New Jersey Institute of Technology

Interim Progress Report for 2016

Instructions and Template

December 15, 2016

2. EXECUTIVE SUMMARY OF 2014 NAAB VISIT

CONDITIONS NOT MET

2014 VTR
I.2.1 Human Resources & Human Resource Development

STUDENT PERFORMANCE CRITERIA NOT MET

2014 VTR
None

CAUSES OF CONCERN

2014 VTR
Facilities

Interim Progress Report

New Jersey Institute of Technology
School of Architecture College of Architecture and Design,
B. Arch [164 undergraduate credits hours]
M. Arch. [45 undergraduate credits + 102 graduate credits]
Last APR submission: April 11, 2014
Year of the previous visit: 2014

Please update contact information as necessary since the last APR was submitted.

Chief administrator for the academic unit in which the program is located: Associate Professor Gernot Riether, Director of the School of Architecture

Provost: Dr. Fadi Deek

President of the institution: Dr. Joel Bloom

Individual submitting the Interim Progress Report: Associate Dean John Cays

Name of individual(s) to whom questions should be directed: Associate Dean John Cays

Current term of accreditation: 8 years [B. Arch & M. Arch]

Text from the most recent VTR or APR is in the gray text boxes. Type your response in the designated text boxes.

a. Progress in Addressing Not-Met Conditions and Student Performance Criteria

I.2. 1 Human Resources & Human Resource Development

2014 Visiting Team Assessment: Commitment to student achievement in design studio courses and engagement with studio faculty is strongly present in both the B.Arch. and M. Arch programs—students widely appreciate the faculty commitment to their achievement in these settings. However, the commitment to student achievement is challenged in lecture courses particularly in the B. Arch program, where course enrollments range from 120:1 to 160:1 student faculty ratios in required coursework in Arch 223-323 Construction I-II, ARCH 251-252 History I-II and ARCH 381 History III, ARCH 227-327 Environmental Controls I-II, ARCH 229-329-429 Structures I-II-III, and ARCH 558 Professional Practice. Lecture course enrollment levels that have increased through recent enrollment growth present challenges to student achievement when teaching modes, as well as room capacities are stretched.

NJIT, 2016 Response: All large undergraduate lecture courses currently have a faculty to student ratio of less than 90:1 and, in some cases, have been split into two separate sections.

b. Plans for/Progress in Addressing Causes of Concern

- **Facilities**

2014 Visiting Team Comments: Despite four major renovations and additions since its opening in 1998, Weston Hall currently lacks a suitable auditorium for large lecture classes and related events. Room 160, the school's only available large-capacity auditorium, is in serious disrepair: worn and missing seats, inadequate ventilation, inadequate lighting, and significant material wear and tear. In overflow lectures such as ARCH 251 History I and ARCH 223 Construction I the seating shortage requires students to sit on the floor in the aisles, as they did during the all-student meeting for this visit. During all the meetings the team held in Weston Lecture Hall 1, several members suffered acute and unmistakable reaction to poor air quality, causing the team to suspect the presence of mold.

The traditional wood and metal fabrication shop is oddly located and disproportionately small and crowded, compared to adjacent digital fabrication labs. Workbenches and work areas appear to be too tightly packed, compromising both productivity and safety.

Other problems cited by students include poor air quality, bug and rodent infestation, leaks, non-functioning elevators, building disrepair, and inadequate custodial support. [NOTE: The program reports that the elevator repair is now completed.].

With their studio space consigned to a remote location, graduate students feel isolated from the rest of the school and college—one student described it as "Siberia." Distance from the undergraduate studios and college facilities robs them of significant aspects of the life and culture of the college.

NJIT, 2016 Response: 1. Lecture Hall Deferred Maintenance: Since the team visit in 2014, the University has initiated a full refurbishment plan for the large Weston Lecture Hall as part of a University wide maintenance campaign for all Lecture Halls (see attached document from Marvel Architects) 2. Wood and Metal Shop: Additional fabrication facilities including a 3D print room with 25 printers and a CNC lab with 3 flatbed milling machines and one, 7 axis, robot arm have been added to reduce the demand on the traditional shops. 3. General Facilities Problems: University Facilities Department has

surveyed and documented room by room deficiencies in order to address them in a deferred maintenance plan which has already begun to address the acute problems like leaks and chronic HVAC problems. More custodians have been assigned to daily building maintenance regimen. Since the repairs were completed, the elevators now work. 4. “Siberia”: All studios have been moved back into Weston Hall and its contiguous spaces in Colton and Campbell Halls.

c. Changes or Planned Changes in the Program
Please report such changes as the following: faculty retirement/succession planning; administration changes (dean, department chair, provost); changes in enrollment (increases, decreases, new external pressures); new opportunities for collaboration; changes in financial resources (increases, decreases, external pressures); significant changes in educational approach or philosophy; changes in physical resources (e.g., deferred maintenance, new building planned, cancellation of plans for new building).

NJIT, 2016 Response: Urs Gauchat, Dean of the College of Architecture and Design is retiring after 25 successful years at NJIT. He will step down at the end of the fall of 2016. The College has initiated a national search for a new Dean of the College and expects to fill the position before the start of the AY ’17 -’18. In November of 2016, Associate Professor, Gernot Riether was named Director of the School of Architecture and will continue to promote the School’s progressive agenda with respect to the use of advanced technology in the context of a research university Gernot was hired with tenure after an extensive national search that concluded in the spring of 2016. Adam Modesitt was also hired and started as an Assistant Professor and began teaching in the fall of 2016. Their CV’s are attached in the Appendix. Enrollment and retention pressures in the School of Architecture continue from the previous year. Despite lower enrollment numbers, as compared to the peak of six years ago, the University is increasing freshman selectivity as measured by SAT scores, high school GPA and a new mandatory portfolio requirement. Quality over quantity is expected to yield positive results. Attracting the best and brightest will simultaneously, increase the quality of NJIT graduates, raise the stature of the University, and bolster retention and graduation rates among our student body. For changes in physical resources see above responses in section “b.”

d. Summary of Activities in Response to Changes in the NAAB Conditions
2014 NAAB Conditions

NJIT, 2016 update: NJIT’s School of Architecture recognizes changes in the NAAB conditions. Perhaps the most material change is the establishment of a separate “Realm C” that focuses on Integrative Design. The upper level architecture studio, Arch 564 formerly titled “Comprehensive Design Studio,” has been recast in the Fall of 2015 as “Integrated Design Studio.” The syllabus from 2015 is attached in the Appendix. The only other curricular changes in the studio courses were made in the first year. Arch 163 Introduction to Design I (5 cr.) and Arch 155 Modes of Design Communication I (3 cr.) have been combined into one course, Arch 161 Introduction to Design and Digital Media (6 cr.) offered in the fall semester. The two studio based spring courses have remained materially the same with some name changes. Arch 164 “Introduction to Design II” is now simply called “Introduction to Design” and Arch 156 “Modes of Design Communication II” is now “Tools and Techniques.” There were not and are not SPC’s assigned to the first year courses. When this cohort enters the upper level studio sequence, the 2 credits yielded in the consolidation of the two fall courses will be added to the upper level course, formerly Arch 565 “Comprehensive Design Lab” (1 cr.) now changed to Arch 561 “Integrated Studio Seminar” (3 cr.) The detailed syllabus is not yet developed for Arch 561 since the cohort of students affected by this curricular change has not yet started the upper level studio sequence in which Arch 561 is taken in conjunction with Arch 564.

e. Appendix (include revised curricula, syllabi, and one-page CVs or bios of new administrators and faculty members; syllabi should reference which NAAB SPC a course addresses)

NJIT, 2016 update: Please see attached CV for Adam Modesitt and Gernot Riether. Also see attached

Marvel Architects

NJIT LECTURE HALLS CONCEPT STUDY

NOVEMBER 2016

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WESTON LECTURE HALL - FACULTY SURVEY RESULTS

	STRONGLY DISAGREE 1	2	3	4	STRONGLY AGREE 5
Environment					
current room supports teaching and learning	1	1			
switch between whiteboard and projector	2				
instructor furniture meets my needs	2				
furniture in lecture hall is comfortable	2				
current room allows me to move around and interact with students		1	1		
good acoustics for spoken word	1	1			
students have adequate personal space	1	1			
room has good viewing angles for projected display		1	1		
accomodates learning activities	2				
room temperature is comfortable	1	1			
mechanical systems are quite	2				
lighting meets my needs	2				
lights are adjustable so classroom can dim but board is still bright	2				
I use the stage		1		1	
Technology					
current room technology meets my needs	1	1			
technology is easy to use	1			1	
I would record my courses if lecture capture was available	1			1	
wifi connection is reliable		1	1		
I would use a microphone if available		1			1
speakers are easy to control and loud enough		2			
there are enough electrical outlets for students	2				

User Comments

- replace furniture
- replace carpet
- new audio for digital design students
- extermination required
- bad air quality
- flickering lights
- new paint
- doors slam shut
- yellowing screen
- low resolution projector
- move controls
- install microphone

CULLIMORE HALL - ROOM 103

GITC - ROOM 1100

TIERNAN HALL - LECTURE HALL 1

WESTON HALL - LECTURE HALL 1

In September 2016, Marvel Architects was retained by the New Jersey Institute of Technology (NJIT) to develop a **concept and planning study for six lecture halls** on campus. The lecture halls to be included in this study were selected by the University, and are located in **four different buildings** across campus: Cullimore, GITC, Tiernan, and Weston. The lecture halls differ in size and configuration, seat capacity, and instructional requirements.

This concept study includes an **existing conditions assessment** of each room to identify features that should be added or existing features that warrant upgrades. The study also includes analysis of a **University-distributed user survey** to inform a priority list of **proposed upgrades** required to **modernize the lecture halls** to meet today's higher educational standards.

* Note: Tiernan Lecture Hall 1 mirrors Lecture Hall 2, and GITC Room 1100 mirrors Room 1400. Analysis of only one room per pair (Tiernan Lecture Hall 1 and GITC Room 1100) has been included in this report. It is assumed that the modifications proposed are applicable to the room's mirrored counterpart.

TABLES OF CONTENTS

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EXISTING CONDITIONS
WESTON LECTURE HALL 1

Weston Lecture Hall accomodates **architecture and design seminars**. The **upholstered seats** are a generous size and, generally, in good condition. The **sloped floor** has a very steep rake, and the ceiling has lacks any articulation. At the front of the room, a **raised platform** spans the width of the room, and extends into the space. This platform may be eliminated to provide more usable floor space in the front of the room. The side walls of the room have several undulations and material applications which can be minimalized and modernized for a more updated aesthetic.

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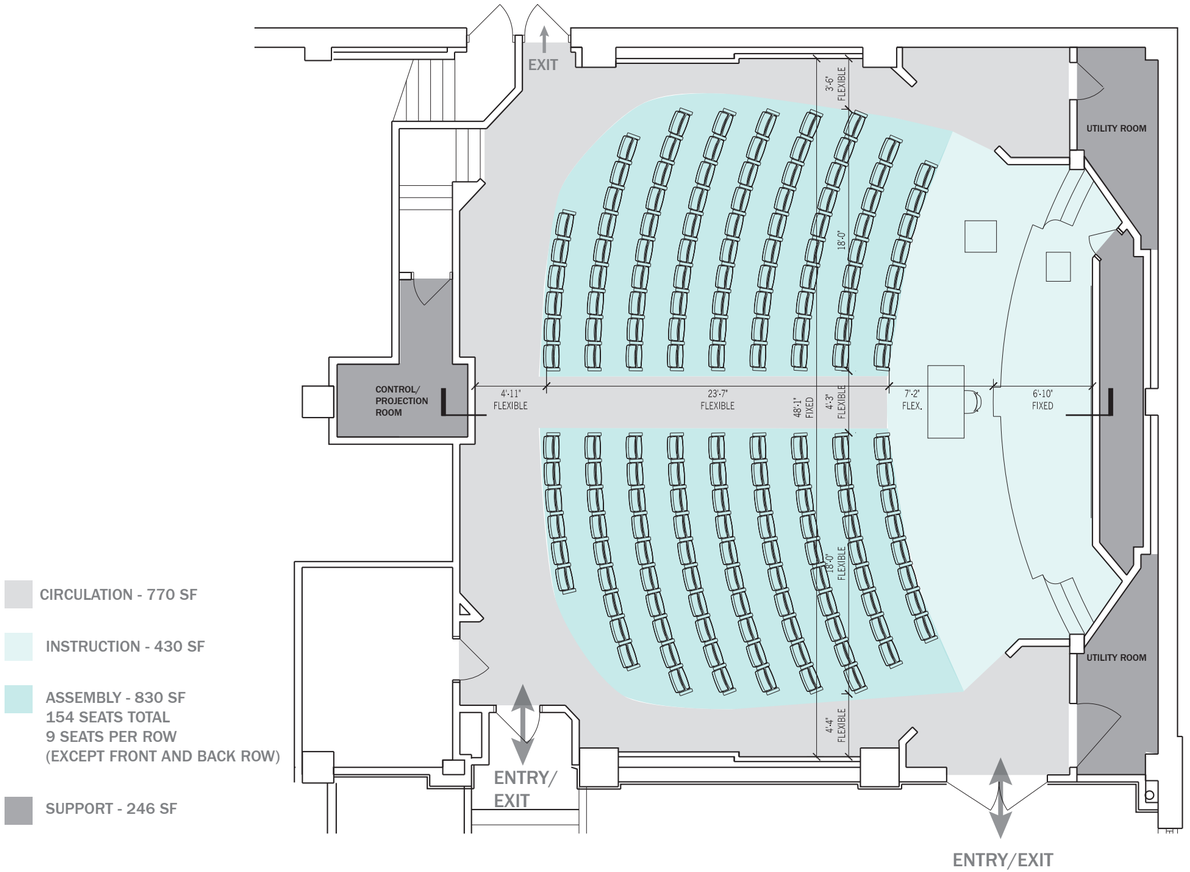
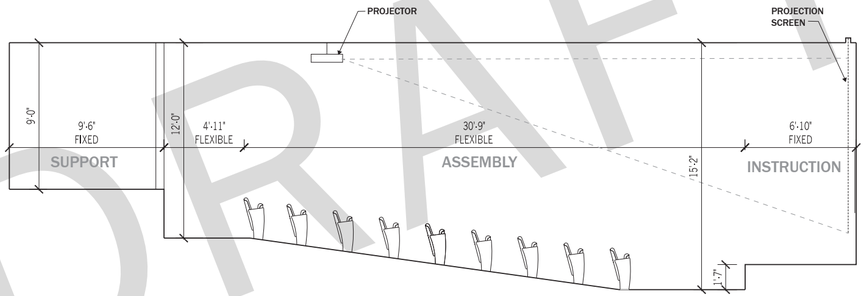


EXISTING FLOOR PLAN



EXISTING SECTION

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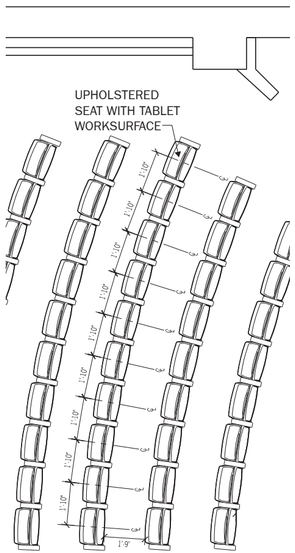
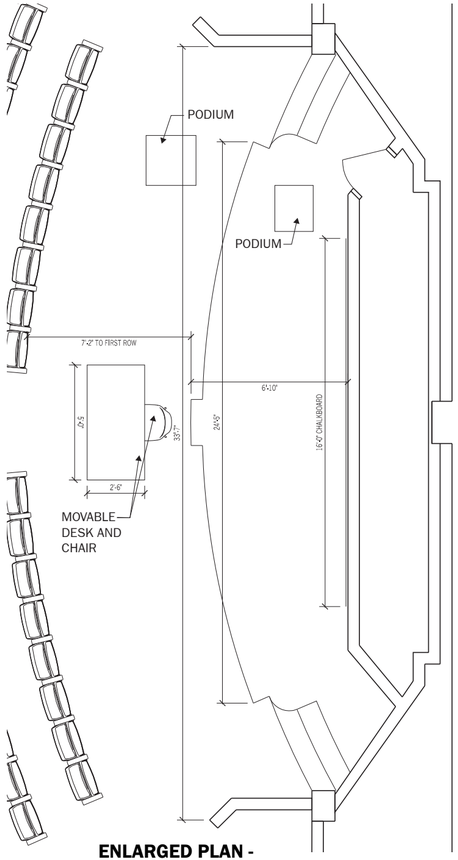
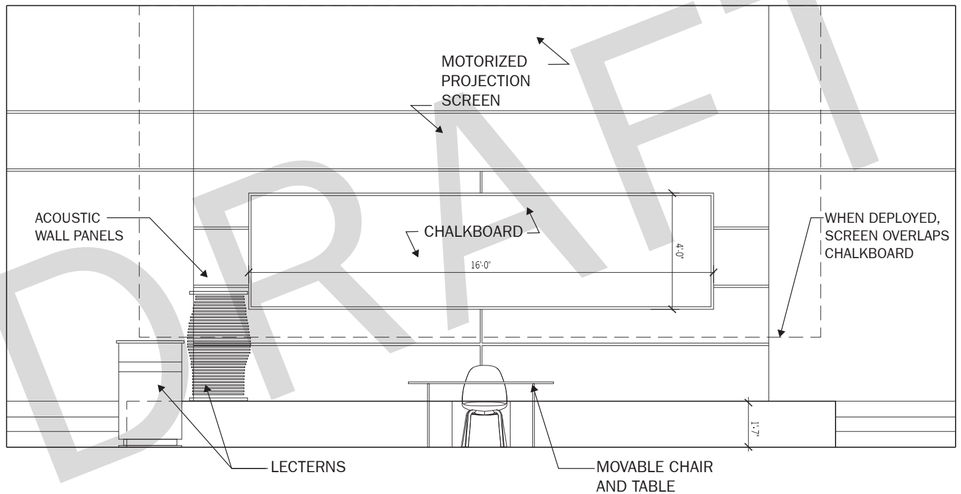


**ENLARGED PLAN -
TYPICAL ROW AND SEAT SPACING**



**ENLARGED PLAN -
INSTRUCTIONAL ZONE**



INTERIOR ELEVATION - INSTRUCTIONAL ZONE

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WALLS

1. ACOUSTIC BLOCK
2. ACOUSTICAL FABRIC PANEL
3. CHALKBOARD
4. WHITEBOARD
5. SLIDING BOARD
6. PAINTED DRYWALL

FLOORS

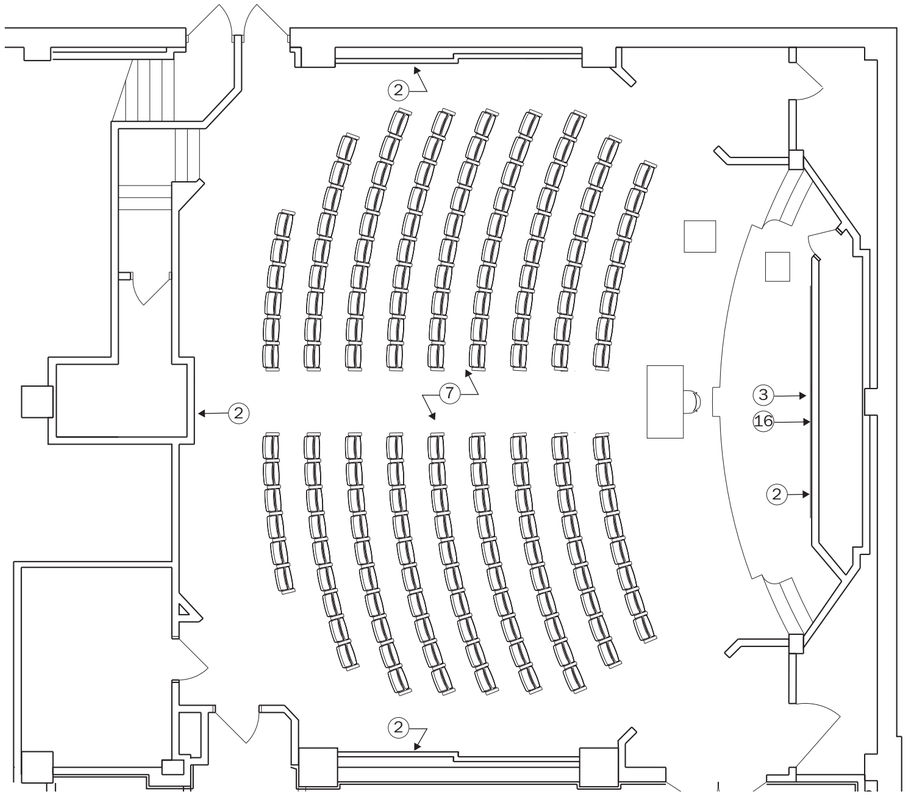
7. CARPET
8. TILE

CEILING

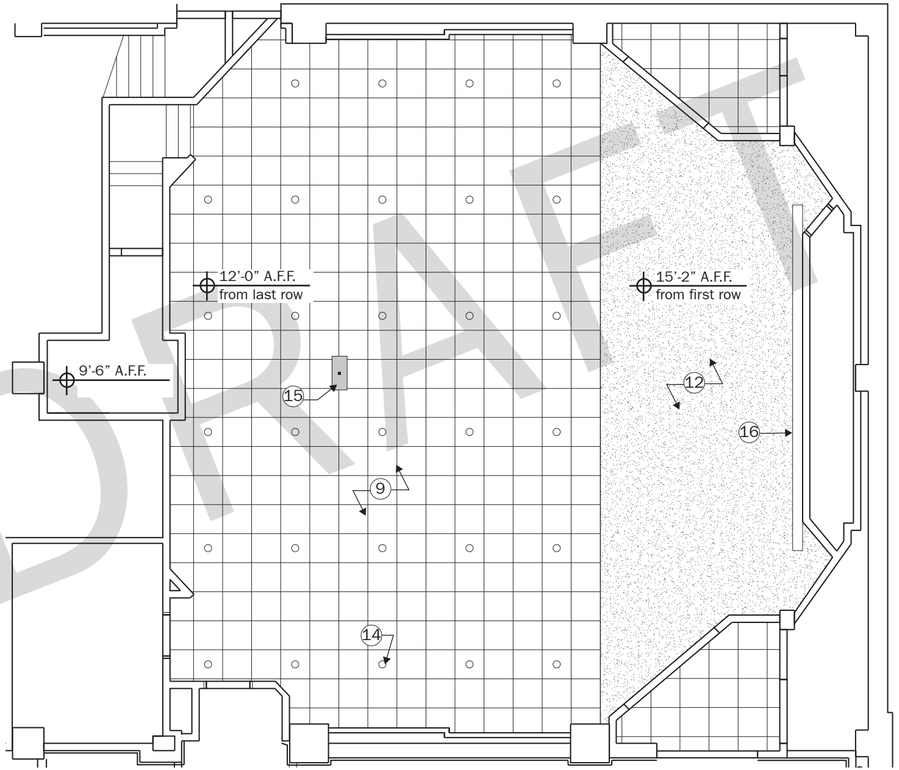
9. ACOUSTIC CEILING TILE, LAY-IN
10. FIBROUS ACOUSTIC CEILING TILE, DIRECTLY ATTACHED
11. PLASTER
12. HARD CEILING
13. MECHANICAL DUCT
14. LIGHT

TECHNOLOGY

15. PROJECTOR
16. MOTORIZED PROJECTION SCREEN
17. MANUALLY OPERATED PROJECTION SCREEN
18. FLOOR BOX



EXISTING PLAN FINISHES AND ACCESSORIES
***ALL KEYED FINISHES ARE NOT APPLICABLE TO THIS PLAN**



EXISTING CEILING FINISHES AND ACCESSORIES
***ALL KEYED FINISHES ARE NOT APPLICABLE TO THIS PLAN**

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PROJECTION SYSTEM

AUDIO SYSTEM

CONTROL/PROJECTION ROOM

AV SYSTEM COMPONENTS

EXISTING AV EQUIPMENT

1) **Projection system**
    a. One non-tab tensioned motorized front projection screen
        i. Large, immersive, wide aspect ratio
        ii. Bottom of image ~2’ AFF (above stage)
            1. Completely obscures front wall writing surface when deployed
    b. One ceiling mounted video projector centered on motorized front projection screen
    c. AV input panels wall mounted on front center of stage apron
        i. Include both analog and digital inputs
        ii. Include microphone input
    d. Wall mounted button/knob controller(s) adjacent to stage

2) **Audio system**
    a. No apparent loudspeaker pair flanking the screen
    b. Ceiling loudspeakers present
        i. Presumably for both program audio and voice reinforcement

3) **Control/projection room**
    a. Out of date, contains no active AV components

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Name: Gernot Riether, DI, MS

Courses Taught (2016):
KSU - ARCH 1241 Design Communication I (coordinated and taught)
KSU - ARCH 1002 First year design studio, Spring 2016
NJIT - ARCH 263 Design I, Fall 2016
NJIT - ARCH 4230 Building Construction III

Educational Credentials:
MS, Advanced Architectural Design, Columbia, NY, 2000
Dipl. Ing., Architecture, University of Innsbruck, Austria, 1998
UTA, University of Texas at Arlington, 1997
DIT, Dublin Institute of Technology, 1996
Ing., HTL, Building and Construction Management, Innsbruck, Austria, 1991

Teaching Experience:
Associate Professor, NJIT, 2016
Assistant Professor, Kennesaw State University, 2014-2016
Visiting Professor, Ball State University, 2013-2014
Assistant Professor, Georgia Institute of Technology, 2006-2013
Adjunct Assistant Professor, New York Institute of Technology, 2002-2006
Adjunct Assistant Professor, Barnard College at Columbia University, 2003-2004

Professional Experience:
Project Designer, Einhorn Yaffee Prescott (EYP), 2002-2005
Project Designer, Lindy Roy, 2001-2002
Project Designer, Jesse Reiser and Nanako Umemoto, 2000-2001
Assistant, Brandt & Oldenbourg Architects, summer 1994-1995
Assistant, Schwärzler Architects, part time 1991-1994
Construction Worker, Lang, Contractor, summer 1989, 1990

Licenses/Registration:
Registered Architect, Den Haag, The Netherlands
2002-present License Number 1.020615.005

Publications (2016)
Book contributions
Digital Design Exercises for Architecture Students, Johnson s. J., Vermillion J., p. 175-179, Routledge, 2016, New York and London
Conference presentations and proceedings
Riether G. (2016) “A Public Space for a Digital Age,” in the proceedings of SIGraDI, 20th Congreso de la Sociedad Iberoamericana de Grafica Digital, Crowd thinking, Buenos Aires, Argentina, p. 424-429
Riether G., Wit A. (2016) “The Underwood Pavilion,” in the proceedings of AAG, Advanced Architectural Geometry Converence, Zuerich, Switzerland
Riether G. (2016) “An Introduction to Scripting,” in the proceedings of DCA, Design Communication Association Converence, Bozeman, MT
Riether G., DelSignore M. (2016) “Hacking Urban Space, The Agency of the Open Source City,” 104th ACSA Annual Meeting, Shaping New Knowledges, Seattle, WA
Accepted papers
Riether G., DelSignore M. (2017) “Networking Public Space,” 105th ACSA Annual Meeting, Brooklyn Says,”Move to Detroit”
Accepted Abstracts
Riether G. (2017) “Urban Blanket,” CAADRIA, the Association for Computer-Aided Architectural Design Research in Asia, “Protocols, Flows and Glitches”

Name: Adam Modesitt

Courses Taught (Fall2016):
ARCH 463/464/563/564, Integrated Studio

Educational Credentials:
B.A., Wesleyan University, 2000
M. Arch, Harvard University, 2007

Teaching Experience:
Assistant Professor of Architecture, NJIT, 2015-Present
Adjunct Assistant Professor of Architecture, Columbia University GSAPP, 2009 – 2015
Digital Media Instructor, Harvard University GSD, 2006-2007

Professional Experience:
Director, SHoP Architects, New York, NY, 2008 – 2015
Architectural Designer, Preston Scott Cohen, Inc., Cambridge, MA, 2007
Architectural Designer, Foster + Partners, London, UK 2004 - 2005

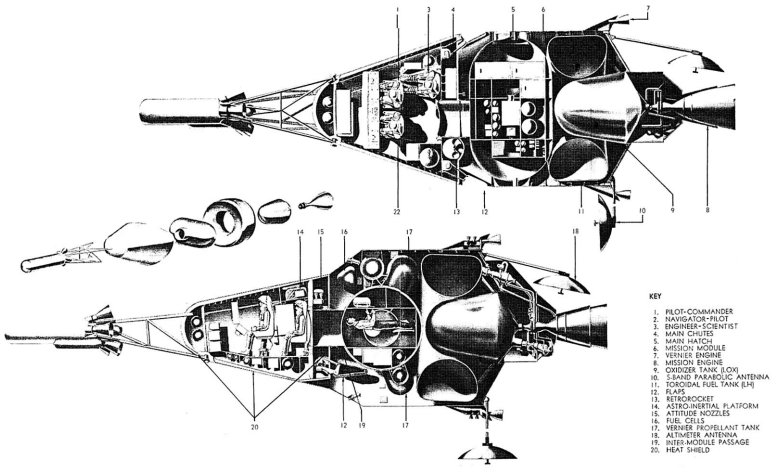
Selected Publications and Recent Research:
Adaptive Collaboration in Project Delivery, (ASCAAD 2016)
Mashup & Assemblage In Digital Production: The Role Of Integrated Software Platforms In The Production Of Architecture (AD Workflows, 2017)

NJIT FALL 2015
INSTRUCTORS: Silva Ajemian, Julio Figueroa, Allan Kehrt, Jesse LeCavalier, Adam Modesitt, Alessandro Orsini, Joy Siegel, Steve Zdepski

COMMON SYLLABUS

ARCH 563 / 564: INTEGRATED DESIGN

M 1:00-5:45; W 8:30-11:25; Th 2:30 – 6:20



Martin 410, Design proposal for Apollo Mission, Glenn L. Martin Company, 1961

COURSE DESCRIPTION:

The focus of the INT studios is to provide a venue for studio participants to demonstrate their understanding of range of architectural systems and their ability to incorporate them in a design project in a conceptually consequent way. These systems should not be merely "applied" but should be fundamentally integrated into the design intent of the project. As a result, the work of the studios should remain conceptual and exploratory in its nature and allow participants to reckon with the material consequences of their ideas while testing them at a range of scales.

Beginning in Fall 2015, the School of Architecture at NJIT will refer to the 4th and 5th year studios as "Special Topics Studios." Options Studios (OPT) will be more concerned with exploring a topic in depth, while the Integrated Studios (INT) will focus more on breadth. For AY15-16, fourth year students will primarily be in the OPT studios and fifth year students in INT. The INT Studios are imagined as an extension of the Comprehensive Studios of previous years with slight shifts in focus to reflect the 2014 Conditions for Accreditation, particularly "Realm C: Integrated Architectural Solutions" as described in the next section. The NAAB Conditions provide a minimum set of standards that the INT studios hope to exceed.

Within the INT studio, each instructor will propose his or her own topic of investigation, as well as means by which to pursue that topic. What students will learn should be clearly communicated, as should the ways in which they will learn it and how their progress will be measured. As these studios are part of the Special Topics Studios (i.e. the post-core studios), each INT studio topic should enable efforts to demonstrate students' understanding and ability relative to "integrated design" while also framing each studio in such a way that it pursues larger ideas, architectural and otherwise. This framing should include a claim or hypothesis about an architectural issue that describes the topic of the studio and the ideas and techniques it is investigating. Each studio should also foreground the specific ways that the claim will be tested, including methods related to project definition, as well as program and site. In this sense, the program and site are more like vehicles for testing out the ideas of the studio. I.e. many different programs could be used. Finally, each studio should make a case for the relevance of the claim, why it is a subject worth pursuing, and what students will learn from this studio specifically. Ideally, this would address both intra- and extra-disciplinary concerns.

LEARNING OBJECTIVES:

The learning objects for the INT studios will align with those established by the NAAB 2014 Conditions for Accreditation, in particular those set forth in "Realm C: Integrated Architectural Solutions" as follows:

> 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.

Each individual INT instructor will articulate the particular ways his or her studio will pursue these objectives. While the NAAB does not require a specific studio dedicated to these topics, the INT studio is a way to foreground this particular aspect of design education. Thus, while participants in the studios are developing their projects, it remains helpful to bear in mind the requirements further described by the NAAB:

> The accredited degree program must demonstrate that each graduate possesses skills in the following areas:
>
> C.1 Research: Understanding of the theoretical and applied research methodologies and practices used during the design process.
>
> C.2 Integrated Evaluations and Decision-Making Design Process: Ability to demonstrate the skills associated with making integrated decisions across multiple systems and variables in the completion of a design project. This demonstration includes problem identification, setting evaluative criteria, analyzing solutions, and predicting the effectiveness of implementation.
>
> C.3 Integrative Design: Ability to make design decisions within a complex architectural project while demonstrating broad integration and consideration of environmental stewardship, technical documentation, accessibility, site conditions, life safety, environmental systems, structural systems, building envelope, systems and assemblies.

These three items might be considered elements in a design feedback loop in which research informs design possibilities, which are then tested, evaluated, and subsequently adjusted. The list of design considerations in C.3 will form the basis of project evaluations. In the spirit of integration, these considerations should emerge from a set of design intentions rather than being applied to a given project.

As the Integrated Studios are intended to provide a venue to demonstrate a synthesis of a wide range of understandings and abilities, students are also encouraged to review Realm A: Critical Thinking and Representation and Realm B: Building Practices, Technical Skills, and Knowledge of the 2014 NAAB Conditions for Accreditation.

COURSE REQUIREMENTS:

Each instructor has his or her own interests and will propose a specific topic of investigation, to be supported by a related site and program. However, in order to enable the pursuit of integrated design, each studio is asked to constrain the size of the projects to roughly 12,000-15,000 square feet. Within such an intermediate size, like 15,000 sq. ft., there are more opportunities to study the conceptual and design consequences of different approaches and systems. I.e. a smaller size could reduce the complexity that precipitates from programmatic arrangement but foreground other aspects. As vehicle to test the hypothesis of the studio, each studio should ensure that the selection of site and program requires engagement with a range of scales.

As a rule of thumb, students taking INT I will be responsible, at minimum, for integrating structural systems, environmental systems and enclosure systems in their project in a conceptually consequent and technically logical way, specifically at the

building scale. For the sake of advancing each project, one of these systems can be prioritized while still accounting for the other two. For those taking INT II, they will be required to demonstrate the integration of multiple systems into their design project at multiple scales (e.g. site-building-room detail). More importantly, INT II requires more student independence and initiative, especially as they define their project and pursue its resolution.

The INT studios will have three reviews over the course of the semester: Studio Review 1 corresponds to a preliminary Schematic Design phase; Studio Review 2 corresponds to a preliminary Design Development phase; and the Final Review to a more resolved Design Development phase. All students will be responsible for producing a similar set of documents for these reviews.

Confirmed review requirements will be issued well in advance and, in addition to standard architectural representations (e.g. site plans, plans, sections, elevations, etc.), will include things like site models, physical models, wall sections of indicative building elements, wall sections that account for the continuity from ground to sky, 3D wall section drawings of a conceptually significant building elements, diagrams that account for design intent, mechanical systems, structural systems, enclosure systems, material systems, energy performance (where appropriate), etc. These documents should be taken seriously as conceptually coherent tools to communicate design intent and its consequences. Additionally, the representational choices should likewise be considered a site of conceptual investigation, i.e. representational choices should be deliberate and consequent.

Students must complete all assignments on time and be must be present and active in all class sessions. Students will be counted absent if they are not in the studio 15 minutes after the scheduled start time. If a student will be late for any reason it is his or her responsibility to notify their instructor. Three unexcused absences will result in a grade reduction of one increment with further reductions for each subsequent absence.

All work must be completed by the due date barring a medical, school or religious excuse. Failure to present at a pinup or review, due to an unexcused absence will result in a failing grade for that portion of the studio. Students with particular circumstances must present them to their instructor within the first week of class.

Design work is graded according to many factors. Quality, invention, and development of the design product are essential to superior work; mere completion of the assignment does not guarantee a passing grade. In pursuit of this, students should be open to a design process that allows them to discover a project rather than arrive with a preconceived notion. Likewise, the demonstration of engagement and initiative is an important part of the upper level studios as they are a venue for students to begin developing their own identity as designers.

The studio is a social environment and it is a place that allows us to exchange information and knowledge. Much class time will be spent discussing your work in the group. It is required that you participate in group discussions and reviews and that you actively participate in the review of your classmates work. Attendance for the duration of any class review is mandatory.

The SoA Lecture Series will, for the first time, take place during studio time. Attendance at all SoA lectures in the series is mandatory, and a part of the curriculum.

KEY DATES / STUDIO MILESTONES

Each individual studio will include a meeting-by-meeting outline in their course descriptions. However, the following dates are shared deadlines across all the INT studios:

October 05 / October 08: Studio Review 1

These reviews will take place on both Monday and Thursday of this week so that students and faculty can engage the work across the range of INT studios. The format and requirements of this review will be confirmed.

The goal of this review is to bring together preliminary studio investigations into a coherent design scheme to be developed over the rest of the semester.

November 16: Studio Review 2

This review will address projects in progress as they work toward the final review. The emphasis will be on the ways in which each project is developing relative to the design approaches established in the first review. This review will conclude in time for the scheduled SoA lecture.

December 07 – December 10: SoA Final Review Week

The Final Review will take place during this week. Specific requirements for the review will be confirmed and issued well in advanced of the due date, December 06.

IMAGES OF EACH FINAL PRESENTATION MUST BE POSTED TO KEPLER BY 11:59 PM ON DECEMBER 06.

This "pencils-down / monitors-off" deadline is to allow all members of the School of Architecture to participate fully in all the final reviews. It is important to respect the deadline so that all projects are evaluated fairly. Likewise, the Sunday deadline will encourage more active student engagement and absorption during the review discussions.

ANY WORK DONE ON YOUR PROJECT AFTER THIS DATE WILL BE CONSIDERED A VIOLATION OF THE UNIVERSITY CODE ON ACADEMIC INTEGRITY.

Following the Final Review, each student is asked to format his or her work into a Final Project Booklet. This will allow each project to incorporate comments from the discussion as well as any additional relevant material. The booklets will also supplement the evaluation process.

GRADING POLICY / MEANS OF EVALUATION

The design projects will be assessed not simply on completeness, but on a student's ability to articulate an architectural proposition and clearly demonstrate how her or his design project responds to this proposition at a range of scales and in terms of the aspects integration as described above. If the objective of the integrated studio is to provide a venue for a set of design intentions to be carried out in a consequent manner from the scale of the site to the scale of the detail, then the studio work will be assessed in terms of how convincingly it demonstrate a student's understanding and ability to complete these objectives.

Evaluation is based on a number of factors including overall work quality, improvement, effort, ambition, initiative, and enthusiasm. The NAAB distinction between understanding and ability is useful to keep in mind as it offers away for students to reflect on their own work. E.g. they might ask, "what understandings and abilities does this particular drawing reflect?" and use the answer to make decisions about how to develop the project.

Projects will be evaluated based on the studio milestones described above, with impact distributed as follows:

Studio Review 1: (15%)

Studio Review 2: (15%)

Final design material: (Final review, 30% + Final booklet, 15% = 45%)

Studio specific exercises: (15%)

Initiative / engagement: (10%)

In almost every case, dramatic improvement of both understanding and ability through hard work, commitment, and initiative with be positively supported in terms of assessment. In an effort to further clarify the grading policy, below are brief summaries of the kind of work appropriate to each grade, based on the NJIT undergraduate grading scale:

A (Superior): Work demonstrates advanced understanding of learning objectives and a high level of execution in terms of production abilities. Work is reflective of an intensive process of development that goes above and beyond expectations. Work is connected to larger architectural discussions and pursuant of specific architectural aims. Products demonstrate a high level of sophistication, craft, attention to detail, and willingness to explore a wide range of production techniques. Work is further supported by advanced levels of independent initiative and research. Work excels in response to the criteria for integration described above.

B+ (Excellent) /B (Very Good): Work demonstrates good understanding of learning objectives and a good level of production abilities. Work is reflective of a process of development that generates multiple alternatives, assesses, selects, refines, and so on. Products demonstrate a high level of sophistication, craft, attention to detail, and willingness to explore a wide range of production techniques. Work is further supported by independent initiative and investigation as well as active participation in the studio and consistent engagement of course material. Work demonstrates a sophisticated understanding of integration criteria.

C+ (Good) / C (Acceptable): Work fulfills the requirements of the studio in terms of conceptual understanding and technical ability, including the integration requirements. Work takes few risks and has some engagement with an iterative design process. Products demonstrate a good level of craft and are carefully made. E.g. drawings are legible and correct, models are carefully cut and cleanly assembled. Work demonstrates basic level of independent initiative. Work improves over the course of the semester and reflects a genuine effort to improve in ability and understanding.

D (Minimum): Work barely fulfills the requirements of each phase of the studio in terms of conceptual understanding and technical ability. Work process is not evident. Products demonstrate poor development of craft and / or do not demonstrate improvement over the course of the semester. Work demonstrates no additional initiative or engagement.

F (Failing): Work is incomplete and does not demonstrate an understanding of the course content or abilities related to required skills.

Evaluation of studio work will take place through design reviews and by each studio critic in discussion with other INT faculty. Final grades will be discussed in person with each student at the end of the semester.

Incompletes are only granted in the event of a documented medical or family emergency, and must be approved by the instructor, coordinator, and advisor.

NJIT issues mid-term warnings for students who are not performing at a satisfactory level. Any student issued a warning will be required to have a conference with the instructor to evaluate satisfactory completion of the work for the semester. At any point during the semester students can arrange to meet with the instructor to inquire how their performance is progressing and how they may improve.

Supplemental Evaluation Criteria will be made available through INT shared digital resources.

READING:

Each individual studio will supply a bibliography specific to the topic of investigation and assign relevant readings to be discussed in class. In addition, shared resources will be made available electronically and on reserve in the library.

PRE / CO-REQUISITES:

Please refer to the School of Architecture's curriculum requirements here:
http://architecture.njit.edu/academics/undergraduate/barch-curricula.php.

The Integrated Studio Lab, Arch 565, must be taken concurrently with either Arch 563 or Arch 564.

ACADEMIC INTEGRITY:

Academic integrity and honesty are of paramount importance. Cheating and plagiarism will not be tolerated. The NJIT Honor Code will be upheld, and any violations will be brought to the immediate attention of the Dean of Students. All students are responsible for upholding the integrity of NJIT by reporting any violation of academic integrity to the Office of the Dean of Students (www.njit.edu/doss). The identity of the student filing the report will remain anonymous.

The "University Code on Academic Integrity" can be found here: (www.njit.edu/academics/pdf/acadmic-integrity-code.pdf).

The "Code of Student Conduct" can be found here: (www.njit.edu/doss/policies/conductcode/).

Each student is obliged to read and understand both of these documents.

KEPLER POSTING:

You will receive more information regarding how many files to post on Kepler. All files must be resized and renamed. Please fill out all of the metadata information. The maximum size is 2000 x 2000 pixels. Images must retain their original proportions without being enlarged. In cases where the width to height ration exceeds 3:1 you may resize the short dimension to 2000 pixels. To distinguish PROCESS documents from FINAL documents, be sure to enter labeling information in the pull down metadata section built into each Kepler file. The filename should be saved according to the following naming convention: <Lastname, Firstname ##.jpg>. The guidelines described here, are in place to promote economical representations of student work and to ensure the sustainability of the Kepler system. Grossly oversized images will be deleted without notice and will not be considered for grading purposes. All final presentation material (including.pdf files of presentations boards, PowerPoint files, etc.) must be submitted on your Kepler DVD only. You must submit your slides to Kepler as .jpgs and ensure that the file size is reasonable (<10mb). You will not receive your final grade until you submit your Kepler DVD. Please consult Kepler's FAQ for further details.

BACKUP YOUR WORK:

Students are required to maintain and complete backups of all their computer-based work. It is the responsibility of each studio to restore or recreate any work that is lost for any reason, included the failure of University-provided software and hardware. All backup files should be stored on two independent external locations (not local or CoAD networked locations as they are subject to reformatting without notice).

For suggestions on backup processes, please contact the NJIT HelpDesk: (ist.njit.edu/support/index.php).

If you have questions, please contact Jesse LeCavalier at jlc@njit.edu.