



## **Introduction**

The University of Miami establishes certain policies – some, which have to do with the preservation of academic integrity, such as the Honor Code, and others, which preserve a climate of freedom from harassment – in order to best support the environment necessary to the pursuit of knowledge. Each School or college elaborates more particular policies which focus on the special needs and conditions of its constituency.

Following is a brief outline of the School of Architecture's operating instructions for the use of the studio. These policies are the result of an ongoing consideration for the minimal standards necessary to support a constructive working environment. The ideal studio goes much further to establish a place of inspiration and collegiality. The policies apply to every studio. An individual studio may establish additional policies or enhancements.

Regarding this most general outline, each student is considered to be bound to uphold this standard, through personnel performance as well as in concert with others, as in the upholding of the Honor Code. Students who repeat a violation after a warning will be asked to empty their desk and leave the studio. The desk and its incumbent participation in the life of the studio is a central benefit to an architect's education and each student is an important participant in the overall effort to create an environment of intellectual productivity.

## **STUDENTS**

### **Studio**

#### ***Desks and Drawing Equipment***

Your desk, the walls and immediate space it occupies, are a public space and should be treated accordingly. All materials in the work area, from those pinned on the walls to items around the desk, should relate solely to the academic investigations of the curriculum. Desks must be kept neat and orderly at all times. Drawing surfaces are to be clean, uniform and ready for design, drawing work and desk crits. Drawing equipment shall be in good working order at all times, and storable equipment, properly secured when not in use. Borrowing of equipment during class time is not allowed. Student's belongings should be marked or engraved to identify the owner. Any theft should be reported to campus security immediately. All students are to have the necessary tools to work at all times. Do not introduce any article larger than a drawing tool into the studio. The student lounge provides space for a limited number of additional items in support of academic work.

#### ***Disposition of your work***

Care of drawings and models through proper storage on or in desks is required at all times. Drawings or model materials left on the floor may be removed by Janitors. Do not leave work or store work on the floor since Janitors will not be able to distinguish between what should be saved or discarded. Throw trash in receptacles rather than on the floor. To ensure the studio remains a safe place to work never prop open doors. All students registered for design studios will have card access.

#### ***Studio behavior***

Behavior in studio should be the model of respectful collaboration providing each student and faculty the possibility of a quiet and productive work environment. Cell phones, pagers, or music are not to be heard in class at all. Headphones may be used during non-class time hours provided the volume does not disturb those working around you. Outside of class, use the courtyard for more animated conversation or exchange, talking on cell- phones,

eating, drinking, or group study. Remember it is each student's right to have a quiet and respectful studio workspace. Smoking is prohibited in all classrooms, studios, and hallways. The only permissible place for smoking is in the School of Architecture courtyard.

### ***Plotting drawings***

Plotting should be done well in advance of routine desk crits or presentations. In professional practice, private clients, review boards, competition officials and permitting authorities do not wait for work that is late. It is therefore unacceptable for faculty or classmates to have to wait for students who are late to class, a pin-up, mid-term review or final presentation due to last minute plotting. Leaving studio to plot is also not acceptable because it prevents faculty from addressing the whole class when needed. Students are to be present for the entire class and not arrive late or leave early. The proper budgeting of time for plotting of drawings is essential.

Plotting early allows students time to review the quality of the output, make the necessary changes, and re-plot before presenting the work. Problems in plotting or mistakes in output are your mistakes and can not be blamed on hardware, software or printing services- they are yours alone and you need to allow time for unforeseen problems so work presented is without excuse and free of mistakes. Checking work is a fundamental skill of the architect and reviewing drawings for consistency, clarity, and completeness is essential.

### ***Submission of Work***

All student work should be due no later than the night before the work is due.

### ***Reviews***

Attendance and participation in all assigned reviews is required. Reviews are one of the most important learning experiences in the school. Attending the reviews of your peers allows you to see the range of architectural criticism born by different studio topics, sites and the interests and expertise of professors and visiting critics. Attending the reviews of others within your year is often helpful in understanding your project better while attending the reviews of students in other classes and programs broadens your academic experience while helping you prepare for future classes.

### ***Upon finishing the studio***

Leave the studio as clean and as orderly as you found it. Models and drawings, left in studio beyond the due date for their removal at the end of each semester or summer session, will be discarded.

Any work identified by faculty as archival or as exhibits for accreditation will be collected by faculty, stored separately for the documentation or preparation and duration of the accreditation visit. All academic work is the property of the University. At the conclusion of the semester students should prepare and submit digital files on a disk or flash drive to their respective faculty. (See Appendix 1: Imagebank Student Work Collection, for file; formats, scanning and conversion for submission of student work)

## **FACULTY**

### **Studio Teaching Ethics**

The Design Studio is the centerpiece of architectural education and the vehicle from which to impart the Schools' pedagogy: that architecture is a civic art. Studio conduct must therefore be of the highest ethical standard and the professor must be held as a model of such behavior. Because studio teaching both emulates and critiques the practice of architecture, the professor must make the similarities and distinctions between the academic and professional spheres clear.

Studios may engage in real projects, but only for the academic benefits of such engagement to both the student and the community. At no time is a student's work to be used privately for a professor's professional or financial gain. If a professor is engaged in professional practice no current project should be issued as a design studio assignment. If a professor is entering a design competition as a studio project, all issues of authorship and intellectual property, should be handled generously, professionally and in keeping with all University policies regarding such matters. These issues should be worked out in advance with the Dean's office. If the competition includes prize monies or the granting of a commission these conditions should also be worked out in advance with the Dean's office.

Throughout the school where quasi- professional work is often the form of community assistance, special care should be taken to ensure clarity of purpose for the exercise and associated costs and fees; this information needs

to be communicated broadly with each engagement. It is important that local, regional, and national architect understand that these centers do not compete with architectural forms. These centers provide a unique community service complementing traditional practice and providing access to diriment branches of our community often without recourse to design assistance.

In short, a professor's engagement in design studio teaching should be selfless pursuit imparting knowledge of architecture and searching collectively for new and time honored ways in which design improves the quality of life, protects the settings where life unfolds and stimulates the universal human desire for beauty.

### ***Faculty/Staff Interaction***

Faculty must understand that staff is assigned work by other faculty, administration and university departments. Do not leave important tasks to the last minute. Organization and forethought will help create an atmosphere of respect and ensure requested tasks of staff will be completed in a timely manner. Staff should not be asked to perform duties of a personal (non-school related) nature, nor request that staff utilize university equipment of supplies for personal matters.

### ***Faculty/Student Interaction***

Faculty should remember that this is not seen as equal pairing. Given that faculty are issuing grades students will see faculty as an authority figure. Use good judgment in deciding when, where and how to talk to a student about a sensitive issue. Do not be confrontational. If you are a faculty teaching for the first time or teaching a new course or new format for the first time remember to consult studio coordinators, more senior faculty or advising staff with problems that require more input or information before meeting with the student. Always be impeccable in your word.

### ***Faculty/Faculty Interaction***

Faculty should understand that the school and university is an environment where ideas can be discussed in a respectful and collegial manner. Differences of opinion should be respected and faculty should avoid consciously undermining another faculty, the school, or the university.

### ***Faculty Workload Expectations***

All Faculty are expected to make time outside of class for additional contact time with students. Faculty are to keep office hours of a minimum of one hour per week and to post hours outside their offices. Office hours can be fixed or by appointment but must be published. Additional time for preparation of course, grading, advising and studio coordination meetings is expected to occur outside of class time.

## **REFERENCES**

ArchVoices.org, Studio Culture (2008).

American Institute of Architecture Students/ AIAS, Toward an Evolution of Studio Culture, (2008).

de la Paz, Ivonne. Imagebank Student Work Collection, (2008).

Hernandez, Jorge. Studio Teaching Ethics, (2008).

Lombard, Joanna. Studio Culture Policy (1998).

UM Blackboard, Help Desk: 305-284-3949.

USC School of Architecture, Studio Culture and Civility Code.

## **APPENDIX 1**

### **IMAGEBANK STUDENT WORK COLLECTION**

ACCEPTED FILE FORMATS  
.jpeg, .tiff, .eps, and .pdf

### Joint Photographic Expert Group (.jpg or .jpeg)

A commonly used compressed graphics format ideal for images with smooth variations of tone and color. On the other hand, .jpg is not as well suited for line drawings and other textual or iconic graphics, where there is a sharp contrast between adjacent pixels, as well as files that will undergo multiple edits, as some image quality will usually be lost each time the image is decompressed and recompressed while saving. Such images are better saved in .tiff formats, with the final image saved as .jpeg after all editing is complete.

### Tagged Image File Format (.tiff)

A widely used bitmapped graphics file format that handles monochrome, gray scale, 8-and 24-bit color. The .tiff uses lossless compression and may be edited and resaved without losing image quality.

### Encapsulated PostScript (.eps)

There are two distinct types of .eps files, one is a vector based graphics file and can be opened and easily edited for type, color, etc. in Adobe Illustrator. They can be almost infinitely scaled in size without degrading the output because they are vector based. The other is an .eps photo file, which is flattened with a set resolution. It can be opened in Adobe PhotoShop or other image editing programs, but it will significantly degrade in image quality if scaled beyond the set resolution.

### Portable Document Format (.pdf)

A commonly used format representing two-dimensional documents in a manner independent of the application software, hardware, and operating system. It captures all the elements of a printed document as an electronic image that you can view, navigate, print, and forward.

## SCANNING

.jpeg and .tiff / Minimum resolution: (at least) 300dpi, (ideally) 400dpi - dots per inch / Minimum target size: 24' by 36'

*Note: When scanning plans or black/white line drawings choose Text option on the scanner settings dialog box. If lines do not appear complete then use CURVES & adjust the THRESHOLD & AUTO LEVELS in Adobe Photoshop.*

## AUTOCAD FILE CONVERSION TO .EPS AND .PDF

### Directions for creating .eps files:

*Adding pen styles:*

1. Go to Options
2. Plot & Publish
3. Plot Style Table Settings
4. Add or Edit
5. Drag Pen Styles to this file

*Adding postscript printer:*

1. Go to Plotter Manager
2. Wizard
3. Choose Adobe/PostScript Level 2

*Setting up .eps vector file:*

1. Go to Plot
2. Select Printer PostScript Level 2
3. Select Plot to File
4. Choose Paper Size
5. Choose Window
6. Select from one corner to the next
7. Preview
8. Right click, Plot
9. Specify saving location

### Directions for creating .pdf files:

*Option I:*

1. Select printer DWG to PDF.pc3
2. Select correct paper size and specify saving location

*Option II:*

1. Select Printer AdobePDF
2. Select correct paper size and specify saving location

*Any questions?  
Contact Ivonne de la Paz  
via email at [ivonne@miami.edu](mailto:ivonne@miami.edu)  
or via phone at 305-284-5252*