New Course Cover Sheet

Use this form to propose a new course.

New Course

Department: ARCHITECTURE

Course Designator: ARCH 3261

Program: Bachelor of Design in Architecture (BDA)

Effective Term: Spring 2018 (must be a future term)

Career: □ Undergraduate □ Graduate ☐

Submission Date: 3/17/2017

Submission from: Gayla Lindt, program director

□ Libraries

□ Computer Lab

□ Digifab Lab

□ Goldstein

□ Imaging Lab

□ Other Technology

□ Workshop

□ ASR Support not needed.

I. Does this course change the program (including addition as elective)?

□ No □ Yes. If so, also submit Program Change.

II. Summarize new course and rationale. (Executive Summary field in Workflow Gen)

• Why is the course needed? Describe the planning and development activities that generated this proposal.

• Which students are served?

• Is this course required?

• Projected enrollment?

• New FTE Faculty?

• TA support?

This course is a successful BDA design workshop offered 2x under the ARCH 3250 topics designator. Because we intend to continue offering it, we are asking for curricular review in order to offer this BDA workshop under a regular course designator. Course is for BDA students only; one of several choices as core design courses. Enrollment is typically 16-20 students.

III. Consultation is required by the University Curriculum Committee. Before submitting, verify there are no comparable courses at the University of Minnesota. The course proposer should send the proposed syllabus to the department head(s) of any unit in other college(s) that may already offer courses with overlapping content, as well as the undergraduate associate dean(s) of those college(s). Request that the consulted parties identify any concerns regarding content overlap.

No consultation required per ECAS. The course adds to the number of design workshops that BDA students can take as part of their program plan. The course is only open to BDA students and each course is developed specifically for BDA students. BDA students do not take courses in other units for the fulfillment of their design workshop requirement.

Architecture Undergraduate Curriculum Committee

Departmental Faculty Vote: Ayes 5 Nays 0 Abstain 0

University of Minnesota
“In recent decades, architecture has often been compared with science…But architecture is not a science. It is still the same great synthetic process, a conglomeration of thousands of significant human functions, and it will stay that way. Its essence can never become purely analytical. Architectural study always involves a moment of art and instinct. Its purpose is still to bring the world of matter into harmony with human life.”

-- Alvar Aalto, architect

ex·qui·site adj.
1. Characterized by intricate and beautiful design or execution
2. Of such beauty or delicacy as to inspire delight
3. Excellent; flawless

INSTRUCTOR
Mary Guzowski, Professor, School of Architecture, College of Design
Phone: 612 624-9017 (voice mail); E-mail: guzow001@umn.edu
Office hours: Mondays 11:00-12:00 or by appointment, room 151B, Rapson Hall
If you cannot make these office hours please see the Mary to make an appointment. Office hours can be used to discuss course work, review work in-process, get additional readings, or to talk about the subject matter in relation to your special interests.

OVERVIEW
Class Schedule: Monday and Friday from 1:25 pm-5:25 p.m.; January 20-March 6, 2017
Daylighting design and luminous phenomena have long captured the imagination of designers and architects. The beauty and power of light and shadow inspires the work of the greatest architectural masters. This BDA Workshop explores the many roles of daylighting in architectural design and how it is shaped by the intersection of both poetic and performance goals and aspirations. A select group of “exquisite rooms” of leading modern and contemporary architects will be compared and contrasted.
to gain insight into larger luminous design concepts, principles, strategies, and lessons on the art of daylighting design. Physical and computer models, photography, rendered drawings, diagramming, and computer analysis will be explored to understand the daylighting design philosophies, strategies, and details of “Masters of Light” and the application of daylighting design lessons to an individual daylight investigation.

During the first half of the workshop, students will collaborate in a small team using a physical model, diagramming, photography, and the daylighting computer program Velux Daylight Visualizer to assess the “Language of Light” for one “Master of Light” case study room. The second half of the workshop will explore the “Lessons of the Master” through individual student explorations of daylighting in the “exquisite room,” experimenting with the poetic and programmatic luminous effects of altering strategic design variables for the section, envelope, windows, structure, materials, color, and design details.

Objectives
The objectives for the course are to:

1. Compare and contrast poetic and performance daylighting design concepts, principles, and strategies of modern and contemporary masters.
2. Develop a comparative knowledge of daylighting theories and practices from case studies of “exquisite rooms”.
3. Gain the knowledge and skills necessary to effectively develop and assess qualitative and quantitative daylighting strategies.
4. Enable students to develop a personal daylighting design theory, process, and practice.

Course Framework
Each class period will investigate a distinct aspect of daylighting design using a combination of: 1) brief lecture-presentations of principles and topical concepts, strategies, and issues; 2) discussion of readings; 3) in-class exercises, 4) project reviews and critiques to compare and contrast design lessons and strategies from exemplary architects; and/or 5) field studies to gain hands-on experience of daylighting design concepts and strategies in local architecture.

Meeting Times
The workshop meets on Monday and Friday from 1:25 pm-5:25 p.m. from January 20-March 6, 2017 in the BDA studio. Please make every effort to be to class on time as this will help to maintain and build community and minimize class disruptions.

COURSE WORK & GRADING (See also UMN-BDA Grading Policy on Pages 6-7)
Assignments: Case Studies of Light, Space, and Form
A select group of case study buildings and rooms of leading “master architects” will be compared and contrasted to gain insight into essential luminous design principles, concepts, strategies, and lessons for contemporary architectural practice. Throughout the workshop, additional case studies from practice and fieldwork will be introduced to further enrich students’ vocabulary of daylighting strategies as appropriate to place, program, and desired qualities and characteristics of light. Students will be asked to informally and formally critique and compare and contrast the case studies through exercises and discussions.

PART ONE: Case Study Assessments
Weeks 1-4 Learning from the Masters
The course exercises will use case study architects (and select buildings/rooms) as a vehicle to investigate and compare and contrast daylighting design concepts and strategies at the site, building, room, and detail scales. The exercises will develop incrementally over the workshop. A standardize graphic format will be used to easily compare design explorations and variables. Students will work in a team to assess one case study building/room:

Exercise 1: Luminous Space: Design Strategies (3 weeks): Each team will develop a qualitative and quantitative assessment of one select room using physical and computer modeling, diagramming, and programmatic analysis. As a class, we will compare and contrast the case studies to develop an understanding of the distinct daylighting attitudes and approaches used by each of the case study architects related to the design goals, context, and program.
Exercise 2: Luminous Context and Program (1 week): Students will work in a team to develop a graphic daylighting overview of the select project, including the architect’s theoretical perspective, design concepts and goals; climate, site, and cultural context; program critique; and overall strategies related to the siting and building form and massing.

PART TWO: Case Study Interventions
Weeks 5-8: Inspiration from the Masters
The second half of the workshop will involve individual student explorations of daylighting interventions to the case study room to compare the luminous effects of altering qualitative and quantitative design variables at the scales of the room, window, material, and design details.

Exercise 3: Interventions (3+ weeks): In Exercise 3, students will continue to work within a team to facilitate peer critiques, but each student will work on individual design interventions to the case study room to test select interventions to the section, form, configuration, materials, and details to gain understanding of the luminous effects of incrementally altering design-related variables. Students will develop one physical model that can be easily modified and altered throughout the workshop (teams can determine if they want to share the same model for the design interventions or to work in parallel). Physical and computer models, photography, and diagraming will be used to assess the qualitative and quantitative luminous effects for each exploration. The final presentation will include a critique of the lessons from both the original case study room and the design interventions. A standardize graphic format will be used to easily compare design explorations and variables.

GRADING SUMMARY
The course grade is tentatively based on the following weighting of participation and course exercises over 7 weeks:

| Individual | PARTICIPATION: Class participation, preparation, reading, collaboration | 20% |
| Team | PROJECT ONE: Case Study Assessment | |
| Exercise 1: Exquisite Room: Design Strategies (3 weeks) | 30% |
| Exercise 2: Luminous Context and Program (1 week_overlaps with Exercise 1) | 10% |
| Individual | PROJECT TWO: Case Study Interventions | 40% |
| Exercise 3: Individual Luminous Interventions (3 weeks) | 100% |

Credit Workload Expectations
According to the University of Minnesota’s academic policies, one credit is defined as equivalent to an average of three hours of learning effort per week (over a 15-week class) or six hours a week (for a 7-week class) necessary for an average student to achieve an average grade in the course. For example, a student taking a three-credit course for 7 -weeks should expect to spend a minimum of 12-18 hours per week to minimally meet expectations (C grade).

See BDA Grading policy on pages 6-7.

Required Software
We will work with Velux Daylight Visualizer for the daylighting analysis (free online: http://viz.velux.com/).

Library Resources, Moodle, and Online Resources
Weekly readings assignments will be provided with each course exercise. All readings, assignments, and related resources can be found on the Moodle website (access through myU). A list of reference books is included at the end of the syllabus. All reference books are located on reserve in the CDes Library in Rapson Hall. Please feel free to request additional resources and readings during the workshop.
### Tentative Course Schedule

**PART ONE: CASE STUDY ASSESSMENTS**

#### Week One
- **Friday, January 20**
  - Daylighting Design and Strategies
  - In-class Exercise: daylight strategies: part and the whole (Rapson HGA Gallery & Courtyard strategy study)
  - Exquisite Room: Exercise 1 Assigned (+ Model Construction)

#### Week Two
- **Monday, January 23**
  - Solar and Daylight Diagramming
  - Exercise 1: In-process pin-up
  - In-class Exercise: room and building scale: evolutionary diagrams and rendering; Work period
  - Lab Tutorial #1: Daylight Diagramming and Rendering (in-studio)

- **Friday, January 27**
  - Daylight Assessment Programming: Integrating the Poetic + Pragmatic
  - PIN-UP EXERCISE 1: in-process Pin-up; west balcony; Model due (50 points - graded) (west balcony)
  - In-class Exercise: site and building scale: environmental and contextual forces; Work period + critiques
  - Field Studies: Program Matters: Weisman Art Museum and Bruininks Hall (STSS)

#### Week Three
- **Monday, January 30**
  - Daylighting, Site, and Climate
  - Exercise 1 Due: Graphic Daylight Program & Sun Penetration Study (draft; in-process)
  - Work period + critiques
  - Site and Building: Exercise 2 Assigned
  - Lab Tutorial #2: Velux Daylight Visualizer (+ Ecotect & Solar Diagrams)

- **Friday, February 3**
  - What's the Story?: Explorations in Storyboarding #1: Exercise 1 + 2
  - Exercise 1 Due: Velux Daylight Analysis ("draft" for discussion)
  - Mock-up: Pin-up all draft materials: Work period + critiques
  - Daylight Analysis Troubleshooting

#### Week Four
- **Monday, February 6**
  - Luminous Taxonomy: Compare and Contrast Architects and Lessons
  - PIN-UP EXERCISES 1 + 2: Draft Presentation Due (90 points - graded); west balcony
  - In-class Exercise: Masters’ Critique: Luminous Taxonomy, Conclusions, and Lessons
  - Work period + critiques

- **Friday, February 10**
  - PROJECT ONE FINAL REVIEW (Exercises 1+2): west balcony

**PART TWO: CASE STUDY INTERVENTIONS**

#### Week Five
- **Monday, February 13**
  - Luminous Atmosphere
    - Design Interventions #1: Exercise 3A Assigned
    - In-class Exercise: Light Box Explorations: Creating a Desired Ambiance

- **Friday, February 17**
  - PIN-UP: Exercise 3A Small group pin-up and critiques
    - In-class Exercise: Exquisite Room Charette with Team (interventions and photography)
    - Design Interventions #2: Exercise 3B Assigned
    - Work period + critiques

#### Week Six
- **Monday, February 20**
  - Luminous Sections and Window Form & Detailing
    - Field Studies: Section and Windows Matter: Revisiting Steven Holl and Rapson Hall (inside-out)
    - In-class exercise: Sections and Windows
    - Work period + critiques
    - Daylight Analysis Troubleshooting

- **Friday, February 24**
  - Structured and Material Light
    - In-class Exercise: Structured & Material Light Work period + critiques
    - PIN-UP: Exercise 3B In-process; west balcony

#### Week Seven
- **Monday, February 27**
    - Mock-up: Pin-up all draft materials: Work period + critiques
    - Daylight Analysis Troubleshooting

- **Friday, March 3**
  - PIN-UP EXERCISES 3A+B: “Final Presentation Mock-up” Draft Presentation Due (50 points - graded)
    - In-class Exercise: Intervention Critique: Luminous Patterns, Inspirations, and Lessons
    - Work period + critiques

#### Week Eight
- **Monday, March 6**
  - PROJECT TWO FINAL REVIEW (Exercise 3 + 1-2): south and west balcony
REFERENCE MATERIALS: On reserve in the College of Design Library

Listed below are reference books on daylighting, solar, and envelope design that are on reserve in the College of Design library for your reference (please see following list).

See Moodle site for reading articles for course exercises and links to additional online resources.

DAYLIGHTING, SOLAR, and PASSIVE DESIGN

ENVELOPE DESIGN

CONSTRUCTION, MATERIALS, and DETAILING
- Brownell, Blaine. Transmaterial (see also Transmaterial 2 and 3). New York: Princeton Architectural Press, 2006, 2008 (TM 2), and 2010 (TM 3).
BDA POLICY STATEMENTS

LATE WORK POLICY
No late work will be accepted, except in the case of bona fide emergencies. Granting work extensions raises issues of fairness for all students. Perceptions of unfair treatment should be directed to the instructor and/or the program director.

ATTENDANCE POLICY
There is a zero tolerance for unexcused absence in studios and workshops, and students are expected to be on time at the beginning of class even for scheduled work days. The final course grade will be lowered for even one unexcused absence, or for repeated late arrivals/early departures. Absence from any scheduled review is very serious and should be avoided. Any students with three or more unexcused absences may be asked to withdraw from the course if the instructor feels they are falling too far behind. This decision will be left to the discretion of the faculty and the program director. In case of an emergency, contact your instructor as soon as possible (ideally before the class period missed.)

WORKLOAD
At the University of Minnesota, one credit represents 42-45 hours total (i.e., including lectures, recitations, field work, assignments in and outside of class, and so on) for an average student to meet minimal course requirements and achieve an average grade (C). Professional norms and the nature of design studio activities may require more than an average three hours per week per credit to minimally meet course requirements. A good way to consider minimal workload is to double the contact hours (class time). Thus:
- 2 credit, module workshop: 6 contact hours, 8-12 hours each week to minimally meet expectations (C grade)
- 3 credit, module workshop: 9 contact hours, 12-18 hours each week to minimally meet expectations (C grade)
- 4 credit, full semester workshop: 6 contact hours, 8-12 hours each week to minimally meet expectations (C grade)

The related university policy is available at: http://policy.umn.edu/Policies/Education/Education/STUDENTWORK.html. More information on BDA workload is available at: http://arch.design.umn.edu/programs/bda/students.html

GRADATES and GRADING
Grading Standards: The nature of design work is highly dependent on evaluations that can only be done when the work is complete. While every attempt will be made to identify and warn students who are working at a level below that required for a passing grade, passing review grades imply only the expectation of a passing final grade, not a guarantee. Grading criteria are based on the following standards:

A — Excellent work that not only fulfills the stated objectives of the studio syllabus and project statements, but extends them through new discoveries, insights and proposing issues beyond the stated scope. Students who earn this grade demonstrate through their work a high degree of rigor, a love of exploration, open-mindedness and resourcefulness. They also demonstrate that they have developed the ability to build upon a variety of feedback and excel independently. The resultant sequence of work clearly shows educational progress, is rigorously thought-through, well crafted and clearly communicates the breadth and depth of their daily investigations.

B — Very good work that not only fulfills the stated objectives of the studio syllabus and project statements, but also further expands the stated issues by allowing those issues to direct the investigations and developments in the work. Students who earn this grade demonstrate a medium degree of inquisitiveness, systematic rigor and limited resourcefulness. They show that they are developing the ability to build upon a variety of feedback and their emerging independent voice. The resultant sequence of work is competently thought through, well crafted and clearly communicates the breadth and depth of their daily investigations of the issues presented in the projects.

C — Adequate work that fulfills and clearly demonstrates the stated objectives of the workshop syllabus and projects statements. The school expects that everyone entering a BDA workshop is capable of this level of performance. Students who earn this grade demonstrate less self-critical and self-motivated attitude and their work development requires excessive guidance on what to do next. C work lacks personal authorship manifested through additional and related contributions to the investigations of a project. The adequate student’s work demonstrates an understanding of the problem but show deficiencies in basic design or communication skills, time management, or the lack of breadth and depth of daily investigations.

D — Deficient work that does not demonstrate how the stated objectives of the studio syllabus and project statements have been fulfilled. The work is fragmentary, not synthesized, incomplete, and does not show the ability to learn from one’s own mistakes. D work may be the result of a lack of self-confidence, a closed-minded attitude, a lack of time management skills, or not being able to prioritize academic work.

Incompletes: Per university policy, a grade of “Incomplete” can only be assigned “at the discretion of the instructor when, due to extraordinary circumstances (as determined by the instructor), the student who has successfully completed a substantial portion of the
In such a case, the instructor will specify the due dates and other conditions for resolving the Incomplete. Grades of Incomplete automatically lapse to an "F" after one year from the end of the course, unless the instructor agrees to an extension, which will be limited to no more than one year. For more information on grading, see: http://policy.umn.edu/education/gradingtranscripts

SUBJECT TO CHANGE
Because the nature of design and design instruction can be unpredictable, some of the intended exercises and assignments are subject to change with advance notice, as deemed appropriate by the instructor. Major deadlines, grading standards and policies are not subject to change.

MENTAL HEALTH, WELL-BEING and STRESS MANAGEMENT
As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance and may reduce your ability to participate in daily activities. University of Minnesota services are available to assist you. You can learn more about the broad range of confidential mental health services available on campus via the Student Mental Health Website: http://www.mentalhealth.umn.edu.

SCHOLASTIC CONDUCT
Academic dishonesty in any portion of the academic work for a course shall be grounds for awarding a grade of F for the entire course. See information and help defining and avoiding dishonesty, see University Office of Student Conduct and Academic Integrity: http://oscai.umn.edu/avoid-violations/avoiding-scholastic-dishonesty/

DISABILITY SERVICES and ACCOMMODATIONS
Every effort will be made to accommodate students with diagnosed disabilities. Please contact the instructor to initiate a discussion about how we can best help you succeed in this class. This syllabus can also be made available in alternative formats upon request. Further information is available from Disabilities Services (230 McNamara) or at University Disability Accommodations Statement: https://diversity.umn.edu/disability/

SEXUAL HARASSMENT
"Sexual harassment" means unwelcome sexual advances, requests for sexual favors, and/or other verbal or physical conduct of a sexual nature. Such conduct has the purpose or effect of unreasonably interfering with an individual's work or academic performance or creating an intimidating, hostile, or offensive working or academic environment in any University activity or program. Such behavior is not acceptable in the University setting. For additional information, please consult Board of Regents Policy: http://regents.umn.edu/sites/regents.umn.edu/files/policies/SexHarassment.pdf

EQUITY AND DIVERSITY
The university provides equal access to and opportunity in its programs and facilities, without regard to race, color, creed, religion, national origin, gender, age, marital status, disability, public assistance status, veteran status, sexual orientation, gender identity, or gender expression. For more information, please consult Board of Regents Policy: http://regents.umn.edu/sites/regents.umn.edu/files/policies/Equity_Diversity_EO_AA.pdf

RETENTION OF WORK
The College of Design has the right to retain any student project for display, accreditation, archive, documentation or any other educational or legal purpose. In addition, the college reserves the right to reproduce and publish images of any such student work in collegiate publications, printed or electronic, for the purposes of research, scholarship, teaching, publicity and outreach, giving publication credit to the creator/student. Students may be requested by the instructor or program director to submit materials (including process work) for course/program archives. For additional information on copyright ownership of student work, see: https://policy.umn.edu/research/copyright

ADDITIONAL UNIVERSITY OF MINNESOTA POLICIES: Can be found posted in the studio and with more detail at: http://www.policies.umn.edu/Policies/Education/Education/SYLLABUSREQUIREMENTS_APPA.html
University of Minnesota policies — including: Student Conduct Code; Use of Personal Electronic Devices; Scholastic Dishonesty; Makeup Work for Legitimate Absences; Appropriate Student Use of Class Notes/Course Materials; Grading and Transcripts; Sexual Harassment/Equity/Diversity/Affirmative Action; Disability Services and Accommodation; Mental Health and Stress Management; and Academic Freedom and Responsibility
Electronic Course Authorization System (ECAS)

ARCH 3261 - VIEW COURSE PROPOSAL

Back to Proposal List

Approvals Received:

Department
on 03-14-17
by Nicole Kennedy
(kenne814@umn.edu)

Approvals Pending:

Effective Status:
Active

Effective Term:
1183 - Spring 2018

Course:
ARCH 3261

Institution:
UMNTC - Twin Cities/Rochester

Campus:
UMNTC - Twin Cities

Career:
UGRD

College:
TALA - College of Design

Department:
10827 - School of Architecture

General

Course Title Short:
BDA: The Art of Daylighting

Course Title Long:
BDA: The Art of Daylighting Design: Exquisite Rooms

Max-Min Credits
for Course:
0.0 to 0.0 credit(s)

Catalog Description:
Daylighting design and luminous phenomena have long captured the imagination of designers and architects. The beauty and power of light and shadow inspires the work of the greatest architectural masters. This BDA Workshop explores the many roles of daylighting in architectural design and how it is shaped by the intersection of both poetic and performance goals and aspirations. A select group of "exquisite rooms" of leading modern and contemporary architects will be compared and contrasted to gain insight into larger luminous design concepts, principles, strategies, and lessons on the art of daylighting design. Physical and computer models, photography, rendered drawings, diagramming, and computer analysis will be explored to understand the daylighting design philosophies, strategies, and details of "Masters of Light" and the application of daylighting design lessons to an individual daylight investigation. Learning objectives are: to compare and contrast poetic and performance daylighting design concepts, principles, and strategies of modern and contemporary masters; to develop a comparative knowledge of daylighting theories and practices from case studies of "exquisite rooms" to gain the knowledge and skills necessary to effectively develop and assess qualitative and quantitative daylighting strategies; and to develop a personal daylighting design theory, process, and practice.

Print in Catalog?:
Yes

Grading Basis:
A-F only

Topics Course:
No

Honors Course:
No

Online Course:
No

Freshman Seminar:
No

Is any portion of this course taught outside of the United States?:
No

Community Engaged Learning (CEL):
None

Instructor

Contact Hours:
0.0 hours per week

Course Typically Offered:
Periodic Fall & Spring
Component 1:

Auto-Enroll Course:

Graded Component:

Academic Progress Units:

Financial Aid Progress Units:

Repetition of Course:

Course Prerequisites for Catalog:

Course Equivalency:

Cross-listings:

Add Consent Requirement:

Drop Consent Requirement:

Enforced Prerequisites: (course-based or non-course-based)

Editor Comments:

Proposal Changes:

History Information:

Faculty Sponsor Name:

Faculty Sponsor E-mail Address:

Student Learning Outcomes:

* Student in the course:

- Can locate and critically evaluate information

Please explain briefly how this outcome will be addressed in the course. Give brief examples of class work related to the outcome.

During the first half of the workshop, students will collaborate in a small team using a physical model, diagramming, photography, and the daylighting computer program Velux Daylight Visualizer to assess the "Language of Light" for one "Master of Light" case study room. The second half of the workshop will explore the "Lessons of the Master" through individual student explorations of daylighting in the "exquisite room," experimenting with the poetic and programmatic luminous effects of altering strategic design variables for the section, envelope, windows, structure, materials, color, and design details.

How will you assess the students' learning related to this outcome? Give brief examples of how class work related to the outcome will be evaluated.

Students will receive written and/or verbal comments from the instructor on iterative model making as part of daily informal review of case study assignments. Students also receive verbal comments on their work from the instructor and guest reviewers at each project review. The Case Study Assessment project is a group work with a group review evaluation. The Case Study Intervention project is an individual review with individual evaluations of each student's luminous design intervention relative to the studio goals as well as to the goals each student has identified for the design project.
Liberal Education

Requirement this course fulfills:
None

Other requirement this course fulfills:
None

Criteria for Core Courses:

Describe how the course meets the specific bullet points for the proposed core requirement. Give concrete and detailed examples for the course syllabus, detailed outline, laboratory material, student projects, or other instructional materials or method.

Core courses must meet the following requirements:

- They explicitly help students understand what liberal education is, how the content and the substance of this course enhance a liberal education, and what this means for them as students and as citizens.
- They employ teaching and learning strategies that engage students with doing the work of the field, not just reading about it.
- They include small group experiences (such as discussion sections or labs) and use writing as appropriate to the discipline to help students learn and reflect on their learning.
- They do not (except in rare and clearly justified cases) have prerequisites beyond the University's entrance requirements.
- They are offered on a regular schedule.
- They are taught by regular faculty or under exceptional circumstances by instructors on continuing appointments. Departments proposing instructors other than regular faculty must provide documentation of how such instructors will be trained and supervised to ensure consistency and continuity in courses.

Criteria for Theme Courses:

Describe how the course meets the specific bullet points for the proposed theme requirement. Give concrete and detailed examples for the course syllabus, detailed outline, laboratory material, student projects, or other instructional materials or methods.

Theme courses have the common goal of cultivating in students a number of habits of mind:

- thinking ethically about important challenges facing our society and world;
- reflecting on the shared sense of responsibility required to build and maintain community;
- connecting knowledge and practice;
- fostering a stronger sense of our roles as historical agents.

LE Recertification-Reflection Statement:
(for LE courses being re-certified only)

(no text provided)

Statement of Certification:

This course is certified for a Core, effective as of

This course is certified for a Theme, effective as of

Writing Intensive

Propose this course as Writing Intensive curriculum:

No

Question 1 (see CWB Requirement 1):

How do writing assignments and writing instruction further the learning objectives of this course and how is writing integrated into the course? Note that the syllabus must reflect the critical role that writing plays in the course.

(no text provided)

Question 2 (see CWB Requirement 2):

What types of writing (e.g., research papers, problem sets, presentations, technical documents, lab reports, essays, journaling etc.) will be assigned? Explain how these assignments meet the requirement that writing be a significant part of the course work, including details about multi-authored assignments, if any. Include the required length for each writing assignment and demonstrate how the 2,500 minimum word count (or its equivalent) for finished writing will be met.
Question 3 (see CWB Requirement 3): How will students’ final course grade depend on their writing performance? What percentage of the course grade will depend on the quality and level of the student’s writing compared to the percentage of the grade that depends on the course content? Note that this information must also be on the syllabus.

Question 4 (see CWB Requirement 4): Indicate which assignment(s) students will be required to revise and resubmit after feedback from the instructor. Indicate who will be providing the feedback. Include an example of the assignment instructions you are likely to use for this assignment or assignments.

Question 5 (see CWB Requirement 5): What types of writing instruction will be experienced by students? How much class time will be devoted to explicit writing instruction and at what points in the semester? What types of writing support and resources will be provided to students?

Question 6 (see CWB Requirement 6): If teaching assistants will participate in writing assessment and writing instruction, explain how will they be trained (e.g. in how to review, grade and respond to student writing) and how will they be supervised. If the course is taught in multiple sections with multiple faculty (e.g. a capstone directed studies course), explain how every faculty mentor will ensure that their students will receive a writing intensive experience.

Statement of Certification: This course is certified as Writing Intensive effective as of

Course Syllabus

Course Syllabus: For new courses and courses in which changes in content and/or description and/or credits are proposed, please provide a syllabus that includes the following information: course goals and description; format; structure of the course (proposed number of instructor contact hours per week, student workload effort per week, etc.); topics to be covered; scope and nature of assigned readings (text, authors, frequency, amount per week); required course assignments; nature of any student projects; and how students will be evaluated.

Please limit text to about 12 pages. Text copied and pasted from other sources will not retain formatting and special characters might not copy properly. The University "Syllabi Policy" can be found here

Any syllabus older than two years should be replaced with a current version when making ECAS updates.

ARCH 3261 BDA: The Art of Daylighting: Exquisite Rooms

3 credits
7 week module, spring semester (typical)
M/F 1:25-5:25pm
Rapson 251

"In recent decades, architecture has often been compared with science...But architecture is not a science. It is still the same great synthetic process, a conglomeration of thousands of significant human functions, and it will stay that way. Its essence can never become purely analytical. Architectural study always involves a moment of art and instinct. Its purpose is still to bring the world of matter into harmony with human life.” -- Alvar Aalto, architect

INSTRUCTOR
Mary Guzowski, Professor, School of Architecture, College of Design
Phone: 612 624-9017 (voice mail); E-mail: guzow001@umn.edu
Office hours: Mondays 11:00-12:00 or by appointment, room 151B, Rapson Hall

If you cannot make these office hours please see Mary to make an appointment. Office hours can be used to discuss coursework, review work in-process, get additional readings, or to talk about the subject matter in relation to your special interests.
OVERVIEW
Class Schedule: Monday and Friday from 1:25 pm-5:25 p.m.; January 20-March 6, 2017

Daylighting design and luminous phenomena have long captured the imagination of designers and architects. The beauty and power of light and shadow inspires the work of the greatest architectural masters. This BDA Workshop explores the many roles of daylighting in architectural design and how it is shaped by the intersection of both poetic and performance goals and aspirations. A select group of "exquisite rooms" of leading modern and contemporary architects will be compared and contrasted to gain insight into larger luminous design concepts, principles, strategies, and lessons on the art of daylighting design. Physical and computer models, photography, rendered drawings, diagramming, and computer analysis will be explored to understand the daylighting design philosophies, strategies, and details of "Masters of Light" and the application of daylighting design lessons to an individual daylight investigation.

During the first half of the workshop, students will collaborate in a small team using a physical model, diagramming, photography, and the daylighting computer program Velux Daylight Visualizer to assess the "Language of Light" for one "Master of Light" case study room. The second half of the workshop will explore the "Lessons of the Master" through individual student explorations of daylighting in the "exquisite room," experimenting with the poetic and programmatic luminous effects of altering strategic design variables for the section, envelope, windows, structure, materials, color, and design details.

Objectives
The objectives for the course are to:
Compare and contrast poetic and performance daylighting design concepts, principles, and strategies of modern and contemporary masters.
Develop a comparative knowledge of daylighting theories and practices from case studies of "exquisite rooms".
Gain the knowledge and skills necessary to effectively develop and assess qualitative and quantitative daylighting strategies.
Enable students to develop a personal daylighting design theory, process, and practice.

University Student Learning Outcomes
BDA workshops contribute especially to University of Minnesota student learning outcomes of:
Can locate and critically evaluate information.
Can communicate effectively.
Understand the role of creativity, innovation, discovery, and expression across disciplines.

Course Framework
Each class period will investigate a distinct aspect of daylighting design using a combination of: 1) brief lecture- presentations of principles and topical concepts, strategies, and issues; 2) discussion of readings; 3) in-class exercises, 4) project reviews and critiques to compare and contrast design lessons and strategies from exemplary architects; and/or 5) field studies to gain hands-on experience of daylighting design concepts and strategies in local architecture.

Meeting Times
The workshop meets on Monday and Friday from 1:25 pm-5:25 p.m. from January 20-March 6, 2017 in the BDA studio. Please make every effort to be to class on time as this will help to maintain and build community and minimize class disruptions.

COURSEWORK & GRADING
(See also UMN-BDA Grading Policy included in this syllabus)
Assignments: Case Studies of Light, Space, and Form
A select group of case study buildings and rooms of leading "master architects" will be compared and contrasted to gain insight into essential luminous design principles, concepts, strategies, and lessons for contemporary architectural practice. Throughout the workshop, additional case studies from practice and fieldwork will be introduced to further enrich students' vocabulary of daylighting strategies as appropriate to place, program, and desired qualities and characteristics of light. Students will be asked to informally and formally critique and compare the case studies through exercises and discussions.

PART ONE: CASE STUDY ASSIGNMENTS

Weeks 1-4 Learning from the Masters
The course exercises will use case study architects (and select buildings/rooms) as a vehicle to investigate and compare and contrast daylighting design concepts and strategies at the site, building, room, and detail scales. The exercises will develop incrementally over the workshop. A standardized graphic format will be used to easily compare design explorations and variables. Students will work in a team to assess one case study building/room:
Exercise 1: Luminous Space: Design Strategies (3 weeks): Each team will develop a qualitative and quantitative assessment of one select room using physical and computer
modeling, diagramming, and programmatic analysis. As a class, we will compare and
contrast the case studies to develop an understanding of the distinct daylighting attitudes and
approaches used by each of the case study architects related to the design goals, context,
and program.

Exercise 2: Luminous Context and Program (1 week): Students will work in a team to
develop a graphic daylighting overview of the select project, including the architect’s
theoretical perspective, design concepts and goals; climate, site, and cultural context;
program critique; and overall strategies related to the siting and building form and massing.

PART TWO: CASE STUDY INTERVENTIONS

Weeks 5-8: Inspiration from the Masters
The second half of the workshop will involve individual student explorations of daylighting
interventions to the case study room to compare the luminous effects of altering qualitative
and quantitative design variables at the scales of the room, window, material, and design
details.

Exercise 3: Interventions (3+ weeks): In Exercise 3, students will continue to work within a
team to facilitate peer critiques, but each student will work on individual design interventions
to the case study room to test select interventions to the section, form, configuration,
materials, and details to gain understanding of the luminous effects of incrementally altering
design-related variables. Students will develop one physical model that can be easily
modified and altered throughout the workshop (teams can determine if they want to share
the same model for the design interventions or to work in parallel). Physical and computer
models, photography, and diagramming will be used to assess the qualitative and quantitative
luminous effects for each exploration. The final presentation will include a critique of the
lessons from both the original case study room and the design interventions. A standardize
graphic format will be used to easily compare design explorations and variables.

GRADING SUMMARY
The course grade is tentatively based on the following weighting of participation and course
exercises over 7 weeks:

Individual — PARTICIPATION
20% Class participation, preparation, reading, collaboration

Team — PROJECT ONE: Case Study Assessment
30% Exercise 1: Exquisite Room: Design Strategies (3 weeks)
10% Exercise 2: Luminous Context and Program (1 week overlaps with Exercise 1)

Individual — PROJECT TWO: Case Study Interventions
40% Exercise 3: Individual Luminous Interventions (3 weeks)
100% Total

Credit Workload Expectations
According to the University of Minnesota’s academic policies, one credit is defined as
equivalent to an average of three hours of learning effort per week (over a 15-week class) or
six hours per week (for a 7-week class) necessary for an average student to achieve an
average grade in the course. For example, a student taking a three-credit course for 7-weeks
should expect to spend a minimum of 12-18 hours per week to minimally meet expectations
(C grade). See BDA Grading policy included in this syllabus.

Required Software
We will work with Velux Daylight Visualizer for the daylighting analysis (free online:
http://viz.velux.com/).

Library Resources, Moodle, and Online Resources
Weekly readings assignments will be provided with each course exercise. All readings,
assignments, and related resources can be found on the Moodle website (access through
myU). A list of reference books is included at the end of the syllabus. All reference books are
located on reserve in the CDes Library in Rapson Hall. Please feel free to request additional
resources and readings during the workshop.

TENTATIVE COURSE SCHEDULE

PART ONE: CASE STUDY ASSIGNMENTS

Week One
Friday, January 20  Daylighting Design and Strategies
In-class Exercise: daylight strategies: part and the whole (Rapson HGA Gallery & Courtyard
strategy study) Exquisite Room: Exercise 1 Assigned (+ Model Construction)
Week Two
Monday, January 23  Solar and Daylight Diagramming
Exercise 1: In-process pin-up
In-class Exercise: room and building scale: evolutionary diagrams and rendering; Work period
Lab Tutorial #1: Daylight Diagramming and Rendering (in-studio)

Friday, January 27  Daylight Assessment Programming: Integrating the Poetic + Pragmatic
PIN-UP EXERCISE 1: In-process Pin-up; west balcony; Model due (50 points - graded) (west balcony) In-class Exercise: site and building scale: environmental and contextual forces; Work period + critiques Field Studies: Program Matters: Weisman Art Museum and Bruininks Hall (STSS)

Week Three
Monday, January 30  Daylighting, Site, and Climate
Exercise 1 Due: Graphic Daylight Program & Sun Penetration Study (draft; in-process) Work period + critiques
Site and Building: Exercise 2 Assigned
Lab Tutorial #2: Velux Daylight Visualizer (+ Ecotect & Solar Diagrams)

Friday, February 3 What's the Story?: Explorations in Storyboarding #1: Exercise 1 + 2
Exercise 1 Due: Velux Daylight Analysis ("draft" for discussion) Mock-up: Pin-up all draft materials: Work period + critiques Daylight Analysis Troubleshooting

Week Four
Monday, February 6  Luminous Taxonomy: Compare and Contrast Architects and Lessons
PIN-UP EXERCISES 1 + 2: Draft Presentation Due (50 points - graded); west balcony In-class Exercise: Masters' Critique: Luminous Taxonomy, Conclusions, and Lessons Work period + critiques

Friday, February 10  PROJECT ONE FINAL REVIEW (Exercises 1+2): west balcony

PART TWO: CASE STUDY INTERVENTIONS

Week Five
Monday, February 13  Luminous Atmosphere
Design Interventions #1: Exercise 3A Assigned
In-class Exercise: Light Box Explorations: Creating a Desired Ambiance

Friday, February 17  PIN-UP: Exercise 3A Small group pin-up and critiques
In-class Exercise: Exquisite Room Charette with Team (interventions and photography)
Design Interventions #2: Exercise 3B Assigned Work period + critiques

Week Six
Monday, February 20  Luminous Sections and Window Form & Detailing
Field Studies: Section and Windows Matter: Revisiting Steven Holl and Rapson Hall (inside-out) In-class exercise: Sections and Windows Work period + critiques
Daylight Analysis Troubleshooting

Friday, February 24  Structured and Material Light
In-class Exercise: Structured & Material Light Work period + critiques
PIN-UP: Exercise 3B: In-process; west balcony

Week Seven
Mock-up: Pin-up all draft materials: Work period + critiques Daylight Analysis Troubleshooting

Friday, March 3  PIN-UP EXERCISES 3A+B: "Final Presentation Mock-up" Draft Presentation Due (50 points - graded) In-class Exercise: Intervention Critique: Luminous Patterns, Inspirations, and Lessons Work period + critiques

Week Eight
Monday, March 6  PROJECT TWO FINAL REVIEW (Exercise 3 + 1-2): south and west balcony

REFERENCE MATERIALS: (On reserve in the Architecture and Landscape Architecture Library)
Listed below are reference books on daylighting, solar, and envelope design that are on
reserve in the College of Design library for your reference (please see following list).

See Moodle site for reading articles for course exercises and links to additional online resources.

**DAYLIGHTING, SOLAR, AND PASSIVE DESIGN**

**ENVELOPES**

**CONSTRUCTION, MATERIALS, AND DETAILING**
• Brownell, Blaine. Transmaterial (see also Transmaterial 2 and 3). New York: Princeton Architectural Press, 2006, 2008 (TM 2), and 2010 (TM 3).

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BDA Design Workshop | Shared Statements and Policies
Bachelor of Design in Architecture | School of Architecture
Questions or concerns should be directed to BDA program director
The overarching objective of the BDA major is to expose students to a broadly based approach to the design process as it relates to architecture, but not necessarily tying the process to traditional building scale or building systems. This academic program is in response to the evolving role of architects as design professionals who require new types of expertise, including:
— synthesizing knowledge gained from analytic research
— incorporating data from various other disciplines
— generating knowledge specific to an architectural issue, question or project.

BACKGROUND
While there is a growing interest in architecture as a discipline, there is also an emergence of two types of students. The first and most traditional student is one who wants to become an architect. The second is the student who is keenly interested in design, design thinking and creative arts, but whose interest tends to bridge architecture with another design discipline (architecture and digital fabrication/film/furniture design/graphic design/etc.) or as an area of focus marginal to or within architecture (fabric structures, portable structures, prefabrication). The excitement that follows these less-traditional applications of architectural thought has fueled the development of the Bachelor of Design in Architecture program in the School of Architecture. The design workshops are the backbone of this unique program.

GENERAL OBJECTIVES FOR ALL BDA DESIGN WORKSHOPS
BDA design workshops are organized to develop an essential, experimental, collaborative and critical discourse within the School of Architecture. Workshops encourage students and faculty to step outside the rigor of the very precise discipline of architecture in order to research specific issues, test professional boundaries and experiment with emerging practices. Future design professionals must be prepared to collaborate through networks and to bring sufficient knowledge to bear on these important contemporary and emerging issues. They must be able to critically assess the viability of that knowledge and be able to employ that knowledge. The design workshops provide hands-on introduction to the processes, conditions and principles of design as it relates to these issues that permeate the field of architecture.

Workshops will be generally offered to cover all areas of the School of Architecture curriculum, and are organized around five practice communities: Conceptual/Spatial Practices, Material Practices, Digital Practice, Community Design Practices and Global Practices. Students are encouraged to curate workshops that both support their interests and challenge their development as a young designer and critical thinker. Workshops are based in the studio model but are more flexible in both content and curricular structure than a traditional building-focused class. All workshops involve hands-on, project-based learning through an iterative design process. Students are required to develop a rigorous way of thinking and inventive graphic means of communicating their explorations. By the end of each workshop, students should have:
— developed critical thinking skills, including an ability to ask meaningful questions, to investigate from multiple perspectives, and to discern relevance and value as a framework for decision-making
— practiced the design process as a dialogue between divergent and convergent making and thinking, and between explorations and propositions
— developed both verbal and visual skills of representation and presentation
— a greater awareness of how operating through a lens of architectural design can address a broad range of issues within architecture and as a bridge with other disciplines
— a greater awareness of their own skills and interests, and areas of challenge that improving

COMMUNITY AND STUDIO SPACE

https://onestop2.umn.edu/ecas/view/CourseProposal.jsp?EcasId=59599&seq=1
The designated space for the BDA Design Workshop is in 251 Rapson Hall. This is a community space (also known as a "hot seat" studio) that requires students to share workspace, pin-up space and storage. There are working surfaces and storage areas that allow students to work in the studio while other workshops are in session. Students must take responsibility for cleaning up after each work session and leaving the area welcoming for other students. BDA students have 24-hour access to the studio and working in studio is highly encouraged. Studies show that students who work in studio are more likely to embed the tacit knowledge of others, and the studio space can operate like a small city, where the diversity of ideas and serendipitous meetings enhance creativity. During, and certainly at the end of each workshop, your process and final work should be documented for your portfolio, and—unless retained by the instructor—should be removed from the studio. Anything left in studio from a half-semester workshop will be discarded one week after grades have been issued.

SCHOOL of ARCHITECTURE STATEMENTS and POLICIES

LATE WORK POLICY
Design students are expected to continually improve project work based on interim feedback up to the final due date or final project review. Late work or missing a review will have a significant impact on assignment or review grade. Out of fairness to all students, no extra credit assignments or projects are allowed to improve grade past each assignment due date. No late work will be accepted, except in the case of bona fide emergencies. Granting work extensions raises issues of fairness all students. Perceptions of unfair treatment should be directed to the instructor and/or the program director.

ATTENDANCE POLICY
There is a zero tolerance for unexcused absence in studios and workshops, and students are expected to be on time at the beginning of class even for scheduled work days. The final course grade will be lowered for even one unexcused absence, or for repeated late arrivals/early departures. Absence from any scheduled review is very serious and should be avoided. Any students with three or more unexcused absences may be asked to withdraw from the course if the instructor feels they are falling too far behind. This decision will be left to the discretion of the faculty and the program director. In case of an emergency, contact your instructor as soon as possible (ideally before the class period missed.)

WORKLOAD
At the University of Minnesota, one credit represents 42-45 hours total (i.e., including lectures, recitations, field work, assignments in and outside of class, and so on) for an average student to meet minimal course requirements and achieve an average grade (C). Professional norms and the nature of design studio activities may require more than an average three hours per week per credit to minimally meet course requirements. A good way to consider minimal workload is to double the contact hours (class time). Thus:
- 2 cr, module: 6 contact hours, 8-12 hours each week to minimally meet expectations (C grade)
- 3 cr, module: 9 contact hours, 12-18 hours each week to minimally meet expectations (C grade)
- 4 cr, full semester: 6 contact hours, 8-12 hours each week to minimally meet expectations (C grade)

The related university policy is available at:
http://policy.umn.edu/Policies/Education/Education/STUDENTWORK.html

More information on BDA workload is available at:
http://arch.design.umn.edu/programs/bda/students.html

GRADES and GRADING
Grading Standards: The nature of design work is highly dependent on evaluations that can only be done when the work is complete. While every attempt will be made to identify and warn students who are working at a level below that required for a passing grade, passing review grades imply only the expectation of a passing final grade, not a guarantee. Grading criteria are based on the following standards:

A — Excellent work that not only fulfills the stated objectives of the studio syllabus and project statements, but extends them through new discoveries, insights and proposing issues beyond the stated scope. Students who earn this grade demonstrate through their work a high degree of rigor, a love of exploration, open-mindedness and resourcefulness. They also demonstrate that they have developed the ability to build upon a variety of feedback and excel independently. The resultant sequence of work clearly shows educational progress, is rigorously thought-through, well crafted and clearly communicates the breadth and depth of their daily investigations.

B — Very good that work not only fulfills the stated objectives of the studio syllabus and project statements, but also further expands the stated issues by allowing those issues to direct the investigations and developments in the work. Students who earn this grade demonstrate a medium degree of inquisitiveness, systematic rigor and limited resourcefulness. They show that they are developing the ability to build upon a variety of feedback and their emerging independent voice. The resultant sequence of work is competently thought through, well crafted and clearly communicates the breadth and depth of their daily investigations of the issues presented in the projects.

C — Adequate work that fulfills and clearly demonstrates the stated objectives of the workshop syllabus and projects statements. The school expects that everyone entering a BDA workshop is capable of this level of performance. Students who earn this grade demonstrate less self-critical and self-motivated attitude and their work development requires excessive guidance on what to do next. C work lacks personal authorship manifested through additional and related contributions to the investigations of a project. The adequate student's work demonstrates an understanding of the problem but show deficiencies in basic design or
communication skills, time management, or the lack of breadth and depth of daily investigations.
D — Deficient work that does not demonstrate how the stated objectives of the studio syllabus and project statements have been fulfilled. The work is fragmentary, not synthesized, incomplete, and does not show the ability to learn from one's own mistakes. D work may be the result of a lack of self-confidence, a closed-minded attitude, a lack of time management skills, or not being able to prioritize academic work.
Incompletes: Per university policy, a grade of "Incomplete" can only be assigned "at the discretion of the instructor when, due to extraordinary circumstances (as determined by the instructor), the student who has successfully completed a substantial portion of the course's work with a passing grade was prevented from completing the work of the course on time."
In such a case, the instructor will specify the due dates and other conditions for resolving the Incomplete. Grades of Incomplete automatically lapse to an "F" after one year from the end of the course, unless the instructor agrees to an extension, which will be limited to no more than one year.

For more information on grading, see: http://policy.umn.edu/education/gradingtranscripts

SUBJECT TO CHANGE
Because the nature of design and design instruction can be unpredictable, some of the intended exercises and assignments are subject to change with advance notice, as deemed appropriate by the instructor. Major deadlines, grading standards and policies are not subject to change.
MENTAL HEALTH, WELL-BEING and STRESS MANAGEMENT
As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance and may reduce your ability to participate in daily activities. University of Minnesota services are available to assist you. You can learn more about the broad range of confidential mental health services available on campus via the Student Mental Health Website: http://www.mentalhealth.umn.edu.
SCHOLASTIC CONDUCT
Academic dishonesty in any portion of the academic work for a course shall be grounds for awarding a grade of F for the entire course. See information and help defining and avoiding dishonesty, see University Office of Student Conduct and Academic Integrity: http://oscai.umn.edu/avoid-violations/avoiding-scholastic-dishonesty/
DISABILITY SERVICES and ACCOMMODATIONS
Every effort will be made to accommodate students with diagnosed disabilities. Please contact the instructor to initiate a discussion about how we can best help you succeed in this class. This syllabus can also be made available in alternative formats upon request. Further information is available from Disabilities Services (230 McNamara) or at University Disability Accommodations Statement: https://diversity.umn.edu/disability/
SEXUAL HARASSMENT
"Sexual harassment" means unwelcome sexual advances, requests for sexual favors, and/or other verbal or physical conduct of a sexual nature. Such conduct has the purpose or effect of unreasonably interfering with an individual's work or academic performance or creating an intimidating, hostile, or offensive working or academic environment in any University activity or program. Such behavior is not acceptable in the University setting. For additional information, please consult Board of Regents Policy: http://regents.umn.edu/sites/regents.umn.edu/files/policies/SexHarassment.pdf

EQUITY AND DIVERSITY
The university provides equal access to and opportunity in its programs and facilities, without regard to race, color, creed, religion, national origin, gender, age, marital status, disability, public assistance status, veteran status, sexual orientation, gender identity, or gender expression. For more information, please consult Board of Regents Policy: http://regents.umn.edu/sites/regents.umn.edu/files/policies/Equity_Diversity_EQ_AA.pdf

RETENTION OF WORK
The College of Design has the right to retain any student project for display, accreditation, archive, documentation or any other educational or legal purpose. In addition, the college reserves the right to reproduce and publish images of any such student work in collegiate publications, printed or electronic, for the purposes of research, scholarship, teaching, publicity and outreach, giving publication credit to the creator/student. Students may be requested by the instructor or program director to submit materials (including process work) for course/program archives. For additional information on copyright ownership of student work, see: https://policy.umn.edu/research/copyright

ADDITIONAL UNIVERSITY OF MINNESOTA POLICIES
University of Minnesota policies can be found posted in the studio and with more detail at: http://www.policy.umn.edu/Policies/Education/Education/SYLLABUSREQUIREMENTS_APPA.html

https://onestop2.umn.edu/ecas/viewCourseProposal.jsp?EcasId=59599&seq=1
Marc Swackhammer

How does adding this course improve the overall curricular objectives of the unit?

The course adds to the number of design workshops the BDA students can take as part of their program plan.

Does the unit consider this course to be part of its core curriculum?

Yes

Before submitting a new course proposal in ECAS, circulate the proposed syllabus to department chairs in relevant units and copy affiliated associate dean(s). Consultation prevents course overlap and informs other departments of new course offerings. If you determine that consultation with units in external college(s) is unnecessary, include a description of the steps taken to reach that conclusion (e.g., catalog key word search, conversation with collegiate curriculum committee, knowledge of current curriculum in related units, etc.). Include documentation of all consultation here, to be referenced during CCC review. If email correspondence is too long to fit in the space provided, paraphrase it here and send the full transcript to the CCC staff person. Please also send a Word or PDF version of the proposed syllabus to the CCC staff person.

The course is only open to BDA students and each course is developed specifically for BDA students. BDA students do not take courses in other units for the fulfillment of their design workshop requirement.