There may, at the present time, be a lack of architectural taste: there is, unfortunately, no lack of architectural opinion. Architecture, it is said, must be ‘expressive of its purpose’ or ‘expressive of its true construction’ or ‘expressive of the materials it employs’ or ‘expressive of the national life’ (whether noble or otherwise), or ‘expressive of the noble life’ (whether national or not); or expressive of the craftsman’s temperament, or the owner’s or the architect’s, or, on the contrary, ‘academic’ and studiously indifferent to these factors. It must, we are told, be symmetrical, or it must be picturesque – that is, above all things, unsymmetrical. It must be ‘traditional’ and ‘scholarly,’ that is, resembling what has already been done by Greek, Roman, Mediaeval or Georgian architects, or it must be ‘original’ and ‘spontaneous,’ that is it must be at pains to avoid this resemblance; or it must strike some happy compromise between these opposites; and so forth indefinitely.

If these axioms were frankly untrue, they would be easy to dismiss; if they were based on fully reasoned theories, they would be easy, at any rate, to discuss. They are neither. We have few ‘fully reasoned’ theories, and these, it will be seen, are flagrantly at variance with the facts to be explained. We subsist on a number of architectural habits, on scraps of tradition, on caprices and prejudices, and above all on this mass of more or less specious axiom, of half-truths, unrelated, uncriticized and often contradictory, by means of which there is no building so bad that it cannot with a little ingenuity be justified, or so good that it cannot be plausibly condemned.

Under these circumstances, discussion is almost impossible, and it is natural that criticism should become dogmatic. Yet dogmatic criticism is barren, and the history of architecture, robbed of any standard of value, is barren also. Geoffrey Scott, The Architecture of Humanism (1914)

Now the intellect … does not discern truth intuitively, nor as a whole. We know not by a direct and simple vision, not at a glance, but as it were, by piecemeal and accumulation, by a mental process, by going around an object, by the comparison, the combination, the mutual correction, the continual adaptation, of many partial notions, by the employment, concentration, and joint action of many faculties and exercises of the mind. … The bodily eye, the organ for apprehending material objects, is provided by nature; the eye of the mind, of which the object is truth, is the work of discipline and habit. – John Henry Cardinal Newman, The Idea of a University (1852/1858)
COURSE INFORMATION:

Catalogue Description
Architectural design studio with emphasis on building and facade typologies, the development of architectural promenade and sequence, public and/or civic infill buildings dependent upon the architectural promenade, and urban housing types of varying densities. The architect's obligations to urban context are explored in many dimensions including historical, typological, and physical. Offered spring only. Minimum grade of B- in ARCH404.

Restriction: Must be in Architecture (Master's) program.

Course Meeting Times and Location(s):
Mondays, Wednesdays, and Fridays, 2:00 PM to 6:00 PM, Studio

Course Description:
Architecture 404, 405, and 406 are foundation courses for the study of graduate architectural design at the University of Maryland. These courses, offered in sequence, are designed to introduce students to architectural conventions and principles in relation to the process of architectural design. Through the study of convention, in the terms of visual representation of ideas, architectural concepts, and the construction of architecture, the beginning architecture student will be armed with an understanding of the fundamental principles of the design process. This studio also integrates knowledge learned in ARCH 410, Technology I (taught during the previous semester) and ARCH 411, Technology II (taught concurrently with ARCH 401).

This studio address four major themes:
- Design concepts related to the vertical surface or building façade;
- Design concepts related to the making of rooms with particular emphasis on the interior façade;
- Design concepts related to architectural promenade, and movement patterns both poetic and prosaic;
- And, design concepts related to high-density dwelling in an urban context.

Course Methodology:
This course involves studio project based learning. Several projects, each with specific learning outcomes and assessment criteria, will be offered over the course of the semester. The introductory architectural lessons are designed to incrementally develop the skills and knowledge required of architects. The teaching-learning environment is characterized by:
- topical lectures
- directed readings
- group discussions
- analysis of precedents
- design projects
- individual desk critiques
- group critiques
- public reviews

Learning Outcomes:
At the conclusion of the semester students enrolled in this course will:
- Be able to manually and digitally diagram, draw, represent, and model architectural propositions utilizing standard graphic conventions.
- Be able to design architectural space(s) utilizing representational and abstract concepts of space-making.
- Be able to design spatial sequences, promenades, and movement patterns that support both the poetic and prosaic dimensions of architecture.
- Be able to design responsively to the physical and cultural contexts in which a design proposition is situated.
- Be able to integrate basic tectonic principles such as structure, basic building methods, and architectural materials into design propositions.
- Be able to design propositions that respond to performative dimensions of a project such as building type, program, codes and regulations, the environment and sustainability.
- Understand the range of challenges associated with the design of dwelling units of varying densities in an urban context.
- Understand the role of iterative exploration, abstraction, representation and diagraming in design processes.
- Understand the need to develop and articulate a clear conceptual agenda / formal strategy / research process.
- Understand the critical context of architecture through team as well as individually authored processes.

Faculty Office Hours:
I am available to meet with you by appointment only. Generally I am available Tuesdays from 9:30 AM to 11:30 AM and on most Fridays from 9:30 AM to 11:30 AM. Contact Ms. Alysia Simpson at alysias@umd.edu or (301) 405-0325 to schedule an appointment.
Communication Policy:
The most efficient form of communication for this course is email. If you have a question, please email Professor Kelly at bkelly@umd.edu. The response time will generally be within 24 hours. Emails submitted after 5:30 PM on Fridays through 8:30 AM on Mondays will be answered on Monday mornings, unless an emergency arises. When you have questions related to assignments, your question and its answer will be directed to all class members by means of course mail. All assignments, course syllabus materials, and readings will be posted to Elms Canvas. Most of the readings for ARCH 405 will be posted to Elms Canvas or placed on reserve for the entire class.

Required Texts:

Recommended Texts:
Jenkins, Eric, Drawn to Design, Birkhäuser, 2012. ISBN: 3034607989* this text is available online through www.lib.umd.edu

Required Technology:
The University of Maryland's ACT - Academic Computers for Terps (http://act.umd.edu) - program allows registered students to purchase customized Apple and Dell computers at prices below standard discounts, as well as receive substantial added benefits in technical support and warranty protection. Questions? Contact the OIT Help Desk at 301.405.1400 or email your questions to askACT@umd.edu.

Laptop Recommended Specifications:
Throughout the undergraduate studio sequence (ARCH 400-403) you will need a laptop computer. The laptop will need to have sufficient processing speed and storage to run graphic applications. The following specifications should assist you in making your purchase:

**MacBook Pro**
- Processor Intel Core i5 or i7
- Memory (RAM) 16 GB or greater
- Display 13 or 15-inch widescreen
- HardDrive 500 GB HD @ 7200 RPM or 512
- Flash Storage or greater
- Wireless + Bluetooth
- Warrant y 4-year AppleCare protection plan

**Dell Latitude**
- Processor Intel Core i5 or i7
- Memory (RAM) 16 GB
- Display 15 inch widescreen
- HardDrive 500 GB HD @ 7200 RPM or 512 Flash
- Storage or greater
- Wireless + Bluetooth
- Warrant y 3-4 year ProSupport on-site plan

Video Card 1 GB memory (RAM) or greater
Ext. Monitor 27-inch flat panel or LCD/LED HDTV via HDMI if equipped
Ext. Storage 1TB mini USB 3.0 hard drive
Mouse & Keyboard 3-button wired or bluetooth wireless mouse

Software Used in ARCH 405:
Some software below may be offered free of charge through University of Maryland. Check with the School of Architecture, Planning, and Preservation Technology Resource Center (http://www.arch.umd.edu/resources/it/).

Adobe Photoshop
Adobe InDesign
Adobe Illustrator
Adobe Acrobat
Microsoft Word/Apple Pages
Microsoft PowerPoint /Apple Keynote
Microsoft Excel/Apple Numbers
SketchUp – free download at: http://www.sketchup.com/
Course Goals as a Reflection of NAAB Student Performance Criteria:
Students should be aware that the National Architectural Accrediting Board, Inc., (NAAB) evaluates student performance as a component of accreditation. The NAAB website contains valuable information concerning accreditation. Students should visit the web site http://www.naab.org and become familiar with the general requirements of accreditation.

Excerpted from the NAAB 2014 Conditions for Accreditation:
The accredited degree program must demonstrate that each graduate possesses the knowledge and skills defined by the criteria below. The knowledge and skills defined here represent those required to prepare graduates for the path to internship, examination, and licensure and to engage in related fields. The program must provide student work as evidence that its graduates have satisfied each criterion.

The criteria encompass two levels of accomplishment: ¹

- **Understanding**—The capacity to classify, compare, summarize, explain, and/or interpret information.
- **Ability**—Proficiency in using specific information to accomplish a task, correctly selecting the appropriate information, and accurately applying it to the solution of a specific problem, while also distinguishing the effects of its implementation.

The NAAB establishes SPC to help accredited degree programs prepare students for the profession while encouraging education practices suited to the individual degree program. The SPC are organized into realms to more easily understand the relationships between each criterion.

While the NAAB stipulates the student performance criteria that must be met, it specifies neither the educational format nor the form of student work that may serve as evidence of having met these criteria. Programs are encouraged to develop unique learning and teaching strategies, methods, and materials to satisfy these criteria. The NAAB encourages innovative methods for satisfying the criteria, provided the school has a formal evaluation process for assessing student achievement of these criteria and documenting the results.

II.1.1 Student Performance Criteria (SPC): The NAAB establishes SPC to help accredited degree programs prepare students for the profession while encouraging education practices suited to the individual degree program. The SPC are organized into realms to more easily understand the relationships between each criterion.

**Realm A: Critical Thinking and Representation.** Graduates from NAAB-accredited programs must be able to build abstract relationships and understand the impact of ideas based on the study and analysis of multiple theoretical, social, political, economic, cultural, and environmental contexts. Graduates must also be able to use a diverse range of skills to think about and convey architectural ideas, including writing, investigating, speaking, drawing, and modeling. Student learning aspirations for this realm include:

- Being broadly educated.
- Valuing lifelong inquisitiveness.
- Communicating graphically in a range of media.
- Assessing evidence.
- Comprehending people, place, and context.
- Recognizing the disparate needs of client, community, and society.

**Realm B: Building Practices, Technical Skills, and Knowledge.** Graduates from NAAB-accredited programs must be able to comprehend the technical aspects of design, systems, and materials and be able to apply that comprehension to architectural solutions. In addition, the impact of such decisions on the environment must be well considered. Student learning aspirations for this realm include:

- Creating building designs with well-integrated systems.
- Comprehending constructability.
- Integrating the principles of environmental stewardship.
- Conveying technical information accurately.

¹ See also L.W. Anderson and D.R. Krathwold, eds., Taxonomy for Learning, Teaching, and Assessing: A Revision of Bloom’s Taxonomy of Educational Objectives (New York: Longman, 2001).
Realm C: Integrated Architectural Solutions. Graduates from NAAB-accredited programs must be able to demonstrate that they have the ability to synthesize a wide range of variables into an integrated design solution. Student learning aspirations for this realm include:

- Comprehending the importance of research pursuits to inform the design process.
- Evaluating options and reconciling the implications of design decisions across systems and scales.
- Synthesizing variables from diverse and complex systems into an integrated architectural solution.
- Responding to environmental stewardship goals across multiple systems for an integrated solution.

Realm D: Professional Practice. Graduates from NAAB-accredited programs must understand business principles for the practice of architecture, including management, advocacy, and the need to act legally, ethically, and critically for the good of the client, society, and the public. Student learning aspirations for this realm include:

- Comprehending the business of architecture and construction.
- Discerning the valuable roles and key players in related disciplines.
- Understanding a professional code of ethics, as well as legal and professional responsibilities.

This course will provide an introduction to the SPC listed below. As with any introductory studio, full comprehension comes through iterative encounters with concepts embodied in the SPC. This course will provide students with the highest degree of exposure to the “A” and “B” realms. Other courses throughout the curriculum will provide exposure to realms “C” and “D.”

A.1 Professional Communication Skills: Ability to write and speak effectively and use representational media appropriate for both within the profession and with the general public.

A.2 Design Thinking Skills: Ability to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test alternative outcomes against relevant criteria and standards.

A.3 Investigative Skills: Ability to gather, assess, record, and comparatively evaluate relevant information and performance in order to support conclusions related to a specific project or assignment.

A.4 Architectural Design Skills: Ability to effectively use basic formal, organizational and environmental principles and the capacity of each to inform two- and three-dimensional design.

A.5 Ordering Systems: Ability to apply the fundamentals of both natural and formal ordering systems and the capacity of each to inform two- and three-dimensional design.

A.6 Use of Precedents: Ability to examine and comprehend the fundamental principles present in relevant precedents and to make informed choices about the incorporation of such principles into architecture and urban design projects.

A.7 History and Global Culture: Understanding of the parallel and divergent histories of architecture and the cultural norms of a variety of indigenous, vernacular, local, and regional settings in terms of their political, economic, social, ecological, and technological factors.

B.2 Site Design: Ability to respond to site characteristics, including urban context and developmental patterning, historical fabric, soil, topography, ecology, climate, and building orientation, in the development of a project design.

B.3 Codes and Regulations: Ability to design sites, facilities, and systems that are responsive to relevant codes and regulations, and include the principles of life-safety and accessibility standards.

B.5 Structural Systems: Ability to demonstrate the basic principles of structural systems and their ability to withstand gravitational, seismic, and lateral forces, as well as the selection and application of the appropriate structural system.
B.7 Building Envelope Systems and Assemblies: Understanding of the basic principles involved in the appropriate selection and application of building envelope systems relative to fundamental performance, aesthetics, moisture transfer, durability, and energy and material resources.

B.8 Building Materials and Assemblies: Understanding of the basic principles used in the appropriate selection of interior and exterior construction materials, finishes, products, components, and assemblies based on their inherent performance, including environmental impact and reuse.

Course Calendar:
Each project will contain its own schedule and specific interim due dates/reviews as necessary.

Project 1A
FAÇADE ANALYSIS: WALL / FRAME / BAY / RHYTHM / CHARACTER AND COMPOSITION – Part 1
Analysis of Façade Precedents
Project Issued: January 26, 2015
Project Due: February 6, 2015
Project Reviewed: February 18, 2015 and March 13, 2015

Project 1B
FAÇADE SYNTHESIS: WALL / FRAME / BAY / RHYTHM / CHARACTER AND COMPOSITION – Part 2
Design of Urban Façades
Project Issued: February 6, 2015
Project Due: February 18, 2015
Project Reviewed: February 18, 2015 and March 13, 2015

Project 2
PROMENADE: MASSING / FAÇADE / SEQUENCE / ROOM
Design of a Public Sequence of Spaces
Project Issued: February 18, 2015
Project Due: March 13, 2015 and May 11, 2015

Project 3
TYPOLOGY: UNIT / AGGREGATION / STACKING / MASSING / FORM
Design of an Urban Dwelling
Project Issued: March 23, 2015
Project Due: May 11, 2015
GRADING INFORMATION:
Grading Criteria:
Individual projects will contain specific criteria for grading (i.e., in projects preliminary reviews, assignments, etc., figure in to the project grade). Specific grading criteria for each project will be understood to be a reflection of the issues outlined in the Program and under the sections titled Learning Outcomes. No matter how “beautiful” or “creative” the individual student project may appear if it fails to meet the learning outcome requirements set forth in each project, if the project is incomplete, or if the project fails to meet the specifications of the program brief, then students may expect an unsatisfactory evaluation. Students should pay close attention to the section titled, Course Quality Standards, for further insight into grading expectations.

Grade Scale:

<table>
<thead>
<tr>
<th>Letter</th>
<th>Quality Points</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A+</td>
<td>4.0</td>
<td>denotes excellent mastery of the subject and outstanding scholarship.</td>
</tr>
<tr>
<td>A</td>
<td>4.0</td>
<td></td>
</tr>
<tr>
<td>A-</td>
<td>3.7</td>
<td></td>
</tr>
<tr>
<td>B+</td>
<td>3.3</td>
<td>denotes good mastery of the subject and good scholarship.</td>
</tr>
<tr>
<td>B</td>
<td>3.0</td>
<td></td>
</tr>
<tr>
<td>B-</td>
<td>2.7</td>
<td></td>
</tr>
<tr>
<td>C+</td>
<td>2.3</td>
<td>denotes acceptable mastery of the subject and the usual achievement expected.</td>
</tr>
<tr>
<td>C</td>
<td>2.0</td>
<td></td>
</tr>
<tr>
<td>C-</td>
<td>1.7</td>
<td></td>
</tr>
<tr>
<td>D+</td>
<td>1.3</td>
<td>denotes borderline understanding of the subject. These grades denote marginal performance, and they do not represent satisfactory progress toward a degree.</td>
</tr>
<tr>
<td>D</td>
<td>1.0</td>
<td></td>
</tr>
<tr>
<td>D-</td>
<td>0.7</td>
<td>denotes failure to understand the subject and unsatisfactory performance.</td>
</tr>
<tr>
<td>F</td>
<td>0</td>
<td></td>
</tr>
</tbody>
</table>

- XF denotes failure due to academic dishonesty.
- S is used to denote satisfactory performance by a student in progressing thesis projects, orientation courses, practice teaching etc. S grades are not included in computation of cumulative averages.
- W indicates withdrawal from a course in which the student was enrolled at the end of the schedule adjustment period. This mark is not used in any computation of quality points or cumulative average totals at the end of the semester.
- Pass-Fail - See a description of the grade and the University’s policy in the Undergraduate Catalog. This link will take you to the main catalog page; type pass-fail in the search box at the top right of that page to see the relevant information.

Source: [http://faculty.umd.edu/teach/gradevalue.html](http://faculty.umd.edu/teach/gradevalue.html)

Product Grades:
The product grade is a reflection of the student’s ability to skillfully execute the requirements of the project. This grade will constitute an evaluation of the quality of the finished design product as exhibited by the final drawings, models, diagrams, and participation in the project review. The product grade will count as 50% of the Project Grade. Students should understand that ultimately the architect is judged by the quality of his or her work - the building must speak for itself. It is entirely possible for a dreadful building to the result of “good intentions.” The purpose of this grade is to evaluate the student's design proposal on its own merits in the context of the goals of the project.
Process Grades:
Students will receive a separate process grade from their studio section critic for each project. This grade will count as 50% of the project grade. Participation in studio discussion, study habits, attendance, etc., will form the basis for the determination of this grade. All students should understand that a major objective of architectural education is the development of a rational, intelligible, and visible design process. In practice architects usually work in teams, thus this necessitates that one be able to communicate (by means of established conventions) the various phases of design to others involved in the process. In the study of any single building project, invariably the architect must dispassionately and exhaustively study the numerous design options that are available. It is the intention of the Level-One Studio to instill an understanding of design process. The myth of the architect as the “creative genius,” from whose head suddenly springs forth the completed project in all its splendor and beauty, is just that - a myth. Great buildings are the result of determination, refinement, skill, and knowledge.

The Product and the Process Grades:
Students should be aware that it is essential to develop both an understanding of the architectural product and the process of design. Students who complete a strong product but show little evidence of design process (and vice versa) or a substantial weakness can expect their grades to reflect these deficiencies.

Final Grading Computation:
Students will receive grade reports after the midterm review. Specific project grading criteria will be articulated in each project statement.

<table>
<thead>
<tr>
<th>Project 1a</th>
<th>Façade Analysis</th>
<th>10% of final grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Project 1b</td>
<td>Façade Synthesis</td>
<td>10% of final grade</td>
</tr>
<tr>
<td>Project 2</td>
<td>Massing / façade / sequence / room</td>
<td>35% of final grade</td>
</tr>
<tr>
<td>Project 3</td>
<td>Unit / Aggregation / Stacking / Type</td>
<td>45% of final grade</td>
</tr>
<tr>
<td>Final Grade</td>
<td>100% of final grade</td>
<td></td>
</tr>
</tbody>
</table>

Late Work:
Late work will not be accepted unless it qualifies as Excused (See: guidelines provided in Attendance). All assignments are due at the date and time indicated. Late assignments will be downgraded one letter grade per day late. Students should consult the daily schedule printed on each project to be aware of their responsibilities.

Incomplete Work:
Incomplete work is generally discouraged. Severe incompleteness will result in the down-grading of individual assignments based upon the degree of incompleteness. All assignments are due in completed form at the date and time indicated. (See also: Excused Absences)

Sketchbook:
All students must keep a bound sketchbook for the duration of ARCH 405 as a record of their visual experiences.

Concerns About Grades:
All questions regarding the determination of grades should be directed to Professor Kelly. The proper procedure for obtaining an explanation is to schedule an appointment through the front office receptionist during office hours. Prior to any meeting, the student should re-examine the project statement and objectively evaluate where he/she perceives discrepancies to exist.

Course Quality Standards:
Assignments are to be completed on time and with a level of quality that reflects the pre-professional degree program. Late and incomplete work is contrary to the standards of professional practice. Significant due dates and project work product expectations will be outlined in each project statement. Students are responsible for successfully responding to the requirements of each project. In instances where extreme or mitigating circumstances intervene, students are responsible for notifying the faculty member in charge of this course so that appropriate accommodations might be made. Student work shall be well drawn and crafted. To assist students in meeting this standard, the following seven-point guideline has been established:

1) The project must be complete. You must have performed all aspects of the assignment to the specified level of detail, within the indicated time frame.
2) The project must be in the correct format. This includes specified sheet size, material and media. This also includes all graphic conventions, labeling, and lettering. Never put extraneous graffiti on your drawings or models.

3) The project must be neat and clean. There should be no smudges, extra ink/pencil marks, wrinkled or torn edges, grease stains and/or food marks.

4) The project must be well crafted. This means crisp, clean corners, accurate and error free drawings, as well as a consistent level of detail and graphics.

5) The project must have the appropriate line quality. You should graduate line weights for emphasis and strive for clarity, sharpness and blackness. Keep your pencils sharp and your pens clean.

6) The composition of the graphic presentation must be clear and readable. To be considered readable and clear, your presentation should always be done with the following points in mind:
   a) All orthographic views, particularly plan views, should be oriented in the same direction. Convention generally dictates that north be up.
   b) Correspondence from drawing to drawing should always be maintained. Consider the hierarchy of drawings, views and diagrams in conveying your ideas on the basis of importance. This is perhaps the first and most significant distinction between presentation and working drawings.
   c) You should use Profile, Value Rendition, Poche, and Mosaic, or other proven techniques to differentiate space from solid form, and circulation from program areas.

7) All submitted projects must demonstrate an accurate and thorough understanding of the theoretical issues covered in this course, as well as an understanding through application of the methods, skills, and material introduced in previous support courses.

Final Reviews / Juries / Critique:
At the conclusion of each project, and at various points throughout the design process, an open forum of criticism will be conducted in order to facilitate studio discourse. Juries are an important part of the learning process. Failure to attend and participate in these sessions will result in an inferior grade. Students will be expected to attend their peers’ reviews, take notes, make diagrams, and participate fully in discussions. Appropriate dress (business attire, or business casual attire) is recommended. A long-standing tradition in Architectural Education and Professional Practice, criticism is one of the most important tools an architect uses to rigorously develop a project. Inexperienced students often assume, erroneously, that favorable comments about their work are personal endorsements of them as people (conversely, the same students will also be inclined to assume that unfavorable comments about their work are intended as personal assaults upon their character). These assumptions are gross misunderstandings of the role of criticism. Criticism is not personal. It is always directed towards the establishment of a critical discussion investigation of the *Why*, *How* and *What* of any problem, and its primary goal is to improve the understanding and quality of design and the design process.

- **Why?** Generally examines the formulation and validity of the beginning Architectural Idea / Concept.
- **How?** Generally examines the Design Process and Methods being employed. (i.e., appropriateness, consistency, etc.).
- **What?** Generally examines the Specific Product (i.e., architectural form and space, which embodies the architectural idea, and the concerns of architectural principles, formal order, structure, light, sequence/movement, etc.).

The goal of self, peer and faculty criticism is to stimulate and augment your intellectual and professional growth. History has demonstrated that great architects have furthered their development by actively giving and receiving criticism.
COURSE POLICIES AND PROCEDURES:

Attendance:
Classes meet Mondays, Wednesdays and Fridays, 2:00 PM – 6:00 PM. During this time faculty presentations, individual criticism, group reviews and discussions will be held. A schedule of meetings, reviews, presentation requirements and dates will be issued with each project. Faculty presentations, group reviews, presentations, and discussions cannot be made up. Additionally, attendance in studio offers the opportunity to learn from other members of the class, which working independently away from studio does not afford. Each student is expected to work in the studio in order to available for informal consultation with faculty and also in order to develop his/her ideas in interaction with fellow students.

Absences:
Students are asked to confirm their absence prior to class time either via email with Professor Kelly (bkelly@umd.edu). It is the student’s responsibility to inform the instructor of any intended absences for in advance. Prior notification is especially important in connection with final examinations, since failure to reschedule a final examination before the conclusion of the final examination period may result in loss of credits during the semester.

Religious Observances:
Please inform Professor Kelly in advance of any class conflicts with religious observances.
http://faculty.umd.edu/teach/attend_student.html

Medical Absences:
http://faculty.umd.edu/teach/attend_student.html

Campus Safety / Inclement Weather / School Closure Policy:
This course will not meet in the event of extreme weather or other emergency that causes the University of Maryland to close. University closure status can be monitored at: http://www.umd.edu/emergencypreparedness/weather_emer/
UMD Alerts is an alert system that allows the University of Maryland to contact you during an emergency by sending text messages to your e-mail, cell phone, or pager. When an emergency occurs, authorized senders will instantly notify you using UMD Alerts, connecting you to real-time updates, instructions on where to go, what to do or not do, who to contact, and other important information. To register for UMD Alerts, please visit: http://alert.umd.edu/

ADA Compliance:
Information on Disability Support Services can be found online at: http://www.counseling.umd.edu/DSS/

Academic / Studio Culture Policy:
Information on policy can be found online at:
http://arch.umd.edu/sites/arch.umd.edu/files/attached_files/ASTudioCulturePolicy_0.pdf

Academic Integrity:
Information on the University’s policies on academic honesty can be found online at: Office of Judicial Programs and Student Ethical Development online at: http://www.jpo.umd.edu/ or the Student Honor Council: http://www.shc.umd.edu/

Authorship of Work:
All design projects, drawings, models, etc., submitted by students enrolled in the ARCH 404-407 sequence must be entirely the product of the individual student. ARCH 405 students may not receive any drawing, model making, etc., assistance from fellow students, students outside of ARCH 405, spouses, significant others, relatives, friends, acquaintances or employees. Students who fail to meet this requirement will be subject to University policies concerning Academic Dishonesty.

Ownership of Work:
University regulations require the professor to retain all examinations for a period not less than one academic year. The School of Architecture does reserve the right to retain certain projects for use in publicity, display, or other official uses. In addition, projects may be retained for archival reasons or in cases of grade disputes. Any design project, drawing or model that is submitted for academic credit is recognized by the University of Maryland and the School of Architecture to be the equivalent to a formal examination. Therefore, upon submission, all projects, drawings and/or models become the property of the School of Architecture. Generally, However, in practice, projects submitted to the School of Architecture are usually returned to the individual student for inclusion in their academic portfolio. In all cases, projects will be made available to the authors for documentation.
IT Resources and Computer Lab Etiquette:
The IT Group Technology Solutions Center (TSC) is a valuable resource for computing related information and inquiry for all students and faculty of the school. Please direct questions and concerns for IT services and equipment and report any and all service problems/outages to the TSC either in person at their office space or via email at TSC@umd.edu. The Digital Media Lab (DML) upstairs and the Digital Research Lab (DRL) downstairs and the Document Output Center (DOC) are public IT facility areas available to all students that must be shared by all students across the school and maintained in a professional manner through appropriate student conduct for the beneficial use of all. The DOC is a facility provided for the support of academic mission of the school relating to student media input/output. The equipment provided is available for student use of the “pay-for-print” system. Students must prepay for all output in the facility. While quiet and constructive communication between students in the lab is encouraged, visits by other students outside the class during class time are not permitted. Students must respect the work and workspace of others at all times. NO FOOD OR DRINK is permitted in the computer labs or IT facilities at any time.

Sustainability:
The University of Maryland and the faculty of Architecture believe that sustainability is a big part of the built environment. We encourage you to adopt sustainable practices during this course. Consider the use of materials, printing/plotting efficiency and the energy consumption of your travel and actions on the broader environment and your personal impact on the built environment. For further information visit the Campus Sustainability at the University of Maryland: http://www.sustainability.umd.edu/.

Sexual Misconduct:
The University of Maryland is committed to maintaining a working and learning environment free of sexual misconduct. Such an environment must be free of unwelcome, unwanted and/or uninvited sexual or gender based conduct; this includes, verbal, nonverbal, and/or physical conduct. Please familiarize yourself with the University's policy on sexual misconduct, found at: http://president.umd.edu/policies/docs/vi120a.pdf

Architecture Student Handbook:
Please also find other important and complementary information you need to familiarize with in the Student Handbook.

Course Evaluations:
Course evaluations are an important component of higher education. The School of Architecture, Planning, and Preservation takes course evaluations very seriously utilizing the information gained therein to assist faculty in improving teaching methods, revising curriculum, and planning new courses. It is the responsibility of every student to provide objective critical feedback at the conclusion of every semester for each course in which he or she is enrolled. Information on course evaluation policy can be found online at: http://www.courseevalum.umd.edu/

Copyright Notice:
That class lectures and other materials that are distributed by the professor are copyrighted. They may not be reproduced for anything other than personal use without written permission from Professor Kelly.

Studio Decorum:
1. INJURIES OR ACCIDENTS – should be reported immediately to Campus Security – 405–3333. If you, or a friend, have been injured do not attempt to go to the student health center alone, either summon help from Campus Security or ask for assistance from a fellow student. Studio first aid boxes are available; be sure to acquaint yourselves with the location and contents of these.
2. Visitors are not permitted in studio during class hours.
3. Strangers in studio should be asked to identify themselves and their business. Generally, this can be accomplished in a friendly and helpful manner. But, should the person in question appear suspicious, you owe it to yourself and your fellow students to notify Campus Security at once, particularly during off hours.
4. When you leave your work area, be sure that all articles of value are either properly secured or removed from the studio. The University assumes no responsibility for theft or vandalism of your personal property. Laptops should be properly secured.
5. Smoking is forbidden in the Architecture Building at all times.
6. The use or possession of alcoholic beverages and/or illegal drugs is strictly forbidden in the building at all times.
7. Radios, CD players, iPods, and other audible devices are to be used in conjunction with headphones at all times. The use of speakers in studio is forbidden at all times.
8. No televisions, DVD Players, etc., are permitted in the studio. Recent studies have confirmed both the personal safety, physical, and intellectual challenges that are associated with multitasking. While in studio, students are encouraged to focus on the tasks at hand. Watching DVDs, Youtube videos, playing digital games, etc., can be detrimental to your performance and distracting to those around you. See: New York Times, “The Mediocre Multitasker,” http://www.nytimes.com/2009/08/30/weekinreview/30pennebaker.html?scp=4&sq=multitasking&st=cse) NPR, “Multitasking May Not Mean Higher Productivity” (http://www.npr.org/templates/story/story.php?storyId=11234449)
9. Personal desk areas should be kept as neat as possible at all times. Note: you should not place anything of value on the floor, it is liable to be mistaken for garbage by the cleaning staff. Prior to desk critiques, students should organize their desk areas and provide a seat for their critic.

10. Aerosol paint, glue, or other aerosol media may not be used in or outside the building. Painted models (paint obscures poor craft) are forbidden in ARCH 400.

11. The use of X–Acto knives or similar cutting devices will be conducted with the utmost care for personal safety, university owned furnishings and room finishes. All cutting must be done on surfaces designated expressly for that purpose and provided by the individual student. Used blades should be safely and properly disposed of in the red containers provided throughout the studio area.