

2020 Conditions and Procedures
Plan to Correct
for Continuing Accreditation

University of Louisiana at Lafayette
School of Architecture and Design

Master of Architecture

Date: June 30, 2025



National
Architectural
Accrediting
Board, Inc.



Plan to Correct
(2020 Procedures)

Institution	University of Louisiana at Lafayette
Name of Academic Unit	School of Architecture and Design
Degree(s) (check all that apply) Track(s) (Please include all tracks offered by the program under the respective degree, including total number of credits. Examples: 150 semester undergraduate credit hours Undergraduate degree with architecture major + 60 graduate semester credit hours Undergraduate degree with non-architecture major + 90 graduate semester credit hours)	☐ <u>Bachelor of Architecture</u> Track: ☒ <u>Master of Architecture</u> Track: Track: ☐ <u>Doctor of Architecture</u> Track: Track:
Year of Previous Visit	2023
Current Term of Accreditation (refer to most recent decision letter)	Continuing Accreditation (Eight-Year Term)
Program Administrator	William Riehm Interim Director School of Architecture and Design
Chief Administrator for the academic unit in which the program is located (e.g., dean or department chair)	Daryl Moore Dean College of the Arts
Chief Academic Officer of the Institution	Dr. Jamie Hebert Provost and AVPAA University of Louisiana at Lafayette
President of the Institution	Dr. E. Joseph Savoie President University of Louisiana at Lafayette
Individual submitting the APR	William Riehm
Name and Email Address of Individual to Whom Questions Should Be Directed	William Riehm william.riehm@louisiana.edu



INSTRUCTIONS AND TEMPLATE GUIDELINES

A Plan to Correct is required in cases when the NAAB board determines that the program is not in compliance with one or more of the Conditions for Accreditation, either at the time continuing accreditation is granted or as a result of a Special Report review. Programs with a Plan to Correct will have two years to demonstrate compliance with Conditions for Accreditation noted to be out of compliance. Programs submitting a Plan to Correct will be required to provide a narrative response with supporting documentation and evidence of compliance for each Condition noted to be out of compliance.

Review of the Process. The Accreditation Review Committee (ARC) reviewers will make one of the following recommendations to be acted upon by the board:

- In the event a program has demonstrated compliance with all the Conditions for Accreditation previously noted to be out of compliance, accept the Plan to Correct and approve the program for the remainder of the term of accreditation.
- In the event a program has not demonstrated compliance with the Conditions for Accreditation previously noted to be out of compliance, defer action and require a revised Plan to Correct to address all remaining areas of non-compliance. (Submission timelines are December 15 and June 30.)
- In the event a program's Plan to Correct does not demonstrate compliance with Conditions for Accreditation within two years, continue the Plan to Correct, place the program on notice for a period not to exceed one (1) year, and inform the institution's Chief Academic Officer.
- In the event a program's Plan to Correct does not demonstrate compliance with Conditions for Accreditation within one (1) year of notice, place the program on probation for a period not to exceed one (1) year, require a focused visit on remaining areas of noncompliance within six months, and inform the institution's Chief Academic Officer. All accreditation decisions to place a program on probation will be made public on the NAAB website.

Decisions by the NAAB board regarding the program's Plan to Correct are not subject to reconsideration or appeal.

Instructions

1. Type all responses in the designated text areas. Add additional rows as needed to include all conditions not met.
2. Reports must be submitted as a single PDF following the template format.

Deadline and Submission

Programs determined to be out of compliance with one or more Conditions for Accreditation identified at the spring board meeting will be required to submit a Plan to Correct on or before December 15 of the same year.

Programs determined to be out of compliance with one or more Conditions for Accreditation identified at the fall board meeting will be required to submit a Plan to Correct on or before June 30 of the following year.

Programs that fail to submit a Plan to Correct by the deadline will be placed on Administrative Probation, after notice.

All Plans to Correct should be sent to accreditation@naab.org on or before the appropriate deadline.



Plan to Correct Form

Conditions Not Met <i>List the number and title of each condition that must be addressed in the Plan to Correct.</i>	Corrective Actions <i>Provide a narrative describing the corrective actions that have been taken and those that are planned but not yet implemented. For all actions taken, provide supporting evidence as described under the relevant Condition in the 2020 Conditions and 2020 Guidelines for the Accreditation Process.</i>	Timeline <i>List the timeline for all corrective actions, including actual or planned start and completion dates.</i>
SC.2 Professional Practice	Program Narrative: <i>Plan to Correct Decision Letter, December 2024</i> Not Met. The program did not provide sufficient information to meet the requirements of this Condition. The program needs to provide evidence that each student learning outcome associated with this criterion is developed and assessed by the program on a recurring basis The learning materials in ARCH 540 – Architectural Practice have been updated for Fall 2024. The section on ethics reflects the 2020 AIA Code of Ethics, and the “State of the profession” section was revised to include materials that represent current leaders in the profession. Supporting Evidence: Appendix I: ARCH 540 – Architectural Practice Syllabus, ARCH 540 – Architectural Practice, Professional Life Lecture, ARCH 540 – Architectural Practice: Topics and Schedule <u>For Context</u> <i>Decision Letter, December, 2023</i> Not Met. The program did not provide sufficient information to meet the requirements of this criterion. In reviewing the evidence, the team noticed that the information presented in the slides dated back to 2016. The program needs to provide evidence of how the program ensures that students understand current information about code of ethics and professional organizations. <i>Visiting Team Report, March, 2023</i> Met 2023 Team Analysis: The program's matrices indicate two courses across the curriculum where this criterion is addressed ARCH 464(G): Professional Practice and Contract Documents and ARCH 540: Architectural	Fall 2024 Update of learning materials for ARCH 540 – Architectural Practice: Ethics section reflects the 2020 AIA Code of Ethics. "State of the Profession" section revised to include current leaders in the profession.

Conditions Not Met <i>List the number and title of each condition that must be addressed in the Plan to Correct.</i>	Corrective Actions <i>Provide a narrative describing the corrective actions that have been taken and those that are planned but not yet implemented. For all actions taken, provide supporting evidence as described under the relevant Condition in the 2020 Conditions and 2020 Guidelines for the Accreditation Process.</i>	Timeline <i>List the timeline for all corrective actions, including actual or planned start and completion dates.</i>
	Practice. The team found evidence at the level of understanding for this student criteria in the course lecture notes and syllabus that students are ARCH 540: Architectural Practice. In reviewing the evidence the team notices that the information presented in the slides date back to 2016. A couple of specific example are illustrated in Lecture slides titled ARCH 540_Pro Prac Week 2 Professional Life.pdf with a reference the 2012 AIA Code of Ethics. The current version of the code of ethics is the 2020 AIA Code of ethics. Also the slides reference a summary of the “State of the profession” on page 32 by Robert Ivy, FAIA, as the CEO of the AIA. The present CEO for the AIA is Lakisha Woods. The program provided evidence of plans for recurring assessment and modification for these courses through student work.	
5.2. Planning and Assessment	Program Narrative: <i>Plan to Correct Decision Letter, December 2024</i> Not Met. 5.2 Planning and Assessment The program must demonstrate that it has a planning process for continuous improvement that identifies: 5.2.1 The program’s multiyear strategic objectives, including the requirement to meet the NAAB Conditions, as part of the larger institutional strategic planning and assessment efforts. 5.2.2 Key performance indicators used by the unit and the institution. 5.2.3 How well the program is progressing toward its mission and stated multiyear objectives. 5.2.4 Strengths, challenges, and opportunities faced by the program as it strives to continuously improve learning outcomes and opportunities. 5.2.5 Ongoing outside input from others, including practitioners. The program must also demonstrate that it regularly uses the results of self-assessments to advise and encourage changes and adjustments that promote student and faculty success. The Master of Architecture program at the University of Louisiana at Lafayette operates within a multidisciplinary School of Architecture and Design, where strategic planning is integrated across programs and aligned with the	June 2025 – Strategic planning outline presented at College Retreat August 2025 – Schoolwide strategic goals initiated May 2026 – Data collection (KPIs, surveys, student outcomes) June 2026 – Stakeholder feedback collected July 2026 – NAAB Interim Progress Report submitted August 2026 – Strategic adjustments discussed at College Retreat September 2026 – Annual Program Assessment submitted to University October 2026 – Strategic goals reassessed May 2027 – Data collection (annual cycle)

Conditions Not Met <i>List the number and title of each condition that must be addressed in the Plan to Correct.</i>	Corrective Actions <i>Provide a narrative describing the corrective actions that have been taken and those that are planned but not yet implemented. For all actions taken, provide supporting evidence as described under the relevant Condition in the 2020 Conditions and 2020 Guidelines for the Accreditation Process.</i>	Timeline <i>List the timeline for all corrective actions, including actual or planned start and completion dates.</i>
	University's Strategic Plan and Master Plan. The planning process, initiating in Fall 2025, is cyclical, participatory, and responsive to multiple accrediting bodies, including the National Architectural Accrediting Board (NAAB), the Council for Interior Design Accreditation (CIDA), and the National Association of Schools of Art and Design (NASAD). For the M.Arch. specifically, the strategic planning framework identifies multiyear objectives, tracks progress through key performance indicators, and incorporates self-assessment results and stakeholder input, including professional practitioners and alumni, to guide ongoing improvement. As part of the University's assessment ecosystem, the program submits required reports and uses data-driven reflection to promote student and faculty success. The attached document outlines this planning process in detail and serves as the Plan to Correct for NAAB Condition 5.2. Supporting Evidence: University Strategic Plan, Fall 2023 Weblink: https://louisiana.edu/strategicplan Appendix II: School of Architecture and Design Strategic Planning Outline For Context Decision Letter, December, 2023 Not Demonstrated The program did not provide sufficient information to meet the requirements of this Condition. The program needs to provide evidence of multi-year strategic objectives to further continuous improvement. The program needs to provide evidence of Key Performance Indicators in the M. Arch. program and a narrative of how the program is progressing towards its mission and stated multiyear objectives. Visiting Team Report, March, 2023 Not Demonstrated 2023 Team Analysis: 5.2.1 While the program has embraced the 2020 NAAB Conditions for M. Arch. coursework, it does not address multi-year strategic objectives to further continuous	June 2027 – Stakeholder feedback collected September 2027 – Annual Program Assessment submitted to University

Conditions Not Met <i>List the number and title of each condition that must be addressed in the Plan to Correct.</i>	Corrective Actions <i>Provide a narrative describing the corrective actions that have been taken and those that are planned but not yet implemented. For all actions taken, provide supporting evidence as described under the relevant Condition in the 2020 Conditions and 2020 Guidelines for the Accreditation Process.</i>	Timeline <i>List the timeline for all corrective actions, including actual or planned start and completion dates.</i>
	improvement. An example of this is that individual course assessments were evidenced in 2021 and 2022; however, comprehensive analysis of data over longer periods is not yet occurring, as stated by the program director. Additionally, there was no evidence of an SoAD Strategic Plan that is interrelated with the larger institution's strategic planning and assessment efforts. 5.2.2. The narrative describes Key Performance Indicators for student achievement and graduation rates for the institution, but does not address Key Performance Indicators for the M. Arch. program. 5.2.3 The narrative does not describe how well the program is progressing toward its mission and stated multi-year objectives. 5.2.4 The program identifies personnel and facilities as primary challenges for the program while simultaneously demonstrating a flexible "can do" attitude with the resources that are available. Evidence of the personnel challenges is provided by lists of retirements, resignations, and internal appointments. There is much evidence of the desire to meet students' needs and outcomes. Although not directly part of the M. Arch. program, it should be noted that the program has made significant efforts to meet the incoming first year class of students "where they are" and to remove barriers that prevent success. 5.2.5 The APR describes many successful ways that outside practitioners interface with students and events. These were expanded upon by faculty and students during the Team visit. As confirmed by the Program Director, there is a lack of data that documents the participation of practitioners so as to demonstrate the value of this resource as part of the planning effort for continuous improvement.	

Appendix I

ARCH 540 – Architectural Practice Syllabus

ARCH 540 – Architectural Practice, Professional Life Lecture

ARCH 540 – Architectural Practice: Topics and Schedule

**Architecture 540
Fall 2024**

Architectural Practice

Course Syllabus

COURSE:	ARCH 540 Architectural Practice
TYPE OF COURSE:	3 Credit Graduate Seminar
COURSE DELIVERY METHOD:	Face-to-Face
TIME OFFERED:	TR 9:00-10:30am
INSTRUCTOR:	W. Geoff Gjertson, AIA, Professor gjertson@louisiana.edu or Office 482-5175,
OFFICE HOURS:	Fletcher Rm. 124: MW 2-4:30 pm / TTH 8-9am, 10:30-Noon.
DESCRIPTION:	The course presents the fundamentals of architectural practice through case studies, readings and discussion. Topics include but are not limited to: financial considerations, client roles, legal responsibilities, management, contract services and administration, and professional ethics and relationships.
LEARNING OUTCOMES:	The objectives are a theoretical and practical grounding in issues of contemporary architectural practice which will allow each student to engage in the profession and make informed career decisions.
NAAB CRITERIA:	Leadership, Collaboration, and Community Engagement- Shared Value Lifelong Learning- Shared Value PC.1 Career Paths How the program ensures that students understand the paths to becoming licensed as an architect in the United States and the range of available career opportunities that utilize the discipline's skills and knowledge. PC.6 Leadership and Collaboration How the program ensures that students understand approaches to leadership in multidisciplinary teams, diverse stakeholder constituents, and dynamic physical and social contexts, and learn how to apply effective collaboration skills to solve complex problems. SC.2 Professional Practice How the program ensures that students understand professional ethics, the regulatory requirements, the fundamental business processes relevant to architecture practice in the United States, and the forces influencing change in these subjects.
REQUIREMENTS:	The course utilizes readings, discussions, visits to architect's offices and case studies/ projects as means of experiencing, analyzing and assessing course content.
DISTRIBUTION OF GRADE:	Attendance/ Preparation for class (identify 3 main points from reading) 10% Write a Proposal 50% submittal 15% Write a Proposal 100% submittal 15% Write a Proposal Presentation 15% Case Study 50% submittal 15% Case Study 100% submittal 30%
DROP PROCEDURE:	The current semester schedule specifies a deadline for dropping the course with a grade of "W." Neither the instructor's signature nor advisor's signature is required to drop a class, however the following statement appears on the drop form, "I accept full responsibility for all consequences, including academic,

financial-aid and health insurance, of dropping this course.” If you intend to drop the course please discuss this with the faculty first so that you are made aware of all potential consequences of this action.

GRADES:

- Evaluation of work will be made by the instructor(s) relative to the course learning outcomes, generally accepted professional conventions, and stated or implied criteria of individual assignments.
- Work must be completed and submitted to the instructor(s) by the assignment deadline. A student may submit official documentation for the instructor(s) consideration if circumstances do not permit the work to be completed by the deadline.
- Student-university ambassadors must notify the instructor(s) in advance of travel if a deadline will be missed.
- Circumstances may permit a student to request an incomplete.
- A student may appeal a grade with the appropriate instructor(s) and/or Director.
- A student may appeal a final grade for a design studio course in accordance with the School of Architecture and Design Review Standards and Procedures for Failing Grades Appealed in Design Studio
- A student may appeal a final grade for a non-studio course in accordance with the University Ombudsman Academic Appeals Process

- A: Work of superior quality. The student demonstrates excellence in the development of a cohesive and expressive investigation and/or product by surpassing the requirements and taking responsibility for the direction of their work. Student also contributes to the content of class discussions.
- B: Work of above average quality. The student's exploration demonstrates a mastery of skill in developing thoughts and products. The student meets requirements, takes responsibility for the direction of their work and actively engages content of class discussions.
- C: Work of satisfactory quality. The student demonstrates competency in understanding how an intention is manifested in the product, meets requirements and engages content of class discussion.
- D: Work of poor quality. The student does not demonstrate competency in understanding how an intention is manifested in the product. Student does not meet requirements or engage content of class discussions.
- F: Work of unsatisfactory quality. The student fails to engage the requirements of the course.

MOODLE:

The Instructor(s) will always use your louisiana.edu email address to communicate with you. Be sure to set up your computer to use this email address. Familiarize yourself with Moodle – announcements will be made on the site.

REQUIRED TEXT:

Students are required to purchase:

The Architecture Student's Handbook of Professional Practice.

Fifteenth Edition. John Wiley and Sons. 2017.

ISBN-13: 978-1118738979 ISBN-10: 1118738977

ATTENDANCE:

Attendance every day is mandatory. Upon accumulating 2 unexcused absences students should schedule a conference with studio faculty. In accordance with university guidelines, students are allowed 3 unexcused absences without affecting their grades. Upon 4 unexcused absences, students should expect their final grade to be lowered one grade. Five or more unexcused absences will result in a failing grade. Perfect attendance is worth 5pts.

The University's Class Attendance Policy, states:

“Class attendance is regarded as an obligation as well as a privilege, and all students are expected to attend regularly and punctually all classes in which they are enrolled. Failure to do so may jeopardize a student's scholastic standing and may lead to suspension from the University.”

For this course:

- You are expected to arrive on time and to stay for the length of class.
- Mental attendance is expected during class.
- Absence does not absolve the student of the responsibility of knowledge of work assigned and material covered while absent.
- Students who feel unwell should complete the Anticipated or Unplanned -- Absence form to alert the dean of students.
- If you are experiencing COVID or flu-like symptoms, go home/stay in your residence, avoid contact with others, inform your roommates, and call the Student Health Center at 337-482-1328. If you are told quarantine or isolate because of you have been exposed to COVID-19 or are presumed positive because of symptoms and testing, complete the isolation and quarantine form.
- If you are unable to attend class due to issues stemming from family members with COVID complete the Anticipated or Unplanned Absence form to alert the dean of students.
- If you will be absent from class, whether it is a face to face class, hyflex, hybrid, or online course contact your professor by email. Do not wait until you are behind to reach out to your instructors.
- For excessive absence or hardship, it is the responsibility of the student to contact the College of the Arts Dean of Students. It is possible to initiate request for a grade of "I" (incomplete) due to excessive absence or hardship.

LATE WORK:

All work is to be completed according to the dates given on the Syllabus Schedule. Individual extensions due to exceptional circumstances (i.e. medical reasons, family emergencies, or officially sanctioned University business) will be considered if the student provides adequate documentation. Late work will be penalized one letter grade every day after the deadline stated on the syllabus schedule.

ACADEMIC INTEGRITY:

Academic integrity is the foundation of the University's principle of academic freedom and is central to student's and Instructor's ability to achieve excellence in undergraduate education, graduate education, research and public service. Students are responsible for learning and upholding professional ethical standards of research, writing, designing and assessment in their studies. Students must follow the regulations and guidelines of Academic Honesty in the 2018-19 Undergraduate and Graduate Academic Catalog.

THE LEARNING CENTER:

Services offered by The Learning Center include FREE individual ONLINE (one-on-one) tutoring, study group tutoring, supplemental instruction (SI), computer lab assistance, and a wide variety of on-line resources, most of which are offered in coordination with various academic and administrative departments on campus. Tutors are available at The Learning Center for almost all 100- and 200-level math and science courses as well as for ACCT, BSAT, ECON, EECE, ENGR, ESOL, FREN, PSYC, SPAN, and STAT. The center is located on the second floor of Lee Hall and can be contacted at 337-482-6583 or sending an email to tlc@louisiana.edu.

WRITING STANDARDS:

Writing clearly, correctly, and conscientiously is an important skill to cultivate for your academic and professional careers. For this reason, writing should be taken seriously in every class, no matter the length or formality of the assignment. While some may not consider themselves to be strong writers, improvement comes only with practice and attention. Students are expected to make every effort to use correct spelling, grammar, and mechanics for all written assignments. Failure to do so can result in the loss of points on assignments. The most compelling examples of writing from each class will be considered for a Writing Award at the end-of-semester Awards Ceremony.

The Writing Center is an excellent resource for anyone seeking to improve their writing. This (currently ONLINE) tutoring center offers free writing consultations by appointment, providing assistance at any stage of the writing process.

Students must take care to avoid plagiarism. Aside from the serious and punishable academic offense of stealing another author's words and ideas, plagiarizing robs you of the opportunity to make the meaningful and lasting discoveries crucial to your growth as a critical thinker and undermines the project of the university. Whether your source is directly quoted or paraphrased, be sure to give credit where credit is due. For more information on how to properly credit your sources, and other writing resources visit the Excelsior OWL.

DISABILITY ACCOMODATIONS:	Students needing academic accommodations for a disability must first be registered with the Office of Disability Services (ODS) to verify the disability and to establish eligibility for accommodations. Students may call 337-482-5252 or visit Disability Services online site. Once registered, students should then schedule an online appointment with the professor to make appropriate arrangements.
TITLE IX:	The University is committed to fostering an environment in which all members of our campus community are safe, secure, and free from Sexual Misconduct of any form, including but not limited to Sexual Assault, Dating Violence, Domestic Violence, and Stalking. This extends to interactions with teachers and classmates on online platforms such as Moodle, Instagram, Teams, and Zoom. The University expects that all interpersonal relationships and interactions – especially those of an intimate nature – be grounded upon mutual respect, open communication, and clear Consent. Each student has the right to learn and each employee has the right to work in an environment free of Prohibited Sexual Conduct. “No person in the United States shall, on the basis of sex, be excluded from participation in, be denied the benefits of, or be subject to discrimination under any educational program or activity receiving Federal financial assistance.”
COUNSELING & TESTING CTR.:	Free counseling services are available at the Counseling and Testing Center which is located in the Saucier Wellness Center in O.K. Allen Hall. Reasons for going to counseling include anxiety, depression, relationship difficulties, substance abuse, and more. Students can contact the center by calling 337-482-6480 or sending an email to counseling@louisiana.edu .
SAFETY:	University police, faculty and staff are the first responders for all emergencies on campus. To report an emergency, please dial 911 to connect to the campus police. Report any suspicious activity to campus police or faculty & staff. Make use of the emergency towers on campus and if you SEE something, SAY something! Also, sign up for the emergency notification system on ULINK.
EMERGENC NOTIFICATION:	All UL students are strongly encouraged to enroll and update their contact information in the Emergency Notification System (ENS), to receive information in event of a campus emergency. For more information, please visit the Office of Environmental Health and Safety's Emergency Notification System.
TRAVEL / FIELDWORK:	Participants shall abide by and will be held responsible according to standards set forth in the UL Lafayette Code of Student Conduct while off campus participating in University programs and events including field trips, research, study trips, and conferences. https://studentrights.louisiana.edu/student-conduct/code-conduct
DRIVER SAFETY TRAINING:	If you will be a driver for off campus fieldtrips or excursions that are outside regular class activities, you will need to complete the Driver Safety Training. You will need to apply for a temporary account application, which will grant you access to Cornerstone to obtain the required training. Link to application: http://humanresources.louisiana.edu/sites/humanresources/files/Temporary%20ULID%20Application%20Apr%2018doc.pdf
COMPUTER/INTERNET:	All users of University computers, media equipment, networks and other technologies including those in Fletcher Hall must adhere to the University's Computing and Network Policy and IT Security Policy. The University's network, computers, and equipment are for academic work only. A wireless network, UL-WiFi, is active across campus in all academic buildings and residence halls. To connect to UL-WiFi, select the network on your computer or mobile device, then enter your ULID and password. Students can access technical assistance by contacting the IT Help Desk at 337.482.4357 or email at ithelp@louisiana.edu. The IT Help Desk is located in room 110 of Stephens Hall.

ARTIFICIAL INTELLIGENCE USE: Our School is/are committed to the ethical and proper use of artificial intelligence as a component of design education. Our pedagogy balances the pragmatic and the poetic. In the same way, the use of artificial intelligence usage must be carefully measured enhancing learning outcomes while not impeding skill acquisition. Authorship of creative work must be properly attributed while acknowledging that sole authorship is seldom the case in complex design problems. Implicit biases must be recognized and countered not just in student created work but in AI image-generation. The policy of AI Student Usage is in no way intended to stifle creativity but instead contextualize and enhance individual learning outcomes.

- I. Encouraging student and teacher literacy in artificial intelligence.
 - A. Instructors, faculty, and staff shall be provided with training in artificial intelligence
 - B. Instructors, faculty, and staff shall each determine the applicability of AI usage in the courses
 - C. Where required in coursework, AI shall be taught by instructors, faculty and staff.
 - D. An Artificial Intelligence Policy Adviser shall be elected among the full-time faculty.
 - E. The AI Policy Adviser position is not term limited.
- II. Encouraging AI usage in measured and directed applications.
 - A. Referencing the learning objectives in the curriculum, a maximum percentage of AI use shall be permitted in coursework.
 - B. The permitted use of AI shall begin in foundation level coursework in very limited amounts and shall increase gradually over the entirety of the curriculum until it reaches approximately 50% of the coursework.
 - C. The permitted percentage of use of AI shall be calculated based on the degree of student manipulation of the AI generated images/text and the total number of required iterations or assignments per each learning objective.
- III. Requiring proper attribution of AI and acknowledging AI's inherent biases and ethical issues.
 - A. Follow the MLA Style suggested citation for AI generated imagery:
 1. Use a description of the prompt, followed by the AI tool, version, and date created.
 2. IE "Pointillist painting of a sheep in a sunny field of blue flowers" prompt, DALL-E, version 2, OpenAI, 8 Mar. 2023, labs.openai.com/."
 - B. Imagery shall be cited.
 1. The generated image shall be inserted in the citation as a thumbnail .jpeg and identified with a caption.
 2. The manipulated AI image shall be inserted as a thumbnail .jpeg and annotated graphically with the type of manipulations.
 3. If images are blended or used as prompts they should be inserted in the citation as a thumbnail jpeg and identified with captions.
 - C. The learning objectives targeted with the AI usage shall be cited.
 1. Cite the percentage of original/un-manipulated AI image is used in the iteration.
 2. Cite the total number of iterations both analog and AI generated.
 3. The average AI usage percentage in the total assignment.
 - D. Students shall include a sentence speculating on the implicit biases in the work.
 1. Students shall list how the image was manipulated to counter biases.
 2. Or Students shall state why the biases were not countered.
 - E. Students must avoid using any specific names of artists, designers, companies, or brands while utilizing image creation

AI tools to safeguard their personal and artistic integrity. In cases where research purposes require such usage, students must obtain counsel and consent from their faculty without fail.

- F. Citations shall be uploaded to the Moodle site for each course weekly.

IV. Identifying penalties for misuse of AI by students.

- A. Suspected misuse of AI may be identified by faculty, AI-detection software, or anonymous peer-reporting.
- B. Faculty shall report suspected misuse of AI to the Department head.
- C. The Department head shall review the accusation and if there is potential merit the AI misuse shall be sent to the UL Lafayette Office of Student Rights and Responsibilities and an online reporting form submitted by the director.
<https://studentrights.louisiana.edu/report-incident>
- D. AI misuse is akin to cheating and plagiarism. The minimum penalty is a grade of "0" for the assignment. The maximum penalty is dismissal from the University.

V. Providing for adaptation and change in the policy as AI capabilities grow.

- A. This AI Usage Policy shall be reviewed and revised by the AI Policy Advisor each academic year as necessary.
- B. Revisions shall be voted on by the faculty.

Policy recommendations taken from Gjertson, W. Geoff Gjertson, Student Use of Artificial Intelligence Image-Generation in University Coursework, 2024; Russell Group Principles on the Use of Generative AI Tools in Education; and the College for Creative Studies, Use of Artificial Intelligence Guidelines.

CELL PHONE POLICY:

All devices must be set to silent or vibrate mode during class time. These devices can be used only for taking notes in class. Please do not use your cell phone for calling, texting, gaming, designing, listening, or other use during class.

SCHEDULE:

Week 1

August 27,29:

Architecture as a Profession

read AIA Handbook Chapter 1.1 – 1.3

Week 2

September 3,5:

Professional Life, Guest Speaker- Mischa Farrel, AIA, 9/3

read AIA Handbook Chapter 1.4 – 1.12

Assignment: THE RFP/RFQ: Write a Proposal

Week 3

Sept. 10,12:

Starting and Organizing a Practice

read AIA Handbook Chapter 2

Assignment: Write a Proposal

Week 4

September 17,19:

Marketing & Strategic Planning, Guest Speaker-Michael Mantese, 9/17

read AIA Handbook Chapter 3

WRITE A PROPOSAL DUE, 50% Submittal Due Sept. 19 (Parts 1-4)

Week 5

September 24,26:

Running a Practice

read AIA Handbook Chapter 4

Assignment: Write a Proposal

Week 6 (Fall Break)

October 1:

Project Definition

read AIA Handbook Chapter 5

Assignment: Write a Proposal, Prepare for Presentation, 100% Submittal

Week 7

October 8,10:

Proposal Interview Presentations/ 100% Submittal Due Oct. 10

10 minute Presentations

Week 8

October 15,17:

Common Project Issues, Guest Speaker: Mark Stielper, AIA, 10/17

read AIA Handbook Chapter 6

Assignment: Case Study

Week 9

October 22,24:

Project Development

read AIA Handbook Chapter 7

Assignment: Case Study

Week 10

October 29,31:

Project Delivery, Guest Speaker, Eric Crozier, AIA, 10/29

read AIA Handbook Chapters 8

Assignment: Case Study, 50% Submittal Due Next Week

Week 11

November 5,7:

Design Project Management

read AIA Handbook Chapter 9

CASE STUDY 50% Submittal Due

Week 12

November 12,14:

Bldg. Codes & Regulations, Guest Speaker: Paul Morvant, AIA, 11/12

read AIA Handbook Chapter 10

Assignment: Case Study

Week 13

November 19,21:

Contracts and Agreements

read AIA Handbook Chapter 11

Assignment: Case Study

Week 14 (Thanksgiving)

November 26:

AIA Documents

read AIA Handbook Chapter 12

Assignment: Case Study

Week 15

December 3,5:

CASE STUDY WORK DAYS

Final Case Study due Dec. 13, 2024 by noon in my mailbox.

Write a Proposal Assignment- 4-5 Students in Each Firm

Based on the readings, guest lectures, sample proposals, and your vision for your future business, 4-5 students will write a proposal and submit/present for a hypothetical architectural project. The proposal will be approximately 10 pages.

Cover Letter

This is the part where you explain what you're up to in your proposal. All the details of your plan and answers to the "what I am about to do" questions go here. Make sure you tie your plans and their descriptions to the clients' needs expressed in the RFP.

- Sets the tone for the entire proposal and serves as the client's first impression of your firm. It's your opportunity to establish a connection, demonstrate empathy, and showcase your genuine interest in addressing their needs.
- Address this letter to the recipient of the proposal.
- Placed at the beginning of the document and serves as an introduction to the entire proposal.
- While a cover letter doesn't go into the specific details of the proposal, it does provide a brief overview of what the proposal contains and how it addresses the client's needs.
- Cover letter should only be 1 page

Executive summary

As the single most important part of your proposal, the executive summary should pique the curiosity of your audience. It should be a brief synopsis of your company's mission, and WHY YOU SHOULD GET THE JOB. Make it evident what exactly your business is: What's the product or service? Why will your company be successful? What sets it apart from the competition? What do you plan to do differently? Get this information out there immediately. Also, include basic facts about your employees, leadership team, and location. Sometimes prospective clients will ask to see only your executive summary as they consider whether or not to select you. If they are intrigued by what they read, they will ask for your entire proposal. So be sure to hit the highlights in the executive summary. And while this summary appears first in the document, it's actually smart to write it last, since it encompasses all components of your proposal, whittled down to a brief synopsis. Think of it as the whole document in a nutshell. Don't let it exceed a page. Emphasizes how the proposal aligns with the client's needs and goals. It quickly communicates the benefits the client will gain from the proposal.

Project Understanding

In this part of the proposal, you are describing the project's scope – name all the challenges and problems and explain how you will approach them. Project understanding is where you showcase your competence as an architect and establish yourself as an authority. One of the biggest mistakes people make is not taking the time to fully understand what the client needs. Sometimes even the clients aren't sure what they need. Make the effort to understand the problem, so you can give them the best solution. Take the opportunity to ask questions during the meetings and tailor your proposal to respond to the answers they give.

- Articulate your understanding of the client's needs, goals, and vision for the project.
- Discuss the key design considerations that are relevant to the project, such as aesthetics, functionality, sustainability, user experience, and safety.
- If applicable, include a summary of your site analysis, covering factors like site conditions, orientation, access, and any environmental considerations.
- Highlight any innovative ideas, concepts, or design elements that you intend to incorporate into the project.

Relevant Experience

Great if you have experience with a very similar project. If you don't, you can list fragments of experiences with other projects that are relevant. Finally, if you have no experience, this part can be skipped, but your Cover Letter needs to explain why.

- Provide concise descriptions of projects that are similar in nature or scope to the current project.
- Include relevant images, diagrams, sketches, or renderings from your previous projects.
- Describe the successful outcomes of each project, including any awards, recognition, or measurable improvements achieved as a result of your work.
- Remember to tailor the "Relevant Experience" section to the specific project you're proposing for. Focus on experiences that directly align with the client's needs.

Architect's Qualification Statements / Team resumes

This is the opportunity to sell yourself or your team to the client.

Architectural firms attach the resumes of the specific people that will work on the project.

Make sure to focus this part on your advantages that will solve the client's problems, not just things you are proud of on your own.

Explain what you have to offer and what you're selling. Be sure to use concrete examples and eliminate superfluous language. Outline what makes your company distinct from the competition. It's the place where you can toot your own horn—tastefully and succinctly, of course—so take advantage of the opportunity, play up your strengths, and sell your company.

- Opportunity to highlight the qualifications, expertise, and relevant experience of the key individuals who will be involved in the project.
- Resumes should include:
 - names and roles of the key team member who will be contributing to the project.
 - brief overview of each team member's professional qualifications. Include relevant degrees, certifications, licenses, and affiliations with professional organizations.
 - Specify the years of experience that each team member brings to the project.
 - Outline the specific roles and responsibilities that each team member will have in the project. Clearly define who will lead different phases or aspects of the project.
 - Highlight previous projects that each team member has worked on that are relevant to the current project.
 - Include any notable achievements, awards, or recognition that team members have received in their professional careers.
 - Include professional headshots of team members.

Client References

Including testimonials and references from past clients can further establish the firm's reputation and credibility. If possible, including references from projects similar to the one in question can provide a more direct testament to the firm's ability.

Technical Approach

This section explains how you will do your work and why you chose that way of doing it. The technical proposal needs to be rather detailed. Outline the specific methods, strategies, and processes you will employ to achieve the project's goals and address its challenges. This section demonstrates your expertise in the technical aspects of the project and provides a clear roadmap for how you will execute the work.

Management Plan

The plan deals with the management process, contact points, responsibilities, and possible dependencies. Delineate your company's business structure—whether it's set up as a sole proprietorship, partnership, LLC, C-corp, or S-corp. Explain who is in charge, list your employees by job function, and elaborate on each person's responsibilities. If you already have staff in place, include employees' names and experiences, describe what each of your workers is contributing to your small firm, and how each will help it succeed. This is your opportunity to demonstrate how you've amassed a stellar team or explain your strategy for attracting and retaining one.

- Describe your communication strategy, including how you will maintain regular communication with the client, team members, consultants, and other stakeholders.
- Explain your approach to ensuring the quality of design, documentation, and construction.
- Demonstrate your organization's commitment to effective project execution, clear communication, risk mitigation, and timely delivery.

Timeline and Work Plan

This outlines the project schedule, including key milestones, from the design phase to construction and completion.

Pricing

This deals with how much your services are going to cost.

Hourly: open-ended if scope is ill-defined

Percentage of Construction: standard in the industry- usually 5%-15%

Lump-Sum/Fixed Fee: if you are familiar with this type of project

excerpted and adapted from:

<https://www.architecturaldigest.com/story/how-to-write-a-business-plan-your-step-by-step-guide>

<https://www.planman.app/blog/project-management/architectural-proposals-best-practices-for-writing-and-templates/>

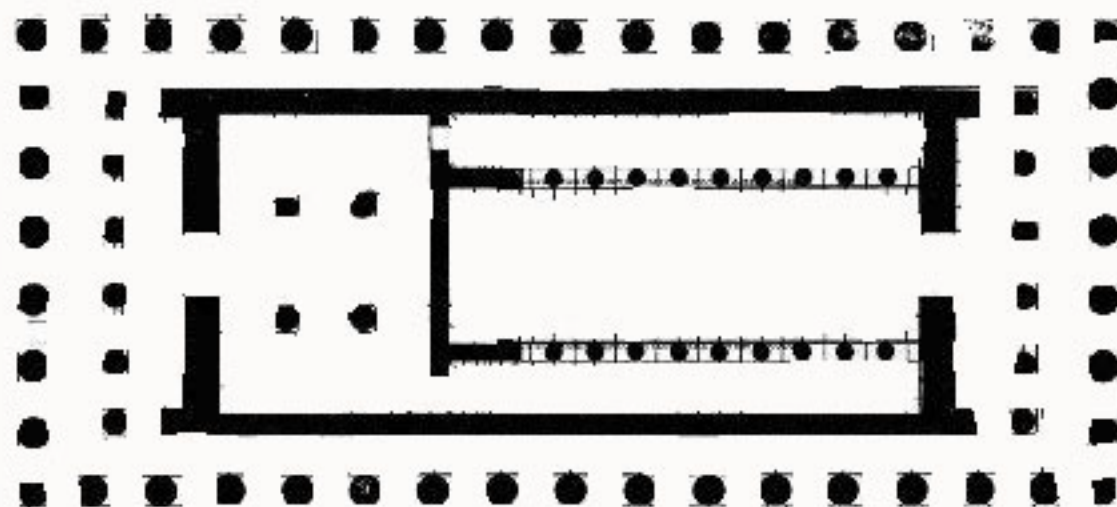
<https://www.archisoup.com/architectural-proposal/>

<https://monograph.com/blog/guide-to-architectural-proposals>

Case Study Assignment

Each student selects an architectural project to do a case study report.

1. Title Page (Client contacts, Architect contacts, Contractor contacts, Consultant contacts, Student team, Professor: W. Geoff Gjertson, AIA, Director: Thomas Sammons)- 1 page
2. Table of Contents- 1 page
3. Executive Summary (What is the CASE?)
4. Building/Project Description
 - Program, Predesign (precedents), Sd, Dd, Cd, Bn, Ca, Completion, and Post occupancy
 - Length of each phase
 - Team members involved in each phase
 - Major decisions in each phase
 - Changes during each phase
 - Difficulties in each phase
 - Successes of each phase
 - Examples of written correspondence from each phase
 - Primary design concept
 - Primary design element
 - Plans, sections, elevations, 3D images
 - Square footage
 - Construction cost
 - Cost per square foot
 - Overall Project cost
 - Type of delivery system
 - Type of procurement
 - Type(s) of contracts
 - Room key/description
 - Structural system
 - Exterior finishes
 - Interior finishes
 - Electrical description
 - Mechanical description
 - Plumbing description
 - Special systems description
 - Value engineering of other cost savings
 - List of all team members and their roles
 - Hierarchy of decision making
5. Case
 - Interviews with team members
 - Team member's lists of successes and items to be improved
 - Observations from interviews
 - Description of tour of facility
 - Observations from tour
 - 3 unique aspects of project with evidence
 - Primary aspects to learn from, with evidence
 - Communication successes and failures
 - Lessons for you as a student
 - Lessons for professionals
 - What went well and why? How is it unique? With evidence
 - What could have gone better and why? How is it unique? With evidence
 - Clients aspirations vs. architects aspirations
 - Differences between aspirations and reality
 - Comparable project description and comparison
 - Measures of Success (reduction of time, reduction of change orders, etc.)
 - DOCUMENTATION RELEVANT TO CASE (plans, elevations, sections, diagrams, models, construction photos, etc.)
 - Conclusion (summarize the case- the aspect to learn from the project and carry forth on other projects) include quotes from users



architectural practice

Week 2

Professional Life

Week Two

- Observations from the readings AIA Chap. 1.4-1.12
- Comments and Observations for Misha Farrell's Talk?
- Lecture:
 - Forming a firm and an Responding to an RFP
 - Ethics and Professional Conduct (from last week)
 - Entering the profession
 - Careers and Paths
 - ARE and AXP
 - Interviewing and Offers

Forming a Firm/Responding to an RFP

- Read Writing a proposal assignment
- Form a firm with 5 individuals One with 6)
- Have diversity in gender and race in each firm
 - All are equal partners
 - Each partner has a focus (management, development/marketing, production, design, technology, etc.)
 - Name your firm
 - Write a hypothetical history, formation story, and a mission statement
 - Pick projects for your portfolio in Louisiana, Texas and Mississippi
 - Present tuesday
- Read RFP on moodle
 - Research your client and project

WRITING A PROPOSAL SCHEDULE

Week 1

August 27,29:

Architecture as a Profession

read AIA Handbook Chapter 1.1 – 1.3

Week 2

September 3,5:

Professional Life, Guest Speaker- Mischa Farrel, AIA, 9/3

read AIA Handbook Chapter 1.4 – 1.12

Assignment: THE RFP/RFQ: Write a Proposal

Week 3

Sept. 10,12:

Starting and Organizing a Practice

read AIA Handbook Chapter 2

Assignment: Write a Proposal

Week 4

September 17,19:

Marketing & Strategic Planning, Guest Speaker-Michael Mantese, 9/17

read AIA Handbook Chapter 3

WRITE A PROPOSAL DUE, 50% Submittal Due Sept. 19 (Parts 1-4)

Week 5

September 24,26:

Running a Practice

read AIA Handbook Chapter 4

Assignment: Write a Proposal

Week 6 (Fall Break)

October 1:

Project Definition

read AIA Handbook Chapter 5

Assignment: Write a Proposal, Prepare for Presentation, 100% Submittal

Week 7

October 8,10:

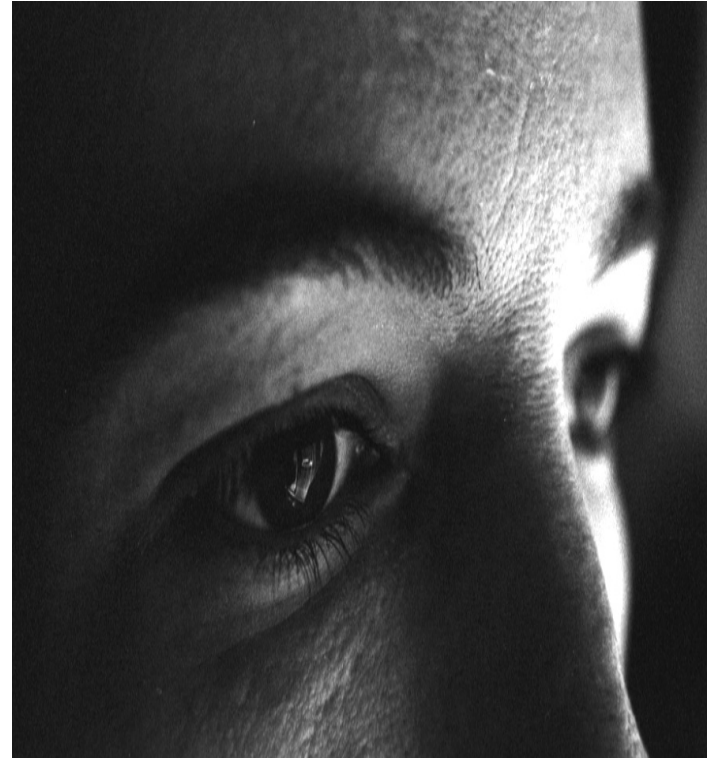
Proposal Interview Presentations/ 100% Submittal Due Oct. 10

10 minute Presentations

e t h i c s

1. *the discipline dealing with what is good and bad and with moral duty and obligation*
2. *a set of moral principles or values*

<https://www.youtube.com/watch?v=xthJKWOErVU&feature=youtu.be>



ethics

- Ethical situations often present dilemmas in which equally relevant positions compete
- Ethics are also a set of values subscribed to by a specific group or profession
- Ethical standards:
 - Louisiana State Board of Architectural Examiners-
Website
<http://www.lastbdarchs.com/pdf/Rules.pdf>
 - AIA Code of Ethics- *book*
 - http://aiad8.prod.acquia-sites.com/sites/default/files/2016-04/AIA-Ethics-Code-of-Ethics-2012_0.pdf



AIA Code of Ethics

- Many changes since first established in 1909
- Some once prohibited practices:
 - Advertising
 - Competitive fee bidding
 - Construction (design/build)
 - “Supplanting” another architect- *Replacing another architect on a job before determining if he had been paid*
 - Charging fees below minimum AIA fee schedule
 - Seeking “self-lauding” publication
 - Providing free services

AIA Code of Ethics

- Canon I- General Obligations
- Canon II- Obligations to the Public
- Canon III- Obligations to the Client
- Canon IV- Obligations to the Profession
- Canon V- Obligations to Colleagues
- Canon VI- Obligations to the Environment

AIA Code of Ethics

- Canon I- General Obligations
 - Reasonable care and competence
 - Apply same technical knowledge and skill another architect in good standing in the same locale would apply
 - Shall not discriminate on basis of race, religion, gender, national origin, age, disability, or sexual orientation.

AIA Code of Ethics

- Canon II- Obligations to the Public
 - Shall not knowingly **violate the law**
 - Shall not make direct payments to an official with the **intent of influencing the official's judgment** (does not include campaign contributions conforming to campaign financing laws)
 - If in public office, architects **shall not accept payments** or gifts intended to influence judgment
 - Shall not engage in **fraud** or disregard of the rights of others
 - Report **violations of employer**
 - **Shall not counsel or assist client in fraudulent or illegal activity**
 - Shall disclose in public if **statements made are being financially compensated** or when the architect has an **economic interest**

AIA Code of Ethics

- Canon III- Obligations to the Client
 - Shall take into account applicable **laws and regulations**
 - Shall undertake professional services **only when they or their consultants are qualified**
 - **Shall not alter scope** or objectives of project without client's consent
 - Shall not render professional services if **judgment could be affected by another project or person**
 - **Shall render decisions impartially** when acting as independent interpreter- *examples?*
 - **Shall not mislead clients about possible design results**
 - Shall not knowingly **disclose confidential info.** from other clients

AIA Code of Ethics

- Canon IV- Obligations to the Profession
 - Shall **report other architects if they violate code** or there are questions of honesty
 - **Shall not sign or seal drawings not responsible for**
 - Shall not knowingly **make false statements**
 - Shall not **falsely exaggerate qualifications** or inaccurately state scope and nature of responsibilities on a project- **take false credit**
 - Shall make reasonable efforts to ensure that **employees conform to code**

AIA Code of Ethics

- Canon V- Obligations to Colleagues
 - Reasonably assist individuals in completing internships
 - Members shall recognize and respect contributions of employees, employers, colleagues and business associates
 - Members leaving a firm shall not take design drawings or data without permission
 - Members shall not unreasonably withhold permission from a departing employee to take copies of work which they performed

AIA Code of Ethics

- Canon VI- Obligations to the Environment
 - Members shall be environmentally responsible and advocate sustainable building and site design
 - Members should advocate for the sustainable operation of buildings
 - Members shall use sustainable practices within their own practices

disciplinary action

- Ethics council made up of 7 diverse (geographically and type of practice) AIA members
- Violation of any of the rules can result in:
 - Admonition (private): letter sent to parties
 - Censure (public): letter sent, rulings published for all AIA members
 - Suspension of membership (usually 2 years) and ruling published
 - **Termination of membership and ruling published**

common ethics violations often involve these issues

- Attribution of credit
 - Improperly taking or not giving appropriate credit
 - You should note the architect-of-record
 - You should define your role if not the architect-of-record
- Accurate representation of qualifications
 - Essential to clarify client expectations
- Attainment and provision of examples of work
 - Taking copies of work from an office w/o permission
 - Or the firm not allowing copies to be taken
- Basic honesty

are these ethical?

- Discussing fees or details of a proposal with colleagues in another firm
- Repeating client information outside of office
- Sharing digital files with a colleague in another firm
- Using firm's internet for personal activities not related to work
- Installing personal software on an office computer to assist in a project
- Working on personal projects in the office after hours using office resources
- Your office sharing your personal info. with outside entities
- Moonlighting
- Pro bono outside work
- Using term of “architect” when not licensed (not just unethical, it's illegal)
- Degradation of the environment
- Designing prisons
- Other examples?



entering the profession

- Career designing
- Research
- Resume and portfolio
- Using relationships
- Try to stay at a firm 3-4 years minimum
- For most, a commitment to one firm doesn't occur until mid-30's

career paths

- Architectural associate or design professional (Intern/draftsperson)
- Junior designer
- Job captain
- Project architect
- Project manager
- Associate partner
- Partner/principal

settings

- Architectural practice
- Private corporation
- University
- Government agency
- Others?

specialty services within the profession

- 48 services that could become a specialty of your own
- Review list

Outside traditional practice

- 1 in 5 architects work outside traditional practice as an architect
- For government agencies
- For corporations
- Teaching

Alternative Practice Stats (18% of registered architects)

- 24% local, state or fed. agencies/depts.
- 23% corporate architecture/engineering or facilities management
- 19% college or univ. in practice or as faculty
- 14% contractor or developer organizations
- 14% engineering firms or bldg. product manufacturers
- 6% self-employed

Success in Non-Traditional Practice ("Mavericks")

- based on Robert Douglas, FAIA doctoral study in 1992
- over 50% of architects in non-trad. practices
- studied 70 architects in non-trad. prac.
 - seekers and solvers

“Solvers”

- made their living in construction-related fields
 - real estate
 - developers
 - contractors
- most bitter towards the profession of architecture
- that’s why they left traditional practice
- financial gain primary motivator

“Seekers”

- more diverse settings
 - writers
 - artists
 - inventors
- many w/ no association w/ architecture
- however, they all stated “they were architects” first and foremost
- creativity primary motivator

“Maverick” Stats

- average salary
- average age- 40 to 45
- women comprise 12-1/2%
- only 10% left the profession due to recession or lawsuits
- nearly all elected to change careers
- 20% expressed bitterness towards the design-jury process
- second most common reason for leaving- low pay

Beyond architecture

- Only half of arch grads become licensed
- Some may become a related design professional: landscape arch, interior designer, urban designer
- Or an engineer
- Real estate-related
- Construction-related
- Art and design
- Arch products and services
- No limit to other professions

THE ARCHITECT-DEVELOPER

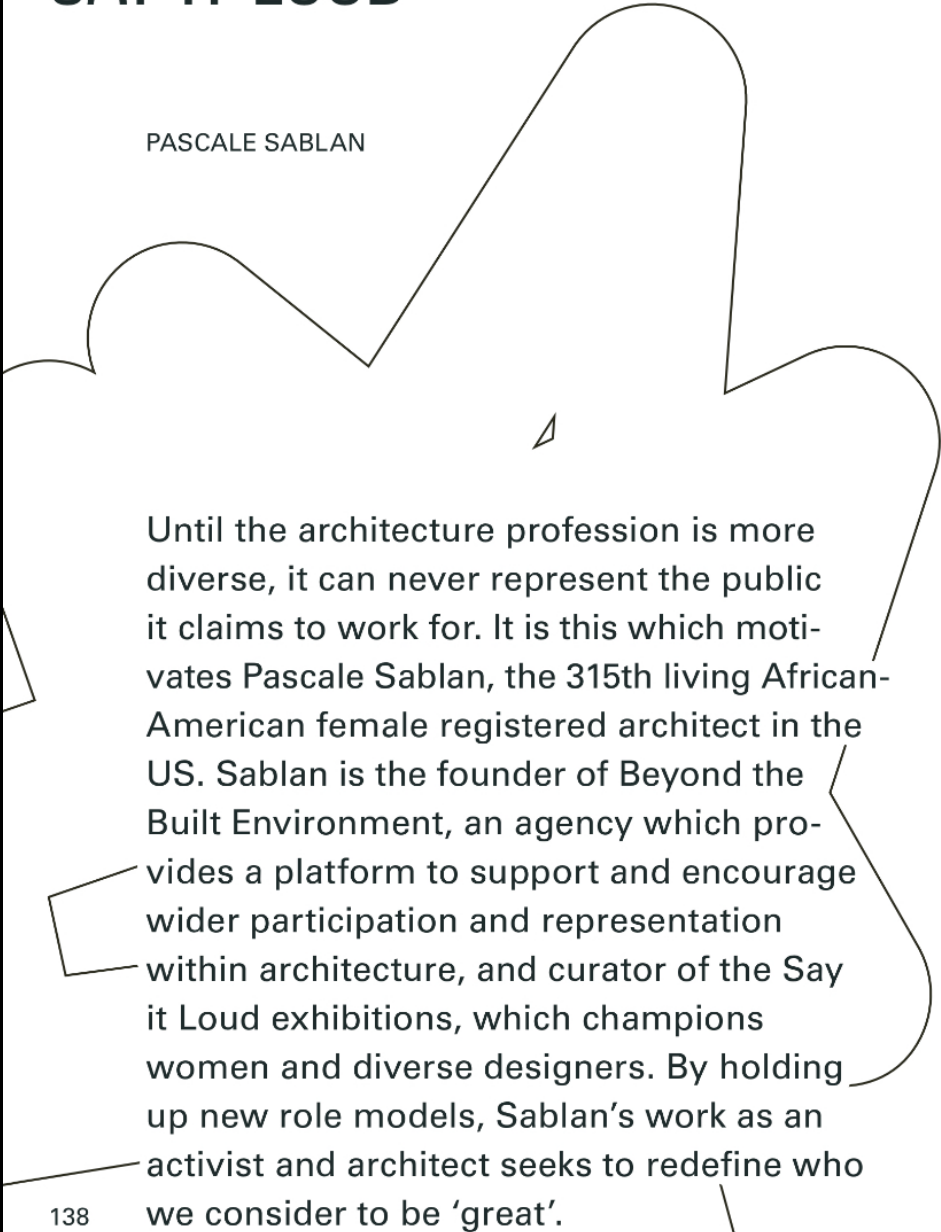
ROGER ZOGOLOVITCH



Architects have long considered the business side of the profession to be a contamination of the goals of design, even taking 'befuddled pride in our business ignorance', as Peggy Deamer writes in this volume. But architect-turned-developer Roger Zogolovitch shows that business and design are not at odds, indeed together they can act as powerful tools for making great buildings. Here, Zogolovitch discusses his journey through architecture, and reflects on where the real agency lies in shaping the city, describing a new model of practice he terms the 'architect-developer'.

SAY IT LOUD

PASCALE SABLAN



Until the architecture profession is more diverse, it can never represent the public it claims to work for. It is this which motivates Pascale Sablan, the 315th living African-American female registered architect in the US. Sablan is the founder of Beyond the Built Environment, an agency which provides a platform to support and encourage wider participation and representation within architecture, and curator of the Say it Loud exhibitions, which champions women and diverse designers. By holding up new role models, Sablan's work as an activist and architect seeks to redefine who we consider to be 'great'.

AN ALTERNATIVE PRACTICE IN TIMES OF CRISIS

DOINA PETRESCU,
ATELIER D'ARCHITECTURE AUTOGÉRÉE

In order to address new challenges, the old model of the private architectural practice must be questioned. How does it shape the way architecture is made? Who is it made with? In what ways does it constrain agency? Doina Petrescu, co-founder of Paris-based Atelier d'Architecture Autogérée (AAA) has been confronting these questions through her work for almost 20 years. AAA employs tactics of community organisation and activism, to create 'commons', sites of genuine participation and democracy amongst the crumbling social structures of the welfare state.

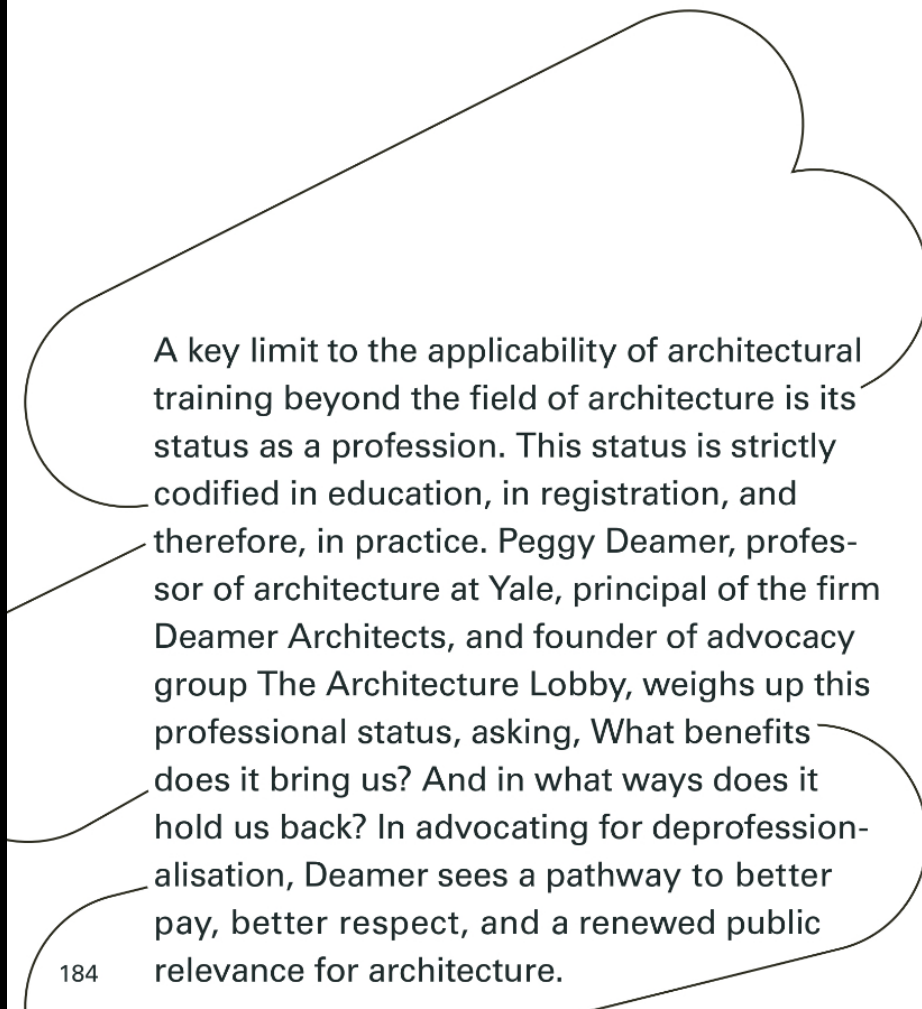
SPACES TO SPEAK

JUSTINE CLARK, PARLOUR

Men and women graduate from architecture degrees in roughly equal numbers, but at each stage in a career – registration, progression, leadership – this ratio tips further out of balance. Australian advocacy group Parlour: women, equity, architecture was established in 2012 both to understand why, and to try and effect change. Co-founder Justine Clark discusses the group's work providing a platform for women and women's stories. Ultimately, Clark argues, making the discipline more accommodating will require the redefinition of architecture itself, to celebrate and legitimise unconventional paths and roles.

DEPROFESSIONALISATION

PEGGY DEAMER



A key limit to the applicability of architectural training beyond the field of architecture is its status as a profession. This status is strictly codified in education, in registration, and therefore, in practice. Peggy Deamer, professor of architecture at Yale, principal of the firm Deamer Architects, and founder of advocacy group The Architecture Lobby, weighs up this professional status, asking, What benefits does it bring us? And in what ways does it hold us back? In advocating for deprofessionalisation, Deamer sees a pathway to better pay, better respect, and a renewed public relevance for architecture.

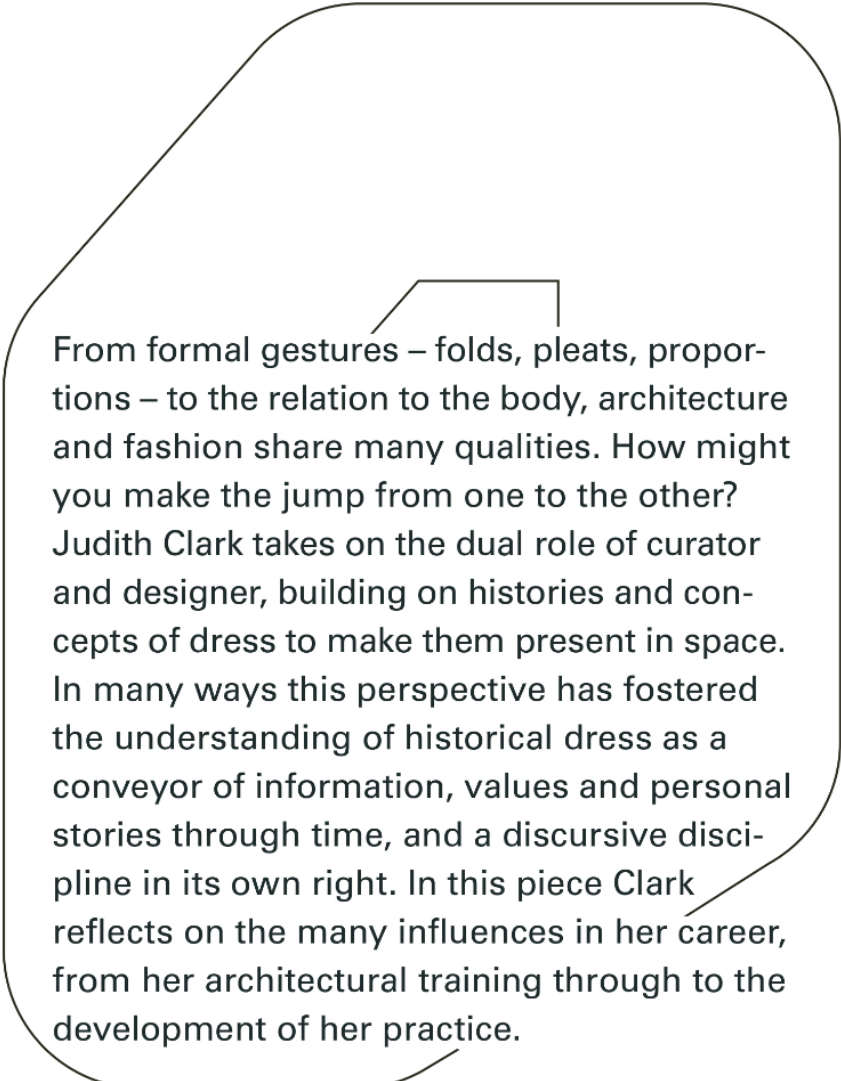
'ONLY A CRIMINAL CAN SOLVE THE CRIME'

In a view with EYAL WEIZMAN and CHRISTINA VARVIA,
FORENSIC ARCHITECTURE

Architecture would seem to have little to say on the subjects of border disputes, humanitarian crises, or political violence. But in the hands of Forensic Architecture, the architectural techniques are redeployed as powerful tools to advocate for human rights in conflict zones around the world. Using open-source investigation, digital and physical models, 3D animations, cartographic platforms, and witness testimonies, Forensic Architecture makes evidence public in different forums such as the media, courts, truth commissions, and cultural venues. In this interview, founder Eyal Weizman and deputy director Christina Varvia discuss the origins of the group, and the challenges of operating at the intersection of aesthetics and violence. 195

EXHIBITION-MAKING

JUDITH CLARK



From formal gestures – folds, pleats, proportions – to the relation to the body, architecture and fashion share many qualities. How might you make the jump from one to the other? Judith Clark takes on the dual role of curator and designer, building on histories and concepts of dress to make them present in space. In many ways this perspective has fostered the understanding of historical dress as a conveyor of information, values and personal stories through time, and a discursive discipline in its own right. In this piece Clark reflects on the many influences in her career, from her architectural training through to the development of her practice.

FROM ARCHITECTURE TO VIDEOGAMES

MIRIAM BELLARD, ROCKSTAR NORTH

The parallels between architecture and video-games would appear to be close, but making the leap from one to the other is not necessarily straightforward. From studying architecture in New Zealand, Miriam Bellard worked as a set designer for film, and developed her own indie game before landing her role as art director at Rockstar North, creators of blockbusters Grand Theft Auto and Red Dead Redemption. Here, Bellard explores how the various steps on her path have shaped the way she thinks about space, and the particular challenge of designing for games.

'IT'S WHERE DIFFERENT FORMS OF KNOWLEDGE COLLIDE'

Interview with MATT JONES, GOOGLE

The field of technology has long been described using spatial terms – highway, web, platform, cloud – and as it becomes further embedded in our lives, the distinctions between 'real life' and life online continue to break down. But what might technology learn from architecture, and vice versa? Matt Jones studied architecture in Wales in the 1990s, and now works at the forefront of the tech industry, as principal designer at Google AI. In this interview, Jones reflects on how architecture has shaped his work, and asks how architecture might learn from technology-scale thinking to make a real impact.

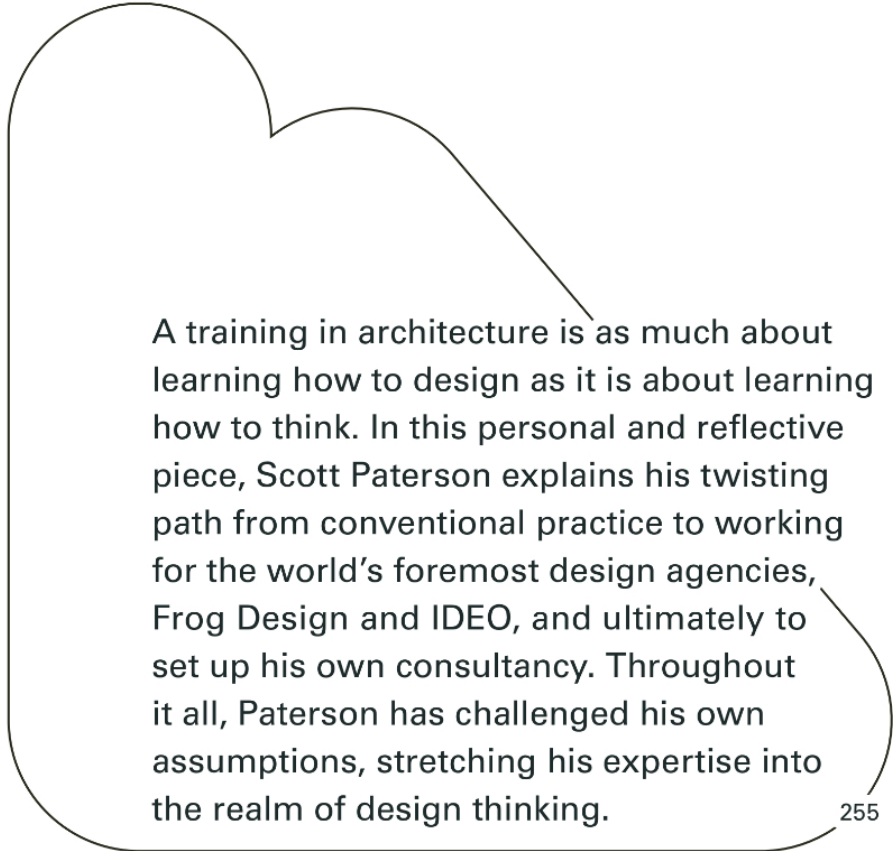
'CRYPTOCURRENCY HAS ENTERED MAINSTREAM CONSCIOUSNESS'

Interview with MATT STORUS

One of the fizzier waves of technological optimism in recent years has been for cryptocurrency. While fortunes have been made and lost in Bitcoin, the interest in a fully decentralised financial system has only risen. But what of design? Architecture-trained Matt Storus leads the design team at Coinbase, one of the world's largest cryptocurrency exchanges. In this interview, Storus discusses the similarities and differences in working in architecture and technology, cautioning those eager to make the leap that there is a lot to learn.

SEEING UPSIDE-DOWN AND AROUND CORNERS

SCOTT PATERSON



A training in architecture is as much about learning how to design as it is about learning how to think. In this personal and reflective piece, Scott Paterson explains his twisting path from conventional practice to working for the world's foremost design agencies, Frog Design and IDEO, and ultimately to set up his own consultancy. Throughout it all, Paterson has challenged his own assumptions, stretching his expertise into the realm of design thinking.

DESIGN FOR HOMELESSNESS

CHRIS HILDREY



While homelessness may appear to be a challenge squarely within architecture's remit, seeking to find solutions may require going outside of the profession altogether.

Galvanised by the ongoing impacts of the financial crisis of 2008, and the austerity which followed, Chris Hildrey looked for ways he could use his architectural training to help those on the streets. He conceived of ProxyAddress, a tool to provide a stable address for people made homeless, allowing them to access key services such as benefits, bank accounts, and medicine. It is a reminder of architecture's duty to serve the public at large, not just those who can afford it.

PERSONAL-PRIVATE, PROFESSIONAL-POLITICAL

SHELLEY PENN

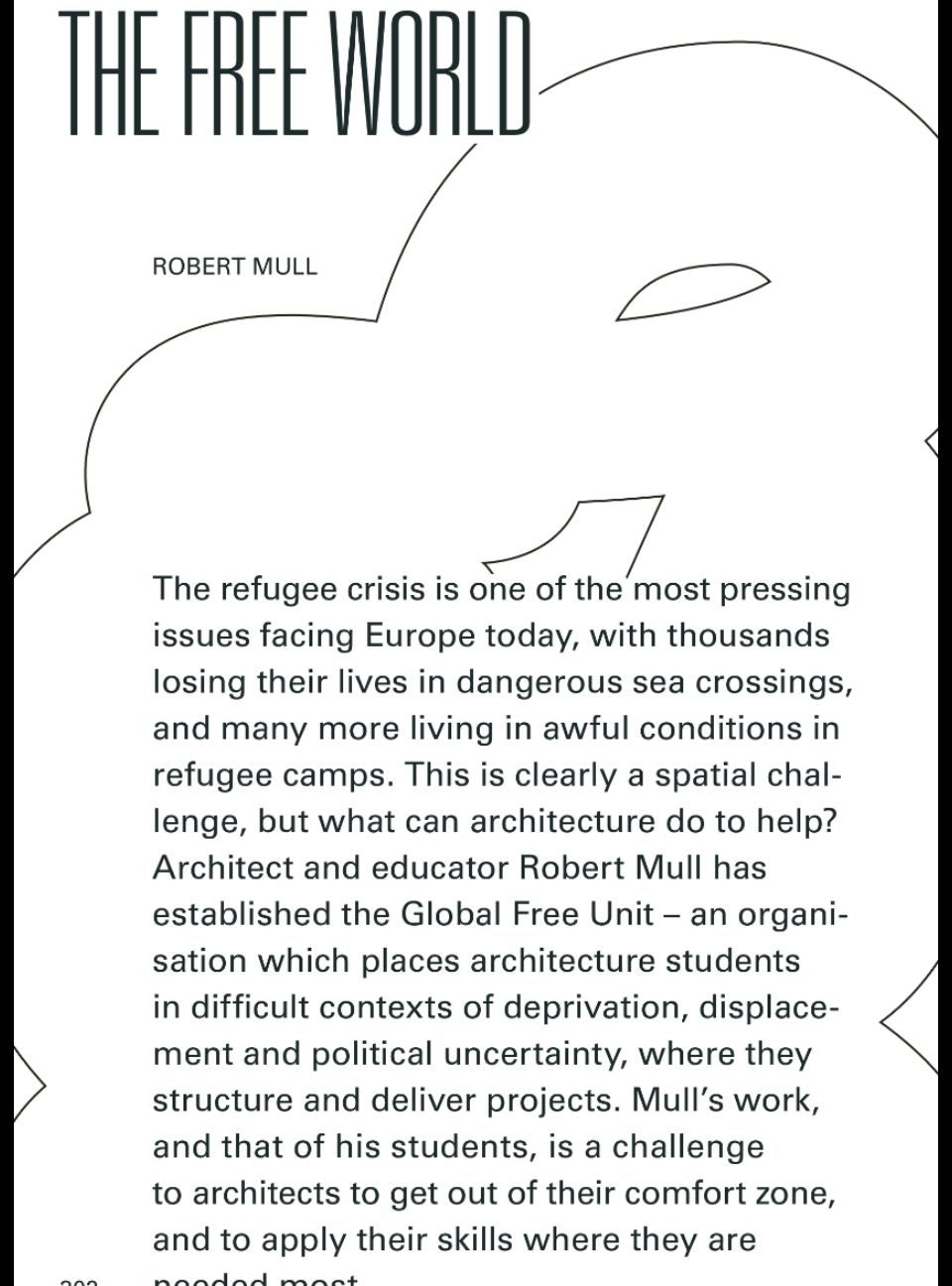
Where can you make the most impact as an architect? How might your skills and experience be applied to make a difference to the public at large? In a career spanning private practice, public sector, advocacy, and a look toward national politics, Shelley Penn has explored the various ways an architect can have influence. Roles in state government architect's offices in Australia opened Penn up to supporting the work of others, and shaping public policy. Through it all, she never lost sight of the gentle power of architecture, 'offering shelter, belonging, and meaning at the most intimate human scale.'

ARCHITECTS FOR THE HUMANITARIAN SECTOR

SHAREEN ELNASCHIE, OFFICE OF DISPLACED DESIGNERS

How can architectural training be put to use in one of the most pressing challenges facing the world today? Shareen Elnaschie turned away from private practice to work on the front-line of the refugee crisis on the Greek island of Lesbos, where thousands of refugees seek entry into Europe. Struck by the experience and design talent among the refugees, Elnaschie set up the Office of Displaced Designers (ODD), an NGO which supports learning and professional opportunities for refugees in various design disciplines, helping people at their most vulnerable to reclaim their identity and self-worth.

THE FREE WORLD



ROBERT MULL

The refugee crisis is one of the most pressing issues facing Europe today, with thousands losing their lives in dangerous sea crossings, and many more living in awful conditions in refugee camps. This is clearly a spatial challenge, but what can architecture do to help? Architect and educator Robert Mull has established the Global Free Unit – an organisation which places architecture students in difficult contexts of deprivation, displacement and political uncertainty, where they structure and deliver projects. Mull's work, and that of his students, is a challenge to architects to get out of their comfort zone, and to apply their skills where they are needed most.

BIOGRAPHIES

HARRIET HARRISS is an architect and dean of the Pratt School of Architecture in New York. Her teaching, research and writing focus upon pioneering new and inclusive pedagogical models for design education.

RORY HYDE is the curator of contemporary architecture and urbanism at the Victoria and Albert Museum; adjunct senior research fellow at the University of Melbourne; and a design advocate for the Mayor of London. He is the author of *Future Practice: Conversations from the Edge of Architecture* (2012).

ROBERTA MARCACCIO is an editor and an educator at the Architectural Association in London. Her writings on historical as well as emerging modes of practice have featured in *Architectural Design*, *AA Files*, *Blueprint* and in the books *Real Estates: Life Without Debt* (2014) and *Erasmus Effect* (2014).

ANT FARM was an avant-garde architecture, graphic arts, and environmental design practice, established within the counter-cultural milieu of 1968 San Francisco by two architects, Chip Lord and Doug Michels, later joined by Hudson Marquez and Curtis Schreier. Known for their performances, media events and site structures, the group worked the fringe of architecture and art until 1978.

ARCHITECHIE is a social platform designed to help architects transition their careers to technology. Former architects Gavin Johns – a digital product designer at Opendoor – and designer/entrepreneur Blake Hudelson are Architechie's co-founders.

MIRIAM BELLARD is the art director for visual development at Rockstar North in Edinburgh. She came to videogames after studying architecture in New Zealand.

JOS BOYS is course director for MSc Learning Environments at The Bartlett, University College London. She was co-founder of Matrix Feminist Design Collective in the 1980s. Most recently she co-founded the DisOrdinary Architecture Project, bringing disabled artists into architectural education and practice to critically and creatively re-think access and inclusion.

JUSTINE CLARK is a Melbourne-based architectural editor, writer, researcher and critic. She is a former editor of *Architecture Australia* and the director and co-founder of Parlour: gender, equity, architecture – an activist group advocating for greater gender equity in architecture.

JUDITH CLARK is a curator and exhibition-maker based in London. She is also professor of fashion and museology at the London College of Fashion, co-founder of the Centre for Fashion Curation and visiting professor in the Dipartimento di Culture del Progetto, IUAV, Venice.

ANGHARAD DAVIES is an artist and architectural researcher based in London whose work focuses on urban subjectivity.

PEGGY DEAMER is Professor Emerita of architecture at Yale and a principal of Deamer Architects. In 2013, she founded The Architecture Lobby – a group advocating for the value of design and for fair working conditions in architecture.

SHAREEN ELNASCHIE is spatial designer, creative researcher and design educator. In 2016 she co-founded Office of Displaced Designers, a creative agency that utilises design to bring diverse people together.

LIZA FIOR is founding partner of Muf; professor of architecture and the built environment at Central Saint Martins; and a design advocate for the London Mayor.

FORENSIC ARCHITECTURE is a group of architects, filmmakers, coders and journalists which operates as a forensic agency to make evidence public in different forums such as the media, courts, truth commissions and cultural venues.

JANE HALL is a member of the multidisciplinary collective Assemble. She studied architecture at the University of Cambridge and the Royal College of Art, from which she received her PhD in 2018 after completing the British Council's Lina Bo Bardi Fellowship in 2013.

TAKESHI HAYATSU is a Japanese architect, founding director of London-based Hayatsu Architects and studio master at both Central Saint Martins and Kingston University. His research through practice and teaching focuses on craft, materials and building techniques for community engagement.

CHRIS HILDREY is the director of London-based Hildrey Studio, which deploys architectural skills to tackle complex social issues. In 2018 he set up the social enterprise ProxyAddress, to allow those experiencing homelessness to reconnect with support services.

INTERBORO is an urban design, planning, and architecture firm based in Brooklyn and Detroit. Founded by Tobias Armbrorst, Daniel D'Oca and Georgeen Theodore, their participatory, place-specific approach creates consensus around complex projects from buildings, parks, and open spaces to neighbourhood, city, and regional plans.

ANDRÉS JAQUE directs the Advanced Architecture Design programme at Columbia GSAPP and is the founder of the Office for Political Innovation – a New York/Madrid-based transdisciplinary agency that seeks to connect discussions of embodiment and queerness, with ecological, climate and environmental activism.

MATT JONES is a principal designer at Google's Research & Machine Intelligence division in London. He originally studied

architecture and, before joining Google, was creative director for the launch of BBC News Online, worked at Nokia and co-founder of design studio BERG.

HOLLY LEWIS is co-founder of We Made That, an architecture and urbanism practice with a strong public conscience, focusing on urban research, area strategies and delivery of architecture and public realm.

KIMBERLI MEYER is an independent curator, cultural producer, writer, and designer based in Los Angeles. After studying architecture she became the director of the MAK Center at the Schindler House, and then of the University Art Museum at California State Long Beach.

ROBERT MULL is the managing director at Publica, professor of architecture and design at the University of Brighton and visiting professor at Umeå University. He leads the Global Free Unit with former members and teachers of the Free unit including Xenia Adjoubei, Catrina Beevor, Vernes Causevic, Karl Lenton and Tom Randall-Page.

ELSIE OWUSU OBE is a Ghanaian-born, British architect based in London, and the founding chair of the Society of Black Architects. Elected to the RIBA Council in 2014, she came second in the 2018 presidential election and, the following year, she initiated the Architecture:Incubator project to boost equality, diversity and inclusion in UK architecture.

SCOTT PATERSON is the founder of Adventuring Ventures. His expertise spans from a career in architecture to award-winning design consultancies Frog Design and IDEO as well as teaching at IESE, CCA, and Parsons.

SHELLEY PENN is an architect, educator, urbanist and built environment advocate, whose work combines architectural practice with senior roles advising government and the private sector. She is currently an adjunct professor and the university architect at Monash University, associate

professor at University of Melbourne, and member of the Office of Projects Victoria Advisory Board.

DOINA PETRESCU is an activist, architect and educator dealing with commons-based resilience, feminist approaches and participative architecture. She is a founding member of the Paris-based Atelier d'Architecture Autogerée, and professor of architecture and design activism at the University of Sheffield.

PUBLIC WORKS is a London-based art and architecture practice which uses playful tactics to involve local users, residents and passers-by in the development of strategies for supporting social, cultural and other initiatives in both urban and rural contexts.

DAMON RICH is a partner at Hector – a New Jersey-based urban design, planning and civic arts studio, and adjunct associate professor at Columbia GSAPP. He has previously worked in the public sector and is co-founder of the Centre for Urban Pedagogy, a nonprofit that uses art and design to increase civic engagement.

ROTOR is a cooperative design practice consisting of a group of architects, designers and other professionals interested in material flows in industry and construction. They disseminate creative strategies for salvage and waste reduction through research and design, and also produce exhibitions, books, economic models and policy proposals.

PASCALE SABLAN is the 315th living African-American female registered architect in the US. She is senior associate at S9Architecture in New York and the founder and executive director of Beyond the Built Environment, a platform to support and encourage wider participation and representation within architecture.

JOEL SANDERS, FAIA is professor at Yale School of Architecture and founder of MIXdesign – an inclusive design think tank and consultancy that is a branch of his New York-based design studio JSA.

Sanders' writings and practice have explored the impact that evolving cultural forces (including gender identity and the body) have on the designed environment.

ALEX SCHWEDER is a New York-based artist using architecture as a medium. His installations explore human interactions in space and they have been widely exhibited internationally.

JACK SELF is an architect and writer based in London. He is director of the REAL foundation, editor-in-chief of the *Real Review* and master of Diploma Unit Six at the Architectural Association.

MALKIT SHOSHAN is a designer, researcher, and author. She is the founding director of the Foundation for Achieving Seamless Territory (FAST) – an architectural think-tank that develops projects at the intersection of architecture, urban planning, and human rights – and the head of Art, Design, and the Public Domain (ADPD) Master in Design Studies at Harvard GSD.

MATT STORUS is a senior design manager at Coinbase. After studying at Harvard GSD and working in various architectural practices, he left architecture to pursue his interest in digital product design and user experience.

STUDIO FOLDER is a Milan-based design and research studio founded by Elisa Pasqual and architect-turned designer Marco Ferrari. The outcome of their work spans across data visualisations, exhibition design, editorial products and digital platforms.

JEREMY TILL is head of Central Saint Martins and pro vice-chancellor of University of the Arts London, as well as a trustee of the New Economics Foundation. He is also a writer and an award-winning architect.

SIB TRIGG is an architect and community organiser at PEACH, the People's Empowerment Alliance for Custom House.



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Gaining Experience



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Other Opportunities



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- Other work experience under licensed professionals
- Design or construction related employment
- Community-based design center/collaborative
- CSI certification (CCCA & CCS)
- Design competitions
- Professional Conduct Monograph
- Site visit with mentor
- Construction work
- AIA CE for HSW



Experience Areas



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Practice Management

16 Tasks
160 Hours

Project Management

32 Tasks
360 Hours

Programming & Analysis

18 Tasks
260 Hours

Project Planning & Design

17 Tasks
1,080 Hours

Project Development & Documentation

7 Tasks
1,520 Hours

Construction & Evaluation

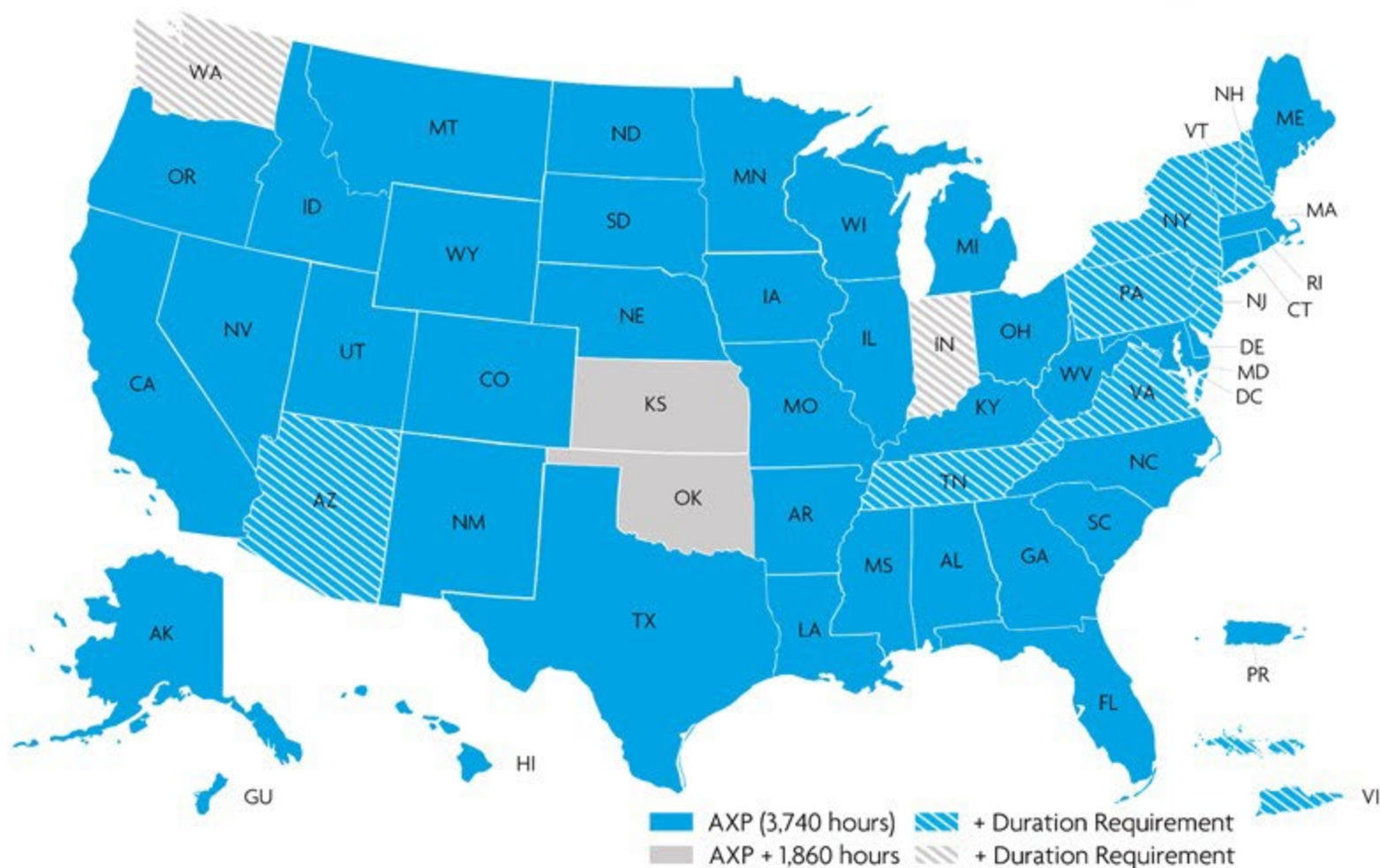
6 Tasks
360 Hours

3,740 Total Hours

Jurisdiction Requirements



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Reporting Requirements

Experience gained
within the past
8 months

100%
credit

Experience gained
more than
8 months ago
up to 5 years

50%
credit

Reporting Hours



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NCARB

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anywhere with the
mobile app.



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GET IT ON
Google Play

AXP Guidelines


NCARB

Architectural Experience Program™ Guidelines

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Architect Registration Examination[®]

ARE 5.0 Divisions



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Practice Management

80 Items
3 Hours 30 Mins

Project Management

95 Items
4 Hours

Programming & Analysis

95 Items
4 Hours

Project Planning & Design

95 Items
4 Hours

Project Development & Documentation

120 Items
5 Hours

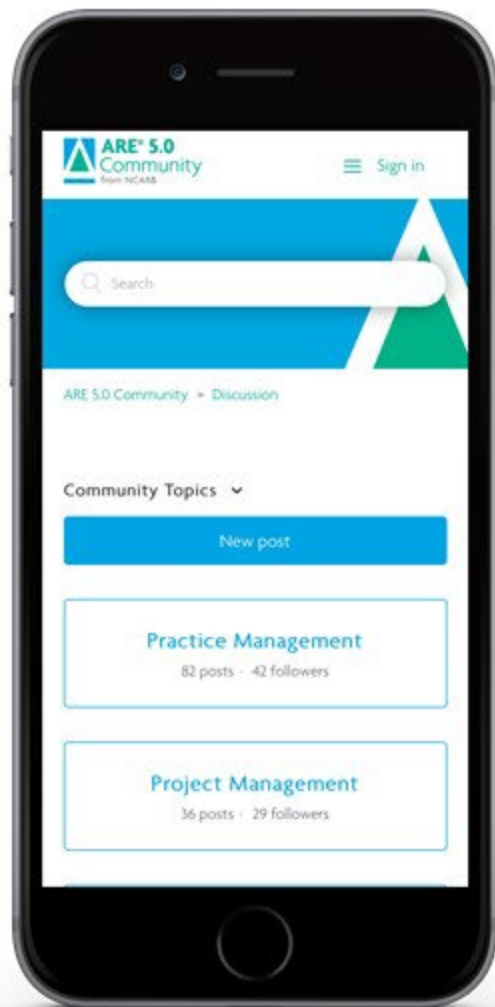
Construction & Evaluation

95 Items
4 Hours

Resources



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Education

Experience

Examination

Licensure

Certification



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ARE5community.NCARB.org

■ Next Steps

- ❑ start an NCARB Record
- ❑ find firms that support your path to licensure
- ❑ report AXP experience
- ❑ connect with Architect Licensing Advisors

Getting the job

- Resume workshops
- Job postings
- Career fair in the fall
- AIA events
- Your thesis advisers

the firm's typical process

- reviewing resumes (& applications)
 - review cover letter
 - consistent experience with firm's work
 - progress in their individual professional development
 - portfolio
 - salary expectations
- possibly a telephone interview (screening)

Interviewing

- a two-way process: the firm evaluates the candidate and the candidate evaluates the firm)
- can be formal, informal or behavioral
- checking references
- following up

Employee Selection & *making the offer*

- additional interviews may be required
- multiple candidates must be ranked
- a fair offer, based on the market must be made
- possible variables:
 - signing bonus
 - moving expenses

Offers

- preferable in writing (may initially be verbal followed by a written confirmation)
- a confirmation letter should cover:
 - pay
 - job category
 - role
 - work schedule
 - exempt/non-exempt status
 - overtime pay eligibility
 - bonuses
 - who is your direct manager
 - a copy of employee handbook

Orientation to firm

- first few days are crucial to the long-term success and satisfaction of new employees
- employers need to notify current employees before new employees arrive
- workspace should be prepared

Typical items covered in an Orientation:

- mission, culture, values
- markets and projects
- internal resource and support services
 - telephone/fax info.
 - model-building shop
 - library
 - supplies, etc.
- technology and special tools

Orientation (cont.)

- employee policies
 - payroll
 - travel and expense guidelines
- compensation and employee benefits
- job responsibilities, project team, studio structure
- professional development and learning opportunities

conclusion

- Read Chapter 2 of AIA
- Questions/observations due Thursday by 8:30am
- Read RFP
- Form your firm
- Firm history due Tuesday



Architecture Student's Handbook of Professional Practice Presentation Topics

WEEK ONE- INTRO : ARCHITECTURE AS A PROFESSION

WEEK TWO-PROFESSIONAL LIFE: This chapter discusses architecture as profession, ethics, and professional conduct of an architect, the career paths of an architect, the need to develop leadership and communication skills through surveys of varied firms. The chapter also discusses the role of architects of serving their community and participation in professional development organizations. Creativity is crucial to all professions, but for the architect it is of the highest priority. Moreover, architects produce objects that are fixed in space, highly public, and generally long-lasting. The wellbeing of the architectural profession depends upon ties to a healthy building industry. The level of construction activity both nationally and internationally significantly determines the amount and type of services architects will render. Architecture is a profession in which design capability and originality is prized. Intellectual property is the most common proof of worth in terms of talent and experience. The regulation of architects, for which the overarching purpose is to protect the public health, safety, and welfare, is a complex world, covering many aspects of individual and corporate practice.

WEEK THREE-STARTING AND ORGANIZING A PRACTICE: This chapter discusses how to start an architecture firm, its legal structure, legal issues such as an overview of breach of contract claims, and its insurance coverage as an instrument to help it manage the inherent risks of business and the specific risks associated with projects. One way to help clarify what one wants one's firm to be is to define goals that will help measure progress or success, which include how to survive, successfully complete three or four assignments, and secure enough work for the next year. An architecture firm may be established as a proprietorship, partnership, corporation, or limited liability company. A sole proprietor's liability for professional errors and omissions and for business debts is unlimited. Both a professional liability claimant and a vendor of business services or products can reach all of the assets of the proprietor. Architects, like many other professionals, are confronted with legal issues on a regular basis and thus must have a basic understanding of the law in order to successfully practice architecture in today's complex world. As a firm owner and licensed professional, an architect obtains insurance coverage for professional liability, property loss, and personal loss. As a firm grows, it is useful for staff recruitment and retention to consider providing staff benefits as well, including various insurance and retirement plans.

WEEK FOUR-MARKETING AND STRATEGIC PLANNING: This chapter discusses how an architecture firm should develop its marketing and strategic planning, its marketing and business development, and how clients select architects. A strategic approach to marketing enables a firm to allocate resources to support activities that serve the growth of the practice. Marketing architectural services is different from marketing other services or marketing a product. Architecture involves a complex mix of creative and technical skills. In the marketing process, convincing prospective clients of a firm's creative and problem solving abilities, attention-to-detail and follow-through, and passion for the project can all be vitally important. A firm should aim to have a marketing plan for each of its markets. If the firm does some retail work, some residential work, and some academic work, it should have a marketing plan for each. A proactive approach to business development is one in which a firm carefully selects the individuals and organizations it wants to work for and pursues them. A proactive approach gives a firm more control over whom it works for and the kinds of work it will take on, and can open up significant new opportunities and areas of growth. An architect builds his or her network the same way that an individual looks for new friends.

WEEK FIVE- RUNNING A PRACTICE: This chapter discusses financial planning and financial management systems of architectural firms and how they maintain financial health and navigate economic cycles, set alternative fee types, and manage and avoid disputes. Architects who understand how to manage the financial operations of a firm can achieve better performance and a higher level of success. Revenues to operate the firm come from projects, that is, from fees received for providing professional services. Reimbursable expense categories are specified in the owner architect agreement and may include travel, lodging and meals, telephone, reproduction expenses, and similar project-related costs. General and administrative expenses consist of salaries and benefits for management and staff members when they are not working on projects. These non-project activities may include management, marketing, professional development, civic functions, and other activities that are important to the firm but cannot be charged to a billable project. The most common statements used to describe the financial status of a firm are the income statement and balance sheet. Taken together, these statements present a complete picture of the firm's current financial position.

WEEK SIX- PROJECT DEFINITION: This chapter discusses some of the most common tasks and more important issues encountered by an architect during the course of a multiyear process. The chapter divides the project process into six sections, including project definition, common project issues, project development, project delivery, project management, and build codes, standards, and regulations. An effective strategic plan will respond to more than site and facility issues; it will account for the way changes in technology, demography, and funding will impact the future need for and use of the facility. The primary tasks of this step are establishing an outline program and statement of project objectives, setting a realistic schedule, outlining a preliminary project budget, and defining the professional services that must be retained. One of the most challenging steps for the design team is translating market data, owner objectives, state and local codes, and other input into an architectural program and initial concept. The standard contractual definitions of design services are based on a process that would theoretically permit the design team to move in an orderly way through the most common steps in the design, documentation, and construction of a building.

WEEK SEVEN- Proposal Interview Presentations

WEEK EIGHT- COMMON PROJECT ISSUES: This chapter discusses how the programming process as led by architecture firms can expose clients to a wide range of alternative approaches and help them choose appropriate directions. Discussing the benefits of programming during initial interviews sometimes broadens the vision of resistant clients and helps them understand why they need to contract for these services. Clients with a large site and an extensive program that will develop over time should develop a master plan before programming for any particular building or facility. Architectural programming can include all of the above studies but generally commences after they are complete. The programmer must be familiar with current construction cost information and with general project delivery timelines. In some cases it may be necessary to consult general contractors or cost estimators in order to develop realistic preliminary costing and project schedules. Throughout the data-gathering process it is important to organize data so that they can be retrieved and analyzed quickly and easily. A key technique is to seek and record only information that will be vital in making design decisions. The analysis of data will rely on different tools and techniques, depending on the data that has been collected after construction and/or occupancy. In the case of postconstruction, the design team will be able to analyze the more technical aspects of the design.

WEEK NINE- PROJECT DEVELOPMENT: This chapter discusses how building design for a project begins with the architect's analysis, understanding, and response to the base data collected and analyzed. The combination of all this into a unified solution is the synthesis that is the core of concept design. Design development is the period in which the approved schematic design receives the refinement and coordination necessary for a really polished work of architecture. The decisions made in schematic design are worked out at a scale that minimizes the possibility of major modifications during the construction documentation phase. The development of the construction documentation is an extension of the design process. Decisions on details, materials, products, and finishes all serve to reinforce the design concept. The construction documents are not intended to be a complete set of instructions on how to construct a building. Construction means, methods, techniques, sequences, procedures, and site safety precautions are customarily

assigned as responsibilities of the contractor to give the contractor latitude in preparing bids and carrying out the construction phase. Architectural and construction information encompasses the quantities, qualities, and configuration of the elements required for the project. Quantities and relationships are usually best indicated on the drawings, while qualities and standards of workmanship are best placed in the specifications.

WEEK TEN- DESIGN PROJECT DELIVERY: This chapter discusses how the organization, strategy, and responsibilities of the key players in the building process, including the owner, architect, and contractor, comprise the project delivery method for the project. When both architect and construction manager are on the job, there can be some conflict as to who's running the show. Both are experienced in leadership roles, and both have significant liability for their team's performance. The architect should consider amending their contract to align with the owner's contract with the CM and their expectations. Included in both contracts should be a matrix or narrative description that clearly and concisely defines team roles. An architect may be aware of local building conventions and design standards, but not know the details of current market conditions and how they affect the local labor force. The project team must agree on when the method of specification is adequate to meet the level of estimate required of the CMc for each phase of the project. Similarly, the CMc should commit to incorporating the information delivered by the preliminary specifications. The guaranteed maximum price (GMP) is the amount that the CMc sets for the cost of construction based on in-progress documents provided by the architects and engineers. It is designed to allow the CMc to commit to a price while the design is still under way, giving the owner price certainty

WEEK ELEVEN- DESIGN PROJECT MANAGEMENT: This chapter discusses how effective project management requires an understanding of project management basics, which are equally applicable to any project, from the development of a large hospital to the design of a one-room addition to a house. Knowing how and when to apply appropriate tools and techniques will make management activities easier, more efficient, and more professional. Project managers should be actively involved in the development of proposals and agreements. Both small and large offices require a certain discipline when developing these documents, since they establish the foundation for project success or failure. The project manager usually takes charge of planning and organizing a project. This simply means the project manager develops a primary understanding of how and when the project will be worked on and what leadership and staff will be needed to perform the work. Depending on the project phase, client authorizations may be represented in the work plan by a simple checklist of authorized work keyed to copies of signed owner architect agreements. A companion task to defining deliverables is determining who will do what on the project. When a project requires consultants, it is important to have an explicit understanding of what each consultant will do.

WEEK TWELVE- BUILDING CODES AND REGULATIONS: This chapter discusses how zoning regulations have traditionally shaped the form and function of communities. Demographic changes across the country are causing many communities to reevaluate existing zoning ordinances and to explore new strategies to support the quality of life, character, and types of development desired by their populations. Communities typically have a planning and zoning commission or board composed of citizens appointed by the mayor or the local governing body. The commissioners or board members review any comprehensive revisions to plans and zoning maps, as well as any proposed development that varies from the zoning ordinance. Many communities adjust their long-range plans periodically to accommodate changing markets, needs, opportunities, and economic and social climates. For example, sustainable design is now becoming an important planning consideration for many communities. Cluster development or conservation design provides considerable flexibility in locating building sites, associated roads, utilities, and similar infrastructure so as to encourage the concentration of buildings on parts of a site.

WEEK THIRTEEN- CONTRACTS AND AGREEMENTS: This chapter describes how the architect's agreement with the client should reflect the goals and expectations of both parties and establish the conditions under which services will be rendered. The contract delineates services and compensation, typically allocates risk, helps each party cope with change, and provides a method for resolving disputes. Contracts are also an excellent way to communicate and educate. They can make explicit what might otherwise be unsaid and make clear what might be misunderstood. Architects often

get work by responding to a request for proposals. Many times, architects feel compelled to begin work before a contract is finalized. Performing services without a written agreement can be quite risky. If things do not proceed as planned, a court or arbiter may find that the parties did not intend to be bound until the formal agreement was signed. The architect may also feel that given the choice between having a contract and being paid, being paid is the better choice. This may be true to a point, but being without a contract that protects the architect's legal rights puts the architect at considerable risk. Early involvement in a project gives the architect an opportunity to provide comprehensive counsel to owners regarding both design and construction. This is a strategic service that architects should contract for separately or in addition to basic architectural services.

WEEK FOURTEEN- AIA DOCUMENTS: This chapter discusses how AIA documents capture and convey the expectations, relationships, responsibilities, and rules that bring parties together for the design and construction of buildings. The industry's acceptance of the Uniform Contract marked the beginning of regulation of the construction process. The Uniform Contract established the steps the owner and contractor would take when entering an agreement to construct a building. AIA standard forms are also more flexible than they once were. Available in both paper and digitally, with both ?Documents and Demand? and licensing agreements, the documents are also now available under Web-based licensing agreements, which allow for editing and reviewing by multiple parties to the agreement, together with tracking systems that let each party know what modifications or choices have been made. The AIA also publishes some model, or alternative, language that can be added to standard forms to modify them to suit particular circumstances. Such model language is available in AIA Document A503/2007, Guide for Supplementary Conditions; AIA Document B503??2007, Guide for Amendments to AIA Owner/Architect Agreements; and AIA Document D503??2011, Guide for Sustainable Projects. Beginning in 2007, the AIA turned its attention toward a newly emerging delivery model, integrated project delivery (IPD), beginning with publication of a guide document and then developing three different sets of documents for use in projects using IPD at varying levels of integration.

WEEK FIFTEEN Final Case Study Presentations

Notes:

- This is the first year graduate student course with 25 students
- Class time is Tuesdays and Thursdays 9am-10:30am in rm. 211
- Parking is in the garage off of girard park (download app and pay with your phone) or at the guest spots by the old BeauSoleil Home location
- Your in-person talk is 9:30am-10:15am.
- You do not need to cover everything listed under the topic.
- I will reinforce and cover additional items on the other day during that week.
- Examples from current projects with images are preferred.
- Referencing and relating the student Assignments (responding to RFP's and case studies of recently completed buildings) to your topic is encouraged.

Appendix II

School of Architecture and Design Strategic Planning Outline

Introductory Narrative

The School of Architecture and Design at the University of Louisiana at Lafayette follows a structured, cyclical planning process that aligns with the University's strategic priorities, the University Master Plan, and external accreditation standards. These include the National Architectural Accrediting Board (NAAB), which accredits the Master of Architecture (M.Arch); the Council for Interior Design Accreditation (CIDA), which accredits the Bachelor of Interior Design (BID); and the National Association of Schools of Art and Design (NASAD), which accredits both the Bachelor of Interior Design (BID) and the Bachelor of Industrial Design (BIND). This process begins with the establishment of multiyear strategic goals and is sustained through annual cycles of data collection, stakeholder engagement, internal assessment, and planning retreats. Key phases include the review of student outcomes, faculty and practitioner feedback, and curricular effectiveness, culminating in required reporting to the Office of Institutional Effectiveness. The process supports continuous improvement, promotes alignment across academic programs, and ensures responsiveness to both institutional expectations and disciplinary standards.

Initial Schoolwide Strategic Goals (SoAD)

1. Advance Academic Excellence through Integrated Design Pedagogy
 - a. NAAB Specific: Ensure NAAB Student Learning Outcomes are fully integrated across required courses and studio sequences.
 - b. CIDA Specific: Standard Demonstrate vertical and horizontal integration of learning outcomes across introductory, intermediate, and advanced phases of the curriculum.
 - c. NASAD Specific: Ensure a logical progression of knowledge and skills across curricular levels, particularly in the design studio sequence and technical coursework.
2. Strengthen Outcomes through Systematic Assessment and Data-Informed Change
 - a. NAAB Specific: Use course-level rubrics and outcome data to monitor student performance in design and technical competencies for targeted course improvement.
 - b. CIDA Specific: Evaluate student learning using embedded assessments at key transition points between curricular phases, including graduation.
 - c. NASAD Specific: Use program-level data (e.g., studio reviews, Spring employment tracking survey, and graduation outcomes) to implement targeted changes to curriculum and pedagogy.
3. Enhance Student Experience through Responsive Curriculum and Advising
 - a. NAAB Specific: Use survey and review feedback to improve first-year design and final-year thesis experiences.
 - b. CIDA Specific: Ensure curriculum responsiveness to student feedback and advising outcomes at the foundational (first-year) and culminating (capstone) stages.
 - c. NASAD Specific: Document how advising, retention, and studio culture data influence revisions to the structure and sequencing of learning experiences.
4. Foster Practitioner and Community Collaboration
 - a. NAAB Specific: Incorporate alumni and professionals in design reviews and annual curriculum feedback processes.
 - b. CIDA Specific: Use structured input from professional stakeholders during final-year critiques, advisory boards, and curriculum reviews.
 - c. NASAD Specific: Engage working professionals and alumni in advanced studio critiques, internship reviews, and external evaluations of student work.
5. Engage in Continuous Planning within the University Assessment Ecosystem
 - a. NAAB Specific: Complete required university reporting with defined actions tied to program learning outcomes.

University of Louisiana at Lafayette, School of Architecture and Design, Strategic Planning Process

- b. CIDA Specific: Maintain a documented planning process that uses assessment and accreditation data to guide strategic actions.
- c. NASAD Specific: Link institutional strategic priorities and internal planning cycles to measurable program goals and annual reporting deliverables.

University of Louisiana at Lafayette, School of Architecture and Design, Strategic Planning Process

Strategic Planning Outline

Phase	Timing	Activity	Output	Alignment
Strategic Objective Mapping	Fall Semester (even years)	Review and revise multiyear strategic goals	Updated strategic framework	NAAB 5.2.1: Multiyear strategic objectives; UL Priority 1: Academic Excellence; NASAD II.F.3: Planning; CIDA 1e: Strategic planning
Data Collection and Review	Spring Semester (annually)	Analyze student learning outcomes, enrollment, annual graduate job placement survey, studio culture, and advising data	Internal reports; course-level data summaries	NAAB 5.2.2 & 5.2.3: Key performance indicators & progress toward objectives; UL Priority 3: Intentional Stewardship; NASAD II.H: Evaluation; CIDA 1d: Metrics
Stakeholder Engagement	Spring (annually)	Input from faculty, students, advisory board, and community practitioners	Feedback summaries; revised goals or curriculum	NAAB 5.2.5: Ongoing outside input; UL Priority 5: Transformational Community Engagement NASAD II.G.4: External involvement; CIDA 1f: Stakeholder input
College-Level Retreat	July–August	Participate in College of the Arts Summer Planning	Annual check-in; refine strategic objectives	NAAB 5.2.1 & 5.2.4: Strategic alignment & continuous improvement; UL Priorities 1 & 2: Academic Excellence and Student Experience; NASAD III.A.2: Improvement process; CIDA 1b: Data use
Annual Program Assessment Report	September (annually)	Submit program assessment via University portal	Evidence-based report	NAAB 5.2.3 & 5.2.4: Evidence of progress & reflection on strengths and challenges; UL Priority 4: Public Impact Research; NASAD II.H.1: Goal tracking; CIDA 1e: Mission alignment
Curriculum and Resource Adjustment	August–September	Implement changes based on assessment and planning	Course updates, budget realignment, staffing recommendations	NAAB 5.2.4: Continuous improvement based on assessment; UL Priority 2: Exceptional Student Experience; NASAD III.A.2: Improvement process; CIDA 1b: Data use

University of Louisiana at Lafayette, School of Architecture and Design, Strategic Planning Process

Deliverable Description and Schedule

Date	Deliverable	Description	Length
July 2025	College Retreat Summary	Summary of 2025 retreat where SoAD's strategic planning outline was presented	2 pages
August 2025	Strategic Goals Initiation Memo	Launch of initial SoAD strategic goal cycle aligned with accreditation standards	1-2 pages
May 2026	Annual Data Collection	Compiled KPIs, course rubrics, enrollment, Graduate job placement survey, studio surveys	Internal data only
June 2026	Stakeholder Feedback Memo	Practitioner, faculty, and student feedback summary	1–2 pages
July 2026	NAAB Interim Progress Report (IPR)	3-year follow-up demonstrating progress since 2023 accreditation visit	~15–20 pages
August 2026	College Planning Recap	Planning response based on IPR and stakeholder data	2 pages
September 2026	Annual Program Assessment Report	Submission to University Office of Institutional Effectiveness	~10 pages (fixed)
October 2026	Strategic Goals Reassessment	Biannual strategic goal review and update	3–4 pages
May 2027	Annual Data Collection	Updated data from KPIs, course assessment, and advising metrics	Internal data only
June 2027	Stakeholder Feedback Memo	Annual engagement memo—external and internal input	1–2 pages
September 2027	Annual Program Assessment Report	University-mandated assessment submission	~10 pages (fixed)