NJIT SPRING 2025.                          ARCH 504G
INSTRUCTOR:        MARIA HURTADO DE MENDOZA
GRADUATE ARCHITECTURAL DESIGN  STUDIO IV

# happiness bogotá. hc candelaria

STUDIO. M-R 12:00-5:50PM. mhm@njit.edu


COURSE OVERVIEW:

with that glimpse of feasibility that makes us believe it is possible.


The studio will strongly emphasize the logics of three dimensional expansion and growth of the built environment, focusing on the consequences of it at all levels, whether they be volumetric, superficial, linear, programmatic, social, environmental, historical, spatial, material, geometric or formal. We believe these issues are not at odds with one another, and that architecture can start anywhere.
This studio is in search of an architectural space that enhances human experience, an investigation into contemporary building that intends to go beyond the conventional into unexpected environments in dialogue with the conditions of our time.


To establish the ground for this disciplinary investigation we are introducing architectural space as the main topic for the semester, a conscious reconsideration of typology and formal structures as stages of live. The spatial quality of the built environment has interested architects cyclically throughout history and has become relevant at different periods, each time offering a different understanding and approach to similar questions. There is always room for yet another contemporary reading of those ideas that are part of the background upon which we operate as creative thinkers. Citing Rafael Moneo's seminal book title, this studio aims to foster "theoretical anxiety and design strategies" as the basis for a well-founded practice of architecture that has the will to be built.


Learning objectives
The goal of this design studio is to elevate the exploration in the translation between conceptual thinking and architectural space into a sophisticated realm in which students will be able to expand on the foundation knowledge of the discipline.
As we mentioned, having the will to build architecture, this design studio will focus on the complex operations involved in turning abstract architectural concepts into concrete building proposals with a specific location and program. The design work embracing both abstraction and concreteness will promote the scale of the building with the intention of relating the new structures to the urban context on one hand, and to the individuals and society that occupies it on the other.


Disciplinary approach and studio outcomes
This studio covers a range of design issues in depth; integration of organizational, social, technical, spatial, and aesthetic issues within consistently articulated applied design solutions.
This studio will advance students in acquiring a number of skills including the areas described by NAAB, specially:
-Creative experimentation and imagination within disciplinary practice and incisive critical thinking.
-Design thinking and innovation in the search of new forms of knowledge, more specifically in the realm of "public programs, hybrid buildings"
-Spatial thinking for spatial practices.
-Qualitative aspects of architecture.


Course development
As a studio for second year M.Arch spring students, this studio wants to be a course that bounces from and balances the fundamentals of architectural design with exploration and creativity.
Working with expansive three dimensional structures, the process will go from conceptual strategies and speculative points of departure to site delineation and program definition, with the intention of understanding "the hybrid" as an archetype, and from there, exploring the potential of incorporating unusual disciplinary questions to the already demanding ones that are immanent to the 3rd dimension.

In the first part of the semester, a trilogy of structures will be addressed from three different perspectives; the volume, the plane and the line. This three approaches will consist in a series of three exercises:
-EX01 Volume: "Be water my friend". 1 week
-EX02 Plane: "House of cards". 1 week
-EX03 Line: "Filigree". 1 week
Students will work on pairs for this part.

The second part of the semester will consist in the development of a "happiness center", a three dimensional hybrid organization of different programs. Belonging to what is called "mid-rise" buildings; projects maximum height will range between 9 and 12 floors with a limit in 150 feet. Students work will be individual for this second part.
There are 3 main phases to the project that will culminate with a review.
-Initial phase. Initial review: Conceptual Design. 2 weeks
-Proposal. Midterm review: Design Development. 3/4 weeks
-Final review: Refinement and Representation. 4 weeks

Studio work will focus on the potential of a strong conceptual strategy and its relationship with a theoretical concern to support the project solution. The Colombian architect Rogelio Salmona will be the inspirational support of the course production. By way of Salmona, the many lessons of LeCorbusier–his Master– will be revisited; 'promenade architecturale', 'open floor plan', '5th facade', 'exact breathing', etc.
The work process is intendedly non-linear, the idea is to incorporate as many different inputs as possible for every project, understanding that synthesis is the ability to give just one answer to the manifold complexities of architectural design.
Orthographic drawings (floor plans, sections and specially elevations) will be the keynotes of the process along with a very active work with physical models and axonometric, varying from large-scale complex dispositions to highly detailed fragments. Models will be intentionally spatial and experimental; understood as working models, they will show the idea of project as procedure and process. Process and results will both be taken into account aiming in all cases to achieve the highest level of definition possible. All models will be exhibited for finals and at the end of semester; please store them properly to preserve their integrity.

Course general themes:
- Vertical/horizontal
- Form; volume, plane, line
- Frame
- System
- Façade
- Elevator
- Sectional thinking
- Logics of aggregation
- Order
- Scalar sequencing: part, aggregation, building, neighborhood.
- Bottom-up versus top-down decisions (and vice-versa).
- Part-to-whole relations
- Growth, amplification, augmentation, exaggeration
- Geometrical strategies and relationship between 2D and 3D
- Circulation (horizontal, vertical)
- Interior - exterior - interior sequence and transitions
- Urban strategy
- Culture
- Mass/void strategy
- Bulk and related parameters
- Typology
- Hybrid
- Method
- Structural Systems

- Envelopes and Enclosures
- Materiality
- Flexibility
- Furniture and built-ins
- Solar orientation, sunlight and ventilation
- Means of egress and accessibility
- Architectural expression

Each students is invited to use this list as a testing and find their own key words and specific themes for the semester and to do all the necessary to make the translation of the conceptual strategy into architectural space strong and clear.

BIBLIOGRAPHY:

Books:
-Koolhas, Rem. "Elements of Architecture*". Taschen America, 2018. Chapters "façade" and "elevator".

Articles:
-Andrea Deplazes and Christoph Wieser. "An attempt to classify horizontal and vertical space development", In "Constructing Architecture". Birkhäuser., pp. 243-250
-Colin Rowe. "Chicago frame".

On Type:
-Rafael Moneo. "On Typology". Oppositions 13, MIT Press, Summer 1978, pp 22-45.
-Giulio Carlo Argan. "On the Typology of Architecture," Architectural Design no. 33, December 1963. Pp 564-565
-Alan Colquhoun, "Typology and Design Method," Arena 83, June 1967.
-Anthony Vidler, "The Third Typology," Opposition 7, Winter 1976, pp.1-4

On happiness:
Tal Ben-Shahar | Happiness
https://youtu.be/ER0YqlheGBQ?si=QVfrFCPGIuQaDSdw

COURSE CRITERIA ACCORDING NAAB CONDITIONS FOR ACCREDITATION, 2020 .

The National Architectural Accrediting Board accredits NJIT's architecture program. The NAAB has Program and Student Criteria that must be covered by any architectural curriculum to attain their approval. This course satisfies the following criteria:

Program Criteria (PC). How are program criteria framed and addressed in ARCH 504G:

PC.1 Career Paths— *How the studio ensures that students understand the paths to becoming licensed as an architect in the United States and the range of available career opportunities that utilize the discipline's skills and knowledge.*
Public architecture is already a niche in the practice of architecture, students will get familiar with the terminology and the ideas behind living environments. The main project 'happiness center' prompt is based on a real competition in Bogotá, organized under the umbrella of the Colombian Society of Architects. It includes the consideration of stakeholders and the potential client (the city) as an important aspect of the task.
The site chosen for the exercises is therefore abroad, as well as many of the case studies, which helps to understand how the world is large and ideas multiple. This aspect resonates well with the diversity of our student body.

PC.2 Design—-*How the studio instills in students the role of the design process in shaping the built environment and conveys the methods by which design processes integrate multiple factors, in different settings and scales of development, from buildings to cities.*
Expose and instruct students in: Density and Aggregation, Education as a Cultural Phenomenon, as Infrastructure, as Social Condenser (the society versus the individual), Public/Private Relations, Circulation Strategies in public buildings of different scales.
-Understand: Structural Systems, Construction Methods, Formal Ordering Logics, Unit Aggregation Logics, Disciplinary Boundaries, Spatial Quality.
-Promote: Synthesis, Rigor, Negotiation, Critical Thinking, Spatial Complexity.
-Skills: Design Integration, Developing an Architectural Argument, Precision, Data Management and Optimization, Architectural Drawing, Physical Model-making, Advance software use.

PC.3 Ecological Knowledge and Responsibility—*How the studio instills in students a holistic understanding of the dynamic between built and natural environments, enabling future architects to mitigate climate change responsibly by leveraging ecological, advanced building performance, adaptation, and resilience principles in their work and advocacy activities.*
Any project is good to learn how to leverage orientation, sun radiation and ventilation for different parts of the program. Test the possible divorce of the actions to light, to ventilate and to look beyond the regular window type. Are there consequences when the winter/summer cycle doesn't exist?

PC.4 History and Theory—*How the studio ensures that students understand the histories and theories of architecture and urbanism, framed by diverse social, cultural, economic, and political forces, nationally and globally.*
The final project 'happiness center' is proposed on real existing contexts in Colombia. Place, programs and demographics will present students with specific details foreign to their background and fosters the need to be curious about the un-familiar. There will be a heavy use of precedents on existing buildings as it is not possible to do buildings without studying and understanding their main components first.

PC.5 Research and Innovation—*How the studio prepares students to engage and participate in architectural research to test and evaluate innovations in the field.*
Innovations are always the result of a contemporary view on pre-existing knowledge. This course invites students to research on architectural design themes in general and on wellness more specifically to be revisited through a contemporary lens and mindset as source for the new.

PC.6 Leadership and Collaboration—*How the studio ensures that students understand approaches to leadership in multidisciplinary teams, diverse stakeholder constituents, and dynamic physical and social contexts, and learn how to apply effective collaboration skills to solve complex problems.*
Teamwork will ease the semester with three exercises developed by students working in pairs. To think and have ideas will be as important as to listen and help other's thoughts how to formalize those ideas. We will have internal workshops and monographic sessions on regular basis fostering the group growth.

PC.7 Learning and Teaching Culture— *How the studio fosters and ensures a positive and respectful environment that encourages optimism, respect, sharing, engagement, and innovation among its faculty, students, administration, and staff.*
We encourage joint sessions, studio cohesiveness, open source, pin-ups, trips, and visits.

PC.8 Social Equity and Inclusion—*How the studio furthers and deepens students' understanding of diverse cultural and social contexts and helps them translate that understanding into built environments that equitably support and include people of different backgrounds, resources, and abilities.*
Studio proposes focusing on diversity and equity as essential components of inclusion in architecture. If inclusion means fostering a welcoming and respectful environment, then it must also embrace differences and create opportunities for all.

Student Criteria (SC): Student Learning Objectives and Outcomes
How ARCH 504G design studio addresses the following criteria and learning objectives and assessment.

SC.1 Health, Safety, and Welfare in the Built Environment—*How the studio ensures that students understand the impact of the built environment on human health, safety, and welfare at multiple scales, from buildings to cities.*
The final project 'happiness center' will consider and incorporate minimum lighting and ventilation of different spaces, minimum dimensions of components, parts, and spaces, and will consider protection from fall.
An experiential perception of the habitat will go beyond the minimum to enhance the conception of architectural space.

SC.2 Professional Practice—*How the studio ensures that students understand professional ethics, the regulatory requirements, the fundamental business processes relevant to architecture practice in the United States, and the forces influencing change in these subjects.*
The final project 'happiness center' will be expressed in terms of Net area, Gross area, gross/net ratio, FAR and occupancy.

SC.3 Regulatory Context—*How the studio ensures that students understand the fundamental principles of life safety, land use, and current laws and regulations that apply to buildings and sites in the United States, and the evaluative process architects use to comply with those laws and regulations as part of a project.*
The final project 'happiness center' will address code in two important aspects; 1. Accessibility (ADA) and 2. Means of Egress (how to enter and how to leave the building and each of its relevant parts).

SC.4 Technical Knowledge—*How the studio ensures that students understand the established and emerging systems, technologies, and assemblies of building construction, and the methods and criteria architects use to assess those technologies against the design, economics, and performance objectives of projects.*
A curated relationship between load-bearing structure and envelope is part of the main deliverables. Rigorous dimensional approach will be introduced as part of system thinking.

SC.5 Design Synthesis—*How the studio ensures that students develop the ability to make design decisions within architectural projects while demonstrating synthesis of user requirements, regulatory requirements, site conditions, and accessible design, and consideration of the measurable environmental impacts of their design decisions.*
Architectural design is synthetic in principle. All decision would likely converge towards a holistic approach to the project, which will most probably have a primary conceptual approach to be supported and reinforced and never betrayed by the consideration of the contingent. A multilayered approach is expected to expand the higher level of complexity of housing projects.

SC.6 Building Integration—*How the studio ensures that students develop the ability to make design decisions within architectural projects while demonstrating integration of building envelope systems and assemblies, structural systems, environmental control systems, life safety systems, and the measurable outcomes of building performance.*
As a second-year M.Arch student, the studio project will expect a higher degree of integration in some building aspects than in others. In order of importance for the semester those will be integration of structural systems, building envelope systems and assemblies, passive environmental control systems and life safety regulations.

COURSE REQUIREMENTS:

Attendance
- Attendance is mandatory. Students shall always stay in studio during studio hours, and make productive use of the time. Students shall provide advance notice of any necessary absences; reasonable absences will be excused through the Dean of Students' office upon required documentation.
- Each unexcused class absence after the third will lower the consideration of participation on final grading.
- The CoAD lecture series will partially take place during studio time. Attendance of all SoA lectures in the series is mandatory and a part of the curriculum; hopefully they build on students personal interests but especially if they don't, since that is an ideal way of expanding one's own intellectual boundaries.

Lateness policy
Students will be counted absent if they are not in class 10 minutes after the scheduled start time. If a student will be late or absent for any reason it is his or her responsibility to notify their instructor. Notification can be sent by email, text, or call (mhm@njit.edu- 9172925155)

Communication
- Please feel free to talk or email your instructor as needed.
- For office hours, please schedule an appointment.

Documentation
- It is very important that you thoroughly document everything you may produce during the semester. Every piece of work is important, or could be important if you bring enough attention to it.
- Remember to cite the source of all the research materials, author, date, location, where did you find it… (Including books, journals, websites, etc.)
- Take pictures daily; of your sketches, of your models, of the cover of the books you are reading, of interesting things you find along the way, of the reviews, your classmates, the school, etc. Build your own memory of the semester.
- Print frequently. What you see in your screen needs to be processed to become a good drawing, get use to doing that on a regular basis, and PLEASE DO NOT print to fit, use a proper scale. Pin your drawings where you can see them all the time.
- Documenting will help you keep track of your work and will nurture your memory of it.
- Studio work is very much about process, how you make ideas evolve from abstract to concrete (and vice-versa). Keep record of all stages; we recommend collecting everything in a .pdf file that we can go through anytime we need to check back on earlier ideas.
Each student should carry a journal (sketchbook) to take notes, make drawings and visually store all kind of observations along the semester. It will be helpful to keep track of ideas.

Models and drawings
- Studio production will be based on physical models in parallel to the drawing work of any kind. Feel encouraged to be creative and exploratory about the work you produce. Look at precedents of models, materials and techniques you like and learn from them. The more you feed your mind with great inputs the easier great outputs will flow.
- Any personal exploration on drawing and representational techniques will always be welcome along with high quality architectural drawings.
- Be rigorous, seek beauty and enjoy!

Submissions
- All submissions will be in a square format always printed to scale. (11¨x11¨, 22¨x22¨, 33¨x33¨)
- A final booklet of all the compiled work. For further reference see https://www.arch.columbia.edu/news/2018portfolioawards.

MEANS OF EVALUATION:

The FINAL GRADE in studio is based upon a CUMULATIVE grading system; each phase's value is a percentage of the overall studio grade as follows:

| | |
|---|---|
| EX01 | 10% |
| EX02 | 10% |
| EX03 | 10% |
| Initial review | 10% |
| Midterm review | 20% |
| Final review | 30% |
| Studio culture; Attitude, punctuality, and participation | 5% |
| Work production, weekly assignments and booklet | 5% |
| Total | 100% |

These reviews are sequential and iterative. All together comprise a single semester-long investigation, and the exercises and assignments support and develop the skills critical for that investigation.

The design projects will be judged not simply on completeness, but, most significantly, on a student's ability to articulate an architectural proposition and argument, and clearly demonstrate how their design project responds to this proposition. Grade for participation depends on a student's willingness to engage with the work of others and the student's contribution to studio critiques and discussions as a whole.

This grading policy is based on the following scale converting numerical to letter grades:

| Grades | GPA | Significance |
|---|---|---|
| A | 4.0 | Excellent |
| B+ | 3.5 | Good |
| B | 3.0 | Acceptable |
| C+ | 2.5 | Marginal Performance |
| C | 2.0 | Minimum Performance |
| F | 0.0 | Failure |

Assignments and reviews
- Students are required to follow the studio schedule and present on time all assignments and review materials as scheduled and requested by their instructor.
- Not presenting work at a required time represents a non-passing grade for that exercise.

ACADEMIC INTEGRITY:
"Academic Integrity is the cornerstone of higher education and is central to the ideals of this course and the university. Cheating is strictly prohibited and devalues the degree that you are working on. As a member of the NJIT community, it is your responsibility to protect your educational investment by knowing and following the academic code of integrity policy that is found at: NJIT Academic Integrity Code.

Please note that it is my professional obligation and responsibility to report any academic misconduct to the Dean of Students Office. Any student found in violation of the code by cheating, plagiarizing or using any online software inappropriately will result in disciplinary action. This may include a failing grade of F, and/or suspension or dismissal from the university. If you have any questions about the code of Academic Integrity, please contact the Dean of Students Office at dos@njit.edu."

All students are expected to adhere to the University Code on Academic Integrity:  https://www.njit.edu/dos/academic-integrity and to the Code of Student Conduct: https://www.njit.edu/dos/policies/conductcode/index.php

HCAD librarian Maya Gervits has assembled excellent resources for a students use on using images, citing, and plagiarism:

https://researchguides.njit.edu/c.php?g=671665&p=4727920

GENERATIVE AI:
Student use of artificial intelligence (AI) is permitted in this course. If and when students use AI in this course, the AI must be cited as is shown within the NJIT Library AI citation page for AI. If you have any questions or concerns about AI technology use in this class, please reach out to your instructor prior to submitting any assignments.

STUDENT ABSENCES FOR RELIGIOUS OBSERVANCE:
NJIT is committed to supporting students
observing religious holidays. Students must notify their instructors in writing of any conflicts
between course requirements and religious observances, ideally by the end of the second week
of classes and no later than two weeks before the anticipated absence.

CANVAS USE AND KEPLER POSTING:
Canvas is the main course platform. Students are requested to use Canvas at all times as primary source.
Canvas automatically portals to Kepler, but every instructor must initialize this before students can use it. Simply opening Kepler as an instructor and following the steps listed below accomplishes this initialization. NJSOA students are required to upload all graded work to Kepler in order for students to receive a passing grade. To do so in Canvas, follow these instructions:
1. Go to "Modules"
2. Click on the Kepler link then "Load Kepler in a new window"
3. Click Authorize
4. Find your course and Upload your files under the Assignments tab. These are listed the same way as they appear in the Canvas Assignments tab.

All files must be resized and renamed and saved as jpg with the only exception of the booklet. Images must retain their original proportions without being enlarged.
The filename should be saved according to the following naming convention: <Last name, First name ##.jpg>.

GOOGLE DRIVE:
Arch 504G studio will share a google drive folder. All the general course information (syllabus updated version, exercises sheets, readings, etc) will be shared along with the entire studio production as an open source environment. Students are responsable for uploading all the required work to the drive and have it updated at all time during the semester. Students are required to be careful and don't delete files that have not been posted by them.

DELIVERABLES TO CONSIDER FOR THE FINAL REVIEW:
Models:
       \*Physical model @ 3/32"=1'-0" project with site (site models could be shared)
       Detail model of a fragment
       Jewel model (highly conceptual small reduction of an idea)
Independent drawings in square format (11"x11", 22"x22", 33"x33") or multiples, to include all or some (min 10) of the following:
       Sketches
       \*Conceptual diagrams
       Location plan
       \*Site plan
       \*Floor plans
       \*Program/circulation diagrams
       Furniture plans
       \*Sections
       Inhabited sections
       Section perspective
       \*Elevations
       Exploded/sectional axon (conceptual or technical)
       \*Environmental strategy (diagram or section)
       \*Structural system definition (diagram, axon, or plan)
       \*Interior and exterior views (model photographs or constructed views),
       \*Narrative (collage, playful axon or story board)

**Studio Schedule Spring 2025**

The schedule may be updated as the semester progresses with the specific assignment for each week. Please check calendar on Canvas for eventual updates. The assignments must be uploaded on the date that they are due to the assigned folder.

Pin-up reviews will be frequent and when nothing is listed in the schedule, the studio session will be a desk crit. For each pin-up and desk crit please have all necessary materials printed before the class starts, organized and ready for review or discussion so that meetings can be as productive as possible.

## Exploration and Invention

Week 01 | Jan 23

      R Jan 23    Studio introduction.
                     Presentation.
                     EX01. Launch Exercise 1. Be water my friend, due Jan 30
                     R1. Reading assignment 1: An attempt to classify horizontal and vertical space development. Andrea Deplazes.

Week 02 | Jan 27-30

      M Jan 27    Pin-up. EX01 process
      R Jan 30    Pin-up. EX01 Be water my friend proposal. Model and drawings. (plan, section, axon)
                     EX02. Launch Exercise 2. House of cards, due Feb 6
                     R2. Reading assignment 2: Chicago frame, Colin Rowe.

Week 03 | February 3-6

      M Feb 3    Pin-up. EX02 process
      R Feb 6    Pin-up. EX02. House of cards proposal. Model and drawings. (plan, section, axon)
                     EX03. Assignment 3. Filigree, due Feb 13

Week 04 | February 10-13

      M Feb 10    Pin-up: A3 process
      R Feb 13    Pin-up. A3. Filigree proposal. Model and drawings. (plan, section, axon)
                     R2. Reading assignment 2: reasearch on Bogotá, due Feb 18

## Synthesis and Conceptual Design

Week 05 | February 17-20

      M Feb 17    Research discussion, on Bogotá
                     A4. Assignment 4: Site selection in relation to development of a programmatic narrative. Due Feb 20.
                     Precedents case study. Presentation on 'happiness', Program and Narrative and Representation of Site and Landscape, or "Drawing things that are not buildings".
      R Feb 20    Pin-up: Site selection and project narrative. Collage as Narrative
                     Conceptual approach. Program and site induced decisions towards a three dimensional formal structure proposition. Working model, sketches, collages, diagrammatic plans and section (dimension, proportion, appearance, perception and constructed space)

Week 06 | February 24-27

      M Feb 24    Desk crit: Conceptual strategy, Geometric strategy, Site strategy.
                     Floor-plans and section.
      R Feb 27    Initial review: Conceptual design
                     Physical model @ 1/16"=1'-0" & independent drawings in square format (11¨x11¨, 22¨x22¨, 33¨x33¨) or multiples, to include all or some (min 4*) of the following: sketches, concept diagrams*, collage, location plan, site plan*, floor plans*, sections*, elevations, interior and exterior views (model photographs or constructed views), etc.
                     R3. Reading assignment 3: elements of architecture, chapter on "elevator"

**Design Development**

Week 07 | March 3-6

<p>        M March 3    Desk crit: Revisions and Adjustments following Initial Review.</p>
<p>                  Egress and accessibility</p>
<p>                  Reading discussion, "elevator".</p>
<p>        R March 6    Pin-up:   Vertical circulation and spatial consequences.</p>
<p>                  R4. Reading assignment 4: elements of architecture, chapter on "façade"</p>

Week 08 | March 10-13

**M March 10 Lecture: Dispositional Intelligence. Dr. José Aragüez. Architect. Respondent Prof. Etien Santiago.**

pin-up: How does the building reach the sky and how it touches ground

R March 13    Desk crit: Plans and sections refinement. Axon and diagrams exploring the definition of and relationship between structure and envelope. (materials/systems/patterns/texture).

Reading discussion, "façade". Envelope considerations. Sustainability

Week 09 | March 17-20          Spring break; no class

Week 10 | March 24-27

M March 24    Desk crit: elevations + open/student

R March 27    Desk crit: site and narrative. Interior view

**Refinement and Representation**

Week 11 | March 31-April 3

M March 31    **Mid review**: Physical model @ 3/32"=1'-0" & independent drawings in square format (11¨x11¨, 22¨x22¨, 33¨x3¨) or multiples, to include all or some (min 8) of the following: sketches, concept diagrams, collage, location plan, site plan, floor plans, sections, elevations, interior and exterior views (model photographs or constructed views), exploded/sectional axon, details, etc. Midterm warnings

R April 3    Pin-up: What are your best drawings and why. How could they be better. Wellness Day

Week 12 | April 7-10

M April 7    Desk crit: Technical drawings: Plans and Sections.

R April 10    Desk crit: Site plan. Models revision.

Week 13 | April 14-17

M April 14    Pin-up: Constructed views. Interior and exterior. Where is the people.

R April 17    Pin-up: Final model.

Week 14 | April 21-24

M April 21    Pre-final review: Final review edition. Program with a focus on personal expression of building character and performance, (furniture plans, inhabited sections, constructed views, etc.)

R April 24    Desk crit.

Week 15 | April 28-May 1

May 1    **Final review**: Includes the final version of all the drawings made through the semester according the list in page 8. Those items with asterisks are the minimum requirements, the rest is optional, depending on each student ambition. models, and pdf printed pages 11"x11", 22"x22", 33"x33"

Week 16 | may 5

M May 5    Final deliverables: Booklet and Kepler uploading are due at 10AM

May 18    Final GRADES DUE