Temple University: Tyler School of Art: Department of Architecture
ARCH 1012: VISUAL LITERACY FOR ARCHITECTS II
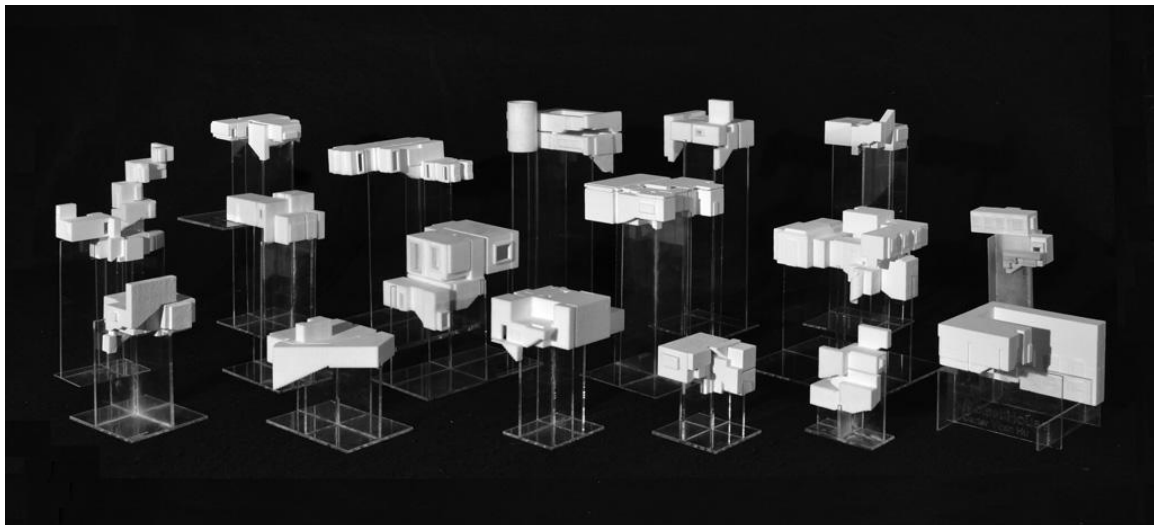Instructors: Taryn Mudge, Andrew John Wit, Ann Dinh, Peter Griffin
SPRING 2023

SYLLABUS

Peter L. Wong | partial maquettes of 18 Houses by Adolf Loos
http://www.theplanjournal.com/article/casting-call-spatial-impressions-work-rachel-whiteread

INTRODUCTION

This course focuses on the development of visual literacy, graphic techniques, and 3D formal exploration. Through projects supported by research, graphically based units, and formal investigations, you will be exposed to the process and production of representation in architecture. By expanding upon your techniques through computational process we will build upon and incorporating the analog techniques explored in the first-year fall semester. Our goal is to not only retain the understanding of the selected software's tools, but to display the power of digital media as a tool for analysis, investigation, and creativity.

In this course you will produce, fundamentally, the action of production. Architecture is a practice; we 'practice' architecture as professionals.

The semester is broken down into a series of multi-week units, each of which contains progress and final submissions. These submissions are noted on each assignment. This is a procedural class based upon the ideas of accumulation and experimentation; each week builds upon information learned the previous week, and you will be required to experiment with the media provided, often not knowing where the information will take you. You will learn definitions of representation have begun to be circumvented. The screen has become the canvas and the digital environment can be built without the need to represent through physical drawings. Even though classic definitions of representation have changed the need to see the imagined or existing is still necessary, regardless of the medium.

PERSONAL COMPUTERS WITH NECESSARY SOFTWARE ARE MANDITORY EVERY CLASS. ATTENDING A CLASS WITHOUT YOUR COMPUTER WILL COUNT AS AN UNEXCUSED ABSENCE.

CONTACT INFORMATION AND OFFICE HOURS

Taryn Mudge: *Room 207, By Appointment_tmudge@temple.edu*
Andrew John Wit: *Room 137, By Appointment_ andrew.wit@temple.edu*
Ann Dinh: *By Appointment_ ann.dinh@temple.edu*
Peter Griffin: *By Appointment_peter.griffin@temple.edu*

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COURSE ORGANIZATION

This course meets twice a week and in various formats including all section meetings/workshops, individual class meetings, small group class discussions, individual critiques as well as all class reviews with outside critics. During our studio time, students will be able to receive feedback and ask questions to their instructor to assist in the advancement of their projects.

As a supplement to our studio sessions, a series of instructional videos will be hosted on the course website. **http://sites.temple.edu/arch1012**. It is critical that each student regularly check the website and watch the provided instructional videos ahead of each class. These videos will demonstrate the required techniques to produce each portion of the assignments.

All necessary course resources, including a link to the website and links to the Digital Submission folders, will be posted to Canvas, Temple University's online course management system.

You will use the "Submissions" folder of OneDrive to submit all your work, from weekly submissions to final submissions. A .PDF file within the "Course Resources" section of the Canvas site will guide you through attaching and submitting your files. Specific naming conventions and file formats for each submission are listed on individual briefs. *You MUST follow the naming conventions and file formats information precisely to receive credit for your submission. Submission are due prior to the class review. You can submit a revised PDF with any corrections or updates following the review. Please denote any new submissions with "_V2.pdf" at the end of your file name.*

NAAB CRITERIA ADDRESSED

A1. Communication Skills A2. Design Thinking Skills A3. Visual Communication Skills A5. Investigative Skills A6. Fundamental Design Skills A8. Ordering Systems Skills

GRADING POLICY

Course grades are based on the students' process, progress, and submissions during the length of the semester. Evaluations are broken down into four areas of assessment as subsequently described. Weekly submissions are evaluated based on your grasp / exploration of the tools and your comprehension of the investigatory information presented in each submission. Final submissions (submissions at the end of each unit) are evaluated based on your ability to make connections between the information presented in each weekly submission as well as your growth throughout the waypoint unit. Your final presentation is evaluated based on the visible connections made throughout the semester, your progress and grasp of the concepts provided throughout the semester, and your skills as deployed in the work. Your participation and evaluation information will be graded based on your ability to communicate your ideas and questions verbally as well as your ability to comment and evaluate your peer's work.

Grading for all work will be based on the following standard letter grading:

A	= 93 – 100	B-	= 80 – 82	D+	= 67 – 69
A-	= 90 – 92	C+	= 77 – 79	D	= 63 – 66
B+	= 87 – 89	C	= 73 – 76	D-	= 60 – 62
B	= 83 – 86	C-	= 70 – 72	F	= 59 and below

You will see that each exercise is weighted by points; which is based on the complexity, effort and duration of the Unit. Therefore, each exercise will be graded by the above letter grade scale of which will be reflected in percentage of the total points for each exercise.

The way in which you verbally and textually articulate your arguments are valued with equal importance to the way in which you graphically communicate. In addition, you will be assessed on your ability to constructively critique the work of your peers. You are expected to initiate discussion.

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Assessment Category	Design Thinking, Concepts, Techniques and Methods Research and analysis of context and precedents; gather and interpret information; generate and develop concepts, reach well-reasoned conclusions, and test alternatives	Spatial, formal and tectonic resolution Application of formal and spatial principles in service of design solutions	Representation and Craft Employment of graphic techniques, good craft, and representational clarity to convey ideas	Verbal Presentation & Collaboration Verbal presentation of work, collaboration with and constructive critique of classmates
A	**Excellent.** Work develops strong generative models, concepts and techniques for design research and investigation; capacity for development of innovative, independent design logics. *All of the criteria set in the projects/assignments are met.	**Excellent**. Products show superb formal, spatial, and tectonic development and resolution of design investigations at appropriate scales. *All of the criteria set in the projects/assignments are met.	**Excellent**. Impeccable craft and attention to detail in all media used. Presentation of work for desk crits, pin-ups, and reviews is appropriate, complete and carried out in a timely manner. *All of the criteria set in the projects/assignments are met.	**Excellent**. Superb ability to verbally present work intelligently, clearly and succinctly. Excellent participation in group discussions, collaborations, and juries; evidence of excellent and appropriate leadership, team playing skills; ability to ask intelligent questions and offer insightful comments to others.
B	**Good.** Work develops good generative models, concepts and techniques for design research and investigation in collaboration with critics. Methods demonstrate a good understanding and utilization of process. *All of the criteria set in the projects/assignments are met.	**Good**. Better than average spatial, formal, and tectonic development. Strong resolution of design investigations at appropriate scales. *All of the criteria set in the projects/assignments are met.	**Good**. Solid craft and attention to detail in all media used. Presentation of work for desk crits, pinups, and reviews is appropriate, complete, and carried out in a timely manner. *All of the criteria set in the projects/assignments are met.	**Good**. Solid ability to verbally present work clearly and succinctly; good participation in class discussions, collaborations and juries; evidence of appropriate leadership and team playing skills.
C	**Satisfactory**. Work develops adequate, competent models, concepts and techniques for design research and investigation in collaboration with critics. It engages process but does not demonstrate notable command over it. *Most of the criteria set in the projects/assignments are met.	**Satisfactory**. The work exhibits acceptable formal, spatial, and tectonic development and resolution of design investigations at appropriate scales. *Most of the criteria set in the projects/assignments are met.	**Satisfactory**. Adequate levels of craft and attention to detail in most media used. Presentation of work for desk crits, pin-ups, and reviews is appropriate. Work is mostly complete and on time. *Most of the criteria set in the projects/assignments are met.	**Satisfactory**. Adequate ability to verbally present work. Some participation in class discussions, collaborations, and juries; a satisfactory team player.
D	**Poor, below average.** The work is lacking in many or most areas, showing limited understanding of design logics or processes.	**Poor, below average**. The work is lacking in spatial, formal, and tectonic development and resolution of design investigations.	**Poor, below average.** Low levels of craft and attention to detail. Work is incomplete or not carried out in a timely manner.	**Poor, below average.** Inadequate verbal skills and little participation in class discussions, collaborations, and juries, often with unrelated or inappropriate comments; poor team playing skills.
F	**Unacceptable.** Work shows no overall understanding of design processes or techniques.	**Unacceptable.** Work shows substandard spatial, formal, and tectonic development of design investigation.	**Unacceptable.** Little to no attention to craft or detail. The work is substantially incomplete.	**Unacceptable.** Little to no verbal skills, with no participation in class discussions, collaborations, or juries; no team playing skills.

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SEMESTER GRADING BREAKDOWN, LATE WORK & UNIVERSITY ACADEMIC POLICIES

ASSIGNMENT 1: *BOOLEAN BIJOU*	**30POINTS**
PART A: *OVERLAYED FIGURES*	**10POINTS**
PART B: *BOOLEAN BIJOU*	**10POINTS**
PART C: *DIGITAL FABRICATION*	**10POINTS**
ASSIGNMENT 2: *OPENINGS & OCCUPATION*	**45POINTS**
PART A: *HOMINAL HALL*	**15POINTS**
PART B: *TERRAIN & PROCESSION*	**15POINTS**
PART C: *OPENINGS & OCCUPATION*	**15POINTS**
FINAL DIGITAL BOOK SUBMISION	**10POINTS**
ATTENDANCE + PARTICIPATION	**15POINTS**

(NOTE: You will receive a ½ letter grade reduction for every unexcused absence after your 3rd unexcused absence)

TOTAL POINTS	**100POINTS**

Late work will not be accepted except in cases of emergency or medical circumstances, all of which must be properly documented. If you are unable to submit your work by the deadline, please speak to your instructor as soon as possible.

All work is due by the exact time notated on each assignment sheet. Posting your work after the deadline OR without naming your work using the proper nomenclature, using the proper file format will result in an automatic lowering of the final grade. This course is designed in such a way that work from one week has a profound effect on the work of the following week. As such, you cannot resubmit an assignment for a "better grade." However, you are encouraged to re-examine previous work as you move forward throughout the semester, editing previous submissions to better clarify the results of newer submissions. This will be considered when evaluating your digital submissions.

Plagiarism is not tolerated. Temple University believes strongly in academic honesty and integrity. Essential to intellectual growth is the development of independent thought and a respect for the thoughts of others. The prohibition against plagiarism and cheating is intended to foster this independence and respect. Cases of suspected academic dishonesty are brought to the attention of Chair of the Architecture Department and /or the University Disciplinary Committee. Decisions regarding the consequences of such infractions are rendered by these bodies. Freedom to teach and freedom to learn are inseparable facets of academic freedom. The University has a policy on Student and Faculty and Academic Rights and Responsibilities (Policy #03.70.02) which can be accessed through the following link >
http://policies.temple.edu/getdoc.asp?policy_ no=03.70.02.

ATTENDANCE

This course is fast paced with a massive amount of information disseminated during each session. As such, your ***attendance is mandatory***. Should you miss class due to medical of family emergency, you must contact your instructor as soon as possible, preferably before the missed class. In the event of medical emergencies, a note from your doctor is required if your absence is to be counted as acceptable. You are allowed 3 unexcused absences. Each absence after your 3rd unexcused absence will result in a ½ letter grade reduction of your final grade. Furthermore, any absence from a review will result in a full letter grade deduction on a given assignment.

EXTRA CREDIT

Participating in the greater discourse of architecture and design is an essential aspect of your educational experience here at Tyler School of Art and Architecture. To encourage such participation, extra credit is available to students who attend the AED Spring Lecture Series and submit a 250-word reflection to their studio instructor. For each reflection, you will receive one additional point toward your attendance and participation grade.

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ACADEMIC HONESTY

Temple University believes strongly in academic honesty and integrity. Plagiarism and academic cheating are, therefore, prohibited. Essential to intellectual growth is the development of independent thought and a respect for the thoughts of others. The prohibition against plagiarism and cheating is intended to foster this independence and respect.

Plagiarism is the unacknowledged use of another person's labor, another person's ideas, another person's words, another person's assistance. Normally, all work done for courses -- papers, examinations, homework units, laboratory reports, oral presentations -- is expected to be the individual effort of the student presenting the work. Any assistance must be reported to the instructor. If the work has entailed consulting other resources -- journals, books, or other media -- these resources must be cited in a manner appropriate to the course. It is the instructor's responsibility to indicate the appropriate manner of citation. Everything used from other sources -- suggestions for organization of ideas, ideas themselves, or actual language -- must be cited. Failure to cite borrowed material constitutes plagiarism. Undocumented use of materials from the World Wide Web is plagiarism.

Academic cheating is, generally, the thwarting or breaking of the general rules of academic work or the specific rules of the individual courses. It includes falsifying data; submitting, without the instructor's approval, work in one course that was done for another; helping others to plagiarize or cheat from one's own or another's work; or actually doing the work of another person.

The penalty for academic dishonesty can vary from receiving a reprimand and a failing grade for a particular assignment, to a failing grade in the course, to suspension or expulsion from the university. The penalty varies with the nature of the offense, the individual instructor, the department, and the school or college. Students who believe that they have been unfairly accused may appeal through the school or college's academic grievance procedure. See Grievances under Student Rights in this section.

DISABILITY DISCLOSURE

Any student who has a need for accommodation based on the impact of a disability should contact Tyler's Academic Advisor Laurie Duffy at 215-777-9185 privately to discuss the specific situation as soon as possible. Contact Disability Resources and Services at 215-204-1280 at 100 Ritter Annex to coordinate reasonable accommodations for students with documented disabilities.

CLASS CANCELLATION

The University participates with the City of Philadelphia and local radio stations such as KYW (1060-AM), WDAS (1480-AM, 105,3-FM), WIOQ (102.1-FM), WUSL (98.9-FM) and WPEN (950-AM), which broadcast code numbers indicating when classes are closed because of snow or other inclement weather.
        101   Day Class Cancellation
        2101   Evening Class Cancellation
The most accurate and up-to-date information on class cancellations can be obtained by calling the University's hotline at 215 -204 -1975 and by listening to Temple's radio station, WRTI 90.1-FM or referring to Temple's website at:
 http://www.temple.edu.

INCLUSIVITY

Respect and Equity
One of Tyler's priorities is to create an anti-discriminatory environment where everyone feels safe and welcome. We are firmly committed to diversity and equality in all areas of campus life. All Tyler students are encouraged to participate, speak up, and express their viewpoints in a manner that is in keeping with the principles we seek to maintain as a community: mutual respect, tolerance of difference, kindness, and compassion.

Names and Pronouns
The class list for this course is generated by the university registration system. If you use a different name or pronouns than those provided on the class list, please advise the professor now or at any time during the course.

Basic Needs
Any student who has difficulty affording groceries or accessing sufficient food to eat every day or who lacks a safe and stable place to live and believes this may affect their performance in the course, is urged to contact the CARE TEAM in the Dean of Students Office for support at 215.204.7188 or email careteam@temple.edu. If you are comfortable doing so, please notify your instructor, Program Head, or Department Chair. This will enable them to guide you to appropriate resources.

ATTENDANCE AND YOUR HEALTH

We continue to meet the changing circumstances of the COVID- 19 pandemic with flexibility and by working together as a community. To achieve course learning goals, students must attend and participate in classes, according to the course requirements. However, if you feel unwell or if you are under quarantine or in isolation because you have been exposed to the virus or tested positive for it, you should not come to campus or attend in-person classes or activities. It is the student's responsibility to contact me to create a plan for participation and engagement in the course as soon as you are able to do so, and to make a plan to complete all assignments in a timely fashion, when illness delays your completion.

STUDIO AND LAB POLICY

Although this course is currently listed for online teaching because of the pandemic, the architecture department studio policies are listed here for your reference upon return to in-person teaching.

With additional space and resources, the Architecture Department has transformed into a unit that has a major presence on the Temple University campus. Interest in the programs and traffic through the building have increased substantially. The building has made the Architecture Department an important feature in the university and showcases our work. As such, we have the responsibility to present ourselves, our work, and our workspaces in a manner that reflects positively on the built environment professions. As a community we have the responsibility to take care of our building and keep it well maintained. We also need to be cognizant of the aesthetics of our work environments as well as the health and safety issues of our own building, keeping in mind that our workspace is reflective of what we are charged with designing. To this end, a number of studio and lab policies have been put in place. They follow the studio policies of Tyler School of Art as a whole.

Bicycles are not allowed in the building.
Refrigerators, microwaves or other food preparation devices are not allowed in studios and lab areas without prior permission from the department. These items will be confiscated and removed from the studios and lab spaces.

No beds or cots are allowed in the building.

Equipment storage: Differently than the studios in the old building, there will be more control over who enters the studios and labs. Students in the first and second year have lockers in the studio. Students in 3rd, 4th, 5th and 6th year studio programs have storage units under desks. Students in the Facility Management and Architectural Preservation Programs have secure lab spaces. With more control and storage, most of your equipment can be left on desks or stored in what is provided by the department. We ask that you keep your equipment and supplies in order, and as much as possible in the storage provided. For those who need more storage, the storage units need to fit underneath your individual desk area.

Workspace maintenance: Studio areas are expected to remain broom clean and tidy. We recognize that supplies, tools and products of intensive work cycles fill the space, at times to overflowing. But the vibrant work environment can exist in parallel with good maintenance habits that are essential in the new building. There will be a school wide mid semester and end of semester cleanup of studio spaces. All personal items (including all equipment, materials, and creative work) must be removed from the studios and locker units at the end of the academic year. Please note: Holds will be placed on the academic record of individuals who do not clean up their spaces at the end of the fall semester or clear their work areas at the end of the spring semester. A hold on the academic record prohibits a student from registering for classes, from obtaining transcripts, and so on.

Auxiliary work areas: There are ample workspaces in the building – studio and lab spaces, a 40-seat computer lab on the 4th floor, a larger woodshop, additional digital fabrication equipment and spaces, and a new spray booth on the 1st floor. Power tools are not allowed in the studios – they are to be used in the woodshop. Paint and adhesives need to be sprayed in the spray booth. No spraying in studios, in stairwells, and so on. This is both an aesthetic and health and safety issue that will be strictly enforced.

Public spaces and community property: There is a wealth of pinup space within studios and on every floor of the building, as well as in classrooms and exhibition spaces. There are enough chairs and tables for your use. They have been distributed on each floor, in studios and lab spaces. We ask that you respect the community property as something that is shared by all, not claimable for individual use. Sustainable practices: In studio work we require the use of a range and large number of supplies. We ask that you reuse and recycle these as much as possible at the end of semesters.

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COURSE SCHEDULE

COURSE LOCATION + TIME
> Sections 1, 2 & 5: Tuesday/Thursday / 11:00 – 12:50 / *Room 301*
> Sections 3 & 4: Tuesday/Thursday / 1:00 – 2:50 / *Room 301*
> Section 6: Tuesday/Thursday / 3:00 – 4:50 / *Room 301*
> *ALL SECTIONS: Thursday* / 10:00 – 10:50 / **Room 104**
>> *(Note: Course Locations & Schedule may change w/ prior notice)*

WEEK ONE: ASSIGNMENT 1A: Overlaid Figures
TUESDAY, JANUARY 17:
Studio: Course Intro. Assignment 1a: overlaid figures
HOMEWORK: Check the course website and begin generating overlaid 2D geometry in Rhino3d

THURSDAY, JANUARY 19:
Lecture: Overlaid Geometry
Studio: Overview of Rhino3D and Adobe Illustrator
HOMEWORK: Check the course website and begin generating overlaid 2D geometry in Rhino3d

WEEK TWO: ASSIGNMENT 1A: Overlaid Figures
TUESDAY, JANUARY 24:
Studio: Review progress of 2D figures with instructor
HOMEWORK: Prepare for pin-up

THURSDAY, JANUARY 26:

Lecture: **No lecture**

Studio: **Pin-Up of Assignment 1A**. Assignment must be submitted to OneDrive before pin-up

HOMEWORK: Revise + Submit Assignment 1A (optional) & Begin Assignment 1B – Review website for tutorials

WEEK THREE: ASSIGNMENT 1B: Boolean Bijou
TUESDAY, JANUARY 31:
Studio: Review 3D solids and booleans with your instructor
HOMEWORK: Create a second iteration of your three most successful solids

THURSDAY, FEBRUARY 02:
Lecture: Sculpture in Architecture
Studio: Review solid models with instructor, create plan/section/elevation drawings
HOMEWORK: Create plan/section/elevation/axon drawings for each of the three solid models; prepare for pin-up

WEEK FOUR: ASSIGNMENT 1B: Boolean Bijou
TUESDAY, FEBRUARY 07:
Studio: **Pin-Up of Assignment 1B** – Submit to OneDrive before Pin-up
HOMEWORK: Revise + Submit Assignment 1B (optional) & Begin Assignment 1C – Review website for tutorials

THURSDAY, FEBRUARY 09:
Lecture: 3D Printing in Architecture
Studio: 3D Printing Tutorial and file review
HOMEWORK: Submit your selected 3D print file to OneDrive & Begin Assignment 2A

WEEK FIVE: ASSIGNMENT 2A: Hominal Hall
TUESDAY, FEBRUARY 14:
Studio: Review design narrative of procession through space, begin modeling the space for the bijou

HOMEWORK: Modeling the hall that will hold the bijou, refine sketches and narrative

THURSDAY, FEBRUARY 16:
Lecture: Museums & Galleries
Studio: Review progress of model
HOMEWORK: Continue modeling the room for the bijou

WEEK SIX: ASSIGNMENT 2A: Hominal Hall
TUESDAY FEBRUARY 21:
Studio: Create a plan and section of the room that best explains the experience
HOMEWORK: Continue development of your sketch model, digital model, and drawings

THURSDAY, FEBRUARY 23:
Lecture: Procession & Representation
Studio: Review presentation drawings/image.
HOMEWORK: Finalize drawings and images

WEEK SEVEN: ASSIGNMENT 2A: Hominal Hall
TUESDAY, FEBRUARY 28:
Studio: Complete presentation drawings/images.
HOMEWORK: Prepare for pin-up

THURSDAY, MARCH 02:
Lecture: No Lecture
Studio: **Pin-Up of Assignment 2A** – Submit to OneDrive before Pin-up
HOMEWORK: Begin Assignment 2B

WEEK EIGHT: SPRING BREAK
TUESDAY, MARCH 07: No Class
THURSDAY, MARCH 09: No Class

WEEK NINE: ASSIGNMENT 2B: Terrain & Procession
TUESDAY, MARCH 14:
Studio: Design a narrative and sketches that explain the terrain of your project
HOMEWORK: Create a minimum of 2 digital terrain models

THURSDAY, MARCH 16:
Lecture: Earthwork & Landscape
Studio: Review your digital terrain models with your instructor and consider where and how your volume will sit in/on/above the site
HOMEWORK: Create a 2nd iteration of your selected terrain with the 2B mass in place. Boolean this mass.

WEEK TEN: ASSIGNMENT 2B: Terrain & Procession
TUESDAY, MARCH 21:
Studio: Review your terrain and prepare your fabrication files
HOMEWORK: Finalize your laser cutter fabrication files

THURSDAY, MARCH 23:
Lecture: Laser cutting in Architecture
Studio: Review your final laser cutter fabrication file

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HOMEWORK: Building from what you learned in Assignment 2A, begin modeling three rooms using boolean operations. No volumes can use curvilinear geometry, but instead should aim to develop complex planar geometric relationships. Read Assignment 2C for additional specifications.

WEEK ELEVEN: ASSIGNMENT 2C: Openings & Occupation

TUESDAY, MARCH 28:

Studio: Begin assignment 2C. Initiate formal and spatial explorations.

HOMEWORK: Continue formal and spatial explorations

THURSDAY, MARCH 30:

Lecture: Openings

Studio: Review your site/volumetric relationships with your instructor.

HOMEWORK: Refine your digital model to incorporate the feedback you have received

WEEK TWELVE: ASSIGNMENT 2C: Openings & Occupation

TUESDAY, APRIL 04:

Studio: Review your digital models in small groups

HOMEWORK: Begin the generation of a new iteration of your mass.

THURSDAY, APRIL 06:

Lecture: Occupation

Studio: Review progress

HOMEWORK: Continuing the 3D modeling of you mass

WEEK THIRTEEN: ASSIGNMENT 2C: Openings & Occupation

TUESDAY, APRIL 11:

Studio: Review your site/volumetric relationships with your instructor.

HOMEWORK: Finalize your digital model, using clipping planes to identify 2 section locations, and create a ¼" = 1'-0" floorplan

THURSDAY, APRIL 13:

Lecture: Experience, Atmosphere, and Rendering

Studio: Review drawings

HOMEWORK: Create two sectional drawings, and a rendered section perspective

WEEK FOURTEEN: ASSIGNMENT 2C: Openings & Occupation

TUESDAY, APRIL 18:

Studio: Review progress on all drawings

HOMEWORK: Prepare one exterior and one interior rendering with scale people and the jewel where visible.

THURSDAY, APRIL 20:

Lecture: Narrative and Presentation

Studio: Review progress in small groups

HOMEWORK: Prepare final drawings and renderings

WEEK FIFTEEN: ASSIGNMENT 2C: Openings & Occupation

TUESDAY, APRIL 25:

Studio: Practice final review presentation

HOMEWORK: Prepare final drawings and renderings

THURSDAY, APRIL 27:

Lecture: No Lecture

Studio: **Pin-Up of Assignment 2C** – Final presentations via zoom. Submit to OneDrive before Pin-up