,

>that architectural design is *revolutionary*; that architects should be *original*; that one can withdraw from history if one is in tune with the *spirit of the times* . . .



² Robert Gutman, "Two Discourses of Architectural Education," *Practices* 3/4 (Spring 1995) 12.



While these ideas (and the International Style in which they were often clothed) came over the Atlantic, they were transformed along the way. What started as a socialist architecture of social change whose most prevalent and potent manifestation was public housing, became by the end of WWII the house style of Corporate America.



Whether students or buildings, it was capitalism, and the resulting systemization of production, that was transforming the discipline of architecture.

That, of course, is not the way the story was told.

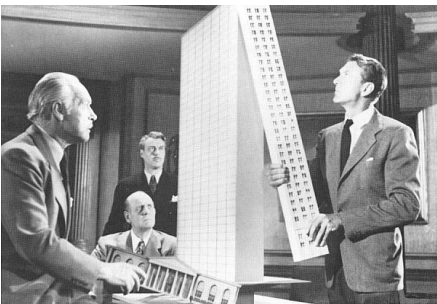
Hitchcock and Johnson carefully expunged all socialist references from their book, the *International Style*, as well as the MOMA show that preceded its publication.



In film and in the popular imagination, architects were portrayed according to the Romantic ideal of the misunderstood and tortured artist. Meanwhile, Beaux-Arts values were vilified on screen and in school. But this was really a subterfuge—both had been transformed into businessmen.

The transformation in archetype, from 1850 to 1950, is stunning.

In 1883, Richard Morris Hunt still thought of himself as the embodiment of Ecole ideals;



Scenes from *The Fountainhead*.

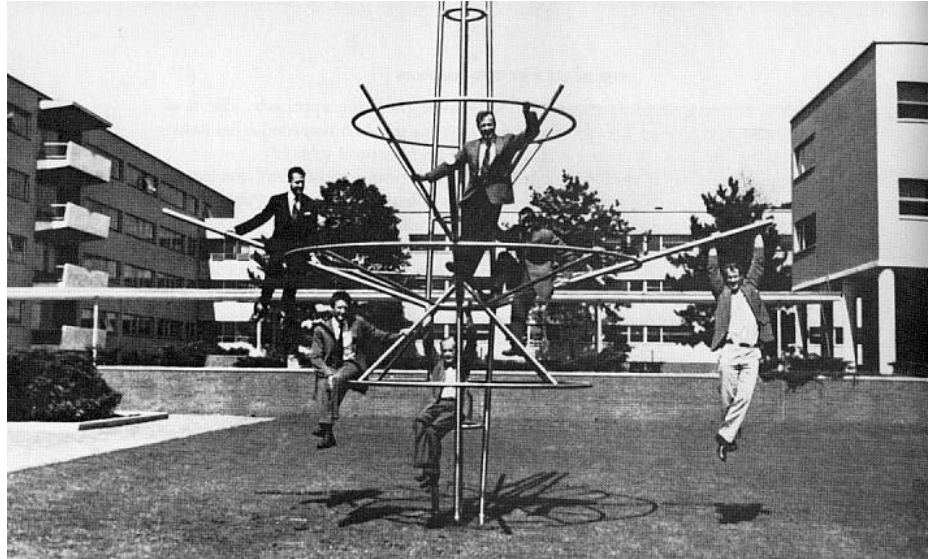


by 1949, Gary Cooper was styled in *his* role for *The Fountainhead* much less like Frank Lloyd Wright (on whom Ann Rand based her character), than on the rising generation of American Modernists like Skidmore Owens & Merrill.

Even some of the old Masters were transformed, as the archetype of the lone, creative, designer-as-genius was democratized into a *team*.



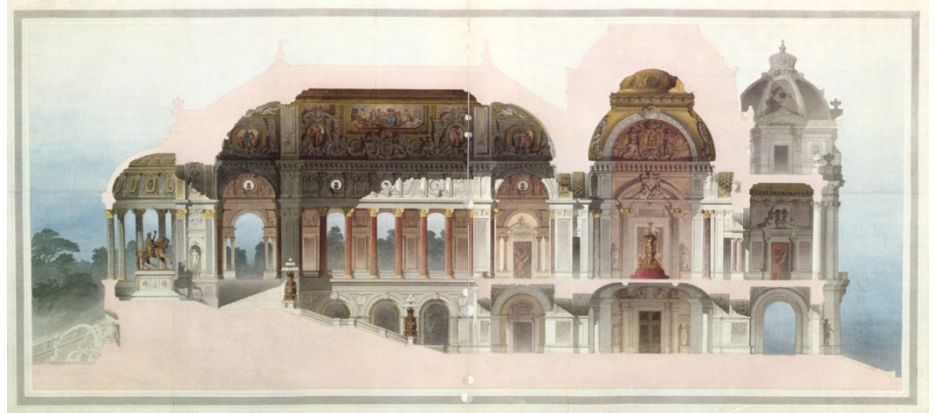
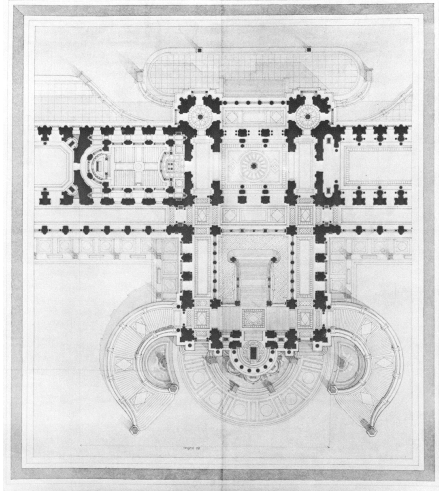
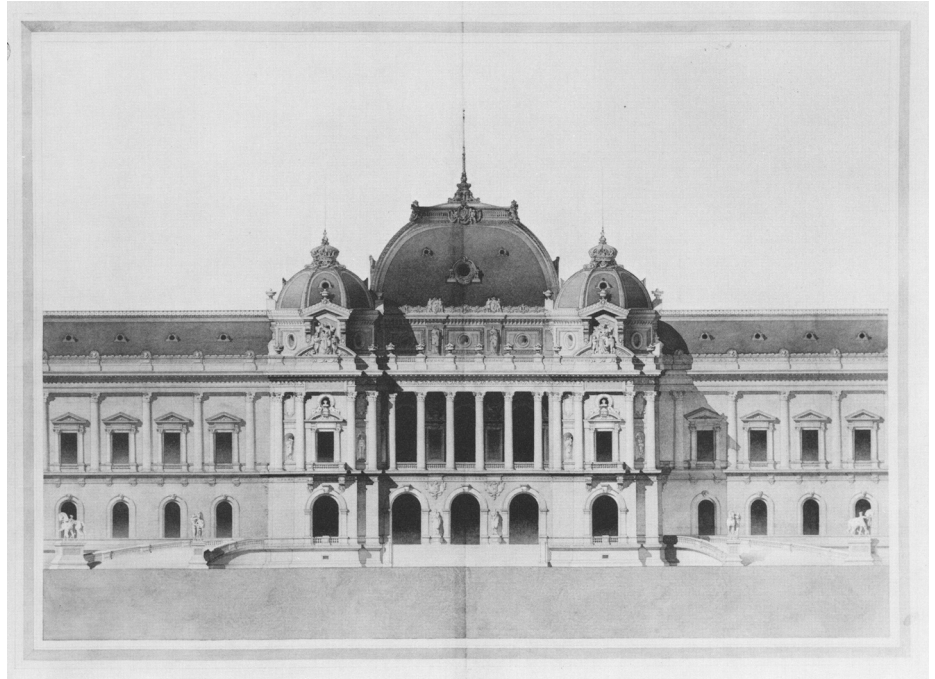
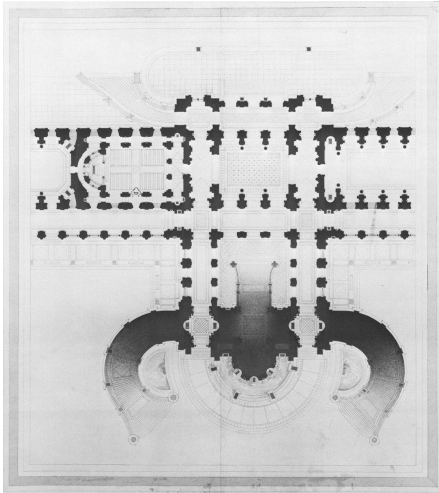
Walter Gropius, show left when Director of the Bauhaus in 1920 and famous for his aloofness and intense glare, is shown below (center/bottom), circa 1949, as but one of several members of The Architect's Collaborative (a firm less famous for its work than for its *working* as a team).



[It is also interesting to note, in assessing the Bauhaus influence on architectural education, that *no courses on architecture were taught at the Bauhaus while Gropius was Director.*]

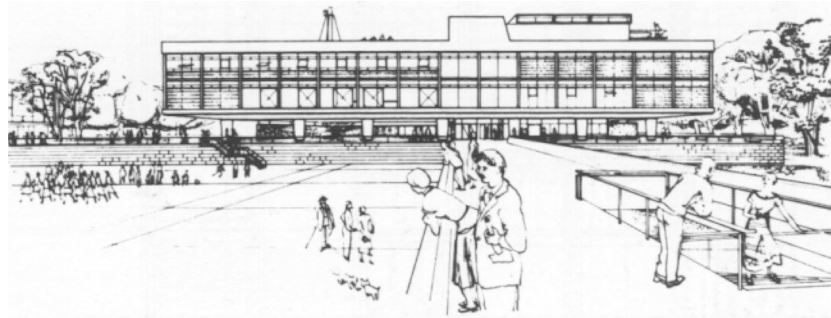
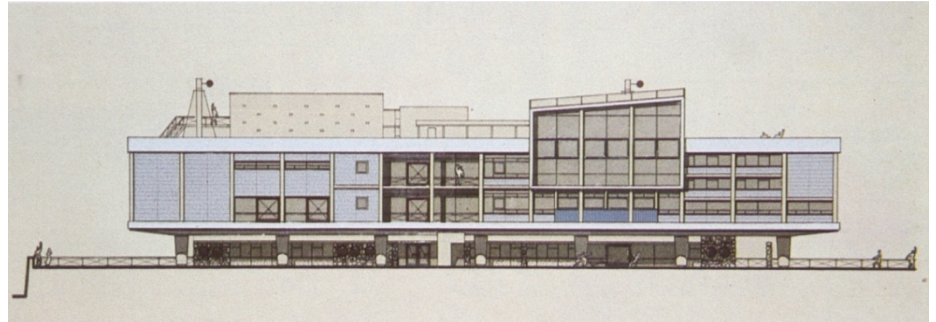
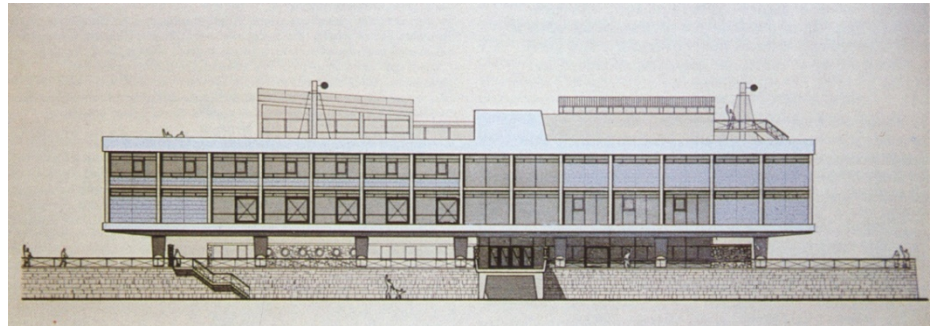
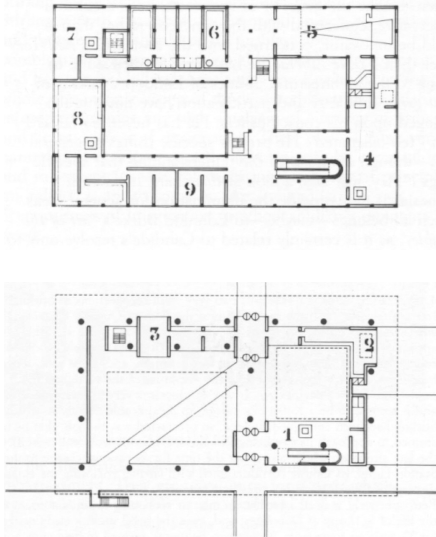
The post W.W.II building boom changed both architectural education and practice, which in the 1950s and 1960s became almost everywhere Modern in ideology and professionally-oriented in curricular structure. For a number of years at leading architectural schools, no architectural history was taught at all. Mies even sought to do away with the architecture library at IIT.

In schools and in practice, the old approach to designing buildings by an analogous craftsmanship of delineation was replaced by a new, pseudo-scientific conception of design as problem-solving. With the passage of interest in realism, another link between what architects do, and what they put into the world, was lost.



1863, Emmanuel Brune, "Palace of a Sovereign," École des Beaux Arts.

The gold standard of the American professional degree, the terminal project, might from this perspective be seen as a transformation of the Ecole process re-tooled under the new scientific paradigm. While most terminal projects were actually built upon precedent per Ecole ideals (like James Stirling's thesis-homage to Le Corbusier—which, if not American, remains representative), the rhetorical method—what students *thought* they were doing—was one of functionality or problem solving.



1950, James Stirling, "Community + Town Centre," Thesis, Liverpool University School of Arch.

2.3 the princeton report

Almost exactly 100 years after MIT opened as the first American School of architecture, the Princeton Report of the late 1960s suggested that architectural education in the US had become *overly* professional; that students were not broadly educated or sufficiently well-rounded in the Humanities. In response during the 1970s and 80s, most five-year Bachelor's programs added, or converted to, the more academically-oriented Master's degree.

While the framers of the Report envisioned diverse educational options, only two emerged:

- the 5+1, adding an extra year to the 5-year professional degree (originally intended to develop theoretical knowledge for teachers); and
- the 4+2, in which professional training would be condensed to two years and added to a humanities-based architectural introduction.

Both should be seen as dramatic attempts to grapple with the general issue I am tracking: the incommensurable worlds of the academy and the profession.

During the 1980s, architectural education further distanced itself from the profession. On the one hand, architecture effectively matured into a full-fledged discipline, with a highly articulate

scholarship and credible research standards. On the other, the professional side of the discipline was largely left out of this transformation. The new and more sophisticated way of thinking and set of practices bore no resemblance to practice in the market place.

The two ends of the discipline parted.

Practicing architects, previously a significant proportion of studio teachers, were slowly removed from the academy; the Ph.D. became the requisite degree for professional academics. Books, rather than buildings, were required for academic advancement. The profession and the academy moved apart and dismantled connections. As Robert Gutman explains:

Once an appendage to the disciplinary structure of the university, the professional schools ... have been forced to accommodate themselves to the values and procedures that dominate the traditional disciplines.... More and more professional school faculties, to maintain their self-respect and to acquire status in the university system, are led to imitate the norms of these other fields, in terms of intellectual rigor, theoretical consistency, publication records, and critical attitude. Professional practice is defined as irrelevant; anyone who practices too strenuously or too successfully is suspect in academic culture.³

2.4 post-modernity + consumerism

Part of this is due, not just to the change in architecture's curricular structure, but to the sea change in value and perception that we loosely call Post-Modernism. Since the 1970s, there began an erosion of agreement as to what architecture *is*, much less what makes it *good* and how it *should be done*. When Post-Modern sensibility debunked Modernist values, which in turn were undone by deconstruction and post-structuralism, architectural institutions could, themselves, come to no consensus on values and standards, and so could not impose them on their students. While there was a tremendous gain in research and critical scholarship, there was a significant deterioration in the knowledge and skill-base of the graduates in general.

It should also be noted that the profession itself was undergoing drastic changes brought on by Post-Modernity. Over the past twenty-five years, society has redefined the practice of architecture from the conduct of a profession, to the production of commodities. When the US Supreme Court barred the AIA from establishing a fee scale among architects in the 1970s (citing it as non-competitive price-fixing), it effectively replaced the traditional concept of *professionalism* with that of *consumerism*.

Specifically, the basis of comparison among prospective clients changed from quality to price. When professional services were essentially the same price, clients were forced to use *quality* (either of service or of product) as the basis of comparison. When all architects charged about the same fee, what would

³ Gutman, "Two Discourses," 13.

differentiate one from the other except the service and quality of product? Implicit in the Supreme Court's decision, however, was the presupposition that architecture is a commodity; that one widget is essentially the same as another—how else can one have *price-fixing* if the commodities being fixed are not essentially the same?

This also changed the ethical orientation of the profession and the very meaning of *professionalism*. In the nineteenth century, professionals were largely men of means who conducted their work independently of financial concern. To be professional, in fact, was to have sufficient integrity so as not to be swayed by mercantile enterprise, an activity that was thought to belong to a (lower) mercantile class. Even through the 1960s, members of the AIA could not advertise and could not have their names displayed in letters taller than two inches. But in the 1970s, architects were required by law to compete with each other on the basis of cost, and with that came the commercialization of the profession. The professional code of ethics was thus replaced by the rules of the market place. The legal environment, along with consumer culture, redefined the terms and conditions of practice.

2.5 summary What is apparent in the history of architectural education is that American schools have never convincingly reconciled their relationship to practice. To be sure, academia has its own mission that is well beyond the scope of practice—a university is not a trade school. At the same time, a school that does not empower its graduates to improve the profession into which they go is surely failing the spirit of its obligation.

In its third phase, the CAC.C is essentially returning to the beginning of the American Experiment, to the grafting of the École's model onto the agri-academic system. Within the limits of the university system, we are attempting to graft a non-academic, professionally based, student-driven model upon the American academic, time-based system. We will see what you make of it.

3.0 PURPOSE The purpose of the Clemson Architecture Center in Charleston is to provide an opportunity for the undergraduate and graduate architectural student to work and study in an urban atelier; to develop critical, analytical, and architectural skills in order to foster a deeper appreciation, understanding, and facility at architecture. The Center offers a rigorous studio experience that is inherently experimental in nature and aimed at instilling an inquiring attitude. Students are asked to explore societal and cultural issues in concert with the pursuit of architectural explorations. The learning experience is comprehensive, entailing design exercises, guest lecturers, theoretical discussions, field investigation, collaboration with the design community, associations with allied educational programs, and a special emphasis on self-directed study.

Charleston is an extraordinarily unique urban environment and an ideal laboratory for study of urban architecture. CAC.C students work and study in a hybrid-learning environment that grafts academic and professional practices into its culture and curriculum. The CAC.C's particular focus is *critical praxis*: the delivery of architecture that offers a significant contribution to its discipline. Combining practical and scholarly studies, the CAC.C emphasizes hands-on experience in public design and craft. Students in Charleston gain intern experience, are introduced to practice issues, work in teams, and learn by working on actual issues and projects in the region with emphasis on community service projects

3.1 required coursework To be enrolled at the CAC.C, students must take certain courses and complete a minimum number of hours. For details on the curriculum, see the CAC.C–Course Guide.

4.0 FACILITIES CAC.C facilities are provided by Clemson University, the City of Charleston, and by private donations. All of our facilities are either shared or in such close quarters that we must remain mindful of others at all times:

- the second and third floors of the Marine Hospital are entirely occupied by the CAC.C (but our noise influences others below);
- the first floor is occupied by the housing authority and we need to be respectful of the noise we make;
- the passage ways to our space passes by the offices of others (and our traffic influences their work and their image); and
- our shop is located at 1 Simons Street and is a fully equipped shop facility.

If this were not enough, we ourselves will be tightly packed into our facilities.

For all of these reasons, some basic ground rules apply:

4.1 respect Students will treat the facilities with respect and will leave the facility better than they found it.

4.2 entry/exit Students will enter and exit only by the back stairwell, keeping the door to the 2nd floor lobby closed.

4.3 bathroom Students will use only the third floor bathroom in order that the one on the second floor remain clean and available for guests.

4.4 visitors Visitors must check in with the administrative coordinator before entering studios or the jury room during studio and class hours.

4.5 security The Center will be locked at all times, excepting regular business hours (M-F 08:00-17:00). The last person leaving each studio will lock that studio, the Center, the Jury Room, and the building, and will arm the alarm upon exit. See 5.1.

4.5.1 escorts After dark, women will be escorted to their cars by men or will leave the Center in groups of two or more. All students will exercise caution: this is an urban environment where safety is a normal precaution.

4.5.2 groups Exercise caution in coming to and from the Center and in walking around the City. Always let someone know where you are going and travel in groups when going on foot.

4.5.3 police In addition to 911, there is a Police Team Substation down the street from the Center.

4.6 parking Student parking is confined to the alley (access from Magazine Street), parallel to the wall separating the alley from the Jail Yard as well as along the fence opposite. Do not park in the alley's dead-end zone (past the turn in to the Jail Yard), which is reserved for residents of Mills Manor. Also, do not park against the west alley-wall within 10 feet of the opening to the Jail Yard (so that large trucks, turning into the Yard, will not hit your car).

DO NOT PARK WITHIN FOUR SPACES OF THE ENTRANCE TO THE JAIL YARD. RESERVE FOR FACULTY/STAFF ONLY.

Everything from construction vehicles to small children travels through this alley, so it is essential for students to drive slowly and stay alert.

Students will be issued CAC.C decals to be placed on the inside lower left corner of the windshield and must be visible from the exterior. Cars parked in the alley without a CAC.C decal will be towed at the owner's expense.

Students must park within the work yard at the shop location.

- 4.6.1 reserved parking The parking zone along the west wall of the alley is reserved for faculty and staff. This zone consist of four spaces from the 10' safe zone at the edge of the Jail Yard entrance toward Magazine Street.
- 4.6.2 fines/towing Student vehicles parked in places other than those indicated here will be fined \$10 per event by the CAC.C and are subject to towing and fees levied by the managers of land on which they are parked.
- 4.7 landlord** The Housing Authority is our neighbor and our landlord. The Housing Authority does not like noise, traffic, unauthorized cars parked in their designated spaces, and sloppy looking porches. CAC.C students will at all times be friendly, courteous, helpful, and respectful to the employees of the Housing Authority and its neighboring tenants.
- 4.8 cleanliness** In keeping with our purpose, students will keep the facilities orderly, clean, and professional looking.
- 4.9 bicycles** Bicycles must be kept in the rack behind the building. No personal materials of any kind may be stored on the porches.
- 4.10 sound** Only inaudible narrowcasting (headphones) will be permitted in the Center at any time subject to individual professors/lecturers discretion.
- 4.11 workplace** Students must conduct their studio work in the Center. Due to the goals and ambitions of the program, working at home is not an option.
- 4.12 workstations** From time to time during the semester, students may be asked to change workstations in order to facilitate teamwork—as would happen in an office. Consequently, each student shall keep his workstation organized and his belongings capable of prompt transfer. See 7.2.
- 4.13 equipment** Students have access to the Center's digital cameras, plotters, 3D printer, video cameras, flat panel televisions, LCD projectors, slide projector, slide scanner, laser measure, measuring tapes, and other equipment for educational use. Manuals for some of this equipment is in the CAC.C Tech Support folder (7.8.2.5).

These items will be kept secured locations and are not to be removed unless checked-out by the Director, Administrative

Coordinator, or the A/V Czar. Students will provide their own media for these tools.

Users will be financially responsible for the equipment while in their possession.

4.14 supplies Students must provide their own materials and supplies, even those going to group projects or to work that will ultimately be donated to an outside organization. No expenses will be reimbursed by the CAC.C unless approved in advance by the Director.

ART SUPPLIES: Artist & Craftsman Supply
143 Calhoun St., Charleston, SC 29403
843-597-0077
www.artistcraftsman.com

Artist & Craftsman Supply will give CAC.C students a 10% discount, 15-20% for group orders placed through CAC.C

WOODWORKING TOOLS: Metro Tool & Supply
2695 Industrial Ave
Charleston, SC 29405
(843) 747-3579

CRAFT MATERIALS: Wurth Wood Group
4325 Lear Avenue
North Charleston, SC 29418
(843) 529-0808

5.0 SECURITY SYSTEMS

In order to maximize safety and the security of equipment, the Center's locks are part of a non-duplicating numbered key system. In order to maintain this security for future groups, a strict key accounting system will be enforced:

5.1 marine hospital access

Each key gives the student access to the building (back door), the two lobbies, and to the studios. An alarm also protects the building. A new code is issued each semester.

5.1.1 entry

When entering the building, you will hear a beep if the system is armed. Go to the keypad to the left of the West Entry (2nd Floor lobby) and punch: "OFF" and then your code".

5.1.2 exit

The last person to leave the building must set the alarm. First, make sure all outside doors are locked (including the one in the Library). Punch: AWAY and then your code. You have about 30 seconds to move through the back stairway and exit. MAKE SURE this door closes securely behind you—it often does not.

5.1.3 false alarm

If you set off a false alarm, immediately call **1-800-327-0867** and explain who you are and that it was a false alarm.

5.2 shop access

The workshop is located at 1 Simons Street (see map following).

Access to the Shop is via a punch code. Each shop certified student will be provided a code only after having been certified by the shop manager or ITC professor. Shop codes are personal and are not to be shared with anyone else including other CAC.C students.

The shop space is equipped with a security alarm. The shop manager or ITC professor will explain the alarm code and operation during the first class meeting.

5.2.1 entry

Each shop certified student will be given a remote gate operator that will allow one to enter the work yard at the shop facility. Use this remote operator to open the gate. There is no need to exit your facility to operate the gate. Upon entrance to the work yard, use the operator to close and secure the gate.

The gate must be secured at all times. No exceptions.

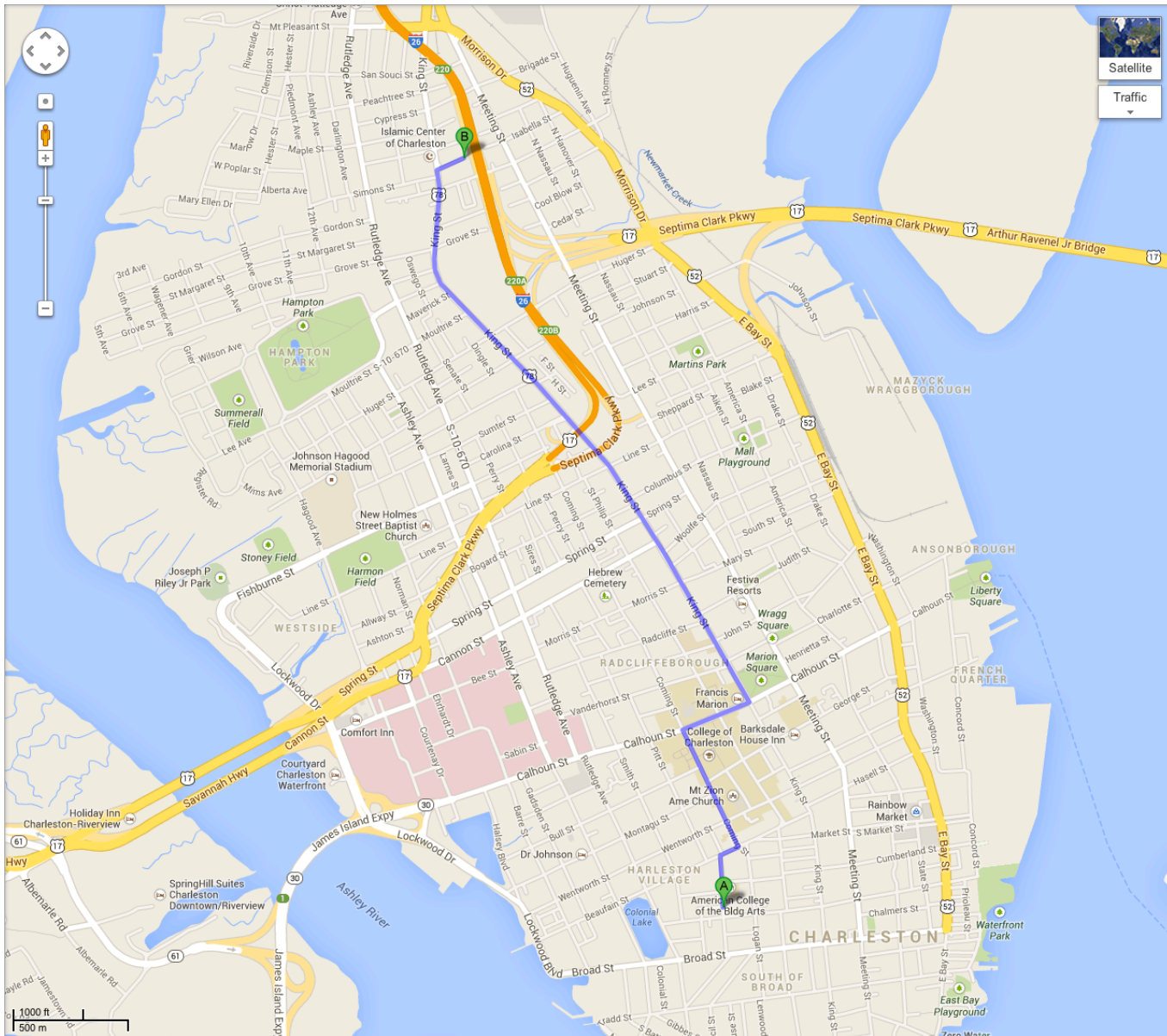
Entrance to the workshop itself is achieved by punch code as described above.

5.2.2 exit

The last person to leave the shop must set the alarm.


5.2.3 false alarm

If you set off a false alarm, immediately see information on your ID card and call the number listed, explain who you are and that it was a false alarm.




20 Franklin St, Charleston, SC 29401 to 1 Simons St, Charleston, SC 29403 - Google Maps

8/21/11 2:59 PM

 20 Franklin St, Charleston, SC 29401

- | | |
|---|---------------------------|
| 1. Head north on Franklin St toward Magazine St | go 0.1 mi
total 0.1 mi |
|  2. Turn right onto Beaufain St | go 282 ft
total 0.2 mi |
|  3. Take the 2nd left onto Coming St
About 9 mins | go 1.3 mi
total 1.4 mi |
|  4. Turn right onto Carolina St | go 479 ft
total 1.5 mi |
|  5. Turn left onto King St
About 2 mins | go 0.8 mi
total 2.3 mi |
|  6. Turn right onto Simons St
Destination will be on the right | go 443 ft
total 2.4 mi |

 1 Simons St, Charleston, SC 29403

These directions are for planning purposes only. You may find that construction projects, traffic, weather, or other events may cause conditions to differ from the map results, and you should plan your route accordingly. You must obey all signs or notices regarding your route.

Map data ©2011 Google

Directions weren't right? Please find your route on maps.google.com and click "Report a problem" at the bottom left.

6.0 TELEPHONES Communication lines into the Center are as follows:

OFFICE PHONE:	843-723-1747
SHOP PHONE:	The shop does not have a phone
OFFICE FAX:	843-723-1847
ROSE MOBILE:	843-330-7924
HUFF MOBILE:	843-324 8869
PASTRE MOBILE:	843-696-3343

6.1 office lines The office line and fax line are for CAC.C business only. Student use of the fax line must have prior approval. Approved student personal use will be billed at 10 cents per page, payable prior to receipt by CASH.

Also see 14.0.

6.2 huff's mobile In the event of an emergency, students should call Professor Huff on his mobile or office phone. Do not call between 9:00PM-08:00AM unless it is urgent or an emergency.

Examples of bona fide emergency include: a serious health problem, student trouble with the law enforcement officials, student safety crisis, concern for the well-being of another student, personal crisis, break-in at the CAC.C. If a student's health, safety, and welfare are stable and will remain so until morning, or if the CAC.C facilities are secure, it is *not* an emergency.

Examples of NON-emergency include: computers not working, question about studio assignment, alarm won't set (in this case, make sure building is locked and report problem in the morning). If a student's health, safety, and welfare are *not* stable, or if the CAC.C facilities are not secure, it is an emergency.

7.0 COMPUTING Computer systems are provided for educational purposes.

7.1 priority When systems are needed by more than one user, professors shall have priority, followed by highest and most urgent educational need. The Triumvirate shall develop and monitor a system of equitable use.

7.2 user space While every student has use of a computer, computers remain available for the use of others. Students shall confine their files and programs to the "Documents" folder and its subdirectories. Students also have access to their user space in the Clemson network.

Students may not add programs to the Clemson computers, excepting:

- personal digital camera software for downloading images;
- personal printer software (when the student brings a personal printer to studio).

Make an appointment with the Director or the Administrative Coordinator to install this software.

7.3 appropriate use When not detracting from studies or the academic atmosphere of the Center, students may use computers for personal use (such as email and web browsing); students may not use the CAC.C's equipment for inappropriate activities (such as pornography, etc.) that might be inappropriate.

7.4 user privilege Students who are not passing their courses may have their computer privileges restricted or eliminated, at the discretion of the Director.

7.5 expendables While the CAC.C will maintain consumables for equipment, students are responsible for the cost of all expendables, such as toner, ink, paper, and other print media, except as provided for below.

7.5.1 monitoring charges Students will have two print accounts: one for the scanner/copier and a second for equipment that runs through the printserver to the copier/laser and plotter. To set up or add funds to your account, give the Administrative Coordinator a check made out to the **Clemson University**, with "**CAC.C printing**" in the memo line; allow at least five days before you need the funds activated.

The print server tabulates all jobs originating from a computer. To find your current balance, put the cursor over the Print Server Icon in the lower-right corner of the monitor.

7.5.2 rates CAC.C rates are as follows:

- .1 PHOTOCOPIES + LASER PRINTING
BLACK & WHITE
- \$0.10 per 8-1/2 X 11 sheet
- \$0.20 per 11 X 17 (ledger) sheet
- COLOR
- \$0.18 per 8-1/2 X 11 sheet

- \$0.36 per 11 X 17 (ledger) sheet
- .2 PLOTTING (RATES PER SQUARE FOOT)
- \$1.00 HP high gloss photo paper
- \$0.60 HP bright white
- \$0.60 HP bond paper
- \$0.85 HP heavy-weight coated paper
- \$0.85 HP satin paper

Paper may only be changed or installed by the Plot Master (14.3) and then only when coordinated with the Director or Administrative Coordinator. (Every time paper is changed, the print server has to be modified.) No personal media may be used on the CAC.C plotter.

.3 LASER CUTTING

The laser cutter is not ported to the printserver so all costs for the laser cutter are on a fixed payment basis. Each student is required to pay a fee of \$75.00 for use of the laser cutter for the semester. This fee is non-refundable.

7.5.3 how to send files To use the print server:

PRINT: Within any program, execute PRINT then choose one of the following:

- Konica Minolta C220: prints to the Bizhub
- HP DesignJet T790: prints to the 42" plotter
- MakerBot 3D Printer: prints to [REDACTED]
- //cacprtsvr/caclaser cutter: sends file to the laser cutter

NOTE: The plotter may be loaded with different papers, depending on current plotting demands. Make sure you know which size and quality of paper you need, and what is loaded on each plotter, *before you send your plot files*. No refunds will be given for sending to the wrong machine.

7.5.4 copier/scanner/laser The Konica Minolta Bizhub C220 (hereafter, Bizhub) is a laser printer, copier, and scanner and should be the primary laser printer for student work. A detailed manual is available on the PrintServer, under: CAC.C Tech Support; basic instructions follow.

In these instructions:

- ☛ indicates hitting a physical button (on the key pad)
- ☞ indicates touching a virtual button (on the touch screen)

.1 BILLING

.A printserver printing

By default, the Bizhub will make duplex prints (both sides of a page). When it does so, *it charges for two pages*, even if only one page of content was sent in the print job. If you have only one page of content, change the page setting to single page, as follows:

- From within the program you are working, FILE>PRINT
- Select Konica Minolta
- PROPERTIES
- go to MY TAB

- Under PRINT TYPE, select 1-SIDED.

.B walk-up billing

Copier use is monitored internally by the photocopier machine and tabulated by the Administrative Coordinator against the student's print account. Each student is assigned a personal access code (on your CAC.C ID card) where individual usage is logged. It is the student's responsibility to protect this code against un-authorized use—if you share it or let someone see your CAC.C ID card, you give away the key to your account.

.2 ACCESS

If the copier is blank, **⬇** any physical button to come out of power-save. If for some reason the copier has powered down, see Staff for a power-up (which has to be done in a particular sequence to protect the panel from a surge).



Enter your Bizhub password (from you CAC.C ID card);
⬇ LOGIN.

.3 COPYING

⬇ the black COPY button (shown with green light, left).

Under the BASIC tab, select PAPER, ZOOM, and DUPLEX options. Place document on bed or in document feeder.

⬇ START.

Bizhub will wait for you to place your next document on the bed and repeat the procedure.

When you are finished scanning all documents to be printed,

⬇ FINISH.



.4 SCANNING

The Bizhub will scan either a single document or a stack of sheets via the document feeder. It will scan to email, to a user box, or to a USB.

To enter scan mode,
 ⬇ FAX/SCAN.



.A scan to email—BOX

On the first window of the FAX/SCAN mode, you will see predetermined user boxes, BOTH email and user boxes.

Faculty/staff have individual email.

Select one or as many destination boxes as appropriate.

Place document on bed or in document feeder.

⬇ START.



.B scan to email—CUSTOM

⬇ the DIRECT INPUT tab.

⬇ the EMAIL button.



Enter the email address.

⬇ OK.

Place document on bed or in document feeder.

⬇ START.



.C scan to a user box

On the first window of the FAX/SCAN mode, you will see predetermined user boxes, BOTH email and user boxes.

Faculty/staff have individual email and user boxes; students have a group box.

Select one or as many destination boxes as appropriate.

Place document on bed or in document feeder.

▶ START.

To retrieve a scan from a user box:

From your computer, go to MY NETWORK PLACES.

Double-click STUDENT ON CACPRTSVR.

Remove your scan (so the box doesn't overflow!).



.D scan to USB

TBD.

.5 WALK-UP PRINTING

The Bizhub can also print from a USB drive.

Login; then, insert your USB (behind/right of control panel).



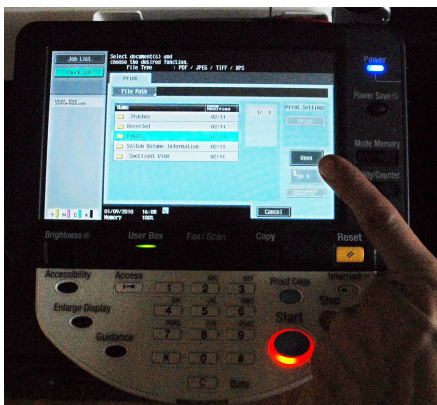
▶ PRINT DOCUMENT FROM EXTERNAL MEMORY.



If there are folders on the USB, they will appear.

Select a folder;

▶ OPEN.





Select the files to be printed;
 ↵ PRINT.

.6 QUITTING

To log-out, ↵ INTERRUPT.

If at any time during the process you want to stop, cancel and restart, ↵ INTERRUPT.

This will return you to the LOGIN screen.



If no other users are in queue, ↵ POWER SAVE.

7.5.5 laser printer The HP Color LaserJet 4550DN is our old laser printer and has little life left. It does have a duplex function.

This reserve printer should be used only when the Bizhub is backed up or out of order so that we can prolong its life.

7.6 copyrighted media

Students may not copy or borrow copyrighted software from CAC.C computers.

7.7 backup

Clemson provides a free cloud backup service to students, staff and faculty. To sign up go to www.clemson.box.com. Do not attempt to sign up through www.box.com; doesn't work that way for free. You are responsible for securing your personal and course work by using this backup option, or saving studio-wide collaborative work files to the server. Failure to properly backup your work is not an acceptable excuse for lost work product.

Because the CAC.C conducts work in teams on studio projects, much of the work done by individuals is needed by others, both within and outside of the school. Consequently, it is imperative to backup work upon which others may depend.

In order to minimize storage space, only files that are (or might be) of value to the studio should be backed up in the STUDIO PROJECTS ARCHIVE. However, because even individual student projects are needed for the Center's accreditation, all vital academic work may be backed up.

Please be judicious. If you have 300 high-resolution digital photos of the site, only back up the ones that have been manipulated to final form and are needed for the project. Photographs and computer models, in particular, are large memory users and placing too much material in the STUDIO PROJECTS ARCHIVE will render it unusable.

7.8 networking The CAC.C is connected to Clemson University and the Internet via TigerNet. Wireless connectivity is also available in and around the Marine Hospital. Internally, the CAC.C has 1GB (1000MB) network connections between all hard-wired workstations.

7.8.1 shared folders Every computer has a Public folder that is accessible from every other computer at the CAC.C.

To access a Public folder from another computer:

1. FAVORITES/SHARED: Located in the Finder on the far left pane.
2. AIRDROP: Double-click AirDrop.
3. SELECT COMPUTER: Double-click the computer you wish to access. In the window that appears, enter:

connect as:	user
password:	user1
4. WORK: Place copies of files you wish to share with others in the Public folder.

7.8.2 shared resources The printserver (cacprtsvr) contains several folders with resources for students.

- .1 CAC.C DATABASE
A collection of mostly studio-based reference materials.
See 10.8
- .2 CAC.C LIBRARY RESERVE
A digital reserve for our library. See 9.1.6
- .3 CAC.C STANDARDS
A collection of templates, graphics, primers, our best PowerPoints, and other CAC.C visual, presentation, and graphic standards.
- .4 CAC.C STUDIO
Folders with documents and information on current studios.

.5 CAC.C TECH SUPPORT

Instruction manuals on CAC.C equipment.

7.9 programs Because of the collaborative environment at the CAC.C, it is critical that students adopt consistent practices (just as in professional practice).

7.9.1 InDesign Adobe InDesign or Adobe Illustrator should be used for ALL graphic compositions that involve multiple images or for image with text. DO NOT USE PHOTOSHOP for this purpose

For InDesign:

.1 PLACE (FILE/PLACE)

“Place” (File/Place or simply drag/drop) is what InDesign calls inserting a graphic link. You resize the graphics by holding down CRL+SHIFT and dragging its frame (this keeps the original proportions).

.2 PREFLIGHT (FILE/PREFLIGHT)

After you have completed your InDesign file, it should be compiled in a two-step process: Preflight and Packaging.

In principle, the compilation of an InDesign file is simple: after all the graphics and text are placed, you run the Package routine (file/package), which makes a new copy of the InDesign file (in a subfolder to the original): InDesign copies all the graphics from their various locations into one new subfolder called LINKS. It also copies the fonts into a new FONTS subfolder. Then, you can store or give this new packaged folder to someone else and it will have all the original files in one, handy, linked set.

HOWEVER, it is not always this simple when working on deadlines and in teams. If file names are changed or moved, InDesign won't be able to find them. Preflight tests all the LINKS to make sure they are valid. It returns an error message for any that are bad, and *you then fix these*.

Preflight usually finds LINK problems (meaning InDesign can't find the original files, usually because they were inadvertently moved or renamed).

A couple of rules will help you avoid LINK problems:

SHORTCUTS: NEVER Place a shortcut into InDesign; always Place the source graphic.

NAMING: Always use file names that will make sense to others who are not immediately involved but who may have to use the file. The names should be descriptive; better yet, they should follow the CAC.C's naming convention (see 10.7.2). For example, “New.jpg” is an absolutely terrible name for a file!

.3 PACKAGING (FILE/PACKAGE)

After Preflight, run the Package routine.

8.0 SHOP POLICY See CAC.C-Shop Policy.

9.0 LIBRARY CAC.C students have several library resources.

9.1 CAC.C library The CAC.C has a library on site.

9.1.1 searching Effective Fall 2006, the Charleston library is integrated with the Clemson system. To search the CAC.C library, go to the Gunnin Architecture Library homepage at:

<http://libguides.clemson.edu/gunnin>

Select CACC in the drop down box.

For advanced searching, select the Advanced Search option.

9.1.2 book checkout Due to the limited size of the Library, books, journals, and DVDs should be checked out for no longer than necessary. Every item that leaves the room, even if only for a few minutes, must be checked out.

Items must be checked out by the Librarian or student assistant, or in their absence, by filling out the sign-out log on the librarian's desk and having another staff or faculty verify the checkout.

9.1.3 book return Items should be returned to the Return Box located in the library immediately after use. Do not re-shelve items after checkout. Do not leave items in the hallway if the library door is locked.

9.1.4 loan period Refer to the circulation section under Library Services on the Gunnin homepage for information on loan periods, renewals, fines, etc., or ask the CAC.C librarian.

<http://libguides.clemson.edu/gunnin>

9.1.5 contributions This library was built around the collection of Joseph Amisano, FAIA. The Triumvirate is encouraged to organize a class contribution to the library.

9.1.6 Required reading materials Required reading materials are located on the library door. These items are shared by all students taking the course, and they will have shorter loan periods.

9.2 College of Charleston Library and Citadel Library CAC.C faculty and students have use and borrowing privileges at the C of C Addlestone Library and the Citadel's Daniel Library.

<http://www.cofc.edu/library>

<http://library.citadel.edu/home>

9.2.1 Book check out You have borrowing privileges with a current Clemson Student ID. Items checked out from these libraries must be returned to the owning library.

9.3 Gunnin/Cooper Libraries Resources may be obtained from Clemson University libraries *only if they are not available at the CAC.C or at one of the local libraries.*

Books should be requested using PASCAL and picked up at the C of C Library.

Interlibrary loans, photocopy requests, and electronic resources should be acquired through the Clemson library website. The CU

library website can also be accessed from the Gunnin Library homepage.

9.3.1 library homepage The CU library homepage is:

<http://www.clemson.edu/library>

Use this link to access your library account, where you can view items checked out to you, renew items and pay overdue fines.

9.3.2 searching Search the CU catalog at:

<http://libcat.clemson.edu/>

9.3.3 electronic resources Electronic resources for art, architecture, and construction are available at:

<http://libguides.clemson.edu/gunnin>

This includes the Art Index, Avery Index (the single best index for architecture and environmental design), the Grove Dictionary of Art, and ARTstor (a Mellon Foundation 300,000-image database centered on the fields of art, architecture, history and world culture. ARTstor provides the ability to search for images, group them into selections, and project slideshows in smart classrooms).

9.3.4 book requests CAC.C faculty and students may request books from the Clemson libraries, provided they are not available from one of the above local resources.

Books that aren't available in Charleston should be requested using the PASCAL icon on the Gunnin or Cooper website. PASCAL books will be delivered within a few days to the C of C Library where you can pick them up by presenting your Clemson id.

Books obtained using PASCAL must be returned to the C of C Library when you are finished with them.

The CAC.C librarian can assist you in using PASCAL.

9.3.5 interlibrary loan Articles and books not available at any of the above can be obtained through Interlibrary Loan at:

<http://libguides.clemson.edu/ill>

9.4 Charleston County Public Library

CAC.C students may check out books from the public library. They must register for a library card and show proof of both their permanent home address and their local address. The CCPL card is free and is valid for one year. Students are encouraged to check with the public library, as well as the local academic libraries, before obtaining a book through PASCAL.

Access the CCPL website at:

<http://ccpl.org>

10.0 DOCUMENTATION OF WORK Work done by students in the CAC.C program is technically the property of Clemson University. Samples of work, selected by the Director or the Faculty, must be kept to document the methods and results of the program.

10.1 purpose The intent of this documentation is twofold:

1. To provide a representative sample of work that can be used for NAAB accreditation, publication, award submittals, client presentations, and other purposes;
2. To store image files that can be picked up by the CAC.C at a later date for further development or re-presentation of the project.

10.2 content In the case of non-digital work, documentation (reproductions) will be accepted in place of original work on a case-by-case basis determined by the director. In order to be accessible and to insure proper credit to students, the documentation has to be of high quality, and must be carefully organized and identified.

In keeping with the two-part purpose of documentation noted above, two kinds of files are needed:

- 10.2.1 full presentation files Files of complete presentations such as boards, PowerPoint, or other presentational methods are to be provided in either Acrobat (PDF), Microsoft PowerPoint (PPTX), or Apple Keynote (KEY) file formats. Documentation shall include a copy of all presentations for reviews and client meetings.
- Image files of accompanying models shall be included with the documentation.
- Provide a copy of each file image contained with a presentation as a separate "snapshot" file as described below in 11.2.2.
- 10.2.2 snapshot files Individual files and images that illustrate the work such as photos (JPG), image (TIF or JPG) or Acrobat (PDF) made from source files. PDF files should be reserved for summary presentation, such as making easily viewable and distributable compilations of multi-sheet presentations. Snapshot files can and should show work in process as well.
- Provide copy of each image file included in presentations as described above in 11.2.1.
- 10.2.3 source files Source files will not be required unless the course instructor request specific files. Source files are file types generated by the programs in which the work was generated, such as AutoCAD, Revit, InDesign, Photoshop, etc.
- Be sure to provide one or more snapshot files for every source file.

10.3 group vs. individual work Where students work collaboratively in teams, the collective work of the studio only one copy of the work should be uploaded to the server. All collaborative projects, however, have both individual- and team-work. Some discretion is necessary in determining what is submitted in which medium.

10.3.1 collaborative work files: In general, the uploaded group work documentation should include the final PowerPoint presentation, final presentation boards (including snapshot files), key images, and other work that summarizes the overall project.

Smaller teams may similarly submit collaborative group work.

10.3.2 Individual work files: Every individual makes a contribution to a team—or should. Individual work should document and identify that person's contribution. This is usually the preliminary work and parts of the group work for which the individual was responsible.

MAKE SURE the work is documented on either the individual or as a group.

10.4 CAC.C vs. course documentation It is each student's responsibility to document and submit a representative sample of work from all CAC.C courses. All courses must be documented under these guidelines and submitted upon checkout, even if the professor of a course requests that students provide separate course documentation meeting different criteria.

The key to making this manageable is:

a) to understand the format and resolution requirements at the beginning of the semester (10.7.3), and

b) document your work as you go.

10.5 scope The scope of documentation for each class should be discussed with the respective professor at the beginning of the course.

CAC.C Documentation will include the following components:

10.5.1 data log A matrix that identifies the work being submitted. This should list every image, text, photo, or other document being submitted. To insure consistency, please fill out the Excel table called:

[student archive.xls](#)

A set of images that carefully document the scope and quality of your work. Except in rare instances, there should not be more than 50 high-quality "snapshot" files per student.

10.5.2 process Images showing the process by which the work was developed, put in appropriate sequence. This section should illustrate how that work was produced.

10.6 submittal Upload your organized documentation to the CAC.C's files server in the designated folder no later than the due date listed on the CAC.C Semester Calendar. We need sufficient time to check your documentation and to allow you time to make revisions before you leave. Documentation must be submitted and checked before end-of-semester checkout.

10.7 format Digital documentation shall be uploaded as per below:

10.7.1 folder organization The first FOLDER should be your name:

lastname, firstname

for example, *Doyle, Sandra*

Inside this folder, create a folder for each class, named per the Clemson course ID followed by the CAC.C name in brackets, for example:

ARCH 803 (computing) or ARCH 853(studio)

Create a subfolder for each project, such as:

Time machine or Spoleto installation

If necessary create subfolders for different phases of the work or different type of data, such as:

Phase one or Midterm presentation

10.7.2 file naming Name each file using brief but complete names. Use the following convention:

YYYY.MM.DD-TYPE-contents.xxx

where

YYYY.MM.DD is the date

TYPE (in capitals) is a short designation for the genre of the document.

For example:

DIAG	diagram
DIG.MOD	digital model
MODEL	physical model
PHOTO	photograph
PLAN	floor plan
SEC	section
SEC.LON	longitudinal section
SEC.TRAN	transverse section
SKETCH	free hand drawing

contents is a description of the contents of the file and should be clear, but abbreviated. For example:

BLDG	building
DES	design
DIG	digital
FL	floor
FR	from
FRAG	fragment
N, S, E, W	north, south, east, west
SCH	scheme, schematic
ST	street
THRU	through

xxx indicates the file type.

Use hyphens and periods as major separators where indicated; use commas within the section. *Do not use underscores or special characters*, which are not read by certain programs.

Examples:

2006.03.14-SKETCH-sch des.ppt
2006.01.26-MEMO-naming.doc
2005.05.23-SITE PLAN.dxf
2004.06.22-Dig Model-Site-S 3:00 pm
2004.06.22-DIAG-des concept.tif

2004.06.22-MODEL-Bldg,fr entry N.pdf
 2004.06.22-MODEL-Frag, E wing.jpg
 2004.05.30-PLAN-2nd fl.dxf
 2003.04.23-PHOTO-E fr Main St.jpg
 2002.05.14-ELE-N.pdf
 1998.01.02-PHOTO-site visit.jpg
 1997.01.02-SEC.LON-thru lobby.psd
 1997.01.02-MODEL-Site, fr E.jpg

Note that this keeps all the files in a folder in the subject's chronological order (even if the files are of different years) and will then sort by type and contents. This also preserves the documents date, even though the file's system date may be overwritten during copying.

10.7.3 file size, resolution, & types Submit documentation in file types and sizes that will allow Clemson to publish the work:

TEXT AND LAYOUTS:

.pdf (Adobe Acrobat format)
 .doc or docx (Word), or
 .indd (InDesign—**be sure to embed images**).

IMAGE (RASTER FILES): Avoid unnecessarily large files. Publishable images are typically 300 dpi *at the size they will actually be published*. We assume 11" to be a maximum publishable dimension. Submit in:

.psd (Photoshop—*required for multiple-layer graphics*),
 .jpg (at MAXIMUM QUALITY, baseline optimized; *only for single-layer graphics*)

LINE (VECTOR FILES):

2d: .ai (Adobe Illustrator) or .dwg (AutoCAD)
 3d: Rhino, Maya or .dxf (data exchange file by various CAD programs)

Summary documents (plans and 3d renderings) must also be submitted as Image files.

MOTION FILES:

mpeg4 (Moving Picture Experts Group, a graphics and video compression algorithm standard),
 .mov (QuickTime Video Clip),
 .swf (ShockWave Flash object), and
 .avi (Audio Video Interleaved animation file—Video for Windows).

10.8 CAC.C database

To assist current as well as later students in their research, the CAC.C is collecting a database of maps, aerial photos, photographs, and other research on the Charleston area as well as subjects relevant to study at the Center. Each studio is asked to contribute its relevant research to this database.

The CAC.C DATABASE is located in a share folder on the fileserver.

We are early in this process; we need you to help us improve the standards of organization and collection. Please comply with the standards for set forth for documentation of student work (10.0). Refer all questions to Professor Huff.

10.8.1 data organization The database is organized in folders, starting with:

by Name
by Place
by Subject

Just as in a bibliography, you should organize the data by author (or Name) if at all possible. If, for example, you have an image of the Marine Hospital in Charleston designed by Robert Mills, then file it under:

by Name / Mills, Robert / Marine Hospital.

If you don't and can't find an author, then file it by Place or Subject, depending on which is more relevant to the issue at hand.

10.8.2 credits For the DATABASE to be of any real value to future users, you must provide a full bibliographic entry for each item; in other words, future users have to know where the original was found, how to relocate it, and how to credit it if they need to publish it.

The components of data citation can be found in the *Chicago Manual of Style*, in the CAC.C Library.

Where to store the citation and how to link to the file depends on the kind of digital file. Wherever possible, store the citation with the original. For text and spreadsheets, store the citation in the file. For Photoshop files, go to File → File Information and store the citation there with the image. If it is not possible to embed the citation, create a text file with the same name as the original (excepting the file extension) and store the citation there.

11.0 TRIUMVIRATE CAC.C students shall elect a three-member Triumvirate whose responsibility it will be to monitor student accountability and adjudicate student tensions and disputes. The Triumvirate shall be comprised of at least one graduate and one undergraduate student. As these students will have significant responsibility and authority, they should be trusted, honest, and wise.

Grievances must be delivered to the Triumvirate in writing and will be held in confidence if so requested. Anonymous grievances will be ignored. Appeals and issues that cannot be resolved will be handled by the Director.

The Triumvirate does not have authority other than that granted herein, but it is encouraged, in keeping with the CAC.C's purpose, to originate and organize student activities and initiatives.

12.0 CONDUCT Unlike the main campus, students in Charleston represent the CAC.C and Clemson University at all times and all places. Their behavior and image either create or limit Clemson's opportunities in Charleston, and directly impacts the work and effectiveness of the CAC.C. Even the Center's adjunct faculty (lecturers), who give a great service relative to their financial remuneration, are outsiders and need constantly to be enrolled in the Center. Consequently, personal conduct is of the highest importance to the Center.

12.1 representatives Students will remain aware that they are ambassadors for Clemson University, and will treat others with dignity and respect.

12.2 lecturer faculty Students will show exceptional courtesy to lecturer faculty, going out of their way to make classes work and make teaching an enjoyable and successful venture.

12.3 intern sponsors Students will show exceptional courtesy to Intern Sponsors and their employees, going out of their way to make a contribution to the office in both attitude and work product.

12.4 neighbors Students will show exceptional courtesy to American College of the Building Arts and the Housing Authority, going out of their way to make these two groups be glad to have the CAC.C as a neighbor.

12.5 dress code At CAC.C functions, courses, and other events, students will dress in a professional and appropriate manner. Men will remove their hats indoors. T-shirts, cut-off shorts, and sloppy dress will not be worn except in the Shop or after business hours when the public is not present.

12.6 alcohol policy The alcohol consumption policy of Clemson University and the laws of the State of South Carolina must be observed by CAC.C students. No one under 21 years of age will be permitted to consume alcohol on the Center premises or at official CAC.C events.

13.0 ASSISTANTSHIPS Graduate students who have an available GAD may be offered a Mentorship or an Assistantship, not both. Multiple awards in either program may be possible, but not guaranteed. For more information, see CAC.C-INTERN PROGRAM GUIDE.

Assistantships are intended to support and further the work of the Center. Assistantship jobs vary by semester, depending on current needs. Each Assistantship carries a 10-hour per week obligation for fifteen weeks and is supervised by a staff or faculty member. Assistantship pay is set at Clemson University and varies annually.

Each Assistant will keep a time card, showing tasks and time, that will be turned into the Director every two weeks.

Assistantships will be assigned after Internships have been awarded.

14.0 CITIZENSHIP Along with the privilege of participating in the Clemson Architecture Center comes a responsibility for the operation of the facility. Students have the responsibility of supporting Center operations by volunteering a few hours of work per week toward its programs and maintenance. Citizenship duties are not paid and are not part of the Assistantship program.

Citizenship duties will be organized and monitored by the Triumvirate, who will develop an equitable system of student participation and responsibility. The tasks enumerated below should take approximately three hours per week, if students are diligent in their pursuit:

14.1 trash team The Trash Team will remove all trash from the Center, as needed (about three times per week), and deposit it in the designated receptacle in its designated location. This receptacle will be moved to the curb prior to collection on Monday morning (not earlier than Sunday evening), and returned afterward (not later than Monday afternoon). Trash Team also takes the recycle bins to the curb along with the trash. The team should have a captain, whose job it is to coordinate and schedule the work.

14.2 image coordinator UNTIL FURTHER NOTICE, THE IMAGE PROJECT HAS BEEN SUSPENDED BY GUNNIN LIBRARY.

14.3 plot master The Plot Master is responsible for basic maintenance and operation of the printers and plotter. Jobs include:

14.3.1 change media Re-load and change media types as needed by users. MUST NOTIFY Administrative Coordinator or Director and have the printer server rate changed as *the paper type is changed*.

14.3.2 supplies Check media and expendable supplies, including copy paper and toner, and notify Administrative Coordinator ahead of need as supply demands.

14.4 shop assistant The Shop Assistant will assist the Shop Manager in the maintenance and cleanup of the Shop. Specific responsibilities will be coordinated with Pastre.

14.5 a/v chief The Audio/Visual Chief will monitor the checkout, return, and correct operation of the digital camera, video camera, LCD projector, slide projector, and overhead projector.

The A/V Chief will also be responsible for making a group photo during the semester; for printing, framing, and hanging this picture in the designated area of the Center.

Finally, the A/V Chief will regularly document the Center's activities and programs for use in PR, news, and other venues.

14.6 lecture team The Lecture Team handles the logistics for the CAC.C/CCDC Lecture Series, consisting of periodic lectures per semester when scheduled, which are open to the public. The team should have:

- a Norman Schwarzkopf, whose job it is to coordinate and schedule the logistics.
- a Martin Scorsese, whose job it is to tape the lectures.

- a Martha Stewart, whose job it is to oversee refreshments and their display. (Must be 18 or older.)

The Lecture Team's duties:

14.6.1 before lecture The following should happen before the lecture:

.1 NORMAN SCHWARZKOPF SHALL:

Find out from the Administrative Coordinator, at least two days prior to lecture, the following information and disseminate to the team:

- Venue Location.
- List of non-standard equipment and supplies.
- Number of slide projectors to be used, if any, and carousel requirements.
- Person responsible for purchasing beverages and food.
- Whether or not professional bartenders will be employed.
- Verify that speaker has signed the video permission and that the lecture will be filmed.

.2 MARTIN SCORSESE SHALL:

Make sure equipment is operable, with replacement lamps on hand, and batteries fully charged. Make sure Team is knowledgeable of equipment operation, including removal of jammed slides, what to do if image from computer does not show up on LCD, how to handle quick change-out of LCD if problems develop, etc. Prior to first lecture, do a complete run through with all equipment, including taping, under supervision of the Administrative Coordinator. Videographer should be briefed by Professor Huff on taping strategies.

Check out equipment at Center. Notify the Administrative Coordinator immediately of equipment failure or if equipment availability becomes a problem. See 6.0 for phone and mobile numbers.

.3 MARTHA SCHWARTZ SHALL:

At least five days in advance of the lecture, compare supplies on hand against the supply list and report deficiencies to the Administrative Coordinator.

14.6.2 packing for lecture Bring the following equipment:

.1 LECTERN (SCHWARZKOPF):

- lectern light with back-up bulb and extension cord.
- laser pointer

.2 LCD PROJECTOR (IF NEED—SCORSESE):

- CAC.C Laptop (for backup in case speaker's equipment malfunctions)
- LCD projector—Proxima 6860 (AND smaller Proxima projector for backup)
- All cables, remotes and other accessories
 - Power cord
 - Connector cable
 - tri-color cable **or** cable to connect laptop
 - Extra LCD lamp, appropriate to model(s) being used

- Extension cable for connection to laptop
- Two (2) 50-foot extension cords (one for LCD and other for laptop)
- Projector stand
- .3 VIDEO RECORDING (SCORSESE):
 - 2 Power cords (make sure batteries are charged before lecture)
 - Two mini-cassettes
 - Wireless Microphone
 - Send and Receive station
 - Speaker box and Microphone with Extension cord
 - Replacement batteries for microphones
 - Label mike for PA system
- .4 REFRESHMENTS (STEWART):
 - 2 bottles white wine (don't open if serving only one glass and keep cold after opening)
 - 2 bottles red wine
 - 24 cans beer
 - 24 cans soft drinks
 - 2 large bottles water
 - ice-3 bags
 - corkscrew
 - plastic cups (approximately 75)
 - cocktail napkins
 - snacks(pretzels, chips, peanuts, etc.; nothing that requires refrigeration)
 - bowls (approximately 6 of varying size)
 - 3 coolers (one for clean ice and two for beer & soft drinks)
 - 3 table cloths
 - two 27"-long tables
 - two vases
 - flowers
 - large plastic trash bags
 - AIA/CES sign-in and Emailing List sheets
- .5 CAC.C EQUIPMENT (If not provided by the venue):
 - projector screen (large, free-standing unit)
 - long tables for refreshments

14.6.3 set up Have equipment and refreshments at lecture site 45 minutes in advance of opening reception (4:45 if reception starts at 5:30, for example). Set up and test equipment prior to arrival of guests.

- .1 MARTHA STEWART SHALL:
 - SET UP: At the lecture site, set up the tables, placing table cloths and arranging flowers. Set up food and wine, beer, and soda. Make sure cork screw is on hand and open one bottle each of red + white wine. (White should be chilled; red at room temperature.) Set up trash bags for cleanup.
 - CARD: Make sure no students under 18 are given alcoholic beverages.

- SIGN-UP SHEETS: Set-up, monitor, and encourage guests to sign up for the CAC.C's emailing list and for professionals to register for Continuing Education Credits.
- .2 MARTIN SCORSESE SHALL:
- VIDEO: Make sure all camcorder equipment is set up, tested, and ready to record at least 15 minutes before start of lecture. Set up camcorder on a tripod in the middle of the audience to facilitate close-ups of speaker and audience shots. Have extra tapes and charged back-up batteries on hand.
 - SOUND: Set up and test the microphone and the portable speaker system. Attach the microphone to the lecturer at least 30 minutes before start of lecture and adjust volume levels to his/her voice. Instruct the lecturer to repeat post-lecture questions from the audience so they will be included on the sound track (audience will not have a mike although, by pointing the camcorder at them, some audio pickup may be possible).
 - FILMING: During the lecture, think about the event as if it were a movie. What would the viewer need and want to see in order to understand and stay engaged in the presentation? Film the context of the room at the beginning; film the introduction; Zoom in and out of images as the speaker discusses them and occasionally capture close-ups of the speaker. At the end, film the people asking questions as well as the speaker's answers.

14.6.4 break down

- .1 NORMAN SCHWARZKOPF SHALL:
- DELIVERY AND LOCKUP: Oversee packing, delivery, and locked storage at CAC.C of all equipment.
- .2 MARTIN SCORSESE SHALL:
- LABEL: Label the tape(s) with lecture number and speaker's name for later reference. Deliver tapes to the Administrative Coordinator.
 - PACK: Pack all audio/video equipment.
- .3 MARTHA STEWART SHALL:
- CLEAN UP: Rinse bowls. Break-down tables and return to storage. Put all trash in bags and dispose of per venue regulations. Pack remaining supplies.
 - REPORT: Report inventory needs to the Administrative Coordinator via email.

14.7 the barista Will make sure the refrigerator, microwave, coffee machine, and espresso machine are kept clean and in good order. May also manage coffee supplies, if students decide to provide collective supplies.

14.8 exchequer The Exchequer will keep track of team and common expenses, and expend and collect revenues for such items. In addition, she will assist the other citizenship positions with financial functions.

To underwrite refreshments for reviews (cookies/coffee) and the Closing Ceremonies, students should agree upon a budget and an amount to be contributed by each student. The Exchequer will then collect and distribute funds for these events, in coordination with the Administrative Coordinator.

15.0 HOUSING Students will be responsible for finding and contracting for their own housing.

Because much of the value that comes from the Charleston program is gained from living in the historic urban context, it is highly recommended that students find alternative accommodations on the peninsula, within walking or biking distance of the Center. The added expense is, after all, minor in the total educational expense.

15.1 College of Charleston College of Charleston dormitories are available to CAC.C undergraduate students who take at least three credits at the CofC. During the summer, CofC dorms may be rented by the night with no cut-off date for sign-up.

15.2 private owners Check the Post & Courier classifieds (at www.charleston.net). Students often find that walking around the city is the best way to find places for rent, as there are many rentals that are not advertised. Craigslist may also be a useful source (<http://charleston.craigslist.org/>).

15.3 current CAC.C students It may be possible to assume a lease from a current student. Contact the Administrative Coordinator for details.

16.0 CHECK-OUT At the end of the semester, all students must checkout with the Administrative Coordinator before they may leave.

Sign-up for a check-out appointment (but make sure you have *everything complete* by that time or you will loose your place in line and have to take the next available slot).

16.1 personal Each individual is personally responsible for the following:

- 16.1.1 keys Turn in CAC.C door key, shop gate fob, and any other keys issued by virtue of special jobs.
 - 16.1.2 computers Remove and erase all personal files from all CAC.C computers, including desktop wallpaper.
 - 16.1.3 workspace Leave your personal workspace *spotless*: wash desktop (water *only*—no Softscrub or abrasive cleaners); pick up everything from floor and layout table; remove everything from walls; place chair upside down on drawing table. Lamps and chairs need to be wiped down. Monitors cleaned and dusted. Counters cleaned and dusted.
 - 16.1.4 course documentation Upload course documentation to Print server. Once this has been reviewed and approved by the Director, the Administrative Coordinator will notify you to proceed to check. Should changes be required upon review of the documentation, you will be required to complete the changes prior to final closeout. Coordinate to make sure everything is in proper format and organization (see 10.0).
 - 16.1.5 library books Return library books to the CAC.C, C of C, Gunnin Library, and Public Library as required, and the director/faculty's personal libraries as appropriate.
 - 16.1.6 other cleanup Remove all projects, materials, tools, etc. from other parts of the Marine Hospital and the shop unless specific projects are retained by the CAC.C.
 - 16.1.7 evaluation Fill out the CAC.C evaluation form, with any suggestions you might have for improving the CAC.C (see CAC.C Course Guide).
 - 16.1.8 Submit invoice for Intern Sponsor use of laser system or other equipment, if applicable.
- 16.2 group** Students shall be organized to complete the following tasks:
- 16.2.1 expendables Each student has contributed the appropriated amount toward expendables, in the form of a check made out to the Clemson University Foundation—see 7.5.
 - 16.2.2 studio space Common areas in the studio space have been cleaned out and straightened; all tape and materials have been removed from the walls; nothing is left on the floors; waste cans are empty.
 - 16.2.3 bathroom Bathroom is picked up; trashcan emptied and espresso machine is spotless and all implements are accounted for.
 - 16.2.4 lobby Recycle bins have been emptied; floor is clean; no boxes or other trash left in the room.

- 16.2.5 shop The Shop has been cleaned to Professor Pastre's standards, and he has signed off on it.
- 16.2.6 3rd floor piazza Stains, cigarette butts, and paper have been removed from the floor; furniture has been wiped off and left neatly arranged. jury room.
- Everything removed that doesn't belong; tables wiped; chairs neatly stacked and arranged; whiteboard should be dry-erased wiped; screen in room and collapsed; lounge room cleaned of all food items and utensils.

17.0 FORMS Forms related to this Handbook follow.

e n d o f C A C . C s t u d e n t h a n d b o o k

17.1 handbook acknowledgement I have received, read, and agree to abide by the CAC.C Student Handbook (current edition for this semester).

NAME (PRINTED) : _____

SIGNATURE : _____

DATE : _____

17.2 fire extinguisher ACKNOWLEDGEMENT I have read **Error! Reference source not found. Error! Reference source not found.** and agree to abide by the operational and safety guidelines. I have also taken Clemson University's on-line fire-extinguisher training:

http://www.clemson.edu/cao/humanresources/worklife/fire_ext.html

NAME (PRINTED) : _____

SIGNATURE : _____

DATE : _____